54th National Film Awards 2006
संपादन
भूपेन्द्र कैथोला
Editor
Bhupendra Kainthola

समन्वय
मन्जु खना
Coordination
Manju Khanna

सहयोग
कौशल्या मेहरा
Assistance
Kaushalya Mehra

प्रोडक्शन
एस. राय
वी. के. मीणा
ए. के. गुलाटी
विलास पागारे
Production
S. Roy
V. K. Meena
A.K. Gulati
Vilas Pagare

फिल्म समारोह निदेशालय के लिए विज्ञापन और दृश्य प्रचार निदेशालय, सूचना और प्रसारण मंत्रालय, भारत सरकार द्वारा आकलित और प्रकाशित तथा आरावली प्रिंटर्स एंड पब्लिशर्स प्राइवेट लिमिटेड, नई दिल्ली द्वारा मुद्रित
No.: 2/5/2008 PP-III
1600 Copies
September 2008
CONTENTS

JURY MEMBERS

3

ABOUT DADASAHEB PHALKE AWARD

4

Dadasaheb Phalke Award Winner - 2006

6

Dadasaheb Phalke Award - Past Recipients

AWARDS FOR FEATURE FILMS

8

Best Feature Film

10

Indira Gandhi Award for the Best First Film of a Director

12

Award for Best Popular Film Providing Wholesome Entertainment

14

Nargis Dutt Award for Best Feature Film on National Integration

16

Best Film on Family Welfare

18

Best Film on other Social Issues

20

Best Animation Film

22

Best Children’s Film

24

Best Direction

26

Best Actor

28

Best Actress

30

Best Supporting Actor

32

Best Supporting Actress

34

Best Child Artist

36

Best Male Playback Singer

38

Best Female Playback Singer

40

Best Cinematography

42

Best Screenplay

44

Best Audiography

46

Best Editing
<table>
<thead>
<tr>
<th>पुरस्कार</th>
<th>वर्ग</th>
</tr>
</thead>
<tbody>
<tr>
<td>सर्वोत्तम कला निर्देशन</td>
<td>48 Best Art Direction</td>
</tr>
<tr>
<td>सर्वोत्तम वेष्ठमुखा</td>
<td>50 Best Costume Designer</td>
</tr>
<tr>
<td>सर्वोत्तम मेकअप कलाकार</td>
<td>52 Best Make-up Artist</td>
</tr>
<tr>
<td>सर्वोत्तम संगीत निर्देशन</td>
<td>54 Best Music Direction</td>
</tr>
<tr>
<td>सर्वोत्तम गीत</td>
<td>56 Best Lyrics</td>
</tr>
<tr>
<td>निर्णायक मंडल का विशेष पुरस्कार</td>
<td>58 Special Jury Award</td>
</tr>
<tr>
<td>सर्वोत्तम विशेष प्रमाण</td>
<td>60 Best Special Effects</td>
</tr>
<tr>
<td>सर्वोत्तम नृत्य निर्देशन</td>
<td>62 Best Choreography</td>
</tr>
<tr>
<td>सर्वोत्तम असमिया फीचर फिल्म</td>
<td>64 Best Feature Film in Assamese</td>
</tr>
<tr>
<td>सर्वोत्तम बंगाली फीचर फिल्म</td>
<td>66 Best Feature Film in Bengali</td>
</tr>
<tr>
<td>सर्वोत्तम हिंदी फीचर फिल्म</td>
<td>68 Best Feature Film in Hindi</td>
</tr>
<tr>
<td>सर्वोत्तम कन्नड़ फीचर फिल्म</td>
<td>70 Best Feature Film in Kannada</td>
</tr>
<tr>
<td>सर्वोत्तम मलयालम फीचर फिल्म</td>
<td>72 Best Feature Film in Malayalam</td>
</tr>
<tr>
<td>सर्वोत्तम मराठी फीचर फिल्म</td>
<td>74 Best Feature Film in Marathi</td>
</tr>
<tr>
<td>सर्वोत्तम उड्डयन फीचर फिल्म</td>
<td>76 Best Feature Film in Oriya</td>
</tr>
<tr>
<td>सर्वोत्तम पंजाबी फीचर फिल्म</td>
<td>78 Best Feature Film in Punjabi</td>
</tr>
<tr>
<td>सर्वोत्तम तमिल फीचर फिल्म</td>
<td>80 Best Feature Film in Tamil</td>
</tr>
<tr>
<td>सर्वोत्तम तेलुगु फीचर फिल्म</td>
<td>82 Best Feature Film in Telugu</td>
</tr>
<tr>
<td>सर्वोत्तम अंग्रेजी फीचर फिल्म</td>
<td>84 Best Feature Film in English</td>
</tr>
<tr>
<td>सर्वोत्तम कोंकणी फीचर फिल्म</td>
<td>86 Best Feature Film in Konkani</td>
</tr>
<tr>
<td>सर्वोत्तम तुलू फीचर फिल्म</td>
<td>88 Best Feature Film in Tulu</td>
</tr>
<tr>
<td>निर्मीति के अनुसार विशेष पुरस्कार</td>
<td>90 Special Mention</td>
</tr>
<tr>
<td>गैर कथाचित्र पुरस्कार</td>
<td>92 Awards Not Given</td>
</tr>
</tbody>
</table>

**AWARDS FOR NON-FEATURE FILMS**

<table>
<thead>
<tr>
<th>पुरस्कार</th>
<th>वर्ग</th>
</tr>
</thead>
<tbody>
<tr>
<td>गैर कथाचित्र पुरस्कार</td>
<td>94 Best Non-Feature film</td>
</tr>
<tr>
<td>गैर कथाचित्र निर्देशक का सर्वोत्तम पुरस्कार</td>
<td>96 Best First Non-feature Film of a Director</td>
</tr>
<tr>
<td>सर्वोत्तम जीवनी/ऐतिहासिक पुनर्निर्माण संकलन फिल्म</td>
<td>98 Best Biographical/Historical Recons./Compilation Film</td>
</tr>
<tr>
<td>सर्वोत्तम कला/सांस्कृतिक फिल्म</td>
<td>100 Best Arts/Cultural Film</td>
</tr>
</tbody>
</table>
सर्वोत्तम वैज्ञानिक फिल्म/पर्यावरण संरक्षण/परिश्रम फिल्म
102 Best Scientific Film/Environment Conservation/Preservation Film
सर्वोत्तम प्रोत्साहन देने वाली फिल्म
104 Best Promotional Film
सर्वोत्तम कृषि फिल्म
106 Best Agricultural Film
सामाजिक विषयों पर सर्वोत्तम फिल्म
108 Best Film on Social Issues
सर्वोत्तम शैक्षिक/प्रेमक/शिक्षा प्रद फिल्म
110 Best Educational/Motivational/Instructional Film
सर्वोत्तम खोजी फिल्म
112 Best Investigative Film
सर्वोत्तम कार्टून फिल्म
114 Best Animation Film
शिल्पक मंडल का विशेष पुरस्कार
116 Special Jury Award
सर्वोत्तम लघु कल्पित फिल्म
118 Best Short Fiction Film
सर्वोत्तम निर्देशन
120 Best Direction
सर्वोत्तम प्याराक
122 Best Cinematography
सर्वोत्तम धार्मिक आलेखन
124 Best Audiography
सर्वोत्तम संपर्क
126 Best Editing
सर्वोत्तम संगीत निर्देशन
128 Best Music Direction
सर्वोत्तम प्रकथन/वॉल्स ऑवर
130 Best Narration/Voice Over
विशेष उल्लेख
132 Special Mention
पुरस्कार जो नहीं दिए गए
134 Awards Not Given

सिनेमा पर सर्वोत्तम लेखन पुरस्कार

AWARDS FOR BEST WRITING ON CINEMA

136 Best Book on Cinema
138 Best Film Critic
140 Special Mention

सारांश : कथाविचित्र

निर्देश
144 Aideu
अंतर्निद
145 Antarnad
आनुराध
146 Anuranan
कैक आफ़ पुटपाथ
147 C/o Footpath

SYNOPSIS-FEATURE FILMS
<table>
<thead>
<tr>
<th>Page</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>148</td>
<td>Dosar</td>
</tr>
<tr>
<td>149</td>
<td>Drishtantham</td>
</tr>
<tr>
<td>150</td>
<td>Eakantham</td>
</tr>
<tr>
<td>151</td>
<td>Faltu</td>
</tr>
<tr>
<td>152</td>
<td>Hope</td>
</tr>
<tr>
<td>153</td>
<td>Kaada Beladingalu</td>
</tr>
<tr>
<td>154</td>
<td>Kabul Express</td>
</tr>
<tr>
<td>155</td>
<td>Kallarali Huvagi</td>
</tr>
<tr>
<td>156</td>
<td>Kamli</td>
</tr>
<tr>
<td>157</td>
<td>Karutha Pakshikal</td>
</tr>
<tr>
<td>158</td>
<td>Khosla Ka Ghosla</td>
</tr>
<tr>
<td>159</td>
<td>Kitto</td>
</tr>
<tr>
<td>160</td>
<td>Kotti Chennaya</td>
</tr>
<tr>
<td>161</td>
<td>Krrish</td>
</tr>
<tr>
<td>162</td>
<td>Lage Rano Munnabhai</td>
</tr>
<tr>
<td>163</td>
<td>Omkara</td>
</tr>
<tr>
<td>164</td>
<td>Paruthi Veeran</td>
</tr>
<tr>
<td>165</td>
<td>Podokkhep</td>
</tr>
<tr>
<td>166</td>
<td>Pooja Paeen Phooltie</td>
</tr>
<tr>
<td>167</td>
<td>Pulijanmam</td>
</tr>
<tr>
<td>168</td>
<td>Quest</td>
</tr>
<tr>
<td>169</td>
<td>Ratri Mazha</td>
</tr>
<tr>
<td>170</td>
<td>Shevri</td>
</tr>
<tr>
<td>171</td>
<td>Traffic Signal</td>
</tr>
<tr>
<td>172</td>
<td>Veyil</td>
</tr>
<tr>
<td>173</td>
<td>Waris Shah Ishq da Waris</td>
</tr>
<tr>
<td>174</td>
<td>Yatra</td>
</tr>
</tbody>
</table>
SYNOPSIS—NON-FEATURE FILMS

Andhiyum 176
Bishar Blues 177
Children of Nomads 178
Ek Adesh – a Command for Chhoti 179
Filaria 180
Gurumayum Lamayum Thambalgoubi Devi 181
Jatra Jeevan Jeevan Yatra 182
Javik Kheti 183
Kalpavriksha 184
Lama Dances of Sikkim 185
Mere Desh Ki Dharti 186
Minukku 187
Nokpokliba 188
Raga of the River Narmada 189
Rendezvous With Time 190
Special Children 191
Jury Members
JURY FOR FEATURE FILMS

Buddhadeb Dasgupta (Chairman)

Rahul Dholakia
P. Sheshadri
Ms. Ratnottama Sengupta
Shekhar Das
Bidyut Chakrabarty
Siva Shankari
Sharada Ramanathan
Hari Kumar
निर्णायक मंडल: सिनेमा पर सर्वोत्तम लेखन

JURY FOR BEST WRITING ON CINEMA

N. Krishna Kumar (Unni)
Himanshu Khatua
Meenakshi Shedde
Sharad Dutt
Ashok Rane
Rashmi Doraiswamy
Madhu Jain (Chairperson)
Vasiraju Prakasam
JURY FOR NON-FEATURE FILMS

K. Bikram Singh (Chairman)

Arvind Sinha

Apurba Sarma

Biyot Projna Tripathi

Satish Venganoor

Iftekhar Ahmed
Dadasaheb Phalke Award
ABOUT DADASAHEB PHALKE AWARD

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

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

दादा साहेब फालके पुरस्कार

भारतीय सिनेमा का सर्वोत्तम पुरस्कार भारत में सिनेमा के जनक माने जाने वाले दुंडीराज गोविंद फालके के नाम से पुरस्कृत है।

'राजा हरीशचन्द्र' से फिल्मी जीवन का प्रारंभ करने वाले दादा साहेब फालके ने 1932 तक, 19 वर्षों में 95 फिल्में तथा 26 लघु फिल्में बनाई।

दादा साहेब फालके के सम्मानार्थ यह नामित पुरस्कार सन् 1969 में पहली बार प्रसिद्ध अभिनेत्री तथा स्टूडियो तंत्र की प्रतिपादक देविका रानी को प्रदान किया गया।

