editorial team RAJEEV KUMAR JAIN, INDRANI BOSE & TANU RAI editorial assistance SHANTANU RAY CHAUDHURI (ENGLISH) & JAWARIMAL PAREKH (HINDI) co-ordinator MANJU KHANNA co-ordination assistants KAUSHALYA MEHRA, AVESTHA CHAUDHARY, PRIYAM GHOSH, NIKITA TULI art direction ANUJ MALHOTRA technical expertise SANJEEV SINGH, SHARAD KUMAR, K. RAVICHANDRAN printed & processed at ARAVALI PRINTERS & PUBLISHERS PVT. LTD. publisher DAVP, MINISTRY OF INFORMATION & BROADCASTING

Acknowledgments
STILLS OF SOUMITRA CHATTERJEE: NEMAI GHOSH DADASAHEB PHALKE STILL: INDIRA GANDHI CENTER FOR ARTS, DELHI DSPA PAST WINNERS: NATIONAL FILM ARCHIVE OF INDIA, GOVT. OF INDIA, JURY PHOTO: PHOTO DIVISION, GOVERNMENT OF INDIA

© ALL MATERIAL PUBLISHED IN THIS CATALOGUE IS PROTECTED BY COPYRIGHT BY THE RESPECTIVE OWNERS OR THE PRODUCTION HOUSES.

ALL VIEWS EXPRESSED IN THIS PUBLICATION ARE THOSE OF THE WRITERS ALONE, AND THE EDITORS OR THE PUBLISHER DO NOT NECESSARILY ENDORSE THEM.
THIS ONE TO THE MASTER WHO TOOK US TO THE WORLD. RAY.
FEATURES
24 films have won in the Feature Film category at the 59th National Film Awards. The Dirty Picture, Anhe Ghorey Da Daan, Ranjana Ami Ar Ashbona, Chiller Party, Balgandharva all won 3 awards.

PREVIOUSLY
23 films were awarded in the Feature Film category at the 58th National Film Awards. Aadukalam bagged the maximum number of awards - 6, while Adaminte Makan Abu, Mee Sindhutai Sapkal and Ishqiya won 4 awards each.

CONTENTS
Dadasaheb Phalke Award 10
Dadasaheb Phalke Award Past Recipients 12
Dadasaheb Phalke Award Winner 16
Jury in Process 26
Details of Jury Members 30

Best Feature Film 50
Indira Gandhi Award for Best Debut Film of a Director 54
Award for Best Film Providing Wholesome Entertainment 56
Best Children’s Film 58
Best Direction 60
Best Actor 62
Best Actress 63
Best Supporting Actor 64
Best Supporting Actress 65

For Aadukalam Vetri Maran, who draws major influence from the work of Henri-Georges Clouzot.

For Baboo Band Baja, Mitalee Jagtap was awarded the Best Actress prize.
Best Child Actor

Best Male Playback Singer

Best Female Playback Singer

Best Cinematography

Best Screenplay (Original)

Best Screenplay (Adapted)

Best Screenplay (Dialogues)

Best Audiography (Location Sound Recordist)

Best Audiography (Sound Recordist)

Best Audiography (Re-recordist of the final mixed track)

Best Editing

Best Production Design

Best Costume Designer

Best Make-Up Artist

Best Music Direction (Songs)

Best Music Direction (Background Music)

Best Lyrics

Special Jury Award

Best Special Effects

Best Choreography

Best Bengali Film

24 films have won in the Feature Film category at the 59th National Film Awards. The Dirty Picture, Anhe Ghorey Da Daan, Ranjana Ami Ar Ashbona, Chiller Party, Balgandharva all won 3 awards.
Best Dogri Film  
सर्वाधिक गोंगरी फिल्म  
92

Best Hindi Film  
सर्वाधिक हिंदी फिल्म  
94

Best Kannada Film  
सर्वाधिक कन्नड फिल्म  
96

Best Malayalam Film  
सर्वाधिक मलयालम फिल्म  
98

Best Manipuri Film  
सर्वाधिक मणिपुरी फिल्म  
100

Best Marathi Film  
सर्वाधिक मराठी फिल्म  
102

Best Punjabi Film  
सर्वाधिक पंजाबी फिल्म  
104

Best Tamil Film  
सर्वाधिक तमिल फिल्म  
106

Special Mention  
विशेष उल्लेख  
108

Best Non-Feature Film  
सर्वाधिक नूतन फिल्म  
112

Best Debut Film of a Director  
निर्देशक की सर्वाधिक प्रथम गैर फिल्म  
114

Best Anthropological/Ethnographic Film  
सर्वाधिक मानवविज्ञानीय फिल्म  
116

Best Biographical/Historical Reconstruction  
सर्वाधिक जीवनांतरक फिल्म  
118

Best Arts/Cultural Film  
सर्वाधिक कला और संस्कृति फिल्म  
120

Best Promotional Film  
सर्वाधिक प्रोसाहन फिल्म  
124

Best Environment Film  
सर्वाधिक पर्यावरण फिल्म  
126

Best Film on Social Issues  
सामाजिक मसलों पर सर्वाधिक फिल्म  
128

NON-FEATURES  
21 films have won in the Non-Feature Film category at the 59th National Film Awards.

BEST NON-FEATURE FILM  
Germ, a film produced by SRFTI and directed by the film student Snehal Nair.  
PREVIOUSLY  
19 films were awarded in the Non-Feature Film category at the 58th National Film Awards.  

Best Debut Film of a Director  
For Shyam Raat Seher, Arunima Sharma, a FTII Pune graduate, who made this as her diploma film.  

SPECIAL JURY AWARD  
Kabira Khada Bazaar Mein for which its director Shabnam Virani won a Special Jury Award.  

BEST DEBUT FILM  
Pistulya, made by director-producer Nagraj Baburao Manjule.
NON-FEATURES

19 films were awarded in the Non-Feature Film category at the 58th National Film Awards. Shyam Rast Seher, Germ, A Pesterling Journey, Pistulya bagged two awards each.

WRITING ON CINEMA

A number of books, periodicals, journals and pieces of criticism are submitted to an esteemed jury of three acclaimed critics and writers who then decide upon the final winner.

PREVIOUSLY

Ashok Vajpeyi, H.N Narahari Rao and Vidyarthi Chatterjee were part of a jury that examined various submissions to arrive at the result.

BEST BOOK ON CINEMA

From Rajahs and Yogis to Gandhi and Beyond by noted film society activist and head of the present jury, Vijaya Mulay. Cinema Bhagpur by Avijit Ghosh, and Thiracheela by V. Jeevananthan won the Special Mention.

BEST FILM CRITIC

N. Manu Chakravarthy and Joshy Joseph were declared joint winners of the prestigious prize.
EVERYONE WILL CHEER. FOR YOU.

The imprint of cinematic quality. Since 1953.
Dadasaheb Phalke Award is the highest award for cinema given by the Indian government for outstanding contribution to the growth of Indian cinema. Recipients of this award include Satyajit Ray, Adoor Gopalakrishnan, Shyam Benegal, Mrinal Sen, D Rama Naidu, Lata Mangeshkar--and K. Balachander for 2010. The Award consists of a Swarna Kamal medal, a cash prize of Rs 10 lakh, a ceremonial shawl and a citation.

Dhundiraj Govind Phalke or Dadasaheb Phalke (1870-1944), is the father of Indian cinema. He directed India’s first feature film, Raja Harishchandra, in 1913, flagging off a remarkably inventive career. A producer, director and screenwriter, he is believed to have made a significant number of the 97 feature films and 26 short films that his company Hindustan Films made in barely 15 years. His amazing body of film includes Mohini Bhasmasur (1913), Satyavan Savitri (1914), Lanka Dahan (1917), Shri Krishna
Janma (1918) and Kaliya Mardan (1919). His rapid career switches, headstrong nature and trips abroad, more closely characterise a teenager in the 21st century, than a family man at the dawn of the 20th century. Starting out in a photography studio, he studied art, was a magician and stage performer, before joining the printing business. Inspired by the painter Raja Ravi Varma, Phalke specialised in lithographs and oleographs.

Later, he started his own printing press, and even travelled to Germany to learn more about the latest technology and machinery. However, following a dispute with his partners, he quit the printing business. Greatly impressed by a silent film, The Life of Christ, he decided to make a film. He sailed for London and bought a camera, printing machine, perforator and raw stock, and even got a crash course in filmmaking. He soon made Raja Harishchandra, on a righteous king who sacrifices his family and kingdom to fulfil a vow and uphold the truth.

India’s first feature film, Raja Harishchandra was exhibited at Bombay’s Coronation Cinema in 1913, and was a grand success. Undeterred when World War II brought a severe financial and raw stock crunch, he made shorts, documentary features, educational, animation and comic films. Soon he established a film company, Hindustan Films, in partnership with five businessmen, with a studio, and trained technicians and actors. Again he ran into trouble with his partners and quit.

Dadasaheb would betray an energy more becoming of a young man of the 21st century, instead of a man with a family at the dawn of 20th.
PAST RECIPIENTS

1960s

DEVIKA RANI 1969

1970s

B.N. SIRCAR 1970
PRITHVIRAJ KAPOOR 1971
PANKAJ MULLICK 1972
SULOCHANA 1973
B.N. REDDY 1974

DHIREN GANGULY 1975
KANAN DEVI 1976
NITIN BOSE 1977
P.C. BORAL 1978
SOHRAB MODI 1979

1980s

P. JAIRAJ 1980
NAUSHAD ALI 1981
L.V. PRASAD 1982
DURGA KHOTE 1983
SATYAJIT RAY 1984

V. SHANTARAM 1985
B. NAGI REDDY 1986
RAJ KAPOOR 1987
ASHOK KUMAR 1988
LATA MANGESHKAR 1989
Celebrated filmmaker Shyam Benegal (Padma Bhushan, 1991) has made 26 feature films, several documentaries and TV series including a 53-hour series on the History of India. Most of his films have won National Awards and international honours. He’s conferred the Dadasaheb Phalke Award for Lifetime Achievement in 2005. He’s a Rajya Sabha MP and runs a film production company in Mumbai.

In a career spanning thirty years, Girish Kasaravalli has directed twelve films, which have fetched him scores of awards including eighteen international awards, thirty awards at the national film competition and forty-one at the Karnataka state film competitions. He has won the President’s award twelve times.
SAEEED MIRZA
b. 1943

Writer-filmmaker Saeed Mirza started his career in the advertising industry before joining FTII, Pune. Saeed Mirza’s films, usually about the working class of Bombay, depict socio-political facets of society. He collaborated with K Hariharan, Mani Kaul and others to form the Yukt Film Co-operative where he made his first feature film, Arvind Desai Ki Ajeeb Dastaan.

RAMESH SIPPY
b. 1947

Ramesh Sippy is known most for being the vision behind the biggest blockbuster in Hindi cinema, Sholay in 1975. Before he embarked on the ambitious project, he was responsible for producing and directing popular Hindi films such as Andaz and Seeta Aur Geeta. He also directed the acclaimed film Shakti, in which he bought two legends of Indian cinema together - Amitabh Bachchan and Dilip Kumar. He served as the Chairman of the Jury in the 57th National Film Awards 2009.

V.K. MURTHY
b. 1923

An ace cinematographer V. K. Murthy was Guru Dutt’s regular cameraman for his films. Some of Indian cinema’s most breathtaking images in starkly contrasted black and white films which are considered all time classics have been shot by him. Apart from being the India’s first Cinemascope film, Kaagaz Ke Phool, the film shot by him, created unparallel history in the field of cinematography. For his contribution to the film industry, Murthy was honoured with the Dada Saheb Phalke Award for 2008.
PADMA BHUSHAN

SOUMITRA CHATTERJEE

DADASAHEB PHALKE AWARD WINNER, 2011
Bengali film and theatre actor, Soumitra Chatterjee was born in 1935 and trained as an actor under Calcutta Theatres’ stage star Ahindra Choudhary. He graduated from Calcutta University with honours in Bengali literature and followed it up with an MA in Bengali. He started his career as radio announcer with All India Radio.

Chatterjee debuted in films in Satyajit Ray’s Apur Sansar (1959), and went on to collaborate with Ray on fourteen films, prompting critic Pauline Kael to describe him as Ray’s ‘one man stock company’. In this respect he is part of some renowned director-actor combinations in the history of cinema: Mifune and Kurosawa, Mastroianni and Fellini, De Niro and Scorsese, Max von Sydow and Ingmar Bergman. Apart from Apur Sansar, his films with Ray include the Tagore stories Devi, Teen Kanya, Charulata and Ghare Baire. According to Chidananda Das Gupta, Ray cast him so often because of a distinct physical resemblance to the young Rabindranath Tagore. His other films with Ray include Abhijan, Kapurush, Aranyer Din Ratri, Ashani Sanket, the Felu-da films Sonar Kella and Jai Baba Felunath, Hirak Rajar Deshe, Ganashatru and Shakha Prosakha.

Besides working with Ray, Soumitra gave some memorable performances in films by other well-known directors such as Mrinal Sen, Tapan Sinha, Ajoy Kar and Asit Sen. He earned critical acclaim for his role of an impostor in Mrinal Sen's Akash Kusum. As the swashbuckling horse-riding villain in Sinha’s Jhinder Bandi, he gave a tough challenge to then matinee idol Uttam Kumar, with whom he was to share a healthy and respectful rivalry right through the 1960s and 1970s. His flamboyant turn as the street-smart hero in Teen Bhubaner Pare, where he jived to the chartbusting song ‘Ke tumi nandini’, overnight earned him the tag of ‘star’. His important films of the era include Saat Pake Bandha (opposite regular Uttam Kumar heroine Suchitra Sen), Stree, Devdas, Protisodh and Aparichito (all with Uttam Kumar), Kshudhita Pashan, Chidananda Das Gupta’s Bilet Pherat, and light-hearted comedies like Basanto Bilap and Baksho Badal.

In the 1980s, he gave a string of memorable performances in films like Koni, Atanko and Ekti Jiban. Soumitra has been active in Bengali theatre as an actor, playwright and director. He is also a poet and founded and co-edited (with Nirmalya Acharya) one of Bengal’s best-known literary journals, Ekshan. He has also acted on TV and in indigenous folk drama (jatra).

Soumitra is a recipient of the French government’s highest award for arts, the ‘Officier des Arts et Metiers’, and a Lifetime Achievement Award from Italy.
बांग्ला फिल्मों और रंगभंड के कलाकार सौमित्र चटर्जी का जन्म 1935 में हुआ था। अपने अभिनय का प्रशिक्षण बलात्कास विद्याकुट हरियाणा स्रीमुखों से प्राप्त किया था। उन्होंने कर्मचारी विश्वविद्यालय से बांग्ला साहित्य में भी, ए. अनुसर्ग और बांग्ला में एम. ए. किया था। उन्होंने आठ अमेरिकी पर रेडियो प्रसार से अपने करियर की सुरुआत की थी।

सौमित्र चटर्जी ने अपने फिल्म करियर की शुरुआत सल्वाइट राय की फिल्म अपूर संसार (1959) से की थी। उन्कार बाद सौमित्र चटर्जी ने राय की 14 फिल्मों में अभिनय किया। राय के राय सौमित्र चटर्जी के इस उदय ने फिल्म समीक्षकों को नए कहने के लिए प्रोत्साहित किया कि वे राय के लिए 'यह यून स्टोर काम पर' हैं। इस दृष्टि से वे सिनेमा के इतिहास की कुछ प्रमुख निर्देशक—अभिनेता जोधीयों जैसे माइक्सन और नारायण, मैथुन शर्मा और फन्नी, बिहारी और रक्षेनदेश, कैलू बोली और हरिट धनराम में गिने जा सकते हैं। अपूर संसार के अन्य संसरों उन्होंने सल्वाइट राय के फिल्मों में काम किया। उन्हें शामिल किया, टैगर की रचनाओं पर भनी देखी, तीन कथन, चारकुला और खासकर बड़े पड़ोस के नामकरण के अनुसार राय सौमित्र चटर्जी की अन्य फिल्मों में प्राप्त हुई थी। इससे लेकर उन्हें आये कि उनकी शारीरिक संरचना युग्म रेडीनाथ टैगर की तरह नजर आती थी। सल्वाइट राय के फिल्म में उन्होंने काम किया वे हैं, अभिजन, कपूर, अराधेय दिन राय, अधिन संसर, फोन्डा दुसःख की फिल्मों जैसे सोनार केटा आंदोलन, वैपाक राजार देशे, गणपति और लक्ष्मी प्रशास्ता।

सल्वाइट राय के अलावा उन्होंने मुगल लेन, तपन सिंहा, अजय केर और अनुज लेन जैसे उन्होंने निर्देशकों के साथ अपने काम की अवस्थानिक भूमिका निभायी थी। मुगल लेन की फिल्म अकरा बुभुम में एक बुध की भूमिका के लिए उन्हें इंडियन प्राप्त इंडियन थी। तपन सिंहा की फिल्म निकैर बंदी में लोसाचारा युद्धस्थल खलनायक की भूमिका से उन्होंने उन दीर्घ दर्जन में महान अभिनेता उत्तर कुमार की बहुत संख्या सुनिश्चित दी थी। उत्तर कुमार के साथ उन्होंने 1960 और 1970 के दशकों में स्वर्ग और भद्रतापूर्वक दिनबारी चालता थी। तीन भूमिका खाने के एक बड़ी नायक की भूमिका में उन्होंने के 'तुम नहीं नदी' जैसी लोकप्रिय गान को पहचान कर वे सरायीर स्टेट बन गये। उन्होंने उन दीर्घ दर्जन की कुछ महत्त्वपूर्ण फिल्में हैं, सात पाकर बंद (उत्तर कुमार की नायिका सुधिमा लेन के साथ), रंजी, देवदास, प्रतिशत और अपरिनिक्षित (सबी उत्तर कुमार के साथ), शक्तिपाल लालू, भारतदेश और उत्तर कुमार के साथ, सुशांत पाल, विभारतदेश गुनता की फिल्म बिल्कुल फेनिया और हलकी-मुलकी हास्य फिल्मों जैसे बसंती लिलाप्प और बक्सी बालब।

1980 के दशक में उन्होंने काम, आकारों और एकता जीबन जैसी फिल्मों में अवस्थानिक अभिनय किया है। सौमित्र चटर्जी अभिनेता, नायक कार और निर्देशक के रूप में बांग्ला रंगभंड पर भी सक्षम रहे हैं। वे कथित बी हैं और (नामिता आयर्स के साथ) उन्होंने बंगाल की अन्यता प्रशिक्षित संरचनिक पत्रिका एक्स्काउच के सह समाधान भी रहे हैं। उन्होंने टीवी और लोकनाटक जाता में भी काम किया है।

सौमित्र चटर्जी का कांत संरक्ष का अंतर से कला के लिए सरायीर पुरस्कार 'अविकलिषित भेंट अदरां' टूट में विनिमय दान एक्स्काउच पुरस्कार प्राप्त हुए हैं। 2004 में उन्होंने पदम भूषण सम्मान प्राप्त हुआ था।

फिल्म के किसी भी संसर से द्वारा गाय शीर्षक विश्व एकत्रित उन्हीं पर आधारित है।
Soumitra Chatterjee is visibly happy. Returning from the sets of Goutam Ghose’s Shunyo Anko, he is hailed by voices in so many euphoric pitches, all congratulating the latest in the long line of Dadasaheb Phalke winners. So what’s new for the actor who has under his belt a National Award (2007); a Special Jury Award (2001); a Sangeet Natak Akademi award, Tagore Ratna fellowship, Padma Bhushan (2004), Lifetime Achievement award from Italy, Officer des Arts et Metiers by the French Government? And what next? The journey in quest of memorable roles will go on as before, he says after a lifetime of cinema.

What’s special about Dadasaheb Phalke award?
It hasn’t gone to any objectionable name. Perhaps because it is non-competitive, almost every name from the beginning to last year’s recipient is respected across this vast land. And to be ranked with Satyajit Ray, Mrinal Sen, Tapan Sinha that’s truly an honour! I suppose that’s why I’m flooded with calls from all over India and beyond. Viewers are delighted that adds to my happiness. I also feel assured that there are things not affected by politics. There were times when I felt every award was subject to politicking. I felt disappointed, disillusioned, even despondent. All that has ended. And this can be inspiring for younger actors.

Can we go back in time to the handsome young announcer with AIR who had a passion for recitation and acting?
His big moment had come when he got to act with Sisir Bhaduri in the play, Prafulla. After that, I’d gone for a screen test for a devotional film and got rejected! I concluded that I wasn’t photogenic. Naturally, when I was selected by the towering personality of Satyajit Ray, I was plagued by lack
of confidence. But the very first take for Apur Sansar got okayed, and I got a new identity that of Apu.

**What did you gain by playing Apu?**
I got a chance to grow into ‘Ray’s favourite actor’. That sobriquet itself is something to covet. People have written that ‘Soumitra Chatterjee was to Ray what Toshiro Mifune was to Kurosawa and Marcello Mastroianni to Fellini’. Additionally I got a lifetime friend in my co-star, Sharmila Tagore. I got to act for Tapanda, Mrinalda, Ajay Kar, Tarun Mazumdar, Asit Sen, Goutam Ghose, Sandip Ray, Rituparno Ghosh, Atanu Ghosh, Suman Ghosh ... All these directors, of films like Kshudhita Pashan, Akash Kusum, Sansar Simantey, Saat Paake Bandha, Feluda series, Dekha, Asukh, Anshumaner Chhabi, Padakkhep have with their finely etched characters carved a place for me in the heart of filmgoers!

**Did it hurt when Manikda (Ray) cast Uttamda as the superstar (Nayak)?**
I won’t deny that initially I was. But I had so much faith in Manikda’s power of casting that I felt there must be something in the role that only Uttam Kumar can deliver. That faith was vindicated when I saw Nayak, and my respect for Manikda went up manifold.

**What was the most treasured lesson from him?**
I learnt from him that often the test of acting lies in not acting. Underplaying is a fine art, and I don’t think I could have mastered it under anyone else. But perhaps his most valued lesson was: ‘Don’t look down on any film as “stupid”, especially if you are acting in it. You’re a professional you must believe in the reality of that scene and discharge your duties as an actor,’ he’d say. I never forgot this even when I acted on television and jatras, nor when I took to writing or directing plays.

**Of all your directors, who do you think remained underrated?**
Tapan Sinha, undoubtedly. Even now the real assessment of his contribution is awaited. His versatility was amazing like Ray, he never repeated himself. His deep humanism, his lyricism remain unmatched, certainly in the mainstream where he started and went on to make such significant films as Ek Doctor Ki Maut and Aadmi Aur Aurat.

**What in your opinion are the fundamentals of good acting?**
Acting is an intellectual act. You must first and foremost analyse the character, the time and place it lives in. Next, you bring your experience into play and breathe life into the reactions. You harness your feelings and emotions to make the character palpable. But, after all this, you need spontaneity, that spark which creates the fusion. Beyond all calculations actors depend on that final magic it is the charismatic extra that sets the screen on fire. Finally, it’s his world view that creates a complete actor. Yes, some people do start with sheer inclination but it is their jeevan bodh (life’s realization) that creates an actor like, say, Ashok Kumar. Just see how he began and what pinnacle he reached! Uttamda (Kumar) is another example after Nayak he attained simply another level of performance.

**Talking of actors, who do you admire most?**
Naseerudin Shah. He is something else! And I’m so happy that he is so fond of me. Once, at an international festival, we were set to watch Kurosawa’s Ran. But Naseer didn’t show up. Later when I asked him the reason, he said: ‘I learnt that Ashani Sanket was to be screened, so I went to see your performance.’ I asked him what he thought of it, and he said: ‘I shall deem my actor’s life fulfilled if I can inspire an actor the way you have inspired me.’ On another occasion he introduced me to his son saying: ‘He is one of the reasons why I am an actor.’

In your long career you’ve acted with a rainbow of heroines! Tell us about the seven biggest names.

Sabitri Chatterjee is decidedly the best actress I’ve worked with. She effortlessly goes behind the skin of any character. Supriya Choudhury excelled as a working woman. Ghatak’s Meghe Dhaka Tara is the best instance. Sandhya Roy was very dependable – she never failed any director though I find her most memorable in Baghini and Ganga. Madhabi Mukherjee is a director’s actress. She was at her best in Charulata. She was good in Ghatak’s Subarnarekha, Mrinalda’s Baishey Shrabani, in Dibaratrir Kabya. Suchitra Sen was the most beautiful actress ever in Bengal. Her eyes had so much appeal, they could hold the entire nation in thrall. Aparna Sen is the most intellectual of the actresses – she approaches all her roles with her mind. And she’s among our best directors. Finally, Sharmila Tagore. Ah, what a presence! With all her mannerisms she brightens up the screen. Personally I’m privileged that she has remained a friend after fifty years.

In the age of world movie channels should Bengali films also go global? They’re already shooting abroad – does this change the character of a ‘regional’ film?

There’s nothing wrong if there’s a valid reason to shoot on foreign locales. Sandip Ray’s Tintoretto Jishu could not be made without shooting abroad. Aniruddha Roy Chowdhury’s Aparajita Tumi is set in America, so it has to be filmed there. But usually they shoot only a song or some fight sequences abroad, purely to increase the entertainment quotient. This distorts the regional identity which is otherwise something to be happy about. Ray was rooted in Bengal, yet universal. That’s why everyone identified with his films, loved them, treasures them.

The world knows you first and foremost as Ray’s hero, then as a star of Bengali super hits, and only then as a stage artiste. So why did French director Katherine Berger’s documentary, have so little footage from your films?

It maybe because she shot the docu-feature when I was doing more theatre than cinema. Or because she sensed my involvement with theatre was more abiding. I speak in complete honesty when I say I like acting in both, cinema and stage. But when it comes to direction I prefer theatre. The harmony one can work out when directing on stage is most enervating, most demanding, yet recharges me. It’s not that I haven’t thought about directing a film. But there are many difficulties. There are few backers for the kind of film I would have done, especially since NFDC changed its focus, and I cannot run around to raise money. So in all these years...
I’ve directed only Stree Ka Patra, the sixty-minute film I made for Doordarshan on Tagore’s 125 years.

Even your association with Ray could not make you follow in his footsteps?
It was precisely my association with Ray that prompted me to do something different. I was influenced by his eye for detail, but I used that for my plays. Naam Jiban, when it was first staged in 1978, changed the face of professional theatre I refuse to call it commercial theatre. It had used my training in cinema extensively.

Few in India have got to play the range of roles you’ve played. Do you still regret not playing a particular role?
Yes, the hunger for meaty roles is still there. In my youth I wanted to play Hamlet. It’s beyond repair now but I still regret not playing the Prince of Denmark. For a sensitive, thinking actor Hamlet is the ultimate role a persona split into so many conflicting emotions. His inability to compromise with the prevailing times splits him into two selves. Isn’t it challenging to portray that dilemma?

Which director outside of Bengal would you have liked to work with?
I haven’t seen the work of so many of our film-makers ... I can only talk of those I’ve seen. Hrishikesh Mukherjee and Gulzar are among them. So is Shyam Benegal. And Amol Palekar.

Why did you reject the National Award when the 2001 Jury awarded it to you?
It was a gesture of protest against NFA’s bias in awarding popular and mainstream cinema. When Rekha superseded Jennifer Kendall in 36 Chowringhee Lane, I’d lost faith in the institution. However, in the subsequent years I’ve realized that my viewers value the award that is why I accepted it in 2007.

What’s wrong with mainstream cinema its stress on entertainment?
I’ve nothing against entertainment. I know it is a valid need that cinema cannot overlook. But good cinema entertains as well as gives direction even to the entertainment industry. Be it Ray and Sen or Bimal Roy and Guru Dutt, they all worked within the industry but with different goals and that set standards for generations that have come after them. This healthy trend was on the verge of extinction due to the overemphasis on entertainment. I’m glad that once again we see the stirrings of life in Bengali cinema. They’re fresher and more intelligent entertainment.

At least ten personalities from Bengal have received the Phalke but so many others have not, perhaps because they died young. Should we devise some way of posthumously acknowledging contribution?
Most certainly. We have conferred Bharat Ratna posthumously, why not create a Hall of Fame for people like Bimal Roy, Guru Dutt, Ritwik Ghatak, Subrata Mitra? Today I remember Chhobi Biswas, Balraj Sahni, Motilal ... I would feel honoured if we could initiate a roster to salute some of the personalities who left before we could acknowledge their greatness.

I am glad that once again we see the stirrings of life in Bengali cinema. They’re fresher and more intelligent entertainment.
You do not win a National Film Award just like that.

It takes 41 of the best minds in Indian Cinema over 500 hours of involved contemplation to separate the grain from the chaff.

More than 250 films and 50 literary works are carefully deliberated upon over 30 days, 12 hours a day.

On the day of the judgment, seconds evaporate, minutes melt into hours. For 15 hours, the drama shifts to the jury table. All to sift the winners from the contenders.

After all, when it comes to the National Film Awards, there is no compromise.

THE JURY
भारत में सिनेमा लेखन: एक पुनर्विचार

जवरीमला पारख इंदिरा गांधी राष्ट्रीय मूकत विश्वविद्यालय, नयी दिल्ली में हिंदी के प्रोफेसर हैं।

भारत में सिनेमा का इतिहास राजस्थान से अधिक पुरातन है। दुनिया में सबसे अधिक संख्या में और सबसे अधिक भाषाओं में फिल्में हमारे देश में ही बनी हैं। भारत जैसे विकासशील देशें में बहुसंस्कृतिक और बहुभाषी देश में सिनेमा लोकप्रिय मनोरंजन का एक महत्त्वपूर्ण माध्यम है। भारतीय सिनेमा अपनी सामाजिक सोपोंबद्धता, अंतर्वेदना और कलात्मक बौद्धि की उद्योग से विश्व सिनेमा में अपना अग्रण पहचान रखता है। गैल, संगीत और नृत्य की विकास और समूह परिसंघों का रचनात्मक उपयोग इस माध्यम को विशेषता भारतीय रवृत्त प्रदान करता है।

सिनेमा के क्षेत्र में जो नयी प्रौद्योगिकी आ रही है, हमारे यहां के फिल्मकार उनका भी सफलतापूर्वक उपयोग करने लगे हैं। इसके बावजूद सिनेमा के अध्ययन, विवेचन और अनुसंधान की परिपत्र इतनी समूद्र नहीं हैं। अभ्यास पर लेखन की परंपरा भारत में भी लगभग उतनी ही पुरातन है जितनी खुद सिनेमा की परंपरा। फिल्मों के तरह फिल्मों पर भी अंग्रेजी सहित विचित्र भारतीय भाषाओं में पुस्तकें, लेख और समीक्षाएं हिस्से जाती हैं। लेकिन अधिकतर लेखन फिल्म प्रोड्यूसरों की लोकप्रिय अतिरिक्तों को ध्यान में रखकर किया जाता है। जबकि आवश्यकता इस क्षेत्र की है कि सिनेमा को भी अध्ययन का विशेष अकादमिक क्षेत्र मानकर काम किया जाए।

यह सही है कि सिनेमा मनोरंजन का सर्वोच्च प्रावधिक लोकप्रिय माध्यम है लेकिन यह सामाजिक और सांस्कृतिक उत्पाद भी है। फिल्म का निर्माण केवल कुछ गुरुणों और तकनीकियों के सहयोग से नहीं होता। इसे संभव बनाने में लेखकों, अभिनेताओं, संगीतकारों, गायकों, छायाकारों आदि ऐसे कलाकारों और निष्पादकों की भागीदारी जरूरी होती है जिनमें अपने विशेष कलाकृति के काम करने की आशा की है। इसे एक अन्य दस्तक के लिए फिल्म बना रहे हैं और दर्शक उनसे किसी तरह की फिल्म की
उम्मीद करते हैं। लेकिन इसके साथ ही एक सामाजिक के नाते वे यह भी जानेंगे कि उनकी किरदार को क्यों बदलता और सामाजिक जीवन पर क्यों असर डाल सकती है। वह उनकी मानसिकता को किस तरह और किस हद तक प्रेरित और प्रभावित कर सकती है।

फिल्में दृश्यान्वयन रूप से कहानी ही नहीं कहतीं, वे सामाजिक और सार्वजनिक जीवन के विभिन्न रूपों को भी संप्रेषित करती हैं। वे उन गतियों और अंतर्निष्ठाओं को भी संप्रेषित करती हैं जिन्हें हम अपने आसपास की दुनिया में अलग-अलग रूपों में देखते हैं। ठीक उसी रूप में नहीं बल्कि माध्यम की अपनी विशिष्टता, फिल्मकार की अपनी दृष्टि और समाज और उसकी टीम के प्रयास संदर्भ के आधार पर सिद्ध किए जा सकते हैं। कई बार इस नयी रचना को अपने मूल सामाजिक और सार्वजनिक उद्देश्य से जोड़ पाना भी मुमकिन नहीं होता। लेकिन इसका अर्थ यह नहीं है कि उनमें कोई संदर्भ नहीं होता। इस संस्कृति की वृत्तियों और चयन फिल्मों द्वारा सामाजिक और सार्वजनिक जीवन में जोड़ा जा सकता है। लेकिन यह कथात्मक फिल्मों पर भी उतनी ही लागू होती है। सिनेमा समंकी अथवा और अनुसंधान ऐसे सभी क्षेत्रों को अपने दायरे में लेता है।

इस दृष्टि से देखने पर हम कह सकते हैं कि सिनेमा संबंधी लेखन की दशा और दिशा में बदलाव की जज्बत है। यहाँ यह कहने का प्रयास नहीं है कि सिनेमा पर भारत में गंभीर लेखन नहीं हो रहा है। इसके विपरीत हर साल कई गंभीर और मूल्यवान काम पुरस्कार लेकर उन्हें प्रति प्रशंसा के रूप में समाने आ रहे हैं। लेकिन सिनेमा के नवीनता और समस्या दृष्टिकोण को देखते हुए निमित्त कहीं भी बहुत आम किये जाने का जज्बत है। लोकप्रिय और लोकप्रिय माध्यम के साथ-साथ सिनेमा संबंधी सैद्धांतिक विकसित करने, उसके संबंध हर क्षेत्र का दस्तावेजीकरण करने, सिनेमा के विषय इतिहास लेखन के पद्धतियां विकसित करने और इतिहास लेखन को एक व्यापक परियोजना की तरह लेने, फिल्मों की रचनात्मकता, सामाजिक, सार्वजनिक, दुनियाँ और एक साक्ष्य मानदंडों के आधार पर गंभीर आलोचना विकसित करने, सिनेमा पर विभिन्न कलाओं के प्रभाव और विभिन्न कलाओं पर सिनेमा के प्रभाव को समझने और सिनेमा के शिक्षण संबंधी सक्षमताओं और पद्धतियों को विकसित करने की आवश्यकता है। निमित्त कहीं सिनेमा का कोई भी अथवा या लेखन किसी भाषा, क्षेत्र या राष्ट्र तक सीमित नहीं हो सकता। विय की अथवा भाषाओं में सिनेमा संबंधी लेखन और भारत की विभिन्न भाषाओं में होने वाले कामों को भारतीय भाषाओं में अनुवादित कर उसे ज्ञाता और ज्ञाता लोगों के लिए उपलब्ध कराना भी एक जज्बत काम है।
K. Hariharan

A graduate in film direction from the FTII and winner of the National Award, K. Hariharan is a film-maker, film academician and director of LV Prasad Film & TV Academy, Chennai. In addition to feature films, he has made award-winning documentaries, corporate films, video programmes, advertising and promotional films. He has served on the jury at several international and Indian film festivals.

Rohini Hattangadi

A National and Filmfare Award winner, Rohini Hattangadi has acted in over eighty films and 150 plays. She graduated from the National School of Drama in 1971 and is best known for the role of Kasturba in the film Gandhi for which she won the BAFTA award. She also trained in Kathakali and Bharatnatyam.
K.P. KUMARAN

K.P. Kumaran is a veteran Malayalam film-maker and National Award winner. Kumaran’s first directorial venture *Athithi* marked the arrival of ‘parallel’ cinema in the South Indian film industry. His films have made a mark with their play on social evils as part of the literary movement and have constantly been reflecting on a commitment to women’s empowerment.

VINAY SHUKLA

Vinay Shukla has been a scriptwriter and director of Hindi films for over three decades. His most well-known film *Godmother* received six National Awards. He has been associated with films based on issues of women emancipation. He also teaches screenplay writing as guest faculty at the FTII.

------

CENTRAL JURY

------

REGIONAL HEAD

REGIONAL HEAD
ALOKNANDA ROY

A leading character artist in Bengali cinema and television, Aloknanda Roy started her acting career with Satyajit Ray’s *Kanchenjunga* in 1962. She has worked in films of Buddhadeb Dasgupta, Aparna Sen, Shyam Benegal and others. She has won several state awards including the Bengal Film Journalists’ Association Award for her role in Buddhadeb Dasgupta’s *Phera*. She taught film analysis in Jadavpur University.

A.S. KANAL

Independent film-maker, cinematographer, editor and teacher, A.S. Kanal graduated in cinematography from FTII in 1972, where he also taught for fifteen years. He has shot feature films, telefilms, documentaries and ad films.

Regional Head

Jury Members

निर्णायक मंडल

REGIONAL HEAD

REGIONAL HEAD

Central Feature Film Jury
LATIKA PADGAONKAR

Former joint director of Osian’s-Cinefan Film Festival, Latika Padgonkar was executive director of Cinemaya: The Asian Film Quarterly. She continues to write extensively on cinema. She has taught at Ferguson College, Pune, and at JNU, New Delhi. She was Information Officer with UNESCO for fourteen years.

PRAKASH BELVADI

Prakash Belvadi is a journalist and a theatre person and founder of Centre of Film and Drama in Bangalore. He has directed National Award winning features, documentary films and Kannada TV serials. He has acted in and directed plays in Kannada and English. His film *Stumble* was featured in the Indian Panorama.
HIREN BORA

Actor and theatre person Hiren Bora won National Film Award for his film Basundhara in 2009. Hiren is active in mobile theatre and stage.

अभिनेता और रंगकर्मी हिरेन बोरा ने 2009 में असमिया फ़िल्म बसुंधरा के लिए राष्ट्रीय पुरस्कार प्राप्त किया है। प्रख्यात रंगकर्मी हिरेन मोबाइल थियेटर और रंगमंच दोनों में सक्रिय रहे हैं।

KISHWAR DESAI

Kishwar Desai is the chairperson of London Asian Film Festival. She has worked in media for over twenty years. She is the author of a critically acclaimed book on Nargis and Sunil Dutt, and writes columns on films and popular culture.

किश्वर देसाई लंडन एशियन फिल्म समारोह की अध्यक्ष हैं। वे पिछले बीस सालों में मीडिया के लिए काम कर रही हैं। नरगिस और सुनील दत्त पर लिखी उनकी पुस्तक काफी प्रसिद्ध हुई। वे फ़िल्मों और लोकप्रिय संस्कृति पर स्तंभ लिखती हैं।
RANJANI MAZUMDAR

Ranjani Mazumdar teaches Cinema Studies at Jawaharlal Nehru University, New Delhi. She is the author of *Bombay Cinema: An Archive of the City* (2007) and several other publications. She has also worked as a documentary film-maker and is a founding member of Mediastorm, India’s first women’s film collective, which received the Chameli Devi Jain Award for outstanding media professionals among women.

रंजनी मजुमदार जवाहरलाल नेहरू विश्वविद्यालय, नई दिल्ली में सिनेमा अध्ययन की अध्यापक हैं। उन्होंने बॉम्बे सिनेमा एन आर्किव ऑफ द शिटी (2007) पुस्तक लिखी है और कई व्यापक बनाये हैं। मैडियास्टॉर्म की संस्थापक सदस्य हैं, जिन्होंने महिलाओं के बीच असाधारण मैडिया व्यवसाय के लिए चमकी देखी जैन अवार्ड प्राप्त किया है।

JURY IN PROCESS

The Jury deliberated over hours-and-hours that spread over days-and-nights to reach the final, assorted selection of the finest Feature Films from all over the country - these will be awarded the most coveted honour in Indian film - the National Film Award. A visual recollection of the days of deliberation:
JURY - IN - PROCESS

The National Film Awards is a platform that strives to defy the conventional wisdom by striving to propagate the notion that Non-Feature films are as essential to the culture of filmmaking in the country as Feature films - not merely as a milestone en route to making features, but as an independent, self-sufficient form by itself.

RAMESH SHARMA

Six-time National Award winner and winner of numerous international awards, Ramesh Sharma is a leading film and television producer and director. His films have been screened at home and abroad.

चह बार राष्ट्रीय पुरस्कार और कई अंतर्राष्ट्रीय पुरस्कारों से सम्मानित रमेश एक प्रमुख फिल्म और टेलीविजन निर्माता और निर्देशक हैं। उनकी कितने देश और विदेशों में दिखाई गयी हैं।
BRAHMANAND SIINGH

Film director and screenplay writer Brahmanand Singh is a National Award winner. He writes screenplays and also makes documentaries. He has made corporate films and short films. He is known for his film on R.D.Burman, "Pancham Unmixed."

SUPRIYO SEN

Three-time National Award winner, Supriyo Sen is an alumnus of Berlinale Talent Campus. He has won more than thirty-five international awards. He has served on the jury of the National Awards and many other international film festivals.
S U R E S H K O H L I
Freelance literary journalist and regular broadcaster, Suresh Kohli is the author of twenty-five books. He has made serials and other programmes for television apart from several documentaries.