प्रत्येक वर्ष भारतीय सिनेमा के उत्पादन और विकास के लिए आजीवन काम करने वाले व्यक्ति को इस पुरस्कार से सम्मानित किया जाता है।
दादासाहेब फाल्के 
पुरस्कार विजेता 2006

तपन सिन्हा

एक किशोर की उन्मुक्त भावनाएं उसे घर से दूर निकालने के लिए प्रेरित करती है और फिर विवाह, प्यार... (अति मधुर) जेल से छुटने के बाद काबुलीवाला को इस बात का अहसास होता है कि दूसरे देश में रह रहे हमारी छोटी बच्ची अब समय आ गई हो गई होगी। एक बेचारा मजदूर चालु बागमती के मालिकों और राजनीतिक 
ग्रुपों के बीच किस तरह मोहरा बनकर रह जाता है (सागरी भट्टी)। एक अदालत बलात्कार की शिकार महिला को अपनी बेगुनाही का सबूत देने की कहती हैं (अदालत ओर एक्टरी मूली)। एक दूसरी की देखभाल की जरूरत किस 
तरह कुछ आवारा लड़कों को एक बिखाब के कार्य के लिए आते हैं (अपेक्षा जी)। चिकित्सक निदान के लिए एक डॉक्टर की जी तोड़ कोशिश किस तरह ब्रेन डेज़न पर आकर खल्त होती है (एक डॉक्टर की मौत).... और इस तरह तपन सिन्हा 
की पत्नी की अबधि में बनायी गयी 30 से अधिक यादगार फिल्मों में एक 
के बाद एक आनंद लिया जा सकता है।

2 अक्टूबर 1924 को जन्म ने तपन सिन्हा बंगाल मुख्यधारा सिनेमा के जने माने 
फिल्म निर्देशक हैं। उन्होंने फिल्मी फामूलों से बाबर को दूरी बनाया रखी और 
उन्होंने ऐसी फिल्में बनायी जो युवा फिल्म निर्माताओं के लिए प्रेरक साबित हुई।

इतना ही नहीं उनकी फिल्मों से कई जाने माने अभिनेता उभर कर सामने आये।

अभिनेताओं से काम करने का उनका अपना एक तरीका है और उसी ने सीमित 
चट्टों जैसे अभिनेता को एक स्टार कलाकार बना दिया और इसी के चलते 
दिलीप कुमार जैसे अभिनेता संगीता भट्टी एक मजदूर की भूमिका निभा सके।

उन्होंने हाटे बाजारों में बैजटीवाला से छिपकी का अभिनय करवाया जिसमें वह 
अपनी दबी भावनाओं को संकेत मात्र से ही व्यक्त करते हैं, पर उसकी जीवनता 
में कहीं कमी नहीं आती।

तपन सिन्हा साहित्य को सिनेमा में बदलने वाले सर्वोत्तम निर्देशक हैं। उन्होंने ने 
केवल डॉक्टर अपितु दूसरे लेखकों के साहित्य का भी विशेष अध्ययन किया है। 
जानकर्दॉ पाइनबुद स्टूडियो में चार्ल्स क्रिप्ड्स के अधीन कार्य किया और बाद में न्यू 
यर्स इंडिया में बॉलीवुड साउंड इंजिनियर कार्य करते लगे।

लैस 2006 का दादासाहेब फाल्के पुरस्कार एक ऐसा व्यक्ति को दिया जा रहा है 
जिसका साहित्यिक पुत्र बाबा बंगाल सिनेमा दर्शकों का भरपूर मनोरंजन करता 
रहा है।
DADASAHEB PHALKE AWARD
WINNER, 2006

TAPAN SINHA

The free spirit of a teenaged boy leads him to a boat sailing away from his home, matrimony, love... (Atithi). The Kabuliwala released from jail realises his little girl too has grown up in his distant land. A simple labourer comes alive to power play between teagarden owners and political groups (Sagina Mahato). A court of justice calls upon a rape victim to prove her innocence (Aadalat O Ekti Meye). The mutual need for care brings a bunch of wayward youths close to an abandoned widow (Aponjan). A doctor’s poignant fight for a medical breakthrough ends in the trauma of brain drain (Ek Doctor Ki Maut). One could go on and on, for, Tapan Sinha’s oeuvre, made up of 30 classics spread over half a century and toasted in Venice, Berlin and Moscow is as remarkable for his signature treatment as for its diverse content.

Born on October 2, 1924, is the most uncompromising mainstream director of Bengal. Equidistant from officialdom and the market friendly formulas, he quietly went about creating films that have inspired generations of younger filmmakers and moulded iconic actors.

He has a way with actors, that turned Soumitra Chatterjee into a star, and the iconic Dilip Kumar into the labourer Sagina. The aplomb showed when he cast Vyajayanthimala as the folksy Chhipli in Haatey Bazarey, coaxing her to underplay subtle emotions but never curtailing her spontaneity. Among the nation’s best directors for the acumen in translating literature onto celluloid, he read extensively, not just Tagore or classics, and spotted talents in writers when they were still young.

Raised on a staple of John Ford and Billy Wilder, Sinha had worked under Charles Cryton in Pinewood Studios at London and joined New Theatres as a sound engineer. Hard hitting social comments, children’s films, comedies, adventures - a range of flavours can be sampled through Sinha’s oeuvre. If Aadmi Aur Aurat took viewers on an austere journey to underscore communal amity, marital discord was seldom so agreeable as in Jatugriha, Sabuj Dwiper Raja, Safed Haathi, Harmonium, Banchharamer Bagan - environment, tribal reality, mystery, satire: through them all Sinha has celebrated an individual’s relentless fight against adverse circumstances. Sometimes he wins, sometimes not. Still, the miracle worked through the protagonist’s inner strength has always been a rewarding experience.

The Dadasaheb Phalke Award for 2006 celebrates the man whose archetypal Bengali drama, tinged with a literary flavour, entertain even as it leaves the screen aglow with human warmth.
<table>
<thead>
<tr>
<th>SR. NO.</th>
<th>YEAR</th>
<th>Awardee</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>1969</td>
<td>Devika Rani Roerich</td>
</tr>
<tr>
<td>2.</td>
<td>1970</td>
<td>B.N. Sircar</td>
</tr>
<tr>
<td>3.</td>
<td>1971</td>
<td>Prithviraj Kapoor</td>
</tr>
<tr>
<td>4.</td>
<td>1972</td>
<td>Pankaj Mullick</td>
</tr>
<tr>
<td>5.</td>
<td>1973</td>
<td>Sulochana (Ruby Myers)</td>
</tr>
<tr>
<td>6.</td>
<td>1974</td>
<td>B. N. Reddy</td>
</tr>
<tr>
<td>7.</td>
<td>1975</td>
<td>Dhiren Ganguly</td>
</tr>
<tr>
<td>8.</td>
<td>1976</td>
<td>Kanan Devi</td>
</tr>
<tr>
<td>9.</td>
<td>1977</td>
<td>Nitin Bose</td>
</tr>
<tr>
<td>10.</td>
<td>1978</td>
<td>R. C. Boral</td>
</tr>
<tr>
<td>11.</td>
<td>1979</td>
<td>Sohrab Modi</td>
</tr>
<tr>
<td>12.</td>
<td>1980</td>
<td>P. Jairaj</td>
</tr>
<tr>
<td>13.</td>
<td>1981</td>
<td>Naushad Ali</td>
</tr>
<tr>
<td>14.</td>
<td>1982</td>
<td>L.V. Prasad</td>
</tr>
<tr>
<td>15.</td>
<td>1983</td>
<td>Durga Khote</td>
</tr>
<tr>
<td>16.</td>
<td>1984</td>
<td>Satyajit Ray</td>
</tr>
<tr>
<td>17.</td>
<td>1985</td>
<td>V. Shantaram</td>
</tr>
<tr>
<td>18.</td>
<td>1986</td>
<td>B. Nagi Reddy</td>
</tr>
<tr>
<td>19.</td>
<td>1987</td>
<td>Raj Kapoor</td>
</tr>
<tr>
<td>20.</td>
<td>1988</td>
<td>Ashok Kumar</td>
</tr>
<tr>
<td>21.</td>
<td>1989</td>
<td>Lata Mangeshkar</td>
</tr>
<tr>
<td>22.</td>
<td>1990</td>
<td>Akkineni Nageshwar Rao</td>
</tr>
<tr>
<td>23.</td>
<td>1991</td>
<td>Balachandra Govind Pendharakar</td>
</tr>
<tr>
<td>24.</td>
<td>1992</td>
<td>Dr. Bhupen Hazarika</td>
</tr>
<tr>
<td>25.</td>
<td>1993</td>
<td>Majrooh Sultanpuri</td>
</tr>
<tr>
<td>26.</td>
<td>1994</td>
<td>Dilip Kumar</td>
</tr>
<tr>
<td>27.</td>
<td>1995</td>
<td>Dr. Rajkumar</td>
</tr>
<tr>
<td>28.</td>
<td>1996</td>
<td>Shivaji Ganesan</td>
</tr>
<tr>
<td>29.</td>
<td>1997</td>
<td>Kavi Pradeep</td>
</tr>
<tr>
<td>30.</td>
<td>1998</td>
<td>B. R. Chopra</td>
</tr>
<tr>
<td>31.</td>
<td>1999</td>
<td>Hrushikesh Mukherjee</td>
</tr>
<tr>
<td>32.</td>
<td>2000</td>
<td>Asha Bhosle</td>
</tr>
<tr>
<td>33.</td>
<td>2001</td>
<td>Yash Chopra</td>
</tr>
<tr>
<td>34.</td>
<td>2002</td>
<td>Dev Anand</td>
</tr>
<tr>
<td>35.</td>
<td>2003</td>
<td>Mrinal Sen</td>
</tr>
<tr>
<td>36.</td>
<td>2004</td>
<td>Adoor Gopalakrishnan</td>
</tr>
<tr>
<td>37.</td>
<td>2005</td>
<td>Shyam Benegal</td>
</tr>
</tbody>
</table>
कथाचित्र पुरस्कार

Awards for Feature Films
BEST FEATURE FILM

PULIJANMAM (Malayalam)

Swarna Kamal and a cash prize of Rs. 2,50,000/- to PRODUCER M.G. VIJAY

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

CITATION

The Award for the Best Feature Film of 2006 is given to Pulijanmam (Malayalam), a layered film that uses metaphors to address global and local issues of contemporary society.
M.G. Vijay

M.G. Vijay began his career as a theatre activist. In 1982 he acted and co-produced a Hindi film *Our Ham Majboor Se*. During his earlier days he participated in many socio-cultural movements. He also owned a company in Saudi Arabia, named Al-Muthlakh Engineering.

PRIYANANDANAN

Hailing from Vallachira village of Kerala’s Trichur district, Priyanandan was fond of acting as a boy and was part of the rural theatre productions. As an actor he won awards and accolades. Along with theatre, he worked as an assistant director with distinguished directors of Kerala.

*Neythukaran*, the first feature film directed by him, won 12 awards including a National Award. *Pulijantram* is his second film.
EAKANTHAM (Malayalam) AND KABUL EXPRESS (Hindi)

Swarna Kamal and a cash prize of Rs. 62,500/- each to PRODUCERS ANTHONY JOSEPH for EAKANTHAM and ADITYA CHOPRA for KABUL EXPRESS
Swarna Kamal and a cash prize of Rs. 62,500/- each to DIRECTORS MADHU KAITHAPURAM for EAKANTHAM and KABIR KHAN for KABUL EXPRESS

CITATION

The Indira Gandhi Award for the Best First Film of a Director of 2006 is jointly given to
a) Eakantham which sensitively portrays the solitude of two ageing brothers who have lost everyone around them.
b) Kabul Express for capturing, through the journey of two Indian journalists, the collapse of Taliban in post 9/11 Afghanistan.
ADITYA CHOPRA

Yash Chopra's eldest son, Aditya Chopra, has been the torchbearer of the young generation of filmmakers of India. His redoubtable flair reflected in Dilwale Dulhania Le Jayenge that he made at just 23. The film was one of the biggest box office hits in the Indian film history. Four years ago, Chopra donned the mantle of producer and created Hum Tum and Dhoom, both of which achieved critical and commercial success.

KABIR KHAN

His film assignments have taken him to over 50 countries. Starting with what was largely thought to be a mad idea—filming in war-torn Afghanistan—to being backed by India's largest studio, Yashraj films, before finally getting the coveted National Award for Kabul Express has been a remarkable journey for this 38-year-old director.