S A M E E R H A N C H A T E
Sameer Hanchate trained in film-making from the New York Film Academy, The Lee Strasberg Theatre Institute and Future Media Concepts, New York. He produced and directed the feature film *Gafla*, which featured in the Indian Panorama and won several awards.
HAOBAM PABAN KUMAR

A graduate from the SRFTI, Kolkata, and three-time National Award winner, Haobam Paban Kumar has won numerous international awards including FIPRESCI PRIZE at MIFF. His films have featured in the Indian Panorama.

GOURI PATWARDHAN

Gouri Patwardhan graduated from the FTII in 1989, specializing in cinematography. Her documentaries have been screened in various international film festivals and also won awards. She has also edited feature films. She is a part-time faculty at many institutes.
JURY - I N - P R O C E S S

Film writing or film criticism is the sustaining concrete in the building of film itself; without it, films would exist as mere events, flashes of distant light in the nighttime that make fleeting appearances. It is film criticism itself that allows films to exist as whole cultural objects that may be discussed, engaged with and treated with the respect a modern artform deserves.

VIJAYA MULAY

A National Award winner, Vijaya Mulay is widely regarded as a pioneer of the film society movement in India. A keen observer of Indian and international cinema, she has served as member of the National Film Commission. She has also served on the jury earlier.

Chairperson

CENTRAL JURY
J. M. PARAKH

A professor of humanities, IGNOU, Jowarimal Parakh has written books, research papers and articles on cinema, media and literature. He has also written video and audio scripts for IGNOU, Doordarshan and other institutions.

M. F. THOMAS

A National Award winner, M.F. Thomas has worked as editor of several national- and state-award-winning works. He has translated several books into Malayalam and has served on the state film jury. He is the recipient of several state-level awards.

JURY MEMBER

JURY MEMBER
K. Hariharan
A graduate in film direction from the FTII and winner of the National Award, K. Hariharan is a film-maker, film academician and director of LV Prasad Film & TV Academy, Chennai. In addition to feature films, he has made award-winning documentaries, corporate films, video programmes, advertising and promotional films. He has served on the jury at several international and Indian film festivals.

Amrik Gill
A National School of Drama graduate in direction, he has written scripts for almost twenty-five films in Hindi and Punjabi, including Tamash, Hum Dil De Chuke Sanam, Nishabd, Yaadein and many more. He has been actively involved in Hindi and Punjabi theatre for twenty-five years and formed the group ‘The Living Theatre’ in Amritsar to promote Punjabi Theatre.

Ayesha Sayani
Ayesha Sayani is a film-maker and has experience in commercial broadcasting for All India Radio and the Sri Lanka Broadcasting Corporation. She has made ad films for leading brands like Kodak, Cadbury’s, Johnson and Johnson, Coca Cola etc and many corporate films. She has served on various international film festival selection committees for many years.

K. Bikram Singh
A civil servant turned full-time filmmaker. His feature Tarpan was shown at many international film festivals. Environment and visual arts are his special areas of interest on which he has made films. He has also made a highly acclaimed film on Satyajit Ray called Satyajit Ray Introspections.

Shyamal Karmakar
Shyamal Karmakar teaches cinema at SRFTI and has won accolades for making controversial films. He is an active member of many theatre groups and has bagged awards in acting and direction. He is presently directing Chokher Pani, a controversial feature film on the SEZ movement in Nandigama.
K. P. KUMARAN
K.P. Kumaran is a veteran Malayalam film-maker and National Award winner. Kumaran’s first directorial venture *Athithi* marked the arrival of ‘parallel’ cinema in the South Indian film industry. His films have made a mark with their play on social evils as part of the literary movement and have constantly been reflecting on a commitment to women’s empowerment.

SATARUPA SANYAL
Satarupa Sanyal is an independent film director, producer, actress, poet and social activist and has been well known for her feminist stances. She is a trained Hindustani classical musician and has performed for All India Radio. She has made various feature films and telefilms.

DILIP PATNAIK
A graduate in direction from the FTII and Assistant Director for National Award winning film *Maya Miriga*, Dilip Patnaik has scripted, directed and produced a number of fiction films and documentaries. He has won numerous national and international awards and has served on the jury for the MIFF. Has won National Award for *Nilamadhaba*.

BHAGIRATHI
A graduate from the National School of Drama, Bhagirathi has acted in over sixty plays in different languages. She has worked with directors like Prasanna, B.V. Karanth and Satyadev Dubey. She has been the principal of Seagull Theatre Academy in Guwahati since 1996.

GANESH MATKARI
Over 15 years of experience as a film critic with extensive exposure to world cinema. He is currently associated with various film journals and the film society movement.

EASTERN REGION PANEL
Bengali, Assamese, Oriya and North-Eastern dialects
VINAY SHUKLA
Vinay Shukla has been a scriptwriter and director of Hindi films for over three decades. His most well-known film Godmother received six National Awards. He has been associated with making films on issues of women emancipation. He also teaches screenplay writing as guest faculty at the FTII.

PANDHARI JUKER
In a career spanning over six decades, Pandhari Juker has worked with banners like R.K. Films, K.A. Abbas Production, B.R. Films, Yash Raj Films and has done make-up for well-known screen legends like Madhubala, Meena Kumari, Nargis, Waheeda Rehman and many more. The octogenarian has won many awards.

KANCHAN NAYAK
Kanchan Nayak has been working in films and television since 1972. She made her debut as a director in 1989 for the Marathi feature film Kalat Nakalat, which bagged four National Awards and nine state awards. She has collaborated with legends like Jabbar Patel, D. Rama Naidu and many more.

HEMENDRA CHAYA
Hemendra Chaya has more than sixty years’ experience in cinema and theatre. He is actively connected with Gujarati theatre and has worked in various theatre organizations like Rang Bhoomi, Indian National Theatre. He groomed and mentored Salman Khan for a year to make him an actor.

BANWARI TANEJA
Banwari Taneja has been active in theatre, film and television for over four decades. He has won the Sangeet Natak Academy Award, the Bhartiya Natya Sangh Award, Mahendra Excellence of Theatre Award and has acted in over 100 plays. Noteworthy films include Agneepath, Thoda sa Rumani Ho Jayen, Maachis, Yahaan, Dor, Parinita, among others. He has served on the selection committee of the annual national theatre festival Bharat Rang Mahotsav and National School of Drama.
ALOKNANDA ROY
A leading character artist in Bengali cinema and television, Aloknanda Roy started her acting career with Satyajit Ray’s Kanchenjunga in 1962. She has worked in films of Buddhadeb Dasgupta, Aparna Sen, Shyam Benegal and others and has won several state awards including the Bengal Film Journalists’ Association Award for her role in Buddhadeb Dasgupta’s Phera. She has taught film analysis in Jadavpur University.

SASHI PARAOOR
He has over two decades of experience in the Malayalam film industry. He has won several state awards, and his films have featured in the Indian Panorama section at IFFI. He has served on the Indian Panorama jury earlier.

T.G. THYAGARAJAN
A National Award winner, T.G. Thyagarajan has produced many hit commercial films and television serials. He has also made innumerable contributions to the film industry by introducing many acclaimed directors including Mani Ratnam.

S.P. JHANANATHAN
Tamil thespian and director S.P. Jhananathan has worked as an assistant director with Bharatan and Keyar. His film Iyarkai won the National Film Award for Best Malayalam Film in 2004.

BELA NEGI
A graduate from the FTII, specializing in film editing, Bela Negi has about fifteen years’ experience in cinema. She produced, wrote and edited the feature film Daayen Ya Baayen, a social comedy. She has directed advertisements and corporate films.

SOUTHER REGION PANEL 1
Tamil & Malayalam
A. S. Kanal
Independent film-maker, cinematographer, editor, director and teacher, A.S. Kanal graduated in cinematography from FTII, in 1972, where he also taught for fifteen years. He has shot feature films, telefilms, documentaries and ad films.

Umashankar Swami
Umashankar Swami has been active in theatre and film-making for nearly thirty years. His film Banada Neralu was selected in the Indian Panorama 2008. He has produced and directed documentaries too.

P. H. Vishwanath
Vishwanath is a National Award winner and has served on the jury earlier.

K. Satyanarayana
A National Award winner, Satyanarayana has directed documentaries and ad films apart from features. His Telugu film Hope was selected in the Indian Panorama. He has won the Andhra Pradesh Nandi Awards.

Ratnottama Sengupta
She is a senior film critic and Times of India correspondent. She is a National Film Award winning film writer. She is also a documentary filmmaker. Ratnottama has served on the National Film Awards and Indian Panorama jury many times.
ABHOSHEYSHEY BEST FEMALE PLAYBACK SINGER
LAPTOP BEST BACKGROUND SCORE (MAYOOK BHAUMIK)
NOUKADUBI BEST PRODUCTION DESIGN (INDRANIL GHOSH)
RANJANA AMI AR ASHBONA BEST BENGALI FILM, BEST SONGS (NEEL DUTT), SPECIAL JURY AWARD (ANJAN DUTT)
BYARI BEST FEATURE FILM, SPECIAL MENTION (MALLIKA)
DILLE CH WASAYA KOI BEST DOGRI FILM
CHILLAR PARTY BEST CHILDREN'S FILM, BEST CHILD ACTOR, BEST SCREENPLAY WRITER (ORIGINAL) NITESH TIWARI & VIKAS BAHL
GAME BEST SOUND DESIGN (BAYLON FONSECA) BEST RE-RECORDIST OF FINAL MIXED TRACK (HITEDRA GHOSH)
RA.ONE BEST SPECIAL EFFECTS
STANLEY KA DABBA BEST CHILD ACTOR (PARTHO GUPTA)
THE DIRTY PICTURE BEST ACTRESS (VIDYA BALAN), COSTUME DESIGN (NIHARIKA KHAN), MAKE-UP (VIKRAM GAIKWAD)
ZINDAGI NA MILEGI DOBARA BEST LOCATION SOUND RECORDIST (BAYLON FONSECA), BEST CHOREOGRAPHER (BOSCO CAESAR)
KURMAVATRA BEST KANNADA FILM
ADHIMANTHAYAM SPECIAL MENTION (SHERRY)
INDIAN RUPEE BEST MALAYALAM FILM
PHIJIGEE MANI BEST MANIPURI FILM, BEST SUPPORTING ACTRESS (LEIGSHANGTHEM TONTHOINGAMBI)
BALGANDHARVA BEST MAKE-UP (VIKRAM GAIKWAD), BEST COSTUME DESIGNER (NEETA LULLA), BEST PLAYBACK SINGER (ANAND BHATE)
DEOOL BEST FEATURE FILM, BEST ACTOR (GIRISH KULKARNI), BEST DIALOGUES (GIRISH KULKARNI)
SHALA BEST MARATHI FILM, BEST SCREENPLAY WRITER (ADAPTED) (AVINASH NIGDI)
ANHE GHODE DA DAAAN BEST PUNJABI FILM, BEST CINEMATOGRAPHY (SATYA RAI NAGPAUL), BEST DIRECTION (GURVINDER SINGH)
AARANYAKANDAM BEST EDITING (PRAVIN K.L. & N.B. SRIKANTH), BEST DEBUTANTE DIRECTOR (KUMARARAJA THIAGARAJAN)
AZHAGARSAMIYIN KUTHIRAI BEST POPULAR FILM, BEST SUPPORTING ACTOR (APPUKUTTY)
I AM AFIA MEGHA ABBHIMANYU OMAR BEST HINDI FILM, BEST LYRICS.
VAAGAAI SOODA VA BEST TAMIL FILM
DEOOL
35mm, 135 min, Colour

director Umesh Kulkarni
writer Girish Kulkarni
cinematographer Sudakar Reddy Yakkanti
editor Abhijeet Deshpande
cast Mohan Agashe, Girish Kulkarni, Sonali Kulkarni, Nana Patekar, Naseeruddin Shah

Mangloor is a sleepy hamlet in Maharashtra. When Kesha, the village herdsman, experiences a divine intervention and announces that the god Guru Dutt has paid a visit to the village, the villagers decide to cash in on this. Overnight, life in the village changes as a temple trust is formed and various projects start taking shape around the temple. Deool is a satirical take on faith and development in a small and forgotten village!

मंगलूर के चरवाहा केंद्र को महसूस होता है कि देवता श्रीगुरुद्वार गांव में प्रकट हो गया है। मंदिर निर्माण के लिए न्याय की स्थापना की जाती है। राजनीति, गुरुओं की उम्मीदों और प्रमियों के साथ के जरिए फिल्म गांव की विकासकारों का भी उपयोग करती है।

“For its witty, satirical and penetrative account of the politics involved in the commercialisation of religion in India. Though a wonderfully authentic depiction of village life in India, mentality and gesture.

भारत में धर्म के व्यवस्थीकरण के इर्द-गिर्द होने वाली राजनीति के रूप में, धार्मिक और सूचना विज्ञान के लिए। राजनीति जीवन के विश्वस्ततार्थ धार्मिक विज्ञान के माध्यम से देखते सामाजिक, धार्मिक और व्यवसायिक पक्षों को भी उभारती है।”
Umesh Vinayak Kulkarni specialized in direction from the Film and Television Institute of India, Pune. His diploma film, *Girni* (2005), won the President’s Gold Medal for Best Short Film and Best Direction. His first feature film, *Valu* (2008), premiered in Rotterdam and was extremely successful.

‘The concept of *Deool* has been in my mind for a few years. I was intrigued by the idea of faith, superstition, development and their attendant paraphernalia.’

Abhijeet Gholap is a techno-preneur with a successful international career in technology businesses serving healthcare markets. He has over eleven internationally published technology patents to his credit.

‘The concept of *Deool* has been in my mind for a few years. I was intrigued by the idea of faith, superstition, development and their attendant paraphernalia.’
Nadira’s marriage is fixed on the day she gets her first periods. She is divorced because of a dispute between her husband and her father which she is not aware of. Her husband gets custody of the child. Later, it transpires that she can go back to her husband but for that to happen she will have to marry and divorce another man.

For its powerful engagement with religious personal law, handled with sensitivity and urgency through its female protagonist.
Suveeran is a three-time recipient of the Kerala Sangeet Natak Akademi Award. A graduate from the National School of Drama, Delhi, he has to his credit almost thirty plays and four short films. *Byari* is his first feature film.

‘Byari is a language. And a community. In this name lies a Muslim history that anyone is yet to explore.’

**DIRECTOR’S STATEMENT**

T.H. Althaf Hussain has been associated with cinema for a few years and has done a few audio and video albums. *Byari* is his first film as producer.

PREVIOUSLY

23 films were awarded in the feature film category at the 58th National Film Awards. *Aadukalam* bagged the maximum number of awards - 6, while *Adaminte Makan Abu, Mee Sindhutai Sapkal* and *Ishqiya* won 4 awards each.

**BEST FEATURE FILM**

*Adaminte Makan Abu*: Even after selling all their belongings, Abu and Aisumma are not able to collect enough money for Hajj. They even cut down the tree in front of their house but that’s of no help. Abu regrets his selfish act of cutting the tree for Hajj. He plants a new sapling and prays at a mosque on the Hajj morning.

Salim Ahamed: Ahamed left his job and joined a Drama School in Kerala. After a 10-year stint with a TV channel, he became assistant director for film *Sepahdyam*. *Adaminte Makan Abu* is his directorial debut.

*A.B.Mohammed Ashraf* has been into producing films for the past couple of years. His earlier production was *Shambu.*
A sixty-year-old don’s waning libido for his young mistress. The mistress who finds love in a dim-witted idiot who works for the don and has a happily-ever-after plan for the lovers. A father and son for whom a cockfight is the last hope of survival. A city sweaty and grimy with people and millions worth of cocaine. In the jungle called life, man continues to draw from the animal within.

For its stylized and ironic reinvention of the gangster genre that presents a dazzling map of Chennai’s subterranean world where the city emerges as a wasteland that’s simultaneously mundane, shocking and nightmarish.

“...
Kumararaja Thiagarajan dropped out of an undergrad in visual communications from Loyola College and worked as a freelance copywriter and photographer for a while. He has directed a five-part documentary on south Indian temples and an award-winning animated short film *Becky*. *Aaranya Kaandam* is his directorial debut.

Son of popular playback singer S.P. Balasubrahmanyam, S.P.B. Charan is an actor, producer and playback singer who works primarily in the Tamil film industry. His production company, Capital Film Works, has produced several Tamil films.

Rajesh Pinjani Pinjani worked in journalism and advertising sectors for several years before making his foray into films. He made short films *Uddan* and *Disha*. This is his first feature film as the director.

Best Debut Feature

*Baboo Band Baaja* Baboo’s father wants him to carry on their family tradition of playing the band at the village functions. Though all his music instruments are mortgaged, his father dreams to restart his band one day – Baboo Band Party. However, Baboo’s mother strives to get him educated. Will Baboo continue studying or will he join his father’s band? The film explores...

Previous

23 films were awarded in the Feature Film category at the 58th National Film Awards. *Aadukalam* bagged the maximum number of awards - 6, while *Adaminte Makan Abu, Mee Sindhutai Sapkal* and *Ishqiya* won 4 awards each.

PREVIOUSLY

BEST DEBUT FEATURE

Rajesh Pinjani Pinjani worked in journalism and advertising sectors for several years before making his foray into films. He made short films *Uddan* and *Disha*. This is his first feature film as the director.

Neeta Jadhav Insurance agent – cum-filmmaker Jadhav has previously produced short films on social issues. These include *Uddan* (about saving girl child), *Disha* (on child labour) and *Tempt* (against smoking).
The inhabitants of Mallayapuram believe that the rain gods will favour them after the annual temple festival, during which the deity is taken around the village on a wooden horse. But the horse goes missing. As young Azhagarsami gets ready for his marriage, his horse also goes missing. Will the villagers and Azhagarsami find their respective horses?

For redefining conventional notions of modern entertainment and still gaining acceptance in the mainstream.

"For redefining conventional notions of modern entertainment and still gaining acceptance in the mainstream."

AZHAGARSAMIYIN KUTHIRAI
Tamil/35mm/122min/Colour

director Suseenthiran
producer P Madan
cinematographer Theni Eeswar editor
Kasi Vishwanathan
sound design Udhay Kumar
music Ilaiyaraaja
cast Appukuttty, Saranya Mohan, Pirabhakaran, Advaitha, Soori, Aruldas, Azhagan Tamizhmani, Devarak

CITATION

Suseenthan के फिल्म के प्रति लगातार अपने परिवार से मिला था। उन्होंने एस. डी. सबा और एंजिल जैसे निर्देशकों के सहायक के तौर पर काम किया। उनके अपने निर्देशन में पहली फिल्म वेनिला कबड्डी कुजु को योग्य प्रशंसा और सफलता प्राप्त हुई। यह उनकी तीसरी फिल्म है जो भारतीय शक्ति के उपन्यास पर आधारित है।

PREVIOUSLY
23 films were awarded in the Feature Film category at the 58th National Film Awards. *Aadukalam* bagged the maximum number of awards - 6, while *Adaminte Makan Abu, Mee Sindhutai Sapkal* and *Ishqiya* won 4 awards each.

BEST FILM PROVIDING WHOLESOME ENTERTAINMENT - *Dabangg* Chulbul Pandey is a fearless and fun-loving cop. He likes village girl Rajjo. He’s close to his mother but distances himself from his step-father and half-brother Makkhi. Youth leader Chhedi Singh pits the brothers against each other and Makkhi ends up carrying out a bomb blast at his behest. Chulbul makes his brother realise the truth and takes revenge from Chhedi.

Abhinav Kashyap Kashyap started out as a writer for TV series in 1995, and later directed many serials. He co-wrote Hindi films like *JUNG, MANORAMA-SIX FEET UNDER, 13-B* and *DABANGG*, which also marks his debut as the director.
This is the story of a bunch of kids from Chandan Nagar in whose lives enter two strangers, Fatka and Bheedu. And together they alter the course of their future by never giving up on what they believe in. This is a coming-of-age film of ten kids who conquer the world with their innocence and determination.

For its skilful mediation on complex issues related to political corruption, media, child labour, and love for animals via an adorable group of children located in an apartment block of Mumbai.

"For its skilful mediation on complex issues related to political corruption, media, child labour, and love for animals via an adorable group of children located in an apartment block of Mumbai.

For its skilful mediation on complex issues related to political corruption, media, child labour, and love for animals via an adorable group of children located in an apartment block of Mumbai.
Nitesh Tiwari
Chillar Party

An engineering graduate from IIT Bombay, Nitesh currently works with Leo Burnett, Mumbai, as an executive creative director.

Vikas Bahl worked in O&M Advertising, Radio Mirchi, Sony TV and SAB TV, before joining UTV Motion Pictures, where he heads UTV Spotboy.

Ronnie Screwvala, a media mogul, is a first-generation entrepreneur who pioneered the Cable TV industry in India in 1990 and then went on to establish UTV, India's first global media conglomerate, which enjoys presence across television, motion pictures and interactive businesses.