ANTONY JOSEPH

Antony Joseph Paimpallil was instrested in art and media from the very beginning of his high school life. His family supported him in the development of his talents positively. He started his carrier in media world through his advertising company called Rubens Media International and gradually developed it into a producing company. Eakantham was his first film and this film is distributed by his own distributing company.

MADHU KAITHAPRAM

As assistant director, Madhu Kaithapram has the following to his credit, Kaliyattom, Thalolam, Guard, Kannagi. As Associate Director Shantham and Saphalam. Many of these films are directed by notable director Jayaraj.
BEST POPULAR FILM PROVIDING WHOLESOME ENTERTAINMENT

LAGE RAHO MUNNA BHAI (HINDI)

Swarna Kamal and a cash prize of Rs. 2,00,000/- to PRODUCER VIDHU VINOD CHOPRA

Swarna Kamal and a cash prize of Rs. 2,00,000/- to DIRECTOR RAJ KUMAR HIRANI

CITATION

The Award for the Best Popular Film Providing Wholesome Entertainment of 2006 is given to the film Lage Raho Munna Bhai (Hindi) for revalidating the philosophy of non-violence in a strife-torn world and helping rediscover the Gandhi within the common man.
VIDHU VINOD CHOPRA

His film, *An Encounter with Faces* was nominated for an Oscar in the short, non-fiction film category three decades ago. Since then, Chopra has been involved with a number of critically acclaimed films like *Parinda, 1942: A Love Story* and the Munna Bhai series. *Lage Raho Munna Bhai* has made this young filmmaker an international celebrity along with the rest of the film’s team. He is also the head of Vinod Chopra Productions.

RAJ KUMAR HIRANI

He is best known as the creator of the Munna Bhai series. He is a writer, director and producer of Bollywood movies. An alumni of the prestigious Film and Television Institute of India in Pune, Maharashtra, Hirani began his career in Mumbai as an editor and gradually established himself as a director and producer of advertising films. *Lage Raho Munna Bhai*’s screenplay is central to the film’s success. He received his Master’s in Fine Arts from the University of Texas, Austin.
RAJASTHANI YAKTA KE LIYE SARBATAM KHYACHITRA KA NARGIS DUTT PURSKAR
KALLARLI HUVAGI (Kannada)

NIRMANTA E.S. MADHU BANGARAPPA KO RAJAT KAMAL TATHA ₹ 1,50,000/- KA NAKAD PURSKAR.

NIRDASHAK T.I. E.S. NAGABHARNA KO RAJAT KAMAL TATHA ₹ 1,50,000/- KA NAKAD PURSKAR.

PRAJASHTI

VARSH 2006 KA RAJASTHAN YAKTA SARBATAM PANCHAV THEERTH FILM KE LIYE NARGIS DUTT PURSKAR KALLARLI HUVAGI KO DIA JATA HAI. IS FILM ME HINDER ALI KE JUGNAKE KI AK PREM KAHANI KE MAADHYAM SE APNEE JAMEEN OR DOSTI KI PRTI VADADARI KI CHITRAN KIYA GAYA HAI.

NARGIS DUTT AWARD FOR BEST FEATURE FILM ON NATIONAL INTEGRATION

KALLARLI HUVAGI (Kannada)

Rajat Kamal and a cash prize of Rs. 1,50,000/- to PRODUCER S. MADHU BANGARAPPA

Rajat Kamal and a cash prize of Rs. 1,50,000/- to DIRECTOR T.S. NAGABHARNA

CITATION

The Nargis Dutt Award for Best Feature Film on National Integration of 2006 is given to the film Kallarli Huvagi for depicting the sanctity of loyalty to one’s land and amity through a love story set in the times of Hyder Ali.
MADHU BANGARAPPA

He is the son of former chief minister of Karnataka, S. Bangarappa and proprietor of the Bangalore-based Akash Audio Recording, the studio that has state of the art DTS Mixing theatre. Madhu Bangarappa's award winning period Kannada film *Kallarali Hoovagi* is based on a novel written by B.L. Venu.

T S NAGABHARANA

The director has made history by winning the National Integration award for the third time in a three-decade-long career. The first was 29 years ago, the next came in 1990 and he has won a total of eight national awards in different categories, proving his versatility. At 50, Nagabharana is as animated about the arts as he perhaps was three decades ago, raring to make films whose depth, variety, and reach will far supersede the ones he has made so far. His work is steeped in the cultural ethos of his home province, Karnataka.


**BEST FILM ON FAMILY WELFARE**

**KARUTHA PAKSHIKAL (MALAYALAM) AND FALTU (BENGALI)**

Rajat Kamal and a cash prize of Rs. 75,000/- each to PRODUCERS G.V. PRODUCTIONS (KARUTHA PAKSHIKAL - Malayalam) and ARINDAM CHAUDHURY (FALTU - Bengali)

Rajat Kamal and a cash prize of Rs. 75,000/- each to DIRECTORS KAMAL (KARUTHA PAKSHIKAL) and ANJAN DAS (FALTU)

**CITATION**

The Award for the Best Film on Family Welfare of 2006 is jointly given to the films

a) **Karutha Pakshikal** for redefining family values in the slums of a city through the life of a man who irons clothes for a living.

b) **Faltu** for delineating the need for family through the predicament of an illegitimate child.
ARINDAM CHOWDHURY

He is a leading management guru and entrepreneur. His business school is among the largest in the country. Planman Motion Pictures, launched six years ago, started off with a commercial hit, Sanjhhbathir Roopkathara. Later he directed a film, Rok Sako To Rok Lo and Planman Motion Pictures is producing two more films.

ANJAN DAS

Known for his sinuous story telling and the art of creating class with clarity in his movies, filmmaker Anjan Das is nothing short of a gift to Bengali cinema. His films including Saanjhathir Roopkathara, Iti Srikanto and Jara Brishtitite Bhijechhilo have traveled to international film festivals like Montreal, London, Rome and Edinburgh. The rustic locations of his films have a lot to do with his love for his rural background.

G.V. PRODUCTIONS

KAMAL

Kamal is a well known director among the Malyali community around the world. Working with his mentors P.N. Menon, K.S. Sethumadhavan and Bharathan as Assistant Director moulded him into a director and gave the finishing touches before he debuted as a director in the production of Mzhineer Pookkal (1986). Since than, he has directed 32 movies.
BEST FILM ON OTHER SOCIAL ISSUES SUCH AS PROHIBITION, WOMEN AND CHILD WELFARE, ANTI-DOWRY, DRUG ABUSE, WELFARE OF THE HANDICAPPED ETC.

HOPE (TELUGU)

Rajat Kamal and a cash prize of Rs. 1,50,000/- to PRODUCER POLICHERLA VENKATA SUBBIAH

Rajat Kamal and a cash prize of Rs. 1,50,000/- to DIRECTOR K. SATYANARAYANA

CITATION

The Award for the Best Film on Other Social Issues such as Prohibition, Women and Child Welfare, Anti-dowry, Drug abuse, Welfare of the Handicapped etc. of 2006 is given to the film Hope for focusing on the need to re-examine the present-day education system that leads many young people to commit suicide.
**POLICHERA VENKATA SUBBIAH**

With his very first film, *Hope*, as a producer this 75-year-old engineering graduate has made a big mark on cinema.

---

**K. SATHYANARAYANA**

He has traveled many paths including that of fashion photographer, event manager and choreographer before making it big with his debut directorial venture, *Hope*. He has also written the story, screenplay and dialogues of the film and *Hope* is the only Telugu film to have made it to the Indian Panorama in 2006 after a decade, adding a feather to his cap. He describes himself as someone who grew up on a diet of movies and the flickering images on the screen in a dark hall proved irresistible.
BEST ANIMATION FILM

KITTU (TELUGU)

Swarna Kamal and a cash prize of Rs. 1,00,000/- to PRODUCER K. BHARGAVA

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

Swarna Kamal and a cash prize of Rs. 1,00,000/- to ANIMATOR KODAVANTI BHARAVI

CITATION

The Award for the Best Animation Film of 2006 is given to the film Kittu (Telugu) made with characters and concerns that reflect the Indian ethos in a format so far identified with the West.
के. भार्गव

भारत में कार्टून फिल्में अक्सर पौराणिक कथाओं पर आधारित होती हैं लेकिन भार्गव ने सामाजिक विषय पर कार्टून फिल्म (किटू) बनाकर एक नया प्रचलन शुरु किया है। टेलीविजन धारावाहिकों के लिए छोटे-छोटे कार्टून फिल्म बनाने वाली के. भार्गव इंजीनियरिंग में स्नातक हैं। उनके पास एक हजार क्रांतिनस्ट की भवनात्मक टीम है। वह अपनी कार्टून फिल्मों के माध्यम से भारतीय समाज का पृथ्वी दुनिया में प्रचार प्रसार करना चाहते हैं।

वी. सत्या

हैदराबाद के केन्द्रीय विश्वविद्यालय से विज्ञान और प्रौद्योगिकी विभाग से प्राप्त पाठ्यक्रम के लिए स्नातक बी. सत्या को उनके घर के बच्चों ने किटू कार्टून फिल्म बनाने के लिए प्रोत्साहित किया। उनको अक्षर इस बात का अर्थ भी होता कि आखिर क्या कार्टून चैनल से इतना क्यों शिक्षक रहते हैं। बस, फिर क्या था उन्होंने इस फिल्म पर काम कर दिया। फिल्म का नाम किटू। इस फिल्म के नायक एक बुद्ध के नाम पर है। किटू सामाजिक विषय पर पहली कार्टून फिल्म है।

कोडवंती भारवि

आंध्र प्रदेश से सिविल इंजीनियरिंग में स्नातक कोडवंती भारवि के लिए कंप्यूटर ग्राफिक्स और कार्टून शुरू में एक शौक भर था लेकिन बाद में यही उनका प्रेम बन गया। फिल्म किटू में भार्गव और सत्या के साथ काम करने के पहले उन्होंने एडवार्ड डिजिटल ग्राफिक्स में प्रशिक्षण प्राप्त किया है।

K. BHARGAVA

Animation films in India have largely been based on mythological stories but Bhargava's Kittu is a trend-setter as it deals with a social theme. Bhargava, who makes short animation films and graphics for television serials, is an engineering graduate. Human resources, good script and finance are three vital inputs for animation films and Bhargava has a 1000-strong army of animators. He wants to take Indian culture to the world through animation films and to make Bharagava Pictures a brand entity like Walt Disney.

B. SATHYA

A post graduate in theatre arts from Central University in Hyderabad, children in Satya's family prompted him to make Kittu. He wondered what glued them to cartoon channels and that curiosity led him to make Kittu, named after the monkey protagonist of the film. Monkeys are part of the Indian social milieu and Kittu is the first animation film with a social theme.

KODAVANTI BHARAVI

For this civil engineering graduate from Andhra Pradesh, computer graphics and animation were a hobby before they became a profession. He took training in advanced digital graphics before he joined hands with Bhargava and Satya to work on Kittu.
**BEST CHILDREN’S FILM**

**C/O FOOTPATH (KANNADA)**

Swarna Kamal and a cash prize of Rs. 1,50,000/- to PRODUCER SHYLAJA SHRIKANTH

Swarna Kamal and a cash prize of Rs. 1,50,000/- to DIRECTOR KISHAN S.S.

**CITATION**

The Award for the Best Children’s Film of 2006 is given to the film C/o Footpath (Kannada) for articulating the burning desire for education in a slum-dweller. The issue is particularly relevant as the film is directed by a nine year old boy.
SHYLAJA SRIKANTH

Shylaja Srikanth is a diploma holder in Sound and TV from SJ Polytechnic, Bangalore.

Her career in the film industry started as a Music Director and since then she has scored music for 5 feature films. She has produced advertisements, documentaries and television programmes. Her debut film "Clo Footpath" has won six international and two state awards.