Salman Khan is one of the most popular stars of Hindi cinema and has some of its biggest blockbusters to his credit.

Salman Khan
Maine Pyar Kiya, Dabangg, Hum Dil De Chuke Sanam, Bodyguard, Ready

Swarna Kamal

Award Winners

The Official Catalogue

National Film Awards 2011

NATIONAL FILM AWARDS '11
A family in Punjab wakes up to the news of the demolition of a house on the outskirts of their village. The father, a silent sympathizer, joins the community in demanding justice. His son Melu, a cycle-rickshaw puller in the city, is participating in a strike by his union. Injured and alienated, Melu spends the day resting and hesitantly drinks with friends in the night as they debate the meaning of their existence.

For its haunting portrayal of the lives of people in a village as they battle with the reality of large-scale industrial development.

For its haunting portrayal of the lives of people in a village as they battle with the reality of large-scale industrial development.
Gurvinder Singh studied film direction at the Film and Television Institute of India, Pune, graduating in 2001. His extensive travels through east Punjab, documenting the dying folk forms of singing and narrating folk ballads, led to his first documentary *Pala*. His other documentaries include *Legs Above My Feet*, *An Untitled Film* and *Kavalam*. *Anhey Ghorhey Da Daan* is his first feature film.

Gurvinder Singh ने फिल्म एवं टेलीविजन संस्थान, पुणे से 2001 में निर्देशन की शिक्षा प्राप्त की। अपने पहले नृत्यित्र प्राच (2003) में उन्होंने पूर्वी पंजाब के लोककृतियों विशेषकर गीतों और कहानियों को संरचित किया। तेन्रा एर्ओव मै फीट (2007), एन अनटाइल्ड फिल्म (2009) और कवलम (2010) उनकी कुछ चरित्र फिल्में हैं।

PREVIOUSLY

23 films were awarded in the Feature Film category at the 58th National Film Awards. *Aadukalam*, a landlord and police inspector, have been arch rivals in the game of rooster fights for nearly 30 years. Unable to defeat Pettai Karan, Rathnaswamy decides to go to any extent to win. So, when Pettai Karan organises a state-level rooster fight, Rathnaswamy gives permission to the tournament on one condition: the loser will quit rooster fight forever.

**BEST DIRECTOR**

*Aadukalam* Pettai Karan and Rathnaswamy, a landlord and police inspector, have been arch rivals in the game of rooster fights for nearly 30 years. Unable to defeat Pettai Karan, Rathnaswamy decides to go to any extent to win. So, when Pettai Karan organises a state-level rooster fight, Rathnaswamy gives permission to the tournament on one condition: the loser will quit rooster fight forever.

Vetrimaaran learned filmmaking from Balu Mahendra and director Kathir. He made his debut with *Polladhavan* in 2007. *Aadukalam*, his second directorial venture, won him National Awards for Best Screenplay as well as Best Direction.
Mangloor is a sleepy hamlet in Maharashtra. When Kesha, the village herdsman, experiences a divine intervention and announces that the god Shri Guru Dutta has paid a visit to the village, the villagers decide to cash in on this. Overnight, life in the village changes as a temple trust is formed and various projects start taking shape around the temple.

Deool is a satirical take on faith and development in a small and forgotten village.

Girish Kulkarni did a diploma in mechanical engineering from Latur, where he was involved in staging plays. After a brief stint in a private company, he decided to pursue a full-time career in writing. He has written the screenplays of Valu (2008) and Vihir (2009) and acted in Valu, Gandha (2009) and Gabhiricha Paus (2009).

Girish Kulkarni’s role as Kesha is circumspect and tender-hearted. Shorn of histrionics, Kulkarni’s performance depends largely on his face and eyes to convey the multitudinous emotions in his mind which he cannot utter.

Girish Kulkarni did a diploma in mechanical engineering from Latur, where he was involved in staging plays. After a brief stint in a private company, he decided to pursue a full-time career in writing. He has written the screenplays of Valu (2008) and Vihir (2009) and acted in Valu, Gandha (2009) and Gabhiricha Paus (2009).

Mangloor is a sleepy hamlet in Maharashtra. When Kesha, the village herdsman, experiences a divine intervention and announces that the god Shri Guru Dutta has paid a visit to the village, the villagers decide to cash in on this. Overnight, life in the village changes as a temple trust is formed and various projects start taking shape around the temple. Deool is a satirical take on faith and development in a small and forgotten village.

Mangloor is a sleepy hamlet in Maharashtra. When Kesha, the village herdsman, experiences a divine intervention and announces that the god Shri Guru Dutta has paid a visit to the village, the villagers decide to cash in on this. Overnight, life in the village changes as a temple trust is formed and various projects start taking shape around the temple. Deool is a satirical take on faith and development in a small and forgotten village.

Mangloor is a sleepy hamlet in Maharashtra. When Kesha, the village herdsman, experiences a divine intervention and announces that the god Shri Guru Dutta has paid a visit to the village, the villagers decide to cash in on this. Overnight, life in the village changes as a temple trust is formed and various projects start taking shape around the temple. Deool is a satirical take on faith and development in a small and forgotten village.

Mangloor is a sleepy hamlet in Maharashtra. When Kesha, the village herdsman, experiences a divine intervention and announces that the god Shri Guru Dutta has paid a visit to the village, the villagers decide to cash in on this. Overnight, life in the village changes as a temple trust is formed and various projects start taking shape around the temple. Deool is a satirical take on faith and development in a small and forgotten village.

Mangloor is a sleepy hamlet in Maharashtra. When Kesha, the village herdsman, experiences a divine intervention and announces that the god Shri Guru Dutta has paid a visit to the village, the villagers decide to cash in on this. Overnight, life in the village changes as a temple trust is formed and various projects start taking shape around the temple. Deool is a satirical take on faith and development in a small and forgotten village.

Mangloor is a sleepy hamlet in Maharashtra. When Kesha, the village herdsman, experiences a divine intervention and announces that the god Shri Guru Dutta has paid a visit to the village, the villagers decide to cash in on this. Overnight, life in the village changes as a temple trust is formed and various projects start taking shape around the temple. Deool is a satirical take on faith and development in a small and forgotten village.

Mangloor is a sleepy hamlet in Maharashtra. When Kesha, the village herdsman, experiences a divine intervention and announces that the god Shri Guru Dutta has paid a visit to the village, the villagers decide to cash in on this. Overnight, life in the village changes as a temple trust is formed and various projects start taking shape around the temple. Deool is a satirical take on faith and development in a small and forgotten village.

GIRISH KULKARNI

Girish Kulkarni’s role as Kesha is circumspect and tender-hearted. Shorn of histrionics, Kulkarni’s performance depends largely on his face and eyes to convey the multitudinous emotions in his mind which he cannot utter.

Girish Kulkarni did a diploma in mechanical engineering from Latur, where he was involved in staging plays. After a brief stint in a private company, he decided to pursue a full-time career in writing. He has written the screenplays of Valu (2008) and Vihir (2009) and acted in Valu, Gandha (2009) and Gabhiricha Paus (2009).

Girish Kulkarni’s role as Kesha is circumspect and tender-hearted. Shorn of histrionics, Kulkarni’s performance depends largely on his face and eyes to convey the multitudinous emotions in his mind which he cannot utter.

Girish Kulkarni’s role as Kesha is circumspect and tender-hearted. Shorn of histrionics, Kulkarni’s performance depends largely on his face and eyes to convey the multitudinous emotions in his mind which he cannot utter.

Girish Kulkarni’s role as Kesha is circumspect and tender-hearted. Shorn of histrionics, Kulkarni’s performance depends largely on his face and eyes to convey the multitudinous emotions in his mind which he cannot utter.
Based on the life of 1980s star Silk Smitha, this film portrays the trials and tribulations of Reshma who runs away from home on her wedding day to become a film star. Beginning as a junior artist, she becomes a popular actress known for her erotic roles. However, with fame and money she falls prey to the seamy side of the film world. Her life comes apart as she becomes an alcoholic, runs up huge debts and eventually commits suicide.

Vidya Balan powerfully and imaginatively uses her acting skills to lend credibility, vulnerability and dignity to the character of Silk; this is a brave performance.

Vidya Balan made her movie debut in the Bengali film Bhalo Theko in 2003. She debuted in Hindi films with Parineeta in 2005. Among her other notable performances are Lage Raho Munna Bhai, Paa, for which she won a Filmfare Best Actress Award, Ishqiya and No One Killed Jessica.
The inhabitants of Mallayapuram believe that the rain gods will favour them after the annual temple festival, during which the deity is taken around the village on a wooden horse. But the horse goes missing. As young Azhagarsami gets ready for his marriage, his horse also goes missing. Will the villagers and Azhagarsami find their respective horses?

APPUKUTTY

Appukutty is an upcoming actor in the Tamil film industry. He started his movie career as a comedian but has since become a leading actor. His films include Vennilaa Kabidi Kuzhu (2008), Madrasapattinam (2010) and Kullanari Kuuttam (2011).

AZHAGARSAMIYIN KUTHIRAI

Tamil/ 35mm/ 122min/ Colour

director Suseentharan
producer P. Madan
cinematographer Theni
Eeshwar editor Kasi
Vishwanathan sound design
Udhay Kumar music Illaiyaraja cast Saranya Mohan, Pirabhakaran, Advaitha

"For the sheer vitality in performance and credible characterization that Appukutty brings to the screen in portraying a truly unusual role.

अपु कुठडी पल्लविकरण फिल्म उद्वृत्ति के एक उम्मीद अभिनेता है जिन्होंने अपने कार्यकाल की शुरुआत हास्य अभिनेता के रूप में की। फिल्मों में उद्वृत्ति अभिनय के कारण बाद में उन्हें मुख्य भूमिकाएं भी मिलने लगीं। उनकी कुछ प्रमुख फिल्में हैं: वेनिलाकुबा कुजु (2008), माद्रासपाटिंटम (2010), कुल्लानारी कुट्टम (2011)."
Twenty-four-year-old Leishanthem Tonthoingambi Devi is a graduate in commerce and has a diploma in dance. She is an artiste with All India Radio, Manipur.

Yaiphabee can no longer bear to see the dismayed state of her parents. One day she decides to take a journey – one which she thinks will bring some change in her family. On the way she is disturbed by the memories of her home, her family. Does her journey bring back lost happiness?
This is the story of a bunch of kids from Chandan Nagar in whose lives enter two strangers, Fatka and Bheedu. And together they alter the course of their future by never giving up on what they believe in. This is a coming-of-age film of ten kids who conquer the world with their innocence and determination.

The entire children’s cast of Chillar Party has performed its roles extremely well with a refreshing and credible on-screen innocence.
Stanley, a fourth grader, is popular among his friends and teachers. However, he never brings his lunch box and his friends share their lunch with him, hiding from the Hindi teacher, Khadoos, who eats the lunch the students bring. On discovering this, Khadoos warns Stanley to bring his own lunch or stop coming to school. What does Stanley do? Why does he not bring his lunch like the other boys?

**CITATION**

*Partho Gupte in Stanley Ka Dabba demonstrates a rare maturity in his performance as he conveys his interiority.*

Eleven-year-old Partho Gupte is a student of Jamnabai Narsee School in Mumbai. He has been a regular student in his father Amole Gupte’s cinema and theatre study workshops from the age of four. He frequently represents his school in debates and elocutions. *Stanley Ka Dabba* is his first feature film.

**STANLEY KA DABBA**

Hindi / 35mm / 123min / Colour

*PARTHO GUPTE*

*RAJAT KAMAL*

Stanley, a fourth grader, is popular among his friends and teachers. However, he never brings his lunch box and his friends share their lunch with him, hiding from the Hindi teacher, Khadoos, who eats the lunch the students bring. On discovering this, Khadoos warns Stanley to bring his own lunch or stop coming to school. What does Stanley do? Why does he not bring his lunch like the other boys?

This film stars Partho Gupte as the lead in his first feature film. His performance demonstrates a rare maturity in his acting as he conveys the inner life of his character. The film explores the theme of friendship and the challenges of growing up in a school environment.

**BEST CHILD ACTOR**

सर्वश्रेष्ठ बाल अभिनेता

Partho Gupte

NATIONAL FILM AWARDS ‘11

RAJAT KAMAL
Bal Gandharva is a richly mounted period film on the incredible actor-singer-female impersonator Bal Gandharva (1888-1967), set in the early years of Indian theatre, when women were not allowed to perform onstage and Bal Gandharva’s female impersonations were a rage. As cinema became popular, women who played women’s roles edged him out of the business.

Anand Bhate is one of the most promising new-generation artistes of the Kirana tradition. He was a disciple of Pandit Bhimsen Joshi. He gave his first public performance at the age of ten. He has also had a brilliant academic career and is an engineer by profession.

For taking up the challenge of recreating the ethos of a doyen like Bal Gandharva who strode the musical stage like a giant. The original voice of the actor and Bhate’s voice blend seamlessly.

Bal Gandharva is a richly mounted period film on the incredible actor-singer-female impersonator Bal Gandharva (1888-1967), set in the early years of Indian theatre, when women were not allowed to perform onstage and Bal Gandharva’s female impersonations were a rage. As cinema became popular, women who played women’s roles edged him out of the business.

ANAND BHATE

Anand Bhate is one of the most promising new-generation artistes of the Kirana tradition. He was a disciple of Pandit Bhimsen Joshi. He gave his first public performance at the age of ten. He has also had a brilliant academic career and is an engineer by profession.

For taking up the challenge of recreating the ethos of a doyen like Bal Gandharva who strode the musical stage like a giant. The original voice of the actor and Bhate’s voice blend seamlessly.
This film narrates the story of a woman’s discovery by her son who has no memories of her and will never meet her in person. Soumyo arrives in Kolkata to close legal deals after his mother’s demise. Her diaries open the doors for Soumyo to get to know his mother and in the process the city of Kolkata.

Roopa Ganguly shot to fame as Draupadi in the popular TV serial *Mahabharata*. A trained Rabindra Sangeet vocalist and classical dancer, she has been a popular actor in a number of Bengali and Hindi films and TV serials. She has served as the secretary and vice president for the West Bengal Motion Picture Artistes’ Forum, a body representing cine artistes.

Roopa Ganguly

For her husky and haunting voice that brings a gentle, nostalgic tone and tenor to the film.

BEST FEMALE PLAYBACK SINGER

सौर्वश्रेष्ठ गायिका

ABOSHEYSHEY

Hindi/35mm/142min/Colour

director Aditi Roy producer Anil B. Dev screenplay Neel Mitra & Aditi Roy cinematographer Ranjan Palit editor Abhro Banerjee music Prabuddha Banerjee sound designer Shomi Chatterjee cast Roopa Ganguly, Ankur Khanna, Suman Mukhopadhyay, Raima Sen

This film narrates the story of a woman’s discovery by her son who has no memories of her and will never meet her in person. Soumyo arrives in Kolkata to close legal deals after his mother’s demise. Her diaries open the doors for Soumyo to get to know his mother and in the process the city of Kolkata.

यह एक पुन्न (सौर्य) द्वारा अपनी मां सुविधिमय के खोज की कहानी है जिसे अपनी मां की न कोई स्मृति है और न ही वह कभी उससे मिला है। पूरी कहानी बियाद या दुःख के जरिए नहीं बाल्कि प्राणति के उल्लभ में अनावृत होती है।
Satya Rai Nagpaul studied cinematography from the Film and Television Institute of India, Pune, graduating in 2004. Over the years he has worked in documentaries, short fiction, commercials and music videos. This is his debut feature as director of photography.

For skilfully blending the narrative and the moving image to describe the desolate fields of Punjab making its painful transition towards a dehumanized urban world.

A family in Punjab wakes up to the news of the demolition of a house on the outskirts of their village. The father, a silent sympathizer, joins the community in demanding justice. His son Melu, a cycle-rickshaw puller, is participating in a strike by his union. Injured and alienated, Melu spends the day resting and hesitantly drinks with friends in the night as they debate the meaning of their existence.

Punjab के एक गाँव के एक किसान परिवार की कहानी जिसका प्रत्येक सदस्य अपने अतिरिक्त और अधिकारों के लिए संघर्ष कर रहे हैं। यह फिल्म द्वारा उन समाजिक रूप से उत्पन्न और शोषित लोगों की कहानी कहती है जिन्हें गुलाब दिया गया है।
This is the story of a bunch of kids from Chandan Nagar in whose lives enter two strangers, Fatka and Bheedu. And together they alter the course of their future by never giving up on what they believe in. This is a coming-of-age film of ten kids who conquer the world with their innocence and determination.

For a charming and utterly professional construct of an engaging middle-class urban narrative that neatly delivers the values of compassion, friendship, loyalty, commitment and imagination in the world of children.

Chillar Party
Hindi/35mm/Colour/135min

directors Vikas Bahl & Nitesh Tiwari
producers Ronnie Screwvala & Salman Khan
cinematographer Amitabha Singh
editors Arif Shaikh & Amit Pawar
sound design Sanjay Maurya, Allwyn Rego
music Amit Trivedi

An engineering graduate from IIT Bombay, Nitesh currently works with Leo Burnett, Mumbai, as an executive creative director. Vikas Bahl worked in O&M Advertising, Radio Mirchi, Sony TV and SAB TV, before joining UTV Motion Pictures, where he heads UTV Spotboy.

Citation

Best Screenplay (Original)
सर्वश्रेष्ठ पटकथा (मौलिक)

VIKAS BAHL,
NITESH TIWARI &
VIJAY MAURYA

RAJ AT KAMAL

CHILLAR PARTY

National Film Awards '11

71
BEST SCREENPLAY (ADAPTED)
सर्वश्रेष्ठ पटकथा (रूपांतरित)

SHALA
Marathi / 35mm / Colour / 105 min

director Sujay Dahake
producers Vivek Wagh and Nilesh Navalakha
cinematographer Diego Romero
ditor Sujay Dahake
sound design Nimesh Chheda
and Avinash Lonavane
music Alokananda Dasgupta

Four friends in school in India of the turbulent 1970s gather in their beloved building for addas where they deliberate on their school and on life. Little do they know that by the end of the academic year, their lives will take an unexpected turn. Shala, adapted from the novel by Milind Bokil, is a story of love, of circumstance, of passion, friendship and freedom.

Avinash Deshpande has a diploma in film direction from the Film and Television Institute of India, Pune. He has produced and directed the award-winning documentary titled The Great Indian School Show, apart from directing and scripting documentaries for the Films Division, Mumbai. He has also been a visiting faculty to leading media institutes in India.

For skilfully transforming the descriptive power of the literary text into a cinematic narrative of layered and tender moments, always a difficult task when a literary work encompasses several issues and characters.

Avinash Deshpande े किल्लॅ एवं टेलीविजन संस्थान, पुणे से निर्देशन में दिलचस्प प्राप्त किया। शाला बनाने से पहले कई राष्ट्रीय और अंतरराष्ट्रीय पुरस्कार से सम्मानित वृत्तिविभाग दी एंट्रे इंडियन स्कूल शो का निर्माण और निर्देशन कर चुके हैं। इसके अतिरिक्त दुई काल की पटकथा और निर्देशन किया। एविनाश देशपांडे ने वर्णितक कार्य का अंतर्गत कुलालापुरुषक कई सत्रों चाले संवेदनापूर्ण कथाओं को सिंहेमाइ आकाश में सुपारीतरित किया है।
Mangloor is a sleepy hamlet in the backwaters of Maharashtra. When Kesha, the village herdsman, experiences a divine intervention and announces that the god Guru Dutta has paid a visit to the village, the villagers decide to cash in on this. Overnight, life in the village changes as a temple trust is formed and various projects start taking shape around the temple.

Deool is a satirical take on faith and development in a small and forgotten village.

For the immensely varied and textured use of language that is both an authentic and energetic reflection of the different sections of life shown in the film.

CITATION

BEST SCREENPLAY (DIALOGUES)
सर्वश्रेष्ठ पटकथा (संवाद)

GIRISH KULKARNI

Girish Kulkarni did a diploma in mechanical engineering from Latur, where he was involved in staging plays. After a brief stint in a private company, he decided to pursue a full-time career in writing. He has written the screenplays of Valu (2008) and Vihir (2009) and acted in Valu, Gandha (2009) and Gabhiricha Paus (2009).

DEOOL
Marathi / 35 mm / Colour / 142 minutes

director Umesh Kulkarni
producer Nitin Vaidya
screenplay Girish Kulkarni
cinematographer Sudhakar Reddy
editor Abhijeet Deshpande
music Mangesh Dhakde
sound designer Anthony Jayaruban
cast Nana Patekar, Girish

DEOOL

Mangloor is a sleepy hamlet in the backwaters of Maharashtra. When Kesha, the village herdsman, experiences a divine intervention and announces that the god Guru Dutta has paid a visit to the village, the villagers decide to cash in on this. Overnight, life in the village changes as a temple trust is formed and various projects start taking shape around the temple. Deool is a satirical take on faith and development in a small and forgotten village.

Manglore के बस्त्यात अंदा वास्तवाची केंद्र का महत्व होता हे की देवता श्रीमुनि दत्त गण्डेश्वर येथे प्रकट हो गेले हे। मंदिर निर्माण के लिए न्याय की स्थापना की जाती हे। गण्डेश्वर की साधनीलता, युवाओं का उम्मीद के लिए और प्रेमी के सपने के जरिए फिल्म गण्डेश्वर की विविधता का चित्रण करती हे।
Three young men take a holiday that changes their lives forever. Kabir has just met Natasha. Six months later they are engaged. He wants to go on an extended bachelor party, a three-week road trip, with his best friends Imraan and Arjun. They set off on an adventure that will alter their perceptions of life and teach them to seize the day.

Baylon Fonseca is a sound designer and production mixer based out of Mumbai. He started his career as a sound editor in Govind Nihalani’s Sanshodhan in 1995, and moved on to create sound for films like Luck By Chance, Rock On!, Land Gold Women, Dostana, Wake Up Sid, Shootout at Lokhandwala and Krrish.

Baylon Fonseca is a sound designer and production mixer based out of Mumbai. He started his career as a sound editor in Govind Nihalani’s Sanshodhan in 1995, and moved on to create sound for films like Luck By Chance, Rock On!, Land Gold Women, Dostana, Wake Up Sid, Shootout at Lokhandwala and Krrish.

Baylon Fonseca is a sound designer and production mixer based out of Mumbai. He started his career as a sound editor in Govind Nihalani’s Sanshodhan in 1995, and moved on to create sound for films like Luck By Chance, Rock On!, Land Gold Women, Dostana, Wake Up Sid, Shootout at Lokhandwala and Krrish.

Baylon Fonseca is a sound designer and production mixer based out of Mumbai. He started his career as a sound editor in Govind Nihalani’s Sanshodhan in 1995, and moved on to create sound for films like Luck By Chance, Rock On!, Land Gold Women, Dostana, Wake Up Sid, Shootout at Lokhandwala and Krrish.

Baylon Fonseca is a sound designer and production mixer based out of Mumbai. He started his career as a sound editor in Govind Nihalani’s Sanshodhan in 1995, and moved on to create sound for films like Luck By Chance, Rock On!, Land Gold Women, Dostana, Wake Up Sid, Shootout at Lokhandwala and Krrish.
Baylon Fonseca is a sound designer and production mixer based out of Mumbai. He started his career as a sound editor in Govind Nihalani’s Sanshodhan in 1995, and moved on to create sound for films like Luck By Chance, Rock On!, Land Gold Women, Dostana, Wake Up Sid, Shootout at Lokhandwala and Krrish.

For giving a new dimension to the genre of the ‘whodunnit’ cinema; Baylon Fonseca’s audio blueprint mingles location sounds, dialogues, background music and songs into one united tension-packed experience.

Game is the story of four strangers invited by the reclusive Kabir Malhotra to his private island in Greece. They don’t know each other and they don’t know him... and by the next morning they will wish they had never come. Game is a whodunit spanning five international cities, a slick edge-of-the-seat crime thriller.

Game is the story of four strangers invited by the reclusive Kabir Malhotra to his private island in Greece. They don’t know each other and they don’t know him... and by the next morning they will wish they had never come. Game is a whodunit spanning five international cities, a slick edge-of-the-seat crime thriller.

For giving a new dimension to the genre of the ‘whodunnit’ cinema; Baylon Fonseca’s audio blueprint mingles location sounds, dialogues, background music and songs into one united tension-packed experience.
**BEST AUDIOGRAPHY (RE-RECORDIST OF THE FINAL MIXED TRACK)**
सर्वश्रेष्ठ ध्वन्यांकन (अंतिम ध्वनि मिश्रण)

**HITENDRA GHOSH**

Hitendra Ghosh did his diploma in sound recording and sound engineering from the Film and Television Institute in 1974. In 1985, he joined Raj Kamal Studio and started doing re-recording. He has worked as sound designer with almost all major Indian directors on over 3000 films.

For creating a seamless narrative that traverses all over the globe from Greece to Thailand; Hitendra Ghosh delivers a soundtrack which brings the viewer’s attention to every detail.

**CITATION**

For creating a seamless narrative that traverses all over the globe from Greece to Thailand; Hitendra Ghosh delivers a soundtrack which brings the viewer’s attention to every detail.

**GAME**

Hindi / 35mm / Colour

**GAME**

Hindi / 35mm / Colour

**hitendr_ghosh_ne_1974_me_bharatviy_film_avi_television_jan_sandhan_se_dhvan_alekh_ava_dhvanin_anantya_chitkari_main_dhiloma_chihaya_hai. 1985_se_inhone_rajramal_studiyo_m_dhvanin_alekhana_kam_chihaya. woh_ab_tak_3000_filmen_ki_liye_saudh_dhjain_kam_chukne_hai_aur_amarak_samhi_ganmanav_nirdeshakon_se_sath_kam_kam_chukne_hain.**

**CITATION**

For creating a seamless narrative that traverses all over the globe from Greece to Thailand; Hitendra Ghosh delivers a soundtrack which brings the viewer’s attention to every detail.

**GAME**

Hindi / 35mm / Colour

director Abhinay Deo
producer Farhan Akhtar and Ritesh Sidhwani
cinematographer Kartik Vijay
editor Amitabh Shukla
screenplay Altheas Delmas
Kaushal music Shankar-Ehsaan-Loy
cast Abhishek Bachchan, Kangana Ranaut, Anupam Kher, Boman Irani

Game is the story of four strangers invited by the reclusive Kabir Malhotra to his private island in Greece. They don’t know each other and they don’t know him, and by the next morning they will wish they had never come. Game is a who-dunit spanning five international cities, a slick edge-of-the-seat crime thriller.

game_chha_apunenbinon_ki_kahani_hai_jeinhe_kabir_malhotra_griis_me_apne_nihi_dhipe_par_amaajit_karta_hai. woh_n_to_ek_dusre_ko_kaanta_hain_aur_nhi_kabir_ko. aur_apnal$p$_purna_unhe_in_bata_ko_aksaras_hota_hai_ky_ye_pahle_kapar_aya_hai.
A sixty-year-old don’s waning libido for his young mistress, who finds love in a dim-wit who works for the don and has a happily-ever-after plan for the lovers. A father and son for whom a cockfight is the last hope of survival. A city sweaty and grimy with people and millions worth of cocaine. In the jungle called life, man continues to draw from the animal within.

CITATION

For recreating a unique yet dystopic mindscape of the world of ordinary gangsters in Chennai in which the editing plays a key role in probing their psychological motives through the skilful intercutting of the real world of the characters with the perceived realities of the dark and deprived urban spaces that they inhabit.

PRAVEEN K.L. & SRIKANTH N.B.

Praveen K.L. has worked on over thirty south Indian films and as a video editor with several organizations for ten years. He is pursuing a bachelor’s degree in business administration. Srikanth N.B. alias Raghavendran has a diploma in electronics communication and engineering. He has worked on a number of south Indian films and as a video editor for six years.

AARANYA KANDAM

Tamil / 35 mm / Colour / 153 minutes

writer director Thiagarajan Kumararaja producer S.P. Charan Bhatia cinematographer P.S. Vinod editor Praveen K.L. and Srikanth N.B. music Yuvan Shankar Raja sound designer Udhay Kumar cast Jackie Shroff, Ravi Krishna, Sampath Raj,

RAJAT KAMAL

N A T I O N A L F I L M A W R D S ' 1 1 7 7
Kolkata of the 1920s. Ramesh is in love with Hemnalini but has to marry Susheela. On the journey back to Kolkata the day after the marriage, their boat capsizes. On regaining consciousness, Ramesh sees an unconscious bride who responds on being called 'Susheela'. Taking her to be his bride, they set off to Kolkata. But he soon realizes that Susheela is actually Kamala, wife of one Nalinaksha Chatterjee. How is this conundrum resolved?

For a detailed visualization of the Bengal renaissance through a very intricate weaving of sets, props and the colours that epitomize such an era.

Indranil Ghosh has worked as art director and production designer on a number of recent Bengali films, with leading filmmakers like Rituparno Ghosh and Buddhadev Dasgupta. His films include Chokher Bali, The Last Lear, Saanjhbatir Roopkathara and Swapner Feriwala.

Indranil Ghosh

CITATION

NOUKADUBI
Bengali / 35mm / Colour / 145 minutes
director Rituparno Ghosh producer Subhash Ghai cinematographer Soumik Halder editor Arghyakamal Mitra sound design Dipankar Chaki, Anirban Sengupta music Sanjay Das and Rajnarayan Deb

Kolkata of the 1920s. Ramesh is in love with Hemnalini but has to marry Susheela. On the journey back to Kolkata the day after the marriage, their boat capsizes. On regaining consciousness, Ramesh sees an unconscious bride who responds on being called ‘Susheela’. Taking her to be his bride, they set off to Kolkata. But he soon realizes that Susheela is actually Kamala, wife of one Nalinaksha Chatterjee. How is this conundrum resolved?

साज, सामान और रंगों की बहुत ही जटिल रचना जो बंगाल रेनेसाँस दौर का प्रतिसंविधान करती है, उसके विस्तृत दृश्यकल्प के लिए। बिना अधिक विशाल दिये लोकेस्ट की पुनर्स्थलीकरण इस फिल्म का ऊंचाई देने योग्य पक्ष है।”
**Bal Gandharva**

Marathi / 35mm / Colour / 130 minutes

director Ravindra Harishchandra Jadhav
producer Iconic Chandrakant Productions Pvt Ltd
screenplay Abhiram Bhadkamkar cinematographer Mahesh Limaye editor Prashant Khedekar
music Kaushal Inamdar sound designer Vijay Bhope

Bal Gandharva is a richly mounted, Indian musical, period film on the incredible actor-singer-female impersonator Bal Gandharva (1888-1967), set in the early years of Indian theatre, when women were not allowed to perform on-stage and Bal Gandharva’s female impersonations were a rage. As cinema became popular, women who played women’s roles edged him out of the business.

नीला लुल्ला इससे पहले भी लग्ने (1992), देवदास (2002) और जोधा अकबर (2008) के लिए राष्ट्रीय अवार्ड से सम्मानित हो चुकी हैं। ताल और देवदास के लिए अन्य कई पुरस्कार प्राप्त किये।

**NEETA LULLA**

Neeta Lulla is one of the leading costume designers in Indian cinema with films like Lamhe, Devdas and Jodhaa Akbar to her credit and for which she has won the National Award.

नीला लुल्ला इससे पहले भी लग्ने (1992), देवदास (2002) और जोधा अकबर (2008) के लिए राष्ट्रीय अवार्ड से सम्मानित हो चुकी हैं। ताल और देवदास के लिए अन्य कई पुरस्कार प्राप्त किये।

**CITATION**

For creating a period with appropriate costumes embellished with the right colours and textures ... not merely to be authentic but also to appropriately contextualize the respective narratives and their times.

एक विशेष दौर के लिए सही रंगों और बनावट के साथ उपयुक्त वेषभूषा की रचना के लिए। नीला लुल्ला ने और नौहारिका खान ने उन विशेष काल खंडों की संरचना के लिए गहन अनुसंधान किया है।
Based on the life of 1980s star Silk Smitha, this film portrays the trials and tribulations of Reshma who runs away from home on her wedding day to become a film star. Beginning as a junior artist, she becomes a popular actress known for her erotic roles. However, with fame and money she falls prey to the seamy side of the film world. Her life comes apart as she becomes an alcoholic, runs up huge debts and eventually commits suicide.

**THE DIRTY PICTURE**

Hindi / 35mm / Colour / 142 minutes

director Milan Luthria

producer Ekta Kapoor and Shobha Kapoor

cinematographer Bobby Singh

editor Akiv Ali

music Vishal Shekhar and Bappi Lahiri

cast Naseeruddin Shah, Vidya Balan, Tushar Kapoor

Niharika Khan did a corporate job in Tanishq and then with Disney, before taking up fashion jewellery full-time. She launched her multi-brand store, Purple Porcupine, in Mumbai in 2003. She has been the stylist for films like Rock On!!, Kartik Calliing Karthik, Band Baaja Baaraat and Delhi Belly.

**CITATION**

"For creating a period with appropriate costumes embellished with the right colours and textures ... not merely to be authentic but also to appropriately contextualize the respective narratives and their times."

Based on the life of 1980s star Silk Smitha, this film portrays the trials and tribulations of Reshma who runs away from home on her wedding day to become a film star. Beginning as a junior artist, she becomes a popular actress known for her erotic roles. However, with fame and money she falls prey to the seamy side of the film world. Her life comes apart as she becomes an alcoholic, runs up huge debts and eventually commits suicide.

**THE DIRTY PICTURE**

Hindi / 35mm / Colour / 142 minutes

director Milan Luthria

producer Ekta Kapoor and Shobha Kapoor

cinematographer Bobby Singh

editor Akiv Ali

music Vishal Shekhar and Bappi Lahiri

cast Naseeruddin Shah, Vidya Balan, Tushar Kapoor

Niharika Khan did a corporate job in Tanishq and then with Disney, before taking up fashion jewellery full-time. She launched her multi-brand store, Purple Porcupine, in Mumbai in 2003. She has been the stylist for films like Rock On!!, Kartik Calliing Karthik, Band Baaja Baaraat and Delhi Belly.
Vikram Gaikwad’s career as a make-up designer started as a hobby when he was just eight years old. He is known for his fine prosthetics and subtle make-up style. He has worked as make-up artiste in over fifty films and 500 ads and has crafted characters like Bhagat Singh and Babasaheb Ambedkar.

For bringing to life the primary characters who propel the Bal Gandharva & Dirty Picture. The make-up lends authenticity and highlights the characters’ emotional frailties, thus raising the films to another temporal level.

Bal Gandharva is a richly mounted, Indian musical, period film on the incredible actor-singer-female impersonator Bal Gandharva (1888-1967), set in the early years of Indian theatre, when women were not allowed to perform on-stage and Bal Gandharva’s female impersonations were a rage. As cinema became popular, women who played women’s roles edged him out of the business.

भारतीय संगीत के आसपास समय का संबंधित ऐतिहासिक फिल्म। यह उस दौर को हमारे सामने पेश करती है जब भारतीय रंगमंच आपनी आरंभिक अवस्था में था। यह अदभुत अभिनेता और गायक बालगंधर्व के जीवन पर आधारित है जिन्होंने रंग में भूमिकाएं भी निभायीं थीं।
Based on the life of 1980s star Silk Smitha, this film portrays the trials and tribulations of Reshma who runs away from home on her wedding day to become a film star. Beginning as a junior artist, she becomes a popular actress known for her erotic roles. However, with fame and money she falls prey to the seamy side of the film world. Her life comes apart as she becomes an alcoholic, runs up huge debts and eventually commits suicide.

**THE DIRTY PICTURE**

*Hindi / 35mm / Colour / 142 minutes*

- **director**: Milan Luthria
- **producer**: Ekta Kapoor and Shobha Kapoor
- **cinematographer**: Bobby Singh
- **editor**: Akiv Ali
- **music**: Vishal Shekhar and Bappi Lahiri

Based on the life of 1980s star Silk Smitha, this film portrays the trials and tribulations of Reshma who runs away from home on her wedding day to become a film star. Beginning as a junior artist, she becomes a popular actress known for her erotic roles. However, with fame and money she falls prey to the seamy side of the film world. Her life comes apart as she becomes an alcoholic, runs up huge debts and eventually commits suicide.
Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Neel Dutt started playing the guitar at the age of twelve and began his career as a musician accompanying his father Anjan Dutt. He has composed the music for more than forty television films and has played the guitar and arranged the scores for twelve Bengali albums by Anjan Dutt.

For displaying a variety of contemporary musical forms ... Neel Dutt virtually drives the narrative flow by composing a variety of songs to portray the world of an aging rock music performer who suffers from a deep feeling of inadequacy.
Laptop is a sweet and sad story of many lives that begin, change and end in and around a laptop which connects lives and stories as it changes hands and changes lives. A cab driver, a middle-class hotel manager, his son, a blind novelist and his publisher friend are all interconnected through the laptop in this bitter-sweet tale.

For his original style, through unconventional musical renderings, using both live and electronic instruments to counterpoint the urban tragedies accompanying a laptop.

Laptop is a sweet and sad story of many lives that begin, change and end in and around a laptop which connects lives and stories as it changes hands and changes lives. A cab driver, a middle-class hotel manager, his son, a blind novelist and his publisher friend are all interconnected through the laptop in this bitter-sweet tale.
I Am articulates issues that bruise modern Indian society. The film unfolds tales of individuals struggling to find their identity and uphold their dignity in a world that is callous, cold and unsympathetic. Shot in four different cities across India, I Am is a fusion of four stories where the protagonists share a common dream – a desire to regain their lives and identity.

Amitabh Bhattacharya came to Mumbai after graduating from Lucknow University. In 2007, he was approached by close friend and colleague Amit Trivedi to write lyrics for Aamir. He has since written many chartbusters for Dev D, Wake Up Sid, Udaan, Once Upon a Time in Mumbai, Band Baaja Baraat, Delhi Belly, among others.

Amitabh Bhattacharya

CITATION

For evocatively conjuring images, through everyday language, that convey a young man’s yearning for the bare minimum in the larger context of our social reality.

अगर जिनदंगी ................. बोलचाल की भाषा में अपने गीतों में ऐसे बिंदुओं का निर्माण करने के लिए जो एक युवक की इच्छाओं को व्यक्त करते हैं।

I AM

Hindi / 35mm / Colour / 110 minutes

writer director Onir
producer Sanjay Suri and Onir
screenplay Urmi Juvekar, Merle Kröger & Onir
cinematographer Arvind Kannabiran
editor Irene Dhar
Malik and Onir
music Rajiv Bhalla, Viveck Philip, Amit Trivedi
sound designer Dwarak Warrier

BEST LYRICS

राजत कमल

सर्वश्रेष्ठ गीतकार

RAJAT KAMAL

CITATION

राजत कमल के द्वारा बोलचाल की भाषा में अपने गीतों में ऐसे बिंदुओं का निर्माण करने के लिए जो एक युवक की इच्छाओं को व्यक्त करते हैं।
Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, of an irresponsible, unkind man finding the daughter he never had and becoming a father.
A father trying hard to ‘fit-in’ in his son’s world; a son trying hard to ‘dude-up’ his dad; and a mother lost in translation between her husband’s ‘ingeva’ and her son’s ‘Inn’it!’ When the father strikes gold by designing one hell of a game, things start to fall in place as the family comes together … but all hell breaks loose when the game that was meant to be played with starts playing them…

CITATION

For a skilful deployment of the latest techniques in computerized special effects; the team at Red Chillies VFX department has created a variety of effects from 3D graphics to a complex layering of composite images with real action to demonstrate the magic of robotic creatures.

Redchillies.vfx, The division is headed by Keitan Yadav and Harry Hingorani, veterans in the field of Red Chillies Entertainment. Established in 2006, the company has done path-breaking work in Bollywood blockbusters, providing cutting-edge graphic touches to movies many recent blockbusters. It has established itself as one of India’s top visual effects studio.

HARRY HINGORANI & KEITAN YADAV

RAJAT KAMAL

RA.ONE
Hindi / 35 mm / Colour / 156 min
director Anubhav Sinha
producer Gauri Khan (Red Chillies Entertainment)
screenplay Kanika Dhillon, David Benullo, Mushtaq Sheikh
 cinematographer Nicola Pecorini
ereditor Sanjay Sharma, Martin Walsh
music Vishal Shekhar
sound designer Resul Pookutty, Amrit Pritam

BEST SPECIAL EFFECTS
सर्वश्रेष्ठ स्पेशल इफेक्ट्स

बेस्ट स्पेशल इफेक्ट्स: “राय बॉन”

विषय-पुत्र के संबंध में हड़पकार अपने के ढील पहले गिरा एक आ कहानियक खेल आविष्कृत करता है। इस खेल के परिचार में सब कुछ ढील होने ही लगता है कि एक ऐसा धमाका होता है कि सभी का जीवन बुरी तरह से अस्थायी हो जाता है।
Three young men take a holiday that changes their lives forever. Kabir has just met Natasha. Six months later they are engaged. He wants to go on an extended bachelor party, a three-week road trip, with his best friends Imraan and Arjun. They set off on an adventure that will alter their perceptions of life and teach them to seize the day.

Bosco and Caesar are leading choreographers who have been part of the Hindi film industry for twelve years. They have been associated with shows like the MTV Asia Awards, Filmfare Awards, Femina Miss India and with films like Mission Kashmir and 3 Idiots.

For the innovative blending of a realistic dance event in Spain and the appearance of the primary characters on location. Bosco and Caesar effortlessly mix the tradition of professional Flamenco dancing with the capabilities and styles of the Indian actors.