S. S. KISHAN

Kishan started acting in films and television soaps at the age of four. He was nine when he directed "Clo Footpath" produced by his parents, Shylaja and Srikant Rayalu. The movie has been to several international film festivals. Kishan, 12, is studying in the 8th standard in Camlin English School, Bangalore. He is brushing up subjects like Optical Illusion and Virtual Technology, which would further help in film-making.
BEST DIRECTION

MADHUR BHANDARKAR

Swarna Kamal and a cash prize of Rs. 2,50,000/- to DIRECTOR MADHUR BHANDARKAR for TRAFFIC SIGNAL (HINDI)

CITATION

The Award for the Best Direction of 2006 is given to Madhur Bhandarkar for weaving in the lives, livelihoods and concerns of the street dwellers in a metro and the inspiring stand that makes the protagonist a role model across society.
A film buff in his teens, he worked in a video library with a collection of 1800 films until he was introduced to ace director Ram Gopal Verma who he assisted for five years. Having learnt the ropes of filmmaking under the eye of a master, Bhandarkar made his mark with the very first feature film, Trishakti but it was two years later that he made it big with Chandni Bar, a path breaking film on the bar dancers. This young director has many feathers in his cap and likes to make socially relevant films.
BEST ACTOR

SOUMITRA CHATTERJEE

Rajat Kamal and a cash prize of Rs. 50,000/- to ACTOR SOUMITRA CHATTERJEE for PODOKKHEP (Bengali)

CITATION

The Award for the Best Actor of 2006 is given to Soumitra Chatterjee in Podokkhep for etching the agonies and elations of a an elderly person trying to keep peace with changing times.
Most famous for his frequent collaborations with the celebrated Indian director Satyajit Ray, Chatterjee’s film debut was in 1959 in Ray’s *Apur Sansar*. Chatterjee was a radio announcer then and had only played a small role in a Bengali stage production. Eventually he featured in 14 of Ray’s films. His centrality to Ray’s work is akin to other key collaborations in the history of cinema, Mifune and Kurosawa, Mastroianni and Fellini and De Niro and Scorsese. He is a well-known poetry reciter, and has acted on TV and in Bengali folk drama, jatra. He has received several national and international awards including the ‘Officier des Arts et Metiers’, the highest award for arts given by the French government, a lifetime achievement award from Italy and Padma Bhushan from the Indian government.
सर्वोत्तम अभिनेत्री

प्रियामणि

अभिनेत्री प्रियामणि को पारुती वीरन (तमिल) के लिए रजत कमल तथा ₹ 50,000/- का नकद पुरस्कार।

प्रशस्ति

वर्ष 2006 का सर्वोत्तम अभिनेत्री पुरस्कार प्रियामणि को उनकी फिल्म पारुती वीरन के लिए दिया जाता है। इसमें उन्होंने गांव की एक ऐसी तेज तरार लड़की का संक्षिप्त अभिनय किया जो प्रेम में विफल होने पर शैतंत्रिक स्थिति में बिना बिल्कुल था।

**BEST ACTRESS**

PRIYAMANI

Rajat Kamal and a cash prize of Rs. 50,000/- to ACTRESS PRIYAMANI for PARUTHI VEERAN (Tamil)

**CITATION**

The award for the Best Actress of 2006 is given to Priyamani in Paruthi Veeran for portraying the ferocity of love in a firebrand village girl.
PRIYAMANI

Starting off as a model when she was barely out of school, Priyamani's first film was Kangalal Kaithu Sei. She made her Telugu debut in Pellaina Kothalu and, with Jagapi Babu, Priyamani rose to fame. She has made a comeback to Tamil cinema with Parudiveeran. Priyamani is passionate about her acting career and her favorite actors include Mammootty, Mohanlal and Dilip. Her fondness for music and dance are a great boost to her acting.
BEST SUPPORTING ACTOR

DILIP PRABHAVALKAR

Rajat Kamal and a cash prize of Rs. 50,000/- to SUPPORTING ACTOR DILIP PRABHAVALKAR for LAGE RAHO MUNNABHAI (HINDI) and SHEVRI (MARATHI)

CITATION

The Award for the Best Supporting Actor of 2006 is given to Dilip Prabhavalkar for the sincere portrayal of a wide range of emotions of two divergent and equally challenging characters of Gandhi in Lage Raho Munna Bhai and a benign middle-class clerk in Shevri.
The thespian has a long and illustrious career that has many expressions of creativity including Marathi theatre, television, films and writing. He has received many prestigious awards from the Maharashtra State government for his work in theatre. A serious and socially conscious actor, his performances appeal to connoisseurs as well as the common man. Three of his 14 books published so far - *Googly, Hasga and Kagdi Baan* - have won literary awards. In his view, an actor must give back to society at least a part of what he achieves with the help of the society.
BEST SUPPORTING ACTRESS

KONKONA SEN SHARMA

Rajat Kamal and a cash prize of Rs. 50,000/- to SUPPORTING ACTRESS KONKONA SEN SHARMA for OMKARA (HINDI)

CITATION

The Award for the Best Supporting Actress of 2006 is given to Konkona Sen Sharma for the textured characterisation of a village woman trying to bring sanity in the violent lives of a political family in Uttar Pradesh.
Konkona, one of the most promising acting talents in India. Cinema runs in the family. Konkona’s maternal grandfather, Chidananda Dasgupta is a famous film critic, scholar, professor and writer. He is also the co-founder of the Calcutta Film Society. Konkona has a degree in English from Delhi’s St Stephen College. Her first film, Mr and Mrs Iyer, did not do well at the box office but she received good reviews. She has several prestigious assignments lined up including one in Mira Nair’s Shantaram.
BEST CHILD ARTIST

DIVYA CHAPHADKAR

Rajat Kamal and a cash prize of Rs. 50,000/- to CHILD ARTIST for ANTARNAD (KONKANI)

CITATION

The Award for the Best Child Artist of 2006 is given to Divya Chaphadkar in Antarnad for evoking the complex emotions of a talented child overshadowed by a celebrity mother.
This child artiste from a simple background is studying in 8th Standard. She has been a student of classical Hindustani vocal music since the age of six and has participated in several music festivals in Goa, her home state.
BEST MALE PLAYBACK

GURDAS MAAN

Rajat Kamal and a cash prize of Rs. 50,000/- to MALE PLAYBACK SINGER for WARIS SHAH - ISHQ DA WARIS (PUNJABI)

CITATION

The Award for the Best Male Playback Singer of 2006 is given to Gurda Maan in Waris Shah: Ishq Da Waris for building the entire narrative through his singing of Heer.
गुरुदास मान

गुरुदास मान एक ऐसे सुस्थापित पंजाबी गायक, गीतकार, नृत्य निर्देशक और अभिनेता हैं जिनकी झोली में अब तक कई प्रतिष्ठित पुरस्कार आ चुके हैं। युवावस्था में खेल-कूद ही उनके लिए सब कुछ था। वह राष्ट्रीय स्तर के एथलीट होने के अलावा जूडो में ब्लैक बेल्ट होल्डर रहे हैं। भारत में वह 'एकल गायन शो' के प्रमुख कहे जा सकते हैं। शुरुआत में उन्होंने टीवी धारावाहिकों के कहानी लेखन और निर्देशन का कार्य किया। पंजाबी लोक नृत्य भाषा की अंतर्राष्ट्रीय पहचान दिलाने का श्रेय गुरुदास मान को ही जाता है। वारिसशाह-इस्क दा वारिस और शहीदे मोहब्बत बुटा सिंह ने दर्शकों को उनकी अभिनय प्रतिमा से भी रुबरू करा दिया है।

GURDAS MAAN

He is an iconic Punjabi singer, songwriter, choreographer and actor with many prestigious awards in his cap. Sports was a passion with him as a young man and besides excelling in athletics at the national level, he was also a Black Belt in judo. He is a pioneer of solo singing shows in India. During his early career he also wrote and directed TV serials. Maan is often credited with making Punjab’s folk Bhangra music into an international rage. As an actor, he is best known for Waris Shah: Ishq Da Waris and Shaheed-E-Mohabbet.
BEST FEMALE PLAYBACK SINGER

AARTIANKLEKAR TIKEKAR

Rajat Kamal and a cash prize of Rs. 50,000/- to FEMALE PLAYBACK SINGER AARTIANKLEKAR TIKEKAR for ANTARNAD (KONKANI)

CITATION

The Award for the Best Female Playback Singer of 2006 is given to Arati Anklekar Tikekar for the sonorous rendering that gives conviction to the central character of a classical vocalist.
An Indian classical music prodigy with a rich voice that can bring out diverse emotions, Arti has performed at many prestigious competitions and has many music awards in her cap including the Pandit Kumar Gandharva National Award and the Best Singer Award of the Maharashtra and Goa Governments. She first sang in Shyam Benegal’s Sardari Begum and her album was a hit.
BEST CINEMATOGRAPHY

GOUTAM GHOSE

Rajat Kamal and a cash prize of Rs. 50,000/- to CAMERAMAN GOUTAM GHOSE FOR YATRA (HINDI)

Rajat Kamal and a cash prize of Rs. 50,000/- to LABORATORIES, PROCESSING THE FILM RAINBOW COLOUR LAB and ADLAB FILMS PVT LTD.

CITATION

The Award for the Best Cinematography of 2006 is given to Goutam Ghose for creating evocative moods and capturing the nuances of a feudal system changing to modern times.
GOUTAM GHOSE

He started making documentaries in 1973. *New Earth*, his first, was followed by *Hungry Autumn* that won him the main award at the Oberhausen Film Festival. He has since made several feature films including *Maa Bhoomi, Dakhal, Paar* and *Yatra* and has captured many great artistes in his camera including Shehnai maestro Ustad Bismilla Khan in *Meeting A Milestone* and cinema icon Satyajit Ray. Ghosh has won many national and international awards for his plus.
एकत्तम पटकथा

अभिजात जोशी, राजकुमार हीरानी तथा विद्यु विनोद चोपड़ा

पटकथा लेखक का पुरस्कार अभिजात जोशी, राजकुमार हीरानी तथा विद्यु विनोद चोपड़ा को लगे रहे मुन्ना भाई (हिंदी) के लिए रजत कमल तथा ₹ 50,000/- का नकद पुरस्कार।

प्रशस्ति

वर्ष 2006 का सर्वोत्तम पटकथा लेखक का पुरस्कार अभिजात जोशी, राजकुमार हीरानी तथा विद्यु विनोद चोपड़ा को दिया गया है। यह पुरस्कार उन्हें गांधी जी के अहिंसा के दर्शन को लोक व्यवहार में अमली जामा पहनाने संबंधी नए विचार के लिए दिया गया है।

BEST SCREENPLAY

ABHIJAT JOSHI, RAJ KUMAR HIRANI and VIDHU VINOD CHOPRA

Rajat Kamal and a cash prize of Rs. 50,000/- to the SCREENPLAY WRITERS: ABHIJAT JOSHI, RAJ KUMAR HIRANI and VIDHU VINOD CHOPRA for LAGE RAHO MUNNABHAI (HINDI)

CITATION

The Award for the Best Screenplay Writer of 2006 is given to Abhijat Joshi, Raj Kumar Hirani And Vidhu Vinod Chopra for the original vision with which Gandhi’s philosophy of non-violence is given life in popular parlance.
ABHIJAT JOSHI

A multi-lingual playwright and screenwriter, he is a professor of Creative Writing at Otterbein College, USA. His first English play, A Shaft of Sunlight, about the sectarian violence in his city Ahmedabad, was a winner at the B B C World Service Playwriting Contest. The three plays he has written have been published and produced internationally. He is the screenwriter of films like Mission Kashmir, Eklaya, 64 Squares and Lage Raho Munnabhai. He wishes to dedicate his award to his parents.

VIDHU VINOD CHOPRA

His film, An Encounter with Faces was nominated for an Oscar in the short, non-fiction film category three decades ago. Since then, Chopra has been involved with a number of critically acclaimed films like Parinda, 1942: A Love Story and the Munna Bhai series. Lage Raho Munnabhai has made this young filmmaker an international celebrity along with the rest of the film’s team.