Three young men take a holiday that changes their lives forever. Kabir has just met Natasha. Six months later they are engaged. He wants to go on an extended bachelor party, a three-week road trip, with his best friends Imraan and Arjun. They set off on an adventure that will alter their perceptions of life and teach them to seize the day.

Bosco and Caesar are leading choreographers who have been part of the Hindi film industry for twelve years. They have been associated with shows like the MTV Asia Awards, Filmfare Awards, Femina Miss India and with films like Mission Kashmir and 3 Idiots.

For the innovative blending of a realistic dance event in Spain and the appearance of the primary characters on location. Bosco and Caesar effortlessly mix the tradition of professional Flamenco dancing with the capabilities and styles of the Indian actors.
Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.
Abani is an ageing rock star, on the verge of a complete physical and emotional breakdown who meets his match in Ranjana in this dramatic and touching story of an old, exhausted star grooming a young talent. The story of a teacher finding a pupil, an irresponsible, unkind man finding the daughter he never had and becoming a father.

अबनी उम्र का रंग स्टार है। नष्टे में गाड़ी चलते हुए वह अपनी गर्भवती पत्नी और अपने बच्चे को गंवा चुका है। उसने अपने आपको रंग एन रॉल, क्रूस, शाराब, औरत में खूब दिया है। लेकिन एक लड़की रंजना उसके जीवन को बदल दांती है।

"Through the film’s visual texture and locales, we not only see the world of the protagonist Abani, we also enter his psyche. Anjan Dutt’s bitter-sweet work portrays in vivid colours the pop music scene in Bengal today, as well as the on-the-edge lives lived by its practitioners."

फिल्म में पॉप संगीत का एक ऐसा बल के रूप में पेश किया गया है जो संगीत को गला देता है, नष्ट करता है और जोड़ता भी है। फिल्म इससे जुड़े कलाकारों के जीवन की मुश्किलों को भी सामने लाता है।"

Rana Sarkar, M. Tech in computer science and engineering from Calcutta University, is an entrepreneur. He started an entertainment wing Dag Creative Media Pvt Ltd in 2009. *Ranjana Ami Ar Ashbo Na* is his first production.

Rana Sarkar ने कोलकाता विश्वविद्यालय से कंप्यूटर विज्ञान एवं तकनीकी में एम टेक किया है। वर्ष 2009 में इसके दायरे में क्रियात्मक मीडिया प्राइंटल मिमिटेड कम्पनी की स्थापना की। राजत आमिर अर आलोचक ने निर्माता के रूप में इसकी पहली फिल्म है।

**PREVIOUSLY**

23 films were awarded in the Feature Film category at the 58th National Film Awards. *Aadukalam* bagged the maximum number of awards - 6, while *Adaminte Makan Abu*, *Mee Sindhutai Sapkal* and *Ishqiya* won 4 awards each.

**BEST BENGALI FILM**

*Ami Aadu Aadu*, a Hindu girl from a Bengal village, marries Suleman against their families’ wishes. Soon, Suleman leaves for Iraq. Before his departure, he stealthily records the sound of their love-making and takes the audio cassette along. The America-Iraq war begins and ends, but Aadu receives no news of Suleman. Later, she gets the cassette as a memoir from his friend.

**Somnath Gupta**

This is Gupta’s first feature film as director. Before this, he has written and directed documentaries like *String Puppets of Nadia*, *Bhasa Mandakini* and *India 24 Hours* and directed telefilms and shorts.

**New Theatres**

Once produced a record 150 films in 25 years. It was founded in 1931 by Padma Bhushan & Dadasaheb Phalke Award-winner B.N.Sircar, who was the first to start the studio system in India.
Raju works in a slate mine. He is asked to train a young boy who joins the mines. Finding out that the young boy is not a boy but a girl, he keeps the secret as he tries to make her life beautiful. In the process he discovers the human side of his nature and a love which is beyond boundaries.

For a very simple yet innocent portrayal of the emotional dilemmas of young people growing up in the idyllic landscape of Himachal Pradesh; Sanjeev Rattan brings us a love story untouched by the vicissitudes of Bollywood formulas to touch upon some core human values and relationships.

“...”

Dille Ch Vasya Koi
Dogri/Digital / Colour / 86 minutes

writer/producer/director
Sanjeev Rattan

 cinematographer Pramod Sahu
editor-sound designers Manish
music Madhab Deka (background), Trilok (songs)
cast Naveen, Jeena, Hoshiyar,
Vivek Sood, Lucky, Shyam,
Vijay Bhaardwaj, Parvesh, Vijay

CITATION
Born and brought up in a village in Himachal Pradesh, Sanjeev Rattan is a gold medallist MA in theatre and arts from the Indian Theatre Department, Punjab University. He was chief associate to Vidhu Vinod Chopra in Kareeb and Mission Kashmir. This is his first feature film.

हिमाचल प्रदेश के संजीव रत्न ने थियेटर और आर्ट्स में एम.ए. किया है। दो वर्ष तक बंगाल में थियेटर करने के बाद विद्वु विनोद चोपड़ा के सहयोगी बने। फिल्मों और टीवी सीरिज में अभिनय भी किया। नाटक और कहानियाँ भी लिखीं। डांगरी भाषा में दिल से कर्ता कोई फिल्म का निर्माण और निर्देशन किया।
I Am articulates issues that bruise modern Indian society. The film unfolds tales of individuals struggling to find their identity and uphold their dignity in a world that is callous, cold and unsympathetic. Shot in four different cities across India, I Am is a fusion of four stories where the protagonists share a common dream – a desire to regain their lives and identity.

“For the dexterous weaving of four different stories across India which negotiate the complexities of people undergoing the trauma of being dispossessed and thereby disempowered.”

The film captures the complexities of modern Indian society, presenting a picture of individuals struggling to find their identity and dignity in a world that is indifferent, cold, and unsympathetic. The storylines are set in four different cities across India, each telling the story of a protagonist who is striving to regain their lives and identity. The film is a fusion of four stories, each with a common dream – a desire to reclaim their lives and identity.

For the dexterous weaving of four different stories across India which negotiate the complexities of people undergoing the trauma of being dispossessed and thereby disempowered.
Onir’s first film My Brother Nikhil was the first mainstream Hindi film specifically addressing homosexuality in the context of human rights and HIV AIDS. His empathy for victims of social injustice, sensitivity as a director, and experience in producing independent feature films sets him apart from others.

Sanjay Suri has been associated with the Indian film and entertainment industry for over fifteen years. He has acted in twenty-six feature films. In 2005, Sanjay independently produced and starred in My Brother Nikhil. I Am is his third film as producer.

Previously
23 films were awarded in the Feature Film category at the 58th National Film Awards. Aadukalam bagged the maximum number of awards - 6, while Adaminte Makan Abu, Mee Sindhutai Sapkal and Ishqiya won 4 awards each.
Anand Rao is an aged government employee leading a contented life which turns topsy-turvy when he plays Gandhiji in a mega TV serial. The assignment brings him fame and riches but at the cost of his morality and mental peace. The title of the film draws upon the mythology of Lord Vishnu’s tortoise avatar as a metaphor for the immense stress that great responsibility brings.

For the subtle interplay between two paths along which Kasaravalli’s protagonist moves: the path of his ordinary life and the path thrown open to him by a role in a TV serial, and the consequences that follow.
In a career spanning thirty years, Girish has directed only twelve films, which have fetched him scores of awards including eighteen international awards, thirty awards at the national film competition and forty-one at the Karnataka state film competitions. He has won the President’s award twelve times.

Basantkumar Patil is an eminent film-maker and businessman who has won multiple international, national and state awards for his movies. He was the president of the Kannada Film Chamber of Commerce (2010-11) following his four-year term as the president of the Karnataka Film Producers Association.

Previously

23 films were awarded in the Feature Film category at the 58th National Film Awards. Aadukalam bagged the maximum number of awards - 6, while Adaminte Makan Abu, Mee Sindhutai Sapkal and Ishqya won 4 awards each.

Best Kannada Film

Puttakana Highway After being displaced from her native village due to construction of a dam, woman farmer Puttakka settles in another village. However, more problems await her there as an upcoming highway threatens to take away not just her livelihood but her husband’s grave also. She is now forced to run pillar to post to prevent the inevitable. Will she succeed?

B Suresha Playwright and director Suresha has written over 20 films and 15 plays, besides writing extensively for television. His first film as the director was Tapori, second was Artha and his latest is Puttakana Highway.

Shyloja Naq & Prakash Raj Shyloja is a film & TV serial producer and an actress. Her earlier productions include Gubbachchigalu. Five-time National Award-winning actor Prakash Raj, besides acting, produces issue-based films.
Indian Rupee is a satirical take on today’s youth who attempt to make quick money without sweating it out. JP, a school dropout, is a small-time real estate dealer who dreams of making it big. He manages to do so but learns some valuable lessons in the process, about the importance of earning money honestly.

For its seemingly breezy take on the booming real-estate sector of urban Kerala, mirrored in towns and cities all over India, of irregularly employed youth who give up traditional values of family, society and education for quick money.

CITATION

For its seemingly breezy take on the booming real-estate sector of urban Kerala, mirrored in towns and cities all over India, of irregularly employed youth who give up traditional values of family, society and education for quick money.

CITATION

August Cinema India Pvt. Ltd. has three directors. Shaji Nadesan is a businessman settled in Dubai. Prithviraj Sukumaran is an actor and producer best known for his work in Malayalam cinema. Cinematographer, director and producer Santhosh Sivan graduated from the Film and Television Institute of India and is one of India’s most well-known film technicians.

23 films were awarded in the Feature Film category at the 58th National Film Awards. *Aadukalam* bagged the maximum number of awards - 6, while *Adaminte Makan Abu, Mee Sindhutai Sapkal* and *Ishqiya* won 4 awards each.

Dr. Biju, a homeopathic graduate, is a self-taught writer-director. His debut film *Saira* (2005) was screened at Indian Panorama-2006 and 22 international film festivals. His next *Raman - Travologue of Invasion* (2008) went to eight international film festivals.

B.C. Joshi is a well-known film producer in the Malayalam film industry. His two films *Madambi* and *Pramani* were huge commercial success in Kerala.
Yaiphabee can no longer bear to see the dismayed state of her parents. One day she decides to take a journey – one which she thinks will bring some change in her family. On the way she is disturbed by the memories of her home, her family. Does her journey bring back lost happiness?

Yaiphabee अपने माता-पिता की हताशा शिथिल को नहीं देख सकती। खास तौर पर मां की उदासी। वह यात्रा पर जाने का फूसला लेती है। वह सोचती है कि इससे उसके परिवार में कुछ तो बदलाव आयेगा। यह यात्रा उसकी खोखो हुई खुशियों को लौटा पाएगी?

For a sensitive depiction of the complex displacements that are occurring today in the north-eastern states.

उत्तर-पूर्व राज्यों में आज जिस तरह का जोड़ल विस्थापन हो रहा है उसके संबंधनशील चित्रण के लिए। निर्देशक ने विस्तारित सामाजिक-राजनीतिक प्राथमिकताओं के नतीजों को प्रभावशाली ढंग से दिखाया है जिससे आदर्श सामाजिक व्यवस्थाओं को अस्तर्वस्त कर दिया है।
Born in 1977, Oinam Gautam Singh established himself as a film editor and has been actively involved in the Manipuri film scene over the past few years as a film director. He has worked with renowned film personalities of Manipur such as Aribam Syam Sharma and Oken Amakham.

एक स्थापित फिल्म संपादक | पिछले कुछ सालों में मणिपुरी फिल्मों के निर्देशन में सक्रिय हैं। मणिपुरी सिंघा की जानी—पहचानी हस्तियों मसलन अरिबन शर्मा और ओकेन अमकाखम आदि के साथ काम किया है।

**DIRECTOR'S STATEMENT**

Medha Sharmi has dreamt of writing stories since childhood and with this film, her first as producer, she has been able to take her story to the public.

मेहा शर्मी ने बी.ए. के लिए लिखने में शुरू होते ही शिक्षा प्राप्त की है। इस फिल्म के लिए उन्होंने पहली बार दिखाया कि कहानियों को लेकर उनके आचरण और अपनी कहानियों की लघुत्वता अपने दिल्ली के लोगों ने पहचान ली।
Four friends in school in India of the turbulent 1970s gather in their beloved building for addas where they deliberate on their school and on life. Little do they know that by the end of the academic year, their lives will take an unexpected turn. Shala is a story of love, of circumstance, of passion, friendship and freedom.

A film that is at once a coming-of-age, a slice-of-life and a political film. Dahake draws a map of ephemeral and fleeting moments, sensitively making connections between political culture, sexual repression, the family and the school system.

"A film that is at once a coming-of-age, a slice-of-life and a political film. Dahake draws a map of ephemeral and fleeting moments, sensitively making connections between political culture, sexual repression, the family and the school system."

CITATION

""
Sujay Sunil Dahake passed out from a Pune-based private mass communication institute in 2005. He went on to pursue film direction from a Mumbai-based private institute owned by Gemini Studios. This was followed by a higher diploma in film studies at the International Academy of Film and Television, Philippines. *Shala* is his first feature film.

Nilesh Navalakha is a Pune-based businessman. He has been working in the sector of real estate development for the last 10 years. He has successfully produced four Marathi feature films till date.

Even though Vivek Wagh is educated as an MBA, he is an artist by heart. He stepped for the first time into production with the Marathi play *Naklat Saare Ghaadle* (2003), which was rather successful. He followed its production with the Marathi films *Checkmate* and *Ring-Ring*.
A family in Punjab wakes up to the news of the demolition of a house on the outskirts of their village. The father, a silent sympathizer, joins the community in demanding justice. His son Melu, a cycle-rickshaw puller in the city, is participating in a strike by his union. Injured and alienated, Melu spends the day resting and hesitantly drinks with friends in the night as they debate the meaning of their existence.

“...For its haunting portrayal of the lives of people in a village as they battle with the reality of large-scale industrial development; Gurvinder Singh deploys an inventive storytelling form where sound, space and body operate distinctly to frame the experience of a fragile existence...”

ANHE GHOREY DA DAAN
Punjabi / 35mm / Colour / 113 minutes

director  Gurvinder Singh
producer National Film Development Corporation
cinematographer Satya Rai Nagpaul
editor Ujjwal Chandra
music Catherine Lamb
sound designer Mandar Kulkarni
cast Samuel John, MalSingh, Sarbjeet Kaur, Dharminder Kaur, Emmanuel Singh Kulwinder Kaur
Gurvinder Singh studied film direction at the Film and Television Institute of India, Pune, graduating in 2001. His extensive travels through east Punjab, documenting the dying folk forms of singing and narrating folk ballads, led to his first documentary, Pala. His other documentaries include Legs Above My Feet, An Untitled Film and Kavalam. Anhey Ghorhey da Daan is his first feature film.

The National Film Development Corporation aims to facilitate the growth and promotion of cinema in India. It has so far produced more than 300 films in eighteen Indian languages and has more than fifteen international co-productions to its credit.
Veluthambi comes to a backward village of Tamil Nadu as a teacher appointed by an NGO. His sole purpose is to obtain a certificate which he can use to apply for a government job. However, Kurivikkaaran, the most respected man of the village, recognizes Veluthambi as the saviour he has been dreaming about who will deliver the villagers from their ignorance and poverty. Kurivikkaaran’s death changes Veluthambi’s perspective to his job completely. Will he go back or will he stay in the village, suppressing his dream of a government job?

For its inventive mix of folklore, politics and rural deprivation. Instead of mimicking the grim realities of an illiterate, poor and barren village, Sarkunam paints the hopeful desires of brick-kiln workers and their children...

लोक साहित्य, राजनीति और ग्रामीण वंचना के मौलिक शिक्षण के लिए। आशीर्वाद, गरीब और बंजर गाँव की भयावह वास्तविकताओं के सीधे प्रदर्शन की बजाय सरकुनाम ने ईट–मटों में काम करने वाले मजदूरों और उनके बच्चों की उम्मीदों का विचार किया है।
A. Sarkunam holds a degree from the ITI. His first film, Kalavani (2009), a romantic comedy, went on to become a big hit.

ए. सरकुनाम ने वागझ लूज़ा वा से पहले एक अन्य फिल्म कपलावाणी का निर्देशन किया था। सरकुनाम की सभी समाज के प्रदर्शित लोगों के जीवन प्रबंध को प्रस्तुत करने की ओर रहे हैं। जबकि आज वह वर्म धीरे-धीरे लुप्त होता जा रहा है। इस फिल्म की कहानी, पटकथा और संबंध भी सरकुनाम ने ही लिखे हैं।

S. Muruganantham is deeply interested in social work. He debuted as a producer with Vaagai Sooda Vaa.

स. मुरुगानंथम का सामाजिक कार्य का अनुभूति भी समाजक कल्याण से प्रेरित फिल्मों के निर्माण की ओर है। वागझ लूज़ा वा ठीक इसी उद्देश्य से बनाई गई है।
Nadira’s marriage is fixed on the day she gets her first periods. She is divorced because of a dispute between her husband and her father which she is not aware of. Her husband gets custody of the child. Later, it transpires that she can go back to her husband but for that to happen she will have to marry and divorce another man.

For boldly essaying the role of Nadira, a young Muslim woman, persecuted by a rigid patriarchal system. Mallika faithfully portrays the nuances of her character...

BYARI
100 mins, Colour

director Suveeran producer T.H.Althaf screenplay K.H.Irfan cinematographer Muralikrishan editor S Manohar cast Mallika, Mamu Koya, Ambika Mohan, Althaf Hussain

Nadira’s marriage is fixed on the day she gets her first periods. She is divorced because of a dispute between her husband and her father which she is not aware of. Her husband gets custody of the child. Later, it transpires that she can go back to her husband but for that to happen she will have to marry and divorce another man.

बारी एक भाषा भी है और समुदाय भी। यह मुस्लिम स्त्री नादिरा की कहानी है। वह अपने बच्चे के साथ वैधानिक जीवन में सुखी है। लेकिन पति और पिता के बीच के झगड़े के कारण उसका पति उसे तलक दे देता है।
A speech-and-hearing impaired boy has to follow some traditional rituals to carry forward his family traditions. The sights he sees during day give way to the darker shades of life at night. The outlines of reality and fantasy get increasingly blurred in his mind.

Sherry has directed five short films. Sooryakanthi, his debut short fiction, received three state awards in 2005. This is his debut full-length feature film. His another film The Last Leaf was also awarded in 2011.

Sherry has directed five short films. Sooryakanthi, his debut short fiction, received three state awards in 2005. This is his debut full-length feature film. His another film The Last Leaf was also awarded in 2011.

For the unique visualization of the world of a hearing-impaired child. Sherry skilfully combines folk tale, performance and simple graphics to illustrate the growth of an introverted boy who reconciles his impoverished world with the facts of life.

A speech-and-hearing impaired boy has to follow some traditional rituals to carry forward his family traditions. The sights he sees during day give way to the darker shades of life at night. The outlines of reality and fantasy get increasingly blurred in his mind.
AND WE PLAY ON  BEST NON-FEATURE FILM (PRA MOD PUR SWANE)

THE SILENT POET  BEST DEBUT FILM OF A DIRECTOR (BAR UN THOKCHOM)

BOM  BEST ANTHROPOLOGICAL/ETHNOGRAPHIC FILM (ANIRBAN DUTTA, AMLAN DUTTA)

VISHNUPANT DAMLE: BOLPATANGHA MOOK HAYAK  BEST BIOGRAPHICAL/HISTORICAL RECONSTRUCTION (ANIL ANANT DAMLE, VIRENDRA VALSANGKAR)

FRIED FISH, CHICKEN SOUP AND A PREMIERE SHOW (MADHUSHREE DUTTA, MAMTA MURTHY)

LASKYA KAVYA - THE WORLD OF A LAMEL VALLI  BEST ARTS/CULTURAL FILM (SANKALP MESHARAM)

MINDSCAPES... OF LOVE & LONGING  BEST FILM ON SOCIAL ISSUES (PUBLIC SERVICE BROADCASTING TRUST, ARUN CHADHA)

IN SHALLAH, FOOTBALL  BEST FILM ON SOCIAL ISSUES (ASHVIN KUMAR, JAAVED JAFFREY)

THE DREAMS FULFILLED - MEMORIES OF THE ENGINEERING CHALLENGES  BEST PROMOTIONAL FILM (DMRC, SATISH PANDE)

TIGER DYNASTY  BEST ENVIRONMENT FILM, BEST CINEMATOGRAPHY (S NALLAMUTHU)

A DROP OF SUNSHINE  BEST EDUCATIONAL FILM (PSBT, APARNA SAN YAL)

THE FINISH LINE  BEST EXPLORATION/ADVENTURE FILM (SYED SULTAN & TABASSUM MODI, AKSHAY ROY)

COTTON FOR MY SHROUD  BEST INVESTIGATIVE FILM (NANDAN SAXENA & KAVITA BAHL)

JAI BHIM COMRADE  SPECIAL JURY AWARD (ANAND PATWARDHAN)

PANCHAKKI  BEST SHORT FICTION (SANJEEV RATTAN), BEST MUSIC DIRECTION (DHUBAJYOTI PHUKAN)

RED BUILDING WHERE THE SUN SETS  BEST FILM ON FAMILY VALUES (SYED SULTAN & TABASSUM MODI, REVATHY)

THERE IS SOMETHING IN THE AIR  BEST DIRECTION, BEST EDITING (IRAM GHUFRA N)

1,2  BEST AUDIOGRAPHY (GAUTAM NAIR)

JUST THAT SORT OF DAY  BEST NARRATION/VOICEOVER (ANN ABRAHAM)

YOU DON'T BELONG  SPECIAL MENTION (SPANDAN BANERJEE)

AIRAWAT  SPECIAL MENTION (RENU SAWANT)
The film tells the story of Olympian Vivek Singh who played hockey and lived life with a gypsy’s spirit. He was a fighter who never forgot to be a gentleman, not on the sporting field and not in life, in pain or in adversity. His legacy “live life as a sport” is the mantra for students at the Vivek Singh Hockey Academy.