RAJ KUMAR HIRANI

He is best known as the creator of the Munna Bhai series. He is a writer, director and producer of Bollywood movies. An alumni of the prestigious Film and Television Institute of India in Pune, Maharashtra, Hirani began his career in Mumbai as an editor and gradually established himself as a director and producer of advertising films. Lage Raho Munnabhai’s screenplay is central to the film’s success. He received his Master’s in Fine Arts from the University of Texas, Austin.
BEST AUDIOGRAPHY
K.J. SINGH, SHAJITH KOYERI and SUBHASH SAHOO

Rajat Kamal and a cash prize of Rs. 50,000/- to the Re-recordists of the Final Mixed Track K.J. SINGH, SHAJITH KOYERI and SUBHASH SAHOO for OMKARA (HINDI)

CITATION
The Award for the Best Audiography of 2006 is given to Re-recordists of the Final Mixed Track K.J. Singh and Subhash Sahoo for the brilliant sound design that enhances the moods and emotions through different layers of sound in the film.
K J SINGH

K.J. Singh is a confirmed Mac-user since 1989, when he first did a demo of music and computers for AppleWorld at Hyatt Regency, Delhi. Though trained as a recording/sound engineer at Trebas Institute of Recording Arts, Toronto, Canada, he found the world of MIDI and computers exciting enough to bring back a keyboard, the original DX7, a drum machine, a tone generator, MIDI interface, an IBM XT, with Texture sequencing software and a Tascam 246 portastudio with a Yamaha SPX 90 Effects processor and got into music composing. After a breakthrough in Gulzar’s hit film Maachis, he moved to Mumbai and success chased him with films like Chachi 420, Ha Tu Tu, Satya and Godmother.

SHAJITH KOYERI

The Thalassery-born audiographer left for Mumbai a few years ago to get out of depression caused by immobility on account of rheumatoid arthritis. He had no training or orientation in sound design but the day he touched the mixer he knew it was going to be his world. Since then he has worked on more than 50 films, including Black, Bluff Master, Mangal Pandey and Maqbool. He is glad that sound design is no longer just a formality in Indian cinema and that the advent of high-fidelity sound systems and their extensive implementation in theatres demand more creative attention on the sound track.

SUBASH SAHOO

A graduate engineer, Sahoo was determined to make a mark when he left a three-year-old job with an electronics company to join FTII, Pune, for a diploma in sound recording and engineering for films. He started working under Namita Nayak, the first woman to enroll into the sound engineering course at FTII. His association with music director, author, director and filmmaker Vishal Bharadwaj is perhaps the best thing to happen to him, he says. He is currently working for Bharadwaj’s Kaminey, Sudhir Mishra’s Tera Kya Hoga and the mega serial Mahabharat for Balaji Telefilms.
BEST EDITING

RAJA MOHAMMED

Rajat Kamal and a cash prize of Rs. 50,000/- to the EDITOR RAJA MOHAMMED for PARUTHI VEERAN (Tamil)

CITATION

The Award for Best Editing for the year 2006 is given to Raja Mohamed for innovative editing that enhanced the director’s vision to fashion a powerful film.
RAJA MOHAMMED

His editing skills can be seen in 150 films in a variety of languages including Tamil, Telugu, English, Bengali and Oriya. Mohammed owes his ace editing skills to experience as well as to his mentor, A. Sreekar Prasad. He has also exclusively edited 20 films including Sootradharan (Malayalam) directed by Lohitadas. He has received the Kerala State Film Critics Award for Best editing for Kastoorimaan.

राजा मोहम्मद

राजा मोहम्मद की पहली फिल्म नत दसवंती थी। राजा मोहम्मद ने तमिल, तेलुगु, अंग्रेजी एवं बंगाली सहित अनेक भाषाओं में 150 फिल्मों के सहायक संपादक के रूप में कार्य संपादक के रूप में कार्य किया है। इन्होंने संपादन का कार्य ए. श्रीकर प्रसाद से सीखा। वे स्वतंत्र रूप से बीस फिल्मों का संपादन कर चुके हैं, जिसमें ए.के. लोहितदास द्वारा निर्देशित सूत्रधारण शामिल है। राजा मोहम्मद कस्तूरीमान फिल्म के लिए केरल राज्य का सर्वोत्तम संपादक का पुरस्कार प्राप्त कर चुके हैं।
BEST ART DIRECTION

RAASHID RANGREZ

Rajat Kamal and a cash prize of Rs. 50,000/- to the ART DIRECTOR RAASHID RANGREZ for WARIS SHAH ISHQ DA WARNIS (Punjabi)

CITATION

The Award for the Best Art Direction of 2006 is given to Raashid Rangrez for the film Waris Shah - Ishq Da Waris for the authentic recreation of a historic and culturally rich era.
RAASHID RANGREZ

A graduate of the Jamia Millia Islamia, Delhi, Rangrez wrote and directed plays before moving to Mumbai 13 years ago where he has been working as art director and production designer. He has worked with many big names of Indian cinema including Mani Kaul, M.P. Sukumaran Nair, Sajid Khan and Manoj Punj.
BEST COSTUME DESIGNER

MANJEET MAAN

Rajat Kamal and a cash prize of Rs. 50,000/- to COSTUME DESIGNER MANJEET MAAN for WARIS SHAH: ISHQ DA WARIS (PUNJABI)

CITATION

The Award for the Best Costume Designer of 2006 is given to Manjeet Maan for the film Waris Shah: Ishq Da Waris for accurate and convincing costumes, reflecting the socio-cultural fabric of a historic era.
MANJEET MAAN

Wife of celebrated Punjabi singer-actor, Maan is a producer who delved deep into history and archives just to recreate the sounds and sights of *Waris Shah—Ishq Da Waris*, essentially a period film. The film’s sets, houses, streets, mosques, gates, walls, arches, single roof houses, courtyards, indoors, matching properties, costumes, ornaments, footwear, weaponry and musical instruments all have the stamp of the producer’s research skills. She is adept at handling subtle, stylish and dramatic productions.
BEST MAKE-UP ARTIST

ANIL MOTI RAM PALANDE

Rajat Kamal and a cash prize of Rs. 50,000/- to MAKE UP ARTIST ANIL MOTI RAM PALANDE for TRAFFIC SIGNAL.

CITATION

The Award for the Best Make Up Artist of 2006 is given to Anil Motiram Palande for the film Traffic Signal for subtle and convincing make-up for a wide range of characters.
32-year-old Anil Motiram Palanide has a 54-year-old history of film awards. He has experience in drama and Television serials. He has also worked as make-up artist for 10 films.
BEST MUSIC DIRECTION (Songs and Background Music Score)

ASHOK PATKI

Rajat Kamal and a cash prize of Rs. 50,000/- to the Music Director ASHOK PATKI for ANTARNAD (KONKANI)

CITATION

The Award for the Best Music Direction of 2006 is given to Ashok Patki for the film Antarnad for a judicious range of music from the classical to pop, elevating the film.
अशोक पतकी

अंतर्नाद एक अनुभवी शास्त्रीय गायिका रमाबाई शिरोडकर और उनकी बेटी सानिका की कहानी है।
चूंकि यह एक शास्त्रीय गायिका की कहानी है
इसलिए सबसे बड़ी चुनीती फिल्म में उपयुक्त संगीत
को लेकर थी। लेकिन पतकी इसमें विजेता बनकर
उभरे हैं। आरती अंकलेकर-टिकेकर, सावनी सिंदेह
और देवली पंडित जैसी भारतीय शास्त्रीय गायिकाओं
के योगदान से फिल्म का संगीत अति उत्तम बन
पड़ा है।

ASHOK PATKI

Antarnad is the story of a veteran classical singer Ramabai Shirodkar and her daughter Sanika. Since the story is about a classical singer, the greatest challenge would have been getting the music right. Patki pulls off a winner. With names from the Indian classical vocal field like Aarti Anklikar-Tikekar, Savani Shende and Devaki Pandit, the film's music is outstanding.
**BEST LYRICS**

**SWANAND KIRKIRE**

Rajat Kamal and a cash prize of Rs. 50,000/- to LYRICIST SWANAND KIRKIRE for **LAGE RAHO MUNNABHAI** for the lyric - Bande Mein Tha Dum - Vande Mataram

**CITATION**

The Award for the Best Lyrics of 2006 is given to Swanand Kirkire for the film **Lage Raho Munnabhai** for rousing words that lyrically combine tradition with modernity to reach the masses.
After graduating in commerce he romanced theatre for a long time, both as student of the National School of Drama, Delhi and as part of Act One theatre group. His first break in films came eight years ago with celebrated director Sudhir Mishra. From screenplay writing to dialogues to lyrics, singing and acting, Kirkire has come to be recognised as a multi-facted talent of Indian cinema. Prominent works include Eklavya, Chameli and Sivaji.
निर्णायक मंडल का विशेष पुरस्कार

विशाल भारद्वाज

निर्देशक विशाल भारद्वाज को ओंकारा (हिंदी) के लिए रजत कमल तथा र.1,25,000/- का नकद पुरस्कार।

प्रशंसित

वर्ष 2006 के निर्णायक मंडल का विशेष पुरस्कार विशाल भारद्वाज को उनकी फिल्म ओंकारा के लिए दिया जाता है। यह पुरस्कार उन्हें एक ऐसी उत्कृष्ट फिल्म के लिए दिया गया है जो एक जमीनी और वास्तविक अनुभूति के साथ अंतर्राष्ट्रिय व्यवहार में नया जोश भर देती है।

SPECIAL JURY AWARD

VISHAL BHARDWAJ

Rajat Kamal and a cash prize of Rs. 1,25,000/- to Director VISHAL BHARDWAJ for OMKARA (HINDI)

CITATION

The Special Jury Award of 2006 is given to Vishal Bhardwaj for the film Omkara for an outstanding film that synergises international treatment with an earthy, rooted sensibility.
VISHAL BHRADWAJ

Son of popular poet and lyricist Ram Bhardwaj, he played the harmonium for little known ghazal singers at food festivals as a young man. Later he got a job with a music company. A friend recommended him to one of India’s best filmmakers, Gulzar, with whom he collaborated on TV serials such as Jungle Book and Alice in Wonderland. After he composed music for Gulzar’s hit film, Maachis, there has been no looking back. Today, he is among the top music directors of the Bollywood film industry. He turned director with his children’s film, Makdee. With Maqbool and Omkara, he has brought Shakespeare’s Macbeth and Othello to the Hindi cinema screen. Vishal has won National Awards for Makdee, Maqbool and Blue Umbrella.

विशाल भारद्वाज

जाने माने कवि और गीतकार राम भारद्वाज के पुत्र विशाल भारद्वाज अपने शुरुआती दिनों में फूड फेस्टिवल में कुछ गजल गायकों के साथ हारमोनियम बजाया करते थे। बाद में उन्हें एक म्युज़िक कंपनी में नौकरी मिल गयी। तभी उनके एक मित्र ने उनका परिचय बेहतरीन फिल्म निर्माताओं में शुरु किये जाने वाले गुलजार से करा दिया। विशाल भारद्वाज ने गुलजार के साथ मिलकर जंगल बुक और एलिस इन वंडरलैंड जैसे भारतीय हिंदी फिल्मों में अपना संगीत किया। उन्होंने गुलजार की हिट फिल्म दांव में भी संगीत दिया। दर्जनों में वह बालियुड के प्रमुख संगीत निर्देशक के रूप में जाने जाते हैं। उन्होंने एक फिल्म- मकड़ी का निर्देशन भी किया है। मकड़ी और ओंकार जैसी हिंदी फिल्मों में बनाकर उन्होंने ओवेलो और मैकबेस को हिंदी फिल्मों के पर्दे पर ला दिया है। इन्हें मकड़ी, मकड़ी तथा भूम अम्बेडकर के लिए राष्ट्रीय पुरस्कार प्राप्त हो चुके हैं।
BEST SPECIAL EFFECTS

EFX—PRASAD CORPORATION LTD.

Rajat Kamal and a cash prize of Rs. 50,000/- to EFX, Prasad Corporation Ltd. for KRRISH (HINDI)

CITATION:

The Award for the Best Special Effects of 2006 is given to EFX, Prasad Corporation Ltd. for the film Krrish for impressive effects and technical finesse that enhances the magical quality of the film.
Prasad EFX is an integral part of the 52 year old Prasad group, the largest integrated film post-production company in India. Prasad Group provides end-to-end post production services to both feature film and Advertising. Prasad EFX has full fledged post-production facilities and offices in India, Dubai, Singapore and Hollywood.

The group’s array of services include Visual Effects, Animation, Digital Intermediate, Digital Restoration, HD post, tape to Film, Compression and authoring, Scanning and Film Recording, Sound stages, Audio (Recording, Mixing, Duplication), Exhibition business.
BEST CHOREOGRAPHY

MADHU GOPINATH & VAKKOM SAJEEV

Rajat Kamal and a cash prize of Rs. 25,000/- each to CHOREOGRAPHERS MADHU GOPINATH & VAKKOM SAJEEV for RATRI MAZHA (Malayalam)

CITATION

The Award for the Best Choreography of 2006 is given to Madhu Gopinath and Vakkom Sajeev for the film Ratri Mazha for choreography that displays modern and innovative aesthetics in rhythm and movement.
Ten years ago, they were two youngsters from a rural background without a backing. All they had was creativity and the passion for dance that turned into a constant struggle for stages, finance and recognition. But they plodded on. Today, critics and cultural czars alike take them seriously. The duo danced their way to center stage. Their dance has taken them to 120 countries and its vocabulary is a happy mix of Kalaripayattu, Yoga, Bharatanatyam, folk arts of Kerala and rope Malkhamb. They are now working on their new piece — ‘Cosmic Dance of Siva.’

After proving themselves as dancers and choreographers, the two want to expand their dance school in Kalady, Kerala.
BEST FEATURE FILM IN EACH OF THE LANGUAGES SPECIFIED IN
THE SCHEDULE VIII OF THE CONSTITUTION

BEST FEATURE FILM IN ASSAMESE

AIDEU

Rajat Kamal and a cash prize of Rs. 1,00,000/- to PRODUCER NABOMIKA BORTHAKUR

Rajat Kamal and a cash prize of Rs. 1,00,000/- to DIRECTOR ARUP MANNA

CITATION

The Award for the Best Feature Film in Assamese of 2006 is given to Aideu for highlighting a lesser known, pioneering heroine of Indian cinema.
NABOMIKA BORTHAkur

At just 32, this stage and television actress is a multi-faceted talent. With Aideu she has proved herself to be a producer as well as costume designer. For this science graduate from Nagaon in Assam, Aideu is her first feature film. She is a familiar face on stage and in television serials where she mainly plays character actor.

ARUP MANNA

He studied cinematography, editing and direction at St Xavier’s College, Mumbai and has been a photo journalist, script writer and teacher. After Jeevan Trishna, Aideu is the second feature film directed by Manna. He has written scripts for 11 television serials and documentaries and Aideu has traveled to about 10 film festivals including those in Canada, Germany and Brazil.
**BEST FEATURE FILM IN BENGALI**

**ANURANAN & PODOKKHEP**

Rajat Kamal and a cash prize of Rs. 1,00,000/- jointly to PRODUCERS SCREENPLAY FILMS PVT LIMITED for **ANURANAN** and NITESH SHARMA for **PODOKKHEP**

Rajat Kamal and a cash prize of Rs. 1,00,000/- jointly to DIRECTORS ANIRUDDHA ROY CHOWDHURY for **ANURANAN** and SUMAN GHOSH for **PODOKKHEP**

**CITATION**

The Award for the Best Feature Film in Bengali of 2006 is jointly given to **Anuranan** for sensitively exploring nuances in relationships, and to **Podokkhep** for a convincing depiction of an old man coping with loneliness.
SCREENPLAY FILMS P. LTD.

An associate of Opus Communications, it is a production house with 13 years in producing advertising films. Anuraran—an resonance was a debut feature film and a major commercial success. The company is now producing Antaheen with a star caste including Sharmila Tagore and Aparna Sen.

ANIRUDDHA ROY CHOWDHURY

He started off as an ad filmmaker and in a career spanning 16 years he has done ad-films for Philips, Britannia and many other brands. Known as Tony in the industry, he took to directing and Anuraaan is his first feature film.

NITESH SHARMA

Nitesh Sharma worked his way up from a production assistant to executive producer in Rituparno Ghosh’s Dahan and assistant line producer in Sanjay Leela Bhansali’s Black. In 2005, he floated Bangla Talkies, which is creating a niche for independent Bengali films.

SUMAN GHOSH

The professor of economics at Florida Atlantic University always nursed a passion for films. Before Podokkhep he made some short films and a documentary on Nobel laureate Amartya Sen, titled Amartya Sen: A Life Re-examined. He also worked as assistant director to Gautam Ghose in Dekha. He divides his time between teaching, writing scripts and publishing papers for the university.
सर्वोत्तम हिंदी फीचर फिल्म

खोसला का घोसला

निर्माता सविता राज हिरेमथ को रजत कमल तथा र. 1,00,000/- का नकद पुरस्कार।

निर्देशक दिबाकर बनर्जी को रजत कमल तथा र. 1,00,000/- का नकद पुरस्कार।

प्रशस्ति

वर्ष 2006 का सर्वोत्तम हिंदी फीचर फिल्म का पुरस्कार खोसला का घोसला को दिया जाता है। इसमें एक भूमाफिया के खिलाफ मध्यमवर्गीय परिवार के संघर्ष का वास्तविक चित्रण किया गया है।

BEST FEATURE FILM IN HINDI

KHOSLA KA GHOSLA

Rajat Kamal and a cash prize of Rs. 1,00,000/- to PRODUCER SAVITA RAJ HIREMATH

Rajat Kamal and a cash prize of Rs. 1,00,000/- to DIRECTOR DIBAKAR BANERJEE

CITATION

The Award for the Best Feature Film in Hindi of 2006 is given to Khosla ka Ghosla for an original portrayal of the middle class struggle against the real estate mafia.
सविता राज हिरेमथ

खौसला का घोसला जैसी पुरस्कार विजेता फिल्म बनाने के बाद फिल्म निर्माता सविता राज हिरेमथ अब दो और फिल्में बना रही हैं। यह युवा फिल्म निर्माता वास्तविक जीवन पर आधारित कम बजट वाली और अच्छे विषय वस्तु वाली फिल्मों को ही हाथ में लेती है। उनका मानना है कि सिनेमा लोकप्रिय रहने के लिए इसकी विषय-वस्तु का अच्छा होना नितांत आवश्यक है। वह अपनी भावी परियोजनाओं के लिए कुछ हलीवुड स्टूडियों के साथ बातचीत कर रही है।

दिबाकर बनर्जी

मध्यम वर्गीय परिवार में पले-बढ़े श्री बनर्जी जब दिल्ली के भीड-भाड़ वाले एक व्यावसायिक इलाके में गए तो वह उस परिवार के अपने साथ ले गए और इसी परिवार को वह अपनी फिल्मों में उतारते हैं। उनकी ज्यादातर फिल्में दो पीढ़ियों में तकराव तथा परिवार के अंदर ही अलग-अलग जीवन मूल्यों और अलग-अलग जीवन शैलियों के कारण उपन्यास विवेचकों पर आधारित हैं। खौसला का घोसला भी उक्त विषयों पर आधारित फिल्म है। गोविंद निहलानी और यश चोपड़ा जैसी फिल्मी हस्तियों द्वारा उनकी फिल्मों की सराहना ने उन्हें और अधिक सजग कर दिया है। उन्हें विश्वास है कि वह जनसा स्वरूपत्व और भावनात्मक लगाव वाली खौसला जैसी भविष्य में और अधिक फिल्में बना पाएंगे और लोग उन फिल्मों को पसंद करेंगे।

SAVITA RAJ HIREMATH

After producing the award winning Khosla Ka Ghosla, producer Savita Raj Hiremath has moved on to produce two more movies. The young producer believes in making films that are a leaf out of real life, with small budgets and good content. She says cinema is a medium of mass entertainment, and content is the key to a film’s popular appeal. She is negotiating with Hollywood studios for her future projects.

DIBAKAR BANERJEE

He brings his middle class upbringing in a congested commercial area of Delhi to his films. The clash of generations, values and lifestyles within families are the themes that attract him and Khosla Ka Ghosla was inspired by this theme. Appreciation for the film from cinema giants Govind Nihalani and Yash Chopra has made this debutant sit up and take note of his cinematic talent, and he hopes to win the heart of India with more films like the quirkyly humorous and emotional Khosla Ka Ghosla.

69
BEST FEATURE FILM IN KANNADA

KAADA BELADINGALU

Rajat Kamal and a cash prize of Rs. 1,00,000/- jointly to the PRODUCERS BENGALOORU COMPANY

Rajat Kamal and a cash prize of Rs. 1,00,000/- to the DIRECTOR B.S. LINGADEVARU

CITATION

The Award for the Best Feature Film in Kannada of 2006 is given to Kaada Beladingalu for highlighting the impact of youth migration and media opportunism on the older generation.
बेंगालुरु कंपनी

उत्कृष्ट लेखकों, तकनीकियों और पत्रकारों की एक टीम ने मिलकर यह कंपनी बनायी है। कादा बेलाडिंगालु फिल्म इस कंपनी का सिलेंडर क्षेत्र में उत्कृष्टता के लक्ष्य को प्राप्त करने का पहला प्रयास है।

B. S. Lingadevaru

प्राकृतिक सौंदर्य से भरपूर ग्रामीण क्षेत्र से आने वाले लिंगदेवर कादा फिल्म और टेलीविजन के क्षेत्र में अब एक जाना माना नाम है। उन्होंने अब तक एक दर्जन से अधिक दूरदर्शन धारावाहिकों का निर्माण किया है। उनकी पहली फिल्म 'मौन' जानपीठ पुरस्कार विजेता यू. आर. अनंतमूर्ति के उपन्यास पर आधारित है। 'मौन' कई प्रतिष्ठित भारतीय और अंतरराष्ट्रीय फिल्म समारोहों में भाग ले चुकी है। कादा बेलाडिंगालु अष्टांग ‘चोंदनी में चमकता वन’ उनकी दूसरी फीचर फिल्म है। इसमें वर्णों में रहने वाले ऐसे बेबस युवाओं का चित्रण किया गया है जो वहां से उड़जो रहे हैं। पर्यावरण में उड़स इसका एक मुख्य कारण है। जाने माने फिल्म और दूरदर्शन धारावाहिकों में निर्देशक बी. एस. लिंगदेवर की पहली फिल्म 'मौन' के भारतीय पैमाने के लिए चुना गया था।

BENGALOORU COMPANY

A team of outstanding creative writers, technicians and journalists form the Bengalooru Company. Kaada Beladingalu is the first step by the company on way to achieving the goal of excellence in cinema.

B. S. LINGADEVARU

Hailing from the picturesque countryside, Lingadevaru is now an established name in the Kannada film and television industry. He has made at least a dozen popular television soaps, and opened his account in filmmaking with Mouni, based on a novel by Jnanapith award winner U R Ananthamurthy. Mouni went to several prestigious film festivals both in India and abroad. Kaada Beladingalu, or the moonlit forest, is his second feature film. It is a creative response to questions that haunt him including the exodus of the young from rural areas and uprooting of innocent forest people because of environmental degradation.
BEST FEATURE FILM IN MALAYALAM

DRISHTANTHAM

Rajat Kamal and a cash prize of Rs. 1,00,000/- to PRODUCER M.P. SUKUMARAN NAIR
Rajat Kamal and a cash prize of Rs. 1,00,000/- to the DIRECTOR M.P. SUKUMARAN NAIR

CITATION

The Award for the Best Feature Film in Malayalam of 2006 is given to Drishtantham for a powerful tribute to the co-modification of ancient tradition.
M.P. SUKUMARAN NAIR

M P Sukumaran Nair started his career as an assistant to renowned filmmaker Adoor Gopalakrishnan. His major works are Aparahnam, Kazhakam, and Sayanam, which were critically acclaimed and won several State and National awards.
BEST FEATURE FILM IN MARATHI

SHEVRI

Rajat Kamal and a cash prize of Rs. 1,00,000/- to PRODUCER NEENA KULKARNI

Rajat Kamal and a cash prize of Rs. 1,00,000/- to DIRECTOR GAJENDRA AHIRE

CITATION

The Award for the Best Feature Film Shevri in Marathi of 2006 is given to Shevri for an empathetic portrayal of the struggles of a middle class married woman estranged from her family.
NEENA KULKARNI

An acclaimed Marathi stage, cinema and television actress, her role in television serial *Heena* made her a household name in India. A graduate in Arts from Mumbai’s Elphistone College, with French as her major, Neena’s tryst with theatre began when she was just nine years old. She went on to carve out a place for herself as a serious and committed actress and has no objection to being labeled as a character-actor.

GAJENDRA AHIRE

He is counted among the best filmmakers in Maharashtra. Rooted in regional theatre, Ahire has written several family dramas and made films on social themes, the most celebrated being *Pandhar*, in which he got noted environment activist Medha Patkar to act. Ahire has also worked with theatre and cinema giants like Dr Sriram Lagoo. Having had his fill of theatre, he wants to stick to cinema for now, and believes that the technical know-how he has acquired as a stage artist is a great advantage for him in cinema.
BEST FEATURE FILM IN ORIYA

POOJA PAEEN PHOOLATIE

Rajat Kamal and a cash prize of Rs. 1,00,000/- to PRODUCER PADMINIPUTY

Rajat Kamal and a cash prize of Rs. 1,00,000/- to DIRECTOR GADADHAR PUTY

CITATION

The Award for the Best Feature Film in Oriya of 2006 is given to Pooja Paeen Phoolatie for an emotional portrayal of the bonding and generosity of children.
PA DMINI PUTY

A keen interest in cinema propelled this alumnus of the FTII into scripting, but before debuting as script writer for *Pooja Paeen Phoolatit*, she largely wrote scripts for television soaps.