For creating a moving and compelling narrative of life and loss of a celebrated Olympian from a dedicated sports family ... the film transcends the game of hockey and captures the aspirations of youth in small-town India.
Pramod Purswane

Born in Mumbai to an educationist with a keen interest in cinema, Pramod has had a television career as concept writer, creative director, and executive producer since 2000. This is his first documentary, liberating him from the confines imposed by television and enabling him to experience ‘beyond the comfort zone’.

Vivek Singh’s life and his death were both profound events and it is my endeavour to tell his story, one that many are not aware of.

Director’s Statement

PREVIOUSLY
19 films were awarded in the Non-Feature Film category at the 58th National Film Awards. Germ, A Pester Journey, Shyam Raat Seher and Pistulya bagged the maximum number of awards - 2 each.

BEST NON-FEATURE FILM
Germ This is a story of a boy who is afflicted by cancer and makes an album of black and white passport pictures that he found as a child. His brother is a filmmaker and he sees this book. Inspired after watching the pictures, he begins to collect pictures of the metropolis where they live, observing the changing horizon of the city.

Snehal Nair Nair is a graduate in Film Direction from SRFTI, Kolkata. GERM is his final-year diploma film, which has been screened at some international student film festivals and at IFFI-2010 in Goa.

Satyajit Ray Film and Television Institute, Kolkata, SRFTI is an autonomous institute under Ministry of Information and Broadcasting. At present, SRFTI runs three-year fulltime Post-Graduate Diploma programmes.

AWARD WINNERS

PREVIOUSLY
19 films were awarded in the Non-Feature Film category at the 58th National Film Awards. Germ, A Pester Journey, Shyam Raat Seher and Pistulya bagged the maximum number of awards - 2 each.

BEST NON-FEATURE FILM
Germ This is a story of a boy who is afflicted by cancer and makes an album of black and white passport pictures that he found as a child. His brother is a filmmaker and he sees this book. Inspired after watching the pictures, he begins to collect pictures of the metropolis where they live, observing the changing horizon of the city.

Snehal Nair Nair is a graduate in Film Direction from SRFTI, Kolkata. GERM is his final-year diploma film, which has been screened at some international student film festivals and at IFFI-2010 in Goa.

Satyajit Ray Film and Television Institute, Kolkata, SRFTI is an autonomous institute under Ministry of Information and Broadcasting. At present, SRFTI runs three-year fulltime Post-Graduate Diploma programmes.
Inside a well-guarded hospital prison in Manipur, Irom Sharmila Chanu writes poems in her notebook while serving her sentence for ‘attempt to commit suicide’. The film highlights the poetic side of this rights activist who has been on indefinite fast since 2 November 2000.

मणिपुर के एक जेल अस्पताल में इरोम शर्मिला चानु अपनी नोटबुक में कविताएं भी लिखती हैं। वे ‘साभार मंत्र विवेक अधिकार करानून, 1998’ को खुलकर करने के लिए 12 साल से आमूर्ण अनशन पर हैं। उनके काव्य पक्ष को यह फिल्म हमारे सामने पेश करती है।

“For depicting in a simple yet poignant cinematic language the struggle and dilemma faced by ordinary citizens in north-east India through the evocative poetry of Irom Sharmila."

उत्तर-पूर्व भारत में आम नागरिकों को संघर्ष और दुःख का सामना करना पड़ता है। अहिंसामय प्रतिरोध की प्रतिक इरोम शर्मिला की आवाहनप्रकृति कविताओं के जरिए सरल लेकिन मनोरंजक सिनेमा में अपनी पहली ही फिल्म में चित्रित करने के लिए।"
Borun Thokchom graduated in mass communication and video production from St Anthony’s College, Shillong. He was a video journalist for NeTv Imphal Bureau (2006-09) and now is the Imphal correspondent of DY365, a news channel based in Assam.

As a journalist I used to interview Irom Chanu Sharmila about her struggle against the AFSPA 1958. And gradually I saw her poetic side which gave me the idea for the film on her poetry.
Malana in the Himalayas is like a lost world. A community harbouring its own unique model of democracy where they select and not elect! An ancient civilization being invaded and obliterated by modern democracy. Narrated in an epic structure, the film is a visual essay from the edge of the world with a universal message of trust, peace and eternal unity.

For exploring in a quiet but assertive style the changing world in a remote village of Himachal Pradesh as the villagers interact with democracy and modern civilization.
Amlan Dutta specialized in motion picture photography from the Film and Television Institute of India, Pune, in 1996. He has been making films as an independent filmmaker and producer under the production company Animagineer with his brother Anirban. They have won the National Awards thrice.

This film has been like my sadhana – meditation, unveiling the universe in a microcosm. Their primitive way of life helped me see some fundamental truths.

Anirban Datta studied direction and screenplay writing at the Satyajit Ray Film & TV Institute, Kolkata, 2005. *Tetris*, his diploma film, was premiered in Cannes ’06 Cinefondation.

PREVIOUSLY

19 films were awarded in the Non-Feature Film category at the 58th National Film Awards. *Germ*, *A Pesterling Journey*, *Shyam Raat* and *Seher* bagged the maximum number of awards - 2 each.

BEST ETHNOGRAPHIC FILM

*Songs of Mashangva* The Tangkhul Naga tribes reside in the hilly Ukhrul district of Manipur. They had a very rich folk music tradition which gradually died with the arrival of European missionaries. The film looks at the work of the charismatic protagonist Rewben Mashangva, who travels through the villages of Tangkhul Naga to talk to the old people and collect songs and instruments. He uses Naga Folk Blues to spread the message that there is no reason to be ashamed of one’s own culture and regard Western culture as superior.

Oinam Doren Doren is a filmmaker and a freelance writer. He plans two sequels to *Songs of Mashangva*. A, which won him his first National Film Award this year. He is presently working on his first feature film.
Vishnupant Damle was one of the founder members of Prabhat Film Company. He started his journey as a poor village boy and became a remarkable personality in the film history of India. This film is an effort to portray Damle's contribution in the field of cinema and pay tribute to this unsung hero.

For capturing the odyssey of an unsung pioneer of cinema who dared to follow his dreams and enriched the grand canvas experience of Indian film history.

सिनेमा के एक ऐसे प्रवर्तक को जीवन-यात्रा को प्रस्तुत करने के लिए जिनकी गाथागाथा लगभग अनकहीं रही। जिन्हें अपने सपनों को साकार करने का साहस था और जिन्होंने भारतीय फिल्म इतिहास के अनुभव से संसार को समझ किया।
Virendra Valsangkar is a civil engineer who trained himself in film-making by working with Sumitra Bhave and Sunil Sukthankar. He has directed a number of documentaries and edited the National Award-winning Marathi feature film *Devrai*.

Anil Damle is the grandson of Vishnupant Damle. A keen nature lover, Anil has written several books and articles on nature and wildlife. He produced the documentary *It’s Prabhat* which was adjudged the Best Biographical Film at the 52nd National Film Awards.
This road film travels across a century to collate a portrait of a film and its family, a cinema and its citizens. Set in Manipur, it journeys with the unit of an underproduction local digital film through a landscape of picturesque hills and narrative traditions. The film offers a range of evidence to depict Manipur’s chequered relationship with film-making and image making.

For taking us on a journey that chronicles the struggle to produce films in strife-torn Manipur and in the process painting a vivid canvas, which captures cinema in the state as a medium of popular culture.

"..."

For taking us on a journey that chronicles the struggle to produce films in strife-torn Manipur and in the process painting a vivid canvas, which captures cinema in the state as a medium of popular culture.

"..."
Mamta Murthy is a film-maker, photographer and curator based in Mumbai. This is her first feature-length film. Her first short film, Colours Black, received the Grand Prix at the 9th Biennial of Moving Images, Geneva.

Madhusree Dutta, executive director of Majlis, has been making non-fiction films since 1993. Gender, identity and urbanscapes are her chosen areas of work. Her films have been screened widely in India and abroad and won several awards. She has also curated several international art projects.

PREVIOUSLY
19 films were awarded in the Non-Feature Film category at the 58th National Film Awards. Germ, A Pesterling Journey, Shyam Raat Seher and Pistulya bagged the maximum number of awards - 2 each.

BEST ARTS/CULTURE FILM
Leaving Home The Film features the most significant music band from India. Based in Delhi, this band has been around for 16 years doing path breaking, timeless work outside the mainstream quietly, with great integrity. In its essence, Leaving Home is the story of four men who make music together as Indian Ocean in a contemporary India where commercial concerns are overriding.

Jaideep Varma is an advertising professional-turned-novelist-filmmaker. He has directed Hulla (feature, 2008), written Local (novel, 2005) and created a new statistical system in cricket called Impact Index. Leaving Home is his first non-fiction film.
The film tries to show the freshness, vivacity and contemporary quality of a classical form like Bharatnatyam through the persona of Alarmel Valli. A biographical journey it also examines the historical, intellectual, emotional and spiritual contexts within which she performs. The film is an invitation for all of us to enter the beautiful world of Alarmel Valli’s dance.

For an aesthetic delineation of Bharatnatyam through the dance, performances and personal interpretation by one of the greatest living exponents of this classical art form.

“

CITATION

For an aesthetic delineation of Bharatnatyam through the dance, performances and personal interpretation by one of the greatest living exponents of this classical art form.
Sankalp Meshram obtained a postgraduate diploma in film editing from the Film and Television Institute of India, Pune, in 1993. He won the National Award for Best Editing in Lokpriya (2001) and for Best Feature Film for Children (as Director) in 2005 for Chhutkan Ki Mahabharat. His film Riding Solo to the Top of the World has won twenty-three international awards to date.

1993 में फिल्म एवं टेलीविजन संस्थान से फिल्म संपादन में स्नातकोत्तर डिग्री का प्राप्त। 1994 से मुंबई में फिल्म के क्षेत्र में संग्राम। फिल्म और टेलीविजन की कई प्रतिष्ठित परियोजनाओं का संपादन और निर्देशन किया। लोकप्रिय के लिए सर्वश्रेष्ठ संपादन, और बाद फिल्म छुटकारा की महामहोत्सव के लिए राष्ट्रीय पुरस्कार से सम्मानित।

PREVIOUSLY

19 films were awarded in the Non-Feature Film category at the 56th National Film Awards. Germ, A Pesterer Journey, Shyam Raat Seher and Pistulya bagged the maximum number of awards - 2 each.

BEST ARTS/CULTURE FILM

Leaving Home The film features the most significant music band from India. Based in Delhi, this band has been around for 16 years doing path-breaking, timeless work outside the mainstream, quietly, with great integrity. In its essence, Leaving Home is the story of four men who make music together as Indian Ocean in a contemporary India where commercial concerns are overriding.

Jaideep Varma is an advertising professional-turned-novelist-filmmaker. He has directed Hula (feature, 2008), written Local (novel, 2005) and created a new statistical system in cricket called Impact Index. Leaving Home is his first non-fiction film.
The Delhi Metro is a symbol of civil engineering pride. The film showcases the challenges faced by the engineering team of Delhi Metro at various corridors and how the task was accomplished before the Commonwealth Games of 2010. To understand better, the challenges have been depicted with 3D animation.

दिल्ली मेट्रो के दूसरे चरण में 125 किलोमीटर रेलमार्ग को साढ़े चार साल में पूरा करना विशाल कार्य था। यह फिल्म इंजीनियरिंग टीम की चुनौतियों और उसे पूरा करने का प्रभावशाली ढंग से दिखाती है। इसके लिए त्रिआयामी एनिमेशन का भी उपयोग किया गया है।

"For showing the triumph of technology over natural and manmade challenges that makes Delhi Metro a symbol of national pride.

प्रौद्योगिकी और मूर्ख द्वारा प्रस्तुत चुनौतियों पर प्रांगणिक की विजय के भव्य प्रदर्शन के लिए जिसने दिल्ली मेट्रो को राष्ट्रीय गौरव का प्रतीक बनाया।"
Satish Pande has worked as cameraman for Delhi Doordarshan and shot more than 150 episodes of Indian TV’s first commercial serial, *Hum Log*. In 1991, he started his own production house and has since then produced more than 300 documentaries on developmental issues for various Indian and international organizations.

Anuj Dayal is the head of Corporate Communications, Public Relations and Public Affairs for the Delhi Metro Project. He has twenty-five years of experience in the field of public relations. The public relations wing of the Delhi Metro under him has been recognized as a Centre of Excellence to be emulated by all other projects funded by the Government of Japan in India.

PREVIOUSLY
19 films were awarded in the Non-Feature Film category at the 58th National Film Awards. *Germ, A Pesterling Journey, Shyam Raat Seher* and *Pistulya* bagged the maximum number of awards - 2 each.

**BEST PROMOTIONAL FILM**
*Ek Ropa Dhan*
Agriculture in India is passing through a crisis. Farming has become a loss-making proposition. However, an increase in productivity does not always require higher investment. Farm yields can be enhanced by improving the methods of cultivation. The film revolves around the new System of Rice Intensification method of cultivating paddy that requires less water, pesticides and fertilizers.

Biju Toppo One of the first tribal filmmakers in India, Toppo has been using the camera to counter misrepresentation about his community.

Meghnath A Jharkhand-based activist-teacher-filmmaker, has been documenting the voice of people who remain unheard in their struggle against destructive development for past many years.

RAJ AT KAMAL

SATISH PANDE

ANUJ DAYAL
BEST ENVIRONMENT FILM
सर्वश्रेष्ठ पर्यावरण फिल्म

TIGER DYNASTY
English / Digital / Colour / 58min
director/cinematographer/producer S. Nallamathu
editor Mark Fox screenplay Susan Mcmillan music Brett Aplin narrator Amarijit Deu

A young tigress is taken from her home in Ranthambore National Park and released in Sariska National Park to start a new dynasty there. Nalla, a cameraman with a passion for tigers who has been filming the tigress since she was a cub, tells the story. The film reveals an intimate and astounding insight into the private lives of these tigers and the animals they encounter in their new home.

“...For the powerful narrative that takes us deep into the jungles of Sariska and gives us an intimate and sensitive portrait of the life of tigers as they fight for survival in a challenging environment...”

CITATION

For the powerful narrative that takes us deep into the jungles of Sariska and gives us an intimate and sensitive portrait of the life of tigers as they fight for survival in a challenging environment.
Nallamuthu graduated from the Film and Television Institute, Chennai, in 1986 with specialization in cinematography. He has worked on some of the country’s premier television shows. His work both as cameraman and director has been televised across the globe. Nallamuthu is India’s premier High Definition (HD) cinematographer.

Biju Toppo One of the first tribal filmmakers in India, Toppo has been using the camera to counter misrepresentation about his community.

Meghnath A Jharkhand-based activist-teacher-filmmaker, has been documenting the voice of people who remain unheard in their struggle against destructive development for past many years.
This is a deeply personal narrative about a father and son, the devastating conflict of Kashmir and the state of Indian democracy. Basharat is selected by Marcos, an Argentinean coach who founded Kashmir’s ISAT football academy, to go to Brazil. But he has been denied a passport by the Government of India because he is the son of an ex-militant.

आतंकवादी बच्चे का बेटा बशरत अपने पिता का रास्ता नहीं चुनता। उसे फुटबॉल खेलने का जुनून है। आर्जेंटीनियन कोच मार्क्स बशरत को ब्राजील में प्रशिक्षण के लिए ले जाना चाहता है। लेकिन भारत सरकार उसे पासपोर्ट नहीं देती क्योंकि वह एक आतंकवादी का बेटा है।

“For sensitively highlighting the frustrations of a young Kashmiri footballer in his efforts to acquire a passport against the backdrop of socio-political turmoil in the region.”

“काश्मीरी प्रांत में सामाजिक-राजनीतिक अवस्थाओं के रहते एक कश्मीरी युवा फुटबॉल खिलाड़ी द्वारा पासपोर्ट हासिल करने की कोशिशों से उत्पन्न कुछ अविश्वास के आतंक संबंद्ध अवधारणाओं के लिए।”
The youngest Indian writer-director with an Academy Award Oscar® nomination, Ashvin is also the first Indian to be nominated at the European Film Academy for Little Terrorist which has won twenty-five awards, including the BAFTA. His other films include The Forest, Road to Ladakh and Inshallah, Kashmir.

Best film on special issues

Legend goes that Lakshman drew a magical line around Sita, which she couldn’t cross. Women, for centuries, have been discouraged to cross this line to remain within limits. These boundaries have always been defined by a patriarchal society. So what happens when a woman does cross the line? By circumstances, need or just by a desire to cross the line.

Ananya Chakraborti


Cinemawoman is an independent production house making documentaries, short films, feature films. The productions aim at countering image stereotypes.

Previously

19 films were awarded in the Non-Feature Film category at the 58th National Film Awards. Germ, A Pester Journey, Shyam Raat Seher and Pistulya bagged the maximum number of awards - 2 each.
BEST FILM ON SOCIAL ISSUES (SHARED)
सामाजिक मुद्दों पर सर्वश्रेष्ठ फिल्म

The sexuality of people with disabilities is often marred by misconceptions and myths. The film delves into the lives of a few people with disabilities as they explore their sexual identities. It deconstructs the disability-sexuality debate through personal voices and choices they have made as they come to terms with their physical and sexual self.

For compassionately revealing the differently enabled and their needs for intimacy, sexuality and identity.

MINDSCAPES... OF LOVE AND LONGING
Hindi/Digital/Colour/56min

director Arun Chadha
producer Rajiv Mehrotra (PSBT)
cinematographer Joshua Prabhu
editor K. Manish
music Arvinder Singh
sound designer Siva Das, Sundar & Anurag Gupta

“...
Arun Chadha graduated from the Film and Television Institute of India, Pune. He has been making documentaries and short films on various social and developmental issues for over thirty years. His films have been shown at various film festivals in India and abroad and have won awards.

Rajiv Mehrotra works as an independent film-maker, managing trustee and commissioning editor of the Public Service Broadcasting Trust that has produced more than 400 independent documentary films. His films have won more than a hundred international and eighteen national awards.

PREVIOUSLY
19 films were awarded in the Non-Feature Film category at the 58th National Film Awards. Germ, A Pesterling Journey, Shyam Raat Seher and Pistulya bagged the maximum number of awards - 2 each.

BEST FILM ON SPECIAL ISSUES
Understanding Trafficking
Legend goes that there is a magical line that Laksman drew around Sita, which she couldn't cross. Women, for centuries, have been discouraged to cross this line to remain within limits. These boundaries have always been defined by a patriarchal society. So what happens when a woman does cross the line? By circumstances, need or just by a desire to cross the line.

Ananya Chakraborti
This film tells the story of Reshma, who fought schizophrenia, battling society, doctors, popular notions about the illness and even her parents. It takes a controversial and contrarian view towards recovery from schizophrenia, proposing that the only treatment that can work is one where the so-called ‘patient’ is encouraged and empowered to become an equal partner in the process of healing.

यह रेशमा की कहानी है। वह सिजोक्रीनिया की शिकार हो जाती है लेकिन वह उससे संघर्ष करती है। न सिर्फ इस बीमारी से बल्कि समाज, डॉक्टर, मनोरिशियता से और उन धार्मिकों से जो इस बीमारी के बारे में फूली हैं और इस संघर्ष के द्वारा गंभीर रोग के इलाज में बराबर की भागीदार बन जाती है।

"For demystifying and creating awareness towards schizophrenia through the story of the courageous journey of a young woman."

एक युवा स्त्री की साहसपूर्ण यात्रा की कहानी के जरिए सिजोक्रीनिया को लेकर फूले ब्रमों को दूर करने और जागरूकता पैदा करने के लिए।"
Aparna Sanyal is a film-maker based in Delhi. In 2010, she was recognized as a ‘Young Creative Entrepreneur’ by the British Council. Her documentaries include *Tedhi Lakeer: The Crooked Line*, one of the first films in India to question Section 377 of the Indian Penal Code that criminalizes homosexuality.