GADADHAR PUTY

Puty and good cinema are synonyms in Orissa, the filmmaker’s home state in eastern India. The spiritual element in the human persona rings loud and clear in Puty’s films. Puty is also known for skilled editing and has edited many well-acclaimed films including *Nissiddha Swapna*, *Tara* and *Khudi*. Gadadhur Puty, an FTII alumnus had directed *Ashara Aakash*, his maiden Oriya film, over two decades ago. But the film could not set the box-office ringing and Puty beat a retreat. Thereafter, it is editing rather than direction where he has been making his mark.
BEST FEATURE FILM IN PUNJABI

WARIS SHAH - ISHQ DA WARIS

Rajat Kamal and a cash prize of Rs. 1,00,000/- to PRODUCER SAI PRODUCTIONS

Rajat Kamal and a cash prize of Rs. 1,00,000/- to DIRECTOR (LATE) MANOJ PUNJ

CITATION

The award for the Best Feature Film in Punjabi Language for the Year 2006 is given to Waris Shah-Ishq da Waris for an evocative portrayal of the rich, musical Sufi tradition.
साई प्रोडक्संस

साई प्रोडक्संस ने सुपर कैसेट्स और टिप्स जैसी कई संगीत कंपनियों के लिए पूर्ण संगीत और भव्यता संगीत के गानों का प्रोडक्सन किया है। यह कंपनी गुरदास मान जैसे स्टार गायकों के इंडियन मैंजेंट का काम भी देखती है और अब तक इसने पूरी दुनिया में कई सफल संगीत शो आयोजित किए हैं।

मनोज पुंज

अपने 36 वर्ष के छोटे से जीवन में ही, मनोज पुंज ने पंजाबी सिनेमा पर अपनी आंदोलन छप छोड़ी है और उसे गुमनामी से शोधन के मुकाम पर पहुंचाया है। उनकी फिल्म वारिस शह-एश्क दू वारिस का आसक्त लिए नामकरण धूल के लिए नायक सबसे बड़ी श्रृंखला है। पुंज द्वारा निर्देशित सभी चार फिल्में को राष्ट्रीय पुरस्कार प्राप्त हुआ है। उनकी द्वारा निर्देशित पहली फिल्म शहीद-मोहब्बत बूटा सिंह को सर्वोत्तम पंजाबी फिल्म का पुरस्कार प्राप्त हुआ। उनको द्वारा निर्देशित फिल्म शहीद-मोहब्बत बूटा सिंह को सर्वोत्तम पंजाबी फिल्म का पुरस्कार प्राप्त हुआ। उनके बाद उन्होंने जिन्हीं खूबसूरत हैं का निर्देशन किया जिसे सर्वोत्तम पश्चिम गायक का पुरस्कार दिया गया। उनकी एक और फिल्म देश होगा प्रदेश को सर्वोत्तम पंजाबी फिल्म का राष्ट्रीय पुरस्कार प्राप्त हुआ। इस फिल्म को अंग्रेजी में 'पॉलिटिकल असाइलम' नाम से बनाया गया है। पुंज कहानी सुनने-सुनने में काफी दिलचस्पी रखते थे और अभिनय की बारीकियों पर काफी ध्यान देते थे।

SAI PRODUCTIONS

The company, owned by filmmaker Manjit Maan, has produced chart-busting songs for music companies like Super Cassettes and Tips in pop and spiritual genres. It is also into event management for stars like Gurdas Maan, and has organized several successful shows all over the world.

MANOJ PUNJ

In a tragically short life of 36, Punj made his mark on Punjabi cinema, bringing it out of anonymity into glory. Waris Shah's nomination for Oscar was perhaps the biggest tribute to Punj. All the four films directed by Punj bagged National awards. The first Punjabi directorial Shaheeda-E-Mohabbat Boota Singh won the Best Punjabi Film award and the next, Zindagi Khoobsoorat Hai was awarded for the Best Playback Singer. Des Hoyaa Pardes bagged the National Award for Best Punjabi Film. The film was also made in English as Political Asylum. Punj had a penchant for story telling, attention to detail in acting and a very personal brand of direction.
**BEST FEATURE FILM IN TAMIL**

**VEYIL**

Rajat Kamal and a cash prize of Rs. 1,00,000/- to PRODUCER S. SHANKAR

Rajat Kamal and a cash prize of Rs. 1,00,000/- to DIRECTOR G. VASANTA BALAN

**CITATION**

The Award for the Best Feature Film in Tamil of 2006 is given to Veyil for a moving portrayal of sibling bonding in a turbulent family.
S SHANKAR

A popular director, producer and screenwriter, he is a master of cinema. His commercially successful films echo social themes and he is credited with delivering expensive, high-end CGI in most of his films. His movies have been dubbed into other languages including Telugu and Hindi. Starting his career with Gentleman, he has made many blockbusters including Jeans, Kadhalan and Indian. Anniyan, Shankar’s psychological thriller was a great hit and Sivaji: The Boss with superstar Rajnikanth in the lead role was an Indian record breaker for the sale of tickets.

G. VASANTA BALAN

Vasanta Balan has vindicated the reputation of S Pictures as one of the best production houses in Tamil cinema with Veyil. They make commercially viable quality films, and Balan is a director who understands the nuances of making a realistic film with well-etched characters and a strong screenplay.


BEST FEATURE FILM IN TELUGU

KAMLI

Rajat Kamal and a cash prize of Rs. 50,000/- each to PRODUCER APOORVA CHITRA

Rajat Kamal and a cash prize of Rs. 1,00,000/- to DIRECTOR K.N.T. SASTRY

CITATION

The Award for the Best Feature Film in Telugu of 2006 is given to Kamli for a convincing portrayal of the courage of a disadvantaged woman in her fight against female foeticide and child swapping.
Apoorva Chitra

Founded by B C Hari Charan Prasad and P V Sukanya two years ago, the company aims to produce engaging, entertaining and thought-provoking films made by original and innovative filmmakers. Kamli, its very first production, has won an award. An NGO, Child Rights and You (CRY), organized screening of the film at the Microsoft Office in Seattle.

K N T Sastry

A film critic, columnist, script-writer and film-maker, Sastry wears many caps and each one fits him well. Surabhi, his first documentary, traveled to many film festivals and received rave reviews. He scripted the award winning Daasi and Maa Ooru. A man of simple living he is a celebrated name in film journalism.
BEST FEATURE FILM IN EACH OF THE LANGUAGES OTHER THAN THOSE SPECIFIED IN SCHEDULE VIII OF THE CONSTITUTION

BEST FEATURE FILM IN ENGLISH

QUEST

Rajat Kamal and a cash prize of Rs. 1,00,000/- to PRODUCER AMOL PALEKAR

Rajat Kamal and a cash prize of Rs. 1,00,000/- to DIRECTOR AMOL PALEKAR

CITATION

The Award for the Best Feature Film in English of 2006 is given to Quest for a bold film addressing issues of sexuality.
AMOL PALEKAR

The man who introduced the “theatre of the Absurd” to Maharashtra, his home state, has acted in many popular films including Golmaal, Choti Si Baat and Naram Garam. Palekar made a mark as director when Paheli, his debut directorial venture, was nominated as India’s official entry for Oscar’s Best Foreign Film in 2006.
Best Feature Film in Konkani

Antarnad

Rajat Kamal and a cash prize of Rs. 1,00,000/- to PRODUCER RAJENDRA TALAK CREATIONS

Rajat Kamal and a cash prize of Rs. 1,00,000/- to DIRECTOR RAJENDRA TALAK

Citation

The Award for the Best Feature Film in Konkani of 2006 is given to Antarnad for a sensitive portrayal of an artist and her conflicting relationship with her daughter.
RAJENDRA TALAK

He has done theatre, produced music albums, is associated with several educational institutions of repute and produced an award winning Konkani telefilm Shitu and Aleeasha which won him the National Award for the best film and best direction. He was also associated with the International Film Festival of India for three years. Talak’s sincerity to his subject. Without meandering too much on the frills and typical filmy Goan concepts, Talak concentrates on the soul of the story, thereby breathing life into it and making it an enjoyable experience.
सर्वोत्तम तुलु फीचर फ़िल्म
कोटिट कैननया

निर्माता आर. धनराज को रजत कमल तथा र. 1,00,000/- का नकद पुरस्कार।

निर्देशक आनंद पी. राज को रजत कमल तथा र. 1,00,000/- का नकद पुरस्कार।

प्रशस्ति

वर्ष 2006 का सर्वोत्तम तुलु फीचर फ़िल्म पुरस्कार कोटिट कैननया को जाति संबंधी सुधारों और सामाजिक एकता को बढ़ावा देने के लिए दिया गया है।

BEST FEATURE FILM IN TULU

KOTTI CHANNAYA

Rajat Kamal and a cash prize of Rs. 1,00,000/- to PRODUCER R. DHANARAJ

Rajat Kamal and a cash prize of Rs. 1,00,000/- to DIRECTOR ANAND P. RAJ

CITATION

The Award for the Best Feature Film in Tulu of 2006 is given to the film KOTTI CHANNAYA for promoting caste reform and integration.
R Dhanaraj

An active social worker and a granite exporter by vocation, he acted in a feature film, Chandu Gid. By making the first film in Tulu, Koti Chennayah. Dhanaraj has brought great laurels to the language and a folk hero of the region. The story of the film was also scripted by Dhanaraj.

Anand P. Raju

He has come a long and interesting way off since graduating in science. He has directed 20 films and television serials in the last as many years. A master of five languages including Tamil and Hindi, Raju has added a feather to the cap of Tulu cinema with the award winning Koti Chennayah.
THE JURY MAKES A SPECIAL MENTION OF ACTORS

THILAKAN and PROSENJIT CHATTERJEE

SHRI THILAKAN for EAKANTHAM (Malayalam) for his evocative portrayal of a man ageing with grace and dignity and Thailakan

SHRI PROSENJIT CHATTERJEE for DOSAR (Bengali) for his effective portrayal of a man, emotionally expressive despite his physical immobility.
PRoSENJIT

Affectionately called Bumba Da by his Bengali fans, he is the son of celebrity actor Biswajeet and debuted in Chotto Jignasa. He has been a leading star of Bengali cinema and is held in great awe by his colleagues in the industry.

THILKAN

Thilkan is a great actor of Malayalam cinema. He has won applause for his acting in Irakkal and Perumthachan. Vilapangalkappuram, Ayudham Ali Baba, One Way Ticket etc. are his notable forthcoming films. He has been awarded many times by Kerala State Government for his acting.
Awards not given

Best Film on Environment Conservation/Preservation

Best Film in Bhojpuri
Awards for Non-Feature Films
AWARD FOR THE BEST NON-FEATURE FILM

BISHAR BLUES

Swarna Kamal and a cash prize of Rs.1,00,000/- to PRODUCER AMITABH CHAKRABORTY

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

CITATION

The Award for the Best Non Feature Film of 2006 is given to “BISHAR BLUES” for courageously treating a sensitive subject in a poetic form. It demolishes the myth that the practice of Islam is monolithic and not multifaceted.
It was his fascination with the fakirs/mendicants of West Bengal that led him to make Bishar Blues. The fakirs stand completely against institutionalised religion and instead locate divinity in human beings. Chakravarty traversed through Birbhum, Murshidabad, Nadia and Burdwan in West Bengal and interacted with scores of fakirs for three years to make the film.
AWARD FOR THE BEST FIRST NON-FEATURE FILM OF A DIRECTOR

‘ANDHIYUM’

Rajat Kamal and a cash prize of Rs. 50,000/- to PRODUCER: N DINESH RAJKUMAR

Rajat Kamal and a cash prize of Rs. 50,000/- to DIRECTOR: JACOB VARGHESE

CITATION

The Award for the Best First Non Feature Film of 2006 is given to ‘ANDHIYUM’ for displaying command over the medium that goes far beyond the level expected from a first film.
**N Dinesh Kumar**

An audio-visual journalist, he is a storyteller who loves to explore diverse styles and formats through lights and camera. Starting at just 18 after doing a diploma in film technology, he has made several promos, music videos and television features before accolades came his way through *Andhiyum* of which he is the producer.

---

**Jacob Vergheese**

This 32-year-old director trained under filmmakers like Pamela Rooks and Rajiv Menon. He was associate director for 7 films before he directed his first feature film, *Andhiyum* in Malayalam. The film has traveled to major film festivals in India and abroad and has also won awards.

---

**Ekn. Dinesh Kumar**

An audio-visual journalist, he is a storyteller who loves to explore diverse styles and formats through lights and camera. Starting at just 18 after doing a diploma in film technology, he has made several promos, music videos and television features before accolades came his way through *Andhiyum* of which he is the producer.

---

**Jacob Vergheese**

This 32-year-old director trained under filmmakers like Pamela Rooks and Rajiv Menon. He was associate director for 7 films before he directed his first feature film, *Andhiyum* in Malayalam. The film has traveled to major film festivals in India and abroad and has also won awards.

---

**Ekn. Dinesh Kumar**

An audio-visual journalist, he is a storyteller who loves to explore diverse styles and formats through lights and camera. Starting at just 18 after doing a diploma in film technology, he has made several promos, music videos and television features before accolades came his way through *Andhiyum* of which he is the producer.

---

**Jacob Vergheese**

This 32-year-old director trained under filmmakers like Pamela Rooks and Rajiv Menon. He was associate director for 7 films before he directed his first feature film, *Andhiyum* in Malayalam. The film has traveled to major film festivals in India and abroad and has also won awards.
AWARD FOR THE BEST ARTS/CULTURAL FILM

“JATRA JEEVAN JEEVAN YATRA”

Rajat Kamal and a cash prize of Rs.50,000/- to PRODUCER: KAILASH CHANDRA BHUYAN

Rajat Kamal and a cash prize of Rs.50,000/- to DIRECTOR: KAPILAS BHUYAN

CITATION

The Award for the Best Arts/Cultural film of 2006 is given to “JATRA JEEVAN JEEVAN YATRA” for creatively presenting the transformation of Oriya Jatra from a folk form to a highly commercialized and mainstream form.
KAILASH CHANDRA BHUYAN

Kailash Chandra Bhuyan is a Bhubaneswar-based producer of digital films whose debut production *Breathing Without Air*, a 23-minute short ducu-fiction film (2003) received the Best Short Film Award at Festival du Cinema de Paris (2004) and Jury’s Special mention at New York Short Film Festival (2004). Besides, the film was also an official selection in various national and international film festivals.

KAPILAS BHUYAN

Kapilas Bhuyan, is a Bhubaneswar-based accredited freelance journalist, writer and filmmaker. As a theatre director and playwright he has been involved with Oriya theatre for over two decades. He is one of the core team members of Bring Your Own Film Festival (BYOFF), an international independent film festival being held every year on the beaches of Puri in Orissa.
AWARD FOR THE BEST SCIENTIFIC FILM (including method and process of science, contribution of Scientists, etc.)/ENVIRONMENT CONSERVATION/PRESERVATION FILM (including awareness)

‘KALPAVRIKSHA-LEGACY OF FORESTS’

Rajat Kamal and a cash prize of Rs.50,000/- to PRODUCER: MIKE PANDEY

Rajat Kamal and a cash prize of Rs.50,000/- to DIRECTOR: NINA SUBRAMANI

CITATION

The Award for the Best Environmental Film of 2006 is given to “KALPAVRIKSHA-LEGACY OF FORESTS” for bringing out the symbiotic relationship between forests and human life and underlining the need for conserving the rich bio diversity still existing in our remaining forests.
MIKE PANDEY

Pandey, environment activist and wildlife filmmaker who has won three Green Oscars for his documentaries, hosts the popular vernacular environmental capsule Earth Matters on Doordarshan every Sunday. The programme, which has bagged four international awards, was given the Golden Giraffe, the highest civilian honour in France, in April 2008. With 8 million viewers watching the show and 4000 people writing emails and sending post cards to him Pandey is a household name as an environment activist. He is preoccupied with saving India’s water resources and rural health now. Pandey believes the three majors eco-hazards that confront India are water pollution, ambient air and environment pollution and rapid depletion of wildlife species.

NINA SUBRAMANI

She is a wildlife and environment documentary filmmaker based in Chennai. She is the writer and director of Miles to Go, a documentary film produced by Greenpeace. As she traveled through seven states of India, from the chemical factories of Elloor in Kerala to dust hills and ash ponds in Orissa, and the uranium mines of Jadugoda in Jharkhand, her camera captured crippled children, sick adults, filthy water, foul air and dead lands, revealing the mammoth task of cleaning up the environment. Among her other films is a 28-minute film about Kerala—In God’s Own Country—which shows the havoc the pesticide Endosulfan has wreaked on the people of Kasargod in Kerala.
AWARD FOR THE BEST PROMOTIONAL FILM (to cover tourism, exports, crafts, industry, etc.)

RENADEZVOUS WITH TIME

Rajat Kamal and a cash prize of Rs.50,000/- to PRODUCER MADHYA PRADESH MADHYAM

Rajat Kamal and a cash prize of Rs.50,000/- to DIRECTOR RAJENDRAJANGLAY

CITATION

The Award for the Best Promotional film of 2006 is given to RENADEZVOUS WITH TIME for sensitively evoking the spirit of the cultural heritage of Madhya Pradesh.
MADHYA PRADESH MADHYAM

This is a multi-media official agency of the government of Madhya Pradesh involved in filmmaking. Most of the films produced by it relate to social, cultural and development themes. Among its most notable staff is Rajendra Janglay who has been awarded the Indian Critic Award for Raga of River Narmada and is among the best known filmmakers in India.

RAJENDRA JANGLAY

Based at Bhopal, he is a seasoned filmmaker and cinematographer having made over 100 documentaries on subjects as diverse as tourism, sports, education, culture, the highways of India and environment. Raga of River Narmada is a fascinating flow of visuals highlighting the river in its glory. He has been with a government of Madhya Pradesh multimedia company, Madhya Pradesh Madhyam, for over two decades where he conceptualizes, produces and directs film projects, and many of his films have travelled to international film festivals at Moscow, Oberhausen and Karlovyvary. He has been honored with many prestigious awards.
सर्वोत्तम कृषि फिल्म

जैविक खेती

निर्माता एग्रो इंडिया को रजत कमल एवं ₹ 50,000/- का नकद पुरस्कार।

निर्देशक मृणालिनी स्वीन्द्र भोसले को रजत कमल एवं ₹ 50,000/- का नकद पुरस्कार।

प्रशस्ति

वर्ष 2006 का सर्वोत्तम कृषि फिल्म पुरस्कार ‘जैविक खेती’ को दिया गया है। इसमें जैविक खेती की आवश्यकता और उपायों संबंधी सूची, सरल और विश्वसनीय जानकारी दी गई है।

AWARD FOR THE BEST AGRICULTURE FILM (to include subject related to and allied to agriculture like animal husbandry, dairying, etc.)

“JAIVIK KHETI”

Rajat Kamal and a cash prize of Rs.50,000/- to PRODUCERS AGRO INDIA

Rajat Kamal and a cash prize of Rs.50,000/- to DIRECTOR MRUNALINI RAVINDRA BHOSALE

CITATION

The Award for the Best Agriculture film of 2006 is given to JAIVIK KHETI for its direct and convincing approach to the need and methods of organic farming.
AGRO INDIA

The organisation has made 13 films on agriculture in as many years of its existence, and organises national and international seminars on agriculture that drives the Indian economy. It produced the first video cassette on agriculture which has sold 80,000 copies. India’s first farmer’s almanac is also a product of Agro India and sells 200,000 copies. Its commitment to the farmers is evident in its innovative production of a special farmers’ calendar in 9 Indian languages.

MRUNALINI RAVINDRA BHOSALE

A product of the FTII, Pune, she has produced and directed 23 video films on agricultural subjects in various languages. Livestock, crops, vegetables and flowers take on a unique personality under her camera gaze. She has also produced a film on sustainable farming that has sold over 50,000 copies.
AWARD FOR THE BEST FILM ON SOCIAL ISSUES (such as prohibition, women and child welfare and dowry, drug abuse, welfare of the handicapped, etc.)

CHILDREN OF NOMADS
Rajat Kamal and a cash prize of Rs. 50,000/- to PRODUCER: LEOARTS COMMUNICATION
Rajat Kamal and a cash prize of Rs. 50,000/- to DIRECTOR DUO MEENAKSHI and VINAY RAI

CITATION
The Award for the Best Film on Social issues of 2006 is given to CHILDREN OF NOMADS for gently drawing attention to the deprivation experienced by the children of nomads and for creating sensitive interaction between an urban child and a group of nomadic rural children.
LEOARTS COMMUNICATION

With 32 national and international awards under its belt, Leonart Communications is known for making films on education and socially relevant themes. The company is known for its unique style of handling subjects for a young audience.

MEENAKSHI AND VINAY RAI

With children as their target audience, the filmmaker duo are credited with creating a new cinematic grammar. They also hold education workshops and are regularly invited to international platforms, have served on the jury of the Cairo International Children Film Festival and have authored a book on animation.
AWARD FOR THE BEST EDUCATIONAL/MOTIVATIONAL/INSTRUCTIONAL FILM

“FILARIASIS”

Rajat Kamal and a cash prize of Rs.50,000/- to PRODUCER: Films Division
Rajat Kamal and a cash prize of Rs.50,000/- to DIRECTOR: M. ELANGO

CITATION

The Award for the Best Educational/Motivational/Instructional film of 2006 is given to “FILARIASIS” for a straightforward and matter-of-fact treatment of a major health problem that has no cure but that can be controlled.
Films Division

Films Division, ranked among the oldest and largest documentary producers in the world, has celebrated its 60th anniversary. Acclaimed as the 'Visual Encyclopedia on India' this principal media unit has provided an organized platform for the documentary film movement in India. It is equipped with all modern facilities including editing suites, recording theatres, animation studios, preview theatres, cameras and video equipments which are available on hire. A milestone FD has achieved is by successfully organizing the Mumbai International Film Festivals for Documentary, Short & Animation Films (MIFF) continuously from 1990.

Films Division has organized more than 90 film festivals in 2006–08 including the first ever Swatantrata Filmotsav in Delhi.

M. ELANGO

Elango has obtained a master’s degree in Arts & Diploma in Film Direction and Screenplay writing. He is working with Films Division as Director and has made a few documentaries and featurettes.

AWARD FOR THE BEST INVESTIGATIVE FILM

“MERE DESH KI DHARTI”

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

Rajat Kamal and a cash prize of Rs.50,000/- to DIRECTOR SUMIT KHANNA

CITATION

The Award for the Best Investigative Film of 2006 is given to MERE DESH KI DHARTI for exploring in depth the problem of falling agro-production and poisoning of the food chain due to use of chemical fertilizers and chemical pesticides.
RAJIV MEHROTRA

With him as its Managing Trustee, the Public Service Broadcasting Trust has made over 300 documentaries winning 30 awards at 150 international film festivals. Mehrotra is an ace filmmaker, having done a television series on monks and mystics including Sri Ramakrishna and the Dalai Lama. Mehrotra has extensive and pioneering experience in all aspects of television and radio production. He has anchored a range of programmes in different genres and hosts India’s longest running talk show on public television, In Conversations that has been on air for two decades.

SUMIT KHANNA

He started out as an assistant in commercial cinema with some of Bollywood’s well-known names and went on to become chief assistant to Meghna Gulzar in her first feature film, Filhal. He has made numerous documentaries, corporate and promotional films. Food and environment safety, children’s socio-cultural health and spirituality are the themes that echo in this young filmmaker’s documentaries.
AWARD FOR THE BEST ANIMATION FILM

“NOKPOKLIBA”

Rajat Kamal and a cash prize of Rs.50,000/- to PRODUCER: CHILDREN’S FILM SOCIETY, INDIA

Rajat Kamal and a cash prize of Rs.50,000/- to DIRECTOR: MEREN IMCHEN

Rajat Kamal and a cash prize of Rs.50,000/- to ANIMATOR: MEREN IMCHEN

CITATION

The Award for the Best Animation Film of 2006 is given to “NOKPOKLIBA” for relating a beautiful folk tale from Nagaland in lyrical colours and fluid animation.
भारतीय बाल चित्र समिति