Rajiv Mehrotra works as an independent film-maker, managing trustee and commissioning editor of the Public Service Broadcasting Trust that has produced more than 400 independent documentary films. His films have won more than a hundred international and eighteen national awards.
BEST EXPLORATION/ADVENTURE FILM

Two former best friends meet at a press conference years later to confront the ghosts of their past. When after the conference Harpreet and Nikhil visit their sports teacher, responsible for all that has happened, Harpreet learns an important lesson: to not let a teacher’s partiality affect his life’s decisions.

For taking us through the running track and sensitively exploring the conflicts and travails of pursuing excellence in sports.

For taking us through the running track and sensitively exploring the conflicts and travails of pursuing excellence in sports.

CITATION
Akshay Roy studied film-making at AJK Mass Communication Research Centre, Jamia. He has written and directed two short films: A Shoe Story and The Last Dance. He has also directed ads and corporate films for Pepsi, Cipla, O&M.

Edumedia India Pvt. Ltd is bringing about a positive change in the educational arena by creating inspiring and innovative media ventures. EduMedia constantly strives to create alternative learning avenues for the schooling community by leveraging the powerful impact of media to effect a progressive development in the educational environment.
Since 1995, a quarter of a million Indian farmers have committed suicide – most of them cotton farmers from Vidarbha, Maharashtra. This film tries to understand what is driving cotton farmers to despair. Narrated in the first person, it gives us a window into the drama and despair that form the warp and weft of life at Vidarbha.

For exposing the growing apathy of the state, the tightening grip of multinationals and the web created by middlemen and moneylenders towards small cotton-growing farmers in Vidarbha.

For film

For film

For film

For film

For film

For film

For film

For film

For film
Nandan Saxena and Kavita Bahl work in the genres of documentary and poetry films. Their oeuvre spans the domains of ecology, livelihoods, development and human rights. Their films explore man’s relationship with his environment. They conduct workshops to initiate inquisitive minds into film-making and photography.

Nandan Saxena and Kavita Bahl work in the genres of documentary and poetry films. Their oeuvre spans the domains of ecology, livelihoods, development and human rights. Their films explore man’s relationship with his environment. They conduct workshops to initiate inquisitive minds into film-making and photography.

PREVIOUSLY

19 films were awarded in the Non-Feature Film category at the 58th National Film Awards. Germ, A Pesting Journey, Shyam Raat Seher and Pistulya bagged the maximum number of awards - 2 each.

KAVITA BAHL

Nandan Saxena and Kavita Bahl work in the genres of documentary and poetry films. Their oeuvre spans the domains of ecology, livelihoods, development and human rights. Their films explore man’s relationship with his environment. They conduct workshops to initiate inquisitive minds into film-making and photography.

Nandan Saxena and Kavita Bahl work in the genres of documentary and poetry films. Their oeuvre spans the domains of ecology, livelihoods, development and human rights. Their films explore man’s relationship with his environment. They conduct workshops to initiate inquisitive minds into film-making and photography.

BEST INVESTIGATIVE FILM

A Pesting Journey This documentary is a journey which takes a pestering turn and blurs the boundaries of nature and culture, of self and other, of life and death and many other comfortable binaries we inhabit. The journey unravels the many interwoven layers of culture and agriculture and foregrounds the logic of green revolution. Before moving to the Indian fields ruled by pesticides the film pauses to ask what a pest is.

K R Manoj Ex-journalist Manoj turned to film-making under the influence of Film Society Movement. In 1997, he produced a TV series, and later directed shorts like Agni (2003) and 16mm - Memories, Movement and a Machine (2007).

Ranjini Krishnan She is an independent filmmaker and research fellow with a Bengaluru institute. She currently runs a production house in Thiruvananthapuram.

NANDAN SAXENA

PREVIOUSLY

19 films were awarded in the Non-Feature Film category at the 58th National Film Awards. Germ, A Pesting Journey, Shyam Raat Seher and Pistulya bagged the maximum number of awards - 2 each.
In 1997 a statue of Dr B.R. Ambedkar at Ramabai Colony in Mumbai was desecrated with a garland of footwear. As angry Dalits gathered, police opened fire, killing ten. Vilas Ghogre, a singer-poet, hung himself in protest. This film, filmed over fourteen years, follows the protest and the music that Vilas had been a part of.

"For his uncompromising and passionate style of documentary film-making which relentlessly brings into sharp focus socio-political issues of national importance.

समझौतात्मक और आदेशगढ़ी शैली में वृद्धित्व करने के लिए। वे राष्ट्रीय महत्व के सामाजिक-राजनीतिक मसलों को लगातार सामने लाते रहे हैं।"
PREVIOUSLY

23 films were awarded in the Feature Film category at the 58th National Film Awards. Aadukalam bagged the maximum number of awards - 6, while Adaminte Makan Abu, Mee Sindhutai Sapkal and Ishqiya won 4 awards each.

SPECIAL JURY MENTION

Kabira Khada Bazaar Mein In 15th century north India, the mystic weaver Kabir spoke his poems in the market place, his spirituality firmly grounded in the public square. 600 years after his time, Kabir is found in both spaces - sacred and secular. This film interweaves his deification by the Kabir Panth sect with his secular appropriation by the social activist group Eklavya.

Shabnam Virmani Virmani has made many musical documentaries on 15th century poet Kabir and his cult like Had Anhad, Koi Sunta Hai, Chalo Hamara Des. Her other films include When Women Unite, Tu Zinda Hai and Bol.

AWARD WINNERS

ANAND PATWARDHAN

War and Peace/Jang aur Aman, Fishing: In the Sea of Greed, A Narmada Diary, Father, Son and Holy War, In the Name of God

Anand Patwardhan has been making investigative documentary films in India for over three decades tackling many of the critical issues of our times. Most of his films have faced state censors as well as the wrath of religious fundamentalists. He has so far won all his legal battles against censorship.

आनंद पतर्क्षन भिज्ञ तीन दशकों से खोजयांक वृत्तचित्र बनाने में सक्षम हैं। इनके द्वारा वे हमारे समय के ज्यादातर मुद्दों को उठाते रहे हैं। उनकी अधिकतर फिल्मों को किसी न किसी कारणवश राज्य के प्रतिबंध और धार्मिक लत्त्वादियों के गुस्से का सामना करना पड़ा है। ऐसी रूप में उन्हें हर लड़ाई जीती है।
Panchakki is a story about a man whose panchakki (flour-making machine) is being repeatedly robbed. An unknown woman offers to guard the place in return for some flour to be given to the mahant of the temple in the mountains. Things start getting better for him till, one day, under the influence of alcohol he mentions this to his childhood friend. His sufferings begin all over again.

एक ऐसे व्यक्ति की कहानी है जो चोरियों से परेशान है। थोड़े आटे के बदले एक औसत दिन में पहरा देने के लिए तैयार हो जाती है। लेकिन इस शर्त पर कि वह यह बात किसी से नहीं कहेगा। क्या वह इसे निभा पाता है?

“For creating a misty and magical world through simple and available cinematic tools. The film is an engrossing lyrical fantasy.”

सरल और उपलब्ध सिनेमाई उपकरणों के जरिए एक रहस्यमयी और जादुई दुनिया की रचना के लिए। फिल्म एक रोचक, गौरवजनक कॉटेसी है।”
PREVIOUSLY

23 films were awarded in the Feature Film category at the 58th National Film Awards. Aadukalam bagged the maximum number of awards - 6, while Adaminte Makan Abu, Mee Sindhutai Sapkal and Ishqiya won 4 awards each.

SPECIAL JURY MENTION

Kabira Khada Bazaar Mein: In 15th century north India, the mystic weaver Kabir spoke his poems in the market place, his spirituality firmly grounded in the public square. 600 years after his time, Kabir is found in both spaces – sacred and secular. This film interweaves his deification by the Kabir Panth sect with his secular appropriation by the social activist group Eklavya.

Shabnam Virmani: Virmani has made many musical documentaries on 15th century poet Kabir and his cult like Had Anhad, Koi Sunta Hai, Chalo Hamara Des. Her other films include When Women Unite, Tu Zinda Hai and Bol.

SANJEEV RATTAN

Born and brought up in a village in Himachal Pradesh, Sanjeev Rattan is a gold medallist MA in theatre and arts from the Indian Theatre Department, Punjab University. He was chief associate to Vidhu Vinod Chopra in Kareeb and Mission Kashmir.

हिमाचल प्रदेश के संजीव रतन ने थियेटर और आदर्श में एम.ए किया है। दो वर्ष तक चंडीगढ में थियेटर करने के बाद विविध विनोद चोपड़ा के सहयोगी बने। फिल्मों और टीवी सीरियल में अभिनय भी किया। नाटक और कहानियां भी लिखीं। झंगी भाषा में दिले श तथ्य कोई फिल्म का निर्माण और निर्देशन किया।
Iram Ghufran is a film-maker and artist based in New Delhi. Her work has been shown in several international art and cinematic contexts. Iram teaches photojournalism at AJK MCRC, Jamia Millia Islamia University.

For weaving a sensitive and confident narrative of lesser-recognized pains and healing, and affirming a strong grasp of cinematic language in her very first film.

A series of dream narratives and accounts of spiritual possession as experienced by women ‘petitioners’ at the shrine of a Sufi saint in north India, the film invites the viewer to a fantastical world where fear and desire are experienced through dreams and ‘afflictions of air’. The shrine becomes a space of expressions of longing and transgression.
A young tigress is taken from her home in Ranthambore National Park and released in Sariska National Park to start a new dynasty there. Nalla, a cameraman with a passion for tigress who has been filming her since she was a cub, tells the story. The film reveals intimate and astounding insight into the private lives of these tigers and the animals they encounter in their new home.

For photographing with stunning images tigers and other wildlife animals in their natural habitat and giving us visuals which are both unique and poetic.

A young tigress is taken from her home in Ranthambore National Park and released in Sariska National Park to start a new dynasty there. Nalla, a cameraman with a passion for tigress who has been filming her since she was a cub, tells the story. The film reveals intimate and astounding insight into the private lives of these tigers and the animals they encounter in their new home.
Two passengers in an overnight bus journey confide in each other and share their story of a woman who affected their lives in different ways. As one story leads to the other, we realize that the same woman is travelling in both the stories, yet emerging as two different characters as portrayed by the two men.

Gautam Nair is currently a student of audiography at the Film and Television Institute of India and has worked on several television commercials as assistant music director.

Gautam Nair

For creating an aural world that enhances the layered narrative structure of the film.

CITATION

EK, DO
Hindi / 35 mm / Colour / 11 minutes

director Pratik Narayan Basu
cinematographer Rangarajan Ramabadran editor Shikha Misra
sound design Gautam Nair cast Prashant Prakash, Rana Pratap Senger, Ronjini Chakraborty

Two passengers in an overnight bus journey confide in each other and share their story of a woman who affected their lives in different ways. As one story leads to the other, we realize that the same woman is travelling in both the stories, yet emerging as two different characters as portrayed by the two men.

Do adami ek bhas yaatra ke doharan ek doosre se apne kahani bhojte hain. Ek aorta or ek toota ek kahani se doosri kahani me safar karte hain aur yeh kahani do hissa me vibhajita ho jati hai.
A series of dream narratives and accounts of spiritual possession as experienced by women ‘petitioners’ at the shrine of a Sufi saint in north India, the film invites the viewer to a fantastical world where fear and desire are experienced through dreams and ‘afflictions of air’. The shrine becomes a space of expressions of longing and transgression.

There is something in the air
Hindi, Urdu and English / PAL 16:9 / Colour and Black and White / 29 minutes

writer/director/editor Iram Ghufran producer Rajeev Mehrotra for Public Service Broadcasting Trust cinematographer Kashif Siddiqui music ‘Da Saz’, Lionel Dentan, Gennady Lavrentiev, Andrei Demidenko

Best Editing
सर्वश्रेष्ठ संपादन

Iram Ghufran

Citation

For infusing the film with a magical rhythm that underscores its inherent poetry.

उत्तरी भारत में सुप्रसिद्ध खानकाहों की कहानियों का प्रस्तावना का साथ कहानियां की भाषा के साथ साथ है। यह और चाहे कितने के दर्शकों की मानवता दिखाता है। सम्पन्न खानकाह मंच होता है और यहां उत्तरी अधिकता हर संभावना के लिए खोलता है।
Panchakki is a story about a man whose panchakki (flour-making machine) is being repeatedly robbed. An unknown woman offers to guard the place in return for some flour to be given to the mahant of the temple in the mountains. Things start getting better for him till, one day, under the influence of alcohol he mentions this to his childhood friend. His sufferings begin all over again.

For creating minimal but mesmerizing music track with traditional elements that complements the mystical quality of the film.
Peeps into the lives of random characters, with their doubts, quirks and misgivings. As these characters hang in a timeless space- they gaze at the universe through letters, galaxies, parapets, and fishbowls.

Ann Abraham hails from Trivandrum, Kerala. She did her B. Com from Chennai and an advertising course from Xavier’s Institute of Communications, Mumbai. She has worked as a copywriter in ad agencies and has been freelancing as a designer and writer under the name ‘Wickiewoola Creatives’.

For complementing the angst-ridden film with a consciously deliberately detached narration that adds to the charm of the film.

Ann Abraham hails from Trivandrum, Kerala. She did her B. Com from Chennai and an advertising course from Xavier’s Institute of Communications, Mumbai. She has worked as a copywriter in ad agencies and has been freelancing as a designer and writer under the name ‘Wickiewoola Creatives’.

For complementing the angst-ridden film with a consciously deliberately detached narration that adds to the charm of the film.

Ann Abraham hails from Trivandrum, Kerala. She did her B. Com from Chennai and an advertising course from Xavier’s Institute of Communications, Mumbai. She has worked as a copywriter in ad agencies and has been freelancing as a designer and writer under the name ‘Wickiewoola Creatives’.

For complementing the angst-ridden film with a consciously deliberately detached narration that adds to the charm of the film.

Ann Abraham hails from Trivandrum, Kerala. She did her B. Com from Chennai and an advertising course from Xavier’s Institute of Communications, Mumbai. She has worked as a copywriter in ad agencies and has been freelancing as a designer and writer under the name ‘Wickiewoola Creatives’.

For complementing the angst-ridden film with a consciously deliberately detached narration that adds to the charm of the film.

Ann Abraham hails from Trivandrum, Kerala. She did her B. Com from Chennai and an advertising course from Xavier’s Institute of Communications, Mumbai. She has worked as a copywriter in ad agencies and has been freelancing as a designer and writer under the name ‘Wickiewoola Creatives’.

For complementing the angst-ridden film with a consciously deliberately detached narration that adds to the charm of the film.

Ann Abraham hails from Trivandrum, Kerala. She did her B. Com from Chennai and an advertising course from Xavier’s Institute of Communications, Mumbai. She has worked as a copywriter in ad agencies and has been freelancing as a designer and writer under the name ‘Wickiewoola Creatives’.

For complementing the angst-ridden film with a consciously deliberately detached narration that adds to the charm of the film.

Ann Abraham hails from Trivandrum, Kerala. She did her B. Com from Chennai and an advertising course from Xavier’s Institute of Communications, Mumbai. She has worked as a copywriter in ad agencies and has been freelancing as a designer and writer under the name ‘Wickiewoola Creatives’.

For complementing the angst-ridden film with a consciously deliberately detached narration that adds to the charm of the film.
What happens to the author of a song after it is used by mainstream record companies and sold to the market as a traditional folk song? The film brings together the voice of the artist expressing the apprehensions of mainstream culture. It asks important questions about the encounter between art and mass production, creation and ownership in a country rich with folk and oral traditions.

For creating an enjoyable musical journey that reveals the growth of a song from the pen of a poet to mainstream culture.

Spandan Banerjee is an independent film-maker based in Delhi. He directs documentaries, narrative films and produces commissioned film projects, his two films Beware Dogs and The Fiction have been screened at many festivals world over.

Spandan Banerjee is an independent film-maker based in Delhi. He directs documentaries, narrative films and produces commissioned film projects, his two films Beware Dogs and The Fiction have been screened at many festivals world over.

YOU DON’T BELONG
Bengali & English / Digital/ Colour / 75 min

director Spandan Banerjee
producer Overdose Films
screenplay Rupleena Bose
cinematographers Mrinal Desai, Quashiq Mukherjee, Sunil Pillai
editor Spandan Banerjee & Abhishek Batra
music Indradip Dasgupta

What happens to the author of a song after it is used by mainstream record companies and sold to the market as a traditional folk song? The film brings together the voice of the artist expressing the apprehensions of mainstream culture. It asks important questions about the encounter between art and mass production, creation and ownership in a country rich with folk and oral traditions.

This film, ‘You Don’t Belong’, directed by Spandan Banerjee, explores the journey of a song from the poet’s pen to mainstream culture. The film addresses critical questions about the interface between art and mass production, creation and ownership in a country rich with folk and oral traditions.

The film ‘You Don’t Belong’ explores the transformation of a traditional folk song into a mainstream hit, raising important questions about the role of the original author in the process. The film delves into the complexities of ownership, art and culture, offering a thought-provoking perspective on the evolution of traditional songs in contemporary society.

CITATION

For creating an enjoyable musical journey that reveals the growth of a song from the pen of a poet to mainstream culture.

For creating an enjoyable musical journey that reveals the growth of a song from the pen of a poet to mainstream culture.

For creating an enjoyable musical journey that reveals the growth of a song from the pen of a poet to mainstream culture.
After completing her MA in English literature, Renu Savant worked as a journalist with the Indian Express. In 2007, she made a documentary, *Darkroom*, commissioned by Majlis and PSBT. In the same year, she joined the Film and Television Institute of India as a student of film direction.

The film explores the mental time and space of a girl who lives in a lane in a Mumbai suburb. As she keeps watching through her window, the lives of different characters in the lane unfold. The desires and dreams of characters intersect as the hopes of a fading society and the space under the window becomes one of dreams and nightmares.

**AIRAWAT**

*English / DV CAM / Colour / 14 minutes*

director Renu Savant
producer FTII, Pune
narrator Ann Abraham
cinematographer Shubhodeep Dey
editor Vijay Kalamkar
sound design Pinak Agte

The film explores the mental time and space of a girl who lives in a lane in a Mumbai suburb. As she keeps watching through her window, the lives of different characters in the lane unfold. The desires and dreams of characters intersect as the hopes of a fading society and the space under the window becomes one of dreams and nightmares.

**CITATION**

*For imaginatively painting a layered world of memories and modernity in a small neighbourhood.*

एक छोटे शहर के छोटे से मोहल्ले में स्मृतियों की विभिन्न पत्तों वाली दुनिया और आधुनिकता के कल्पनाशील विषयक के लिए।*
WRITING ON CINEMA

59th National Film Awards
The book looks at the phenomenon called R.D. Burman and how he changed the way Indians perceived Hindi film music. Through anecdotes and trivia that went into the making of Pancham’s music, through wonderful research and interactions with musicians who were part of RD’s team, first-time authors Anirudha and Balaji create a fascinating portrait of a man who, through his music, continues to thrive even fifteen years after his death.

True to its title this well-researched book provides insight into the life and the musical journey of a man who created a new genre of fusion music for films of several decades. The writing illuminates beautifully different aspects of this journey.

Anirudha Bhattacharjee is an alumnus of IIT Kharagpur and works with IBM as a SAP consultant. Balaji Vittal is an alumnus of Jadavpur University and works for the Royal Bank of Scotland. This is their first book.

HARPERCOLLINS PUBLISHERS INDIA

HarperCollins Publishers India is a joint venture between the India Today Group and HarperCollins Worldwide. HarperCollins India has shown phenomenal growth in the past few years and has won almost all literary prizes of note, the Booker, the DSC Literary Prize, the Hindu Best Fiction Award and the Vodafone-Crossword Award. It publishes some of India’s leading authors like Aravind Adiga, Kiran Nagarkar, Manu Joseph, among others.

Swarna Kamal
Film critic, poet and journalist Manoj Barpujari is the assistant editor of Dainik Agradoot. A member of the international film-critics’ federation FIPRESCI, he has co-edited Perspectives on Cinema of Assam (2007) and has published nine books on politics, literature and cinema. He received a journalism fellowship in Trinidad & Tobago (2010). Winner of Munin Borkotoky Literary Award for his poetry collection in 2003, Barpujari’s poems have been translated to several major Indian languages.

For his understanding of the medium of cinema. His writings can be broadly classified into three areas: (a) Discussion on objective of cinema, (b) The craft of cinema, and (c) Cinema in north-east India and Assamese. Barpujari emphasizes the significance of craft and promotion of constructive cinema, i.e., cinema which is not only entertainment. He has a social perspective with cinematic and creative sensibility.

I was humbled after this recognition and thought how much I needed to do for realization of the role of cinema for a better society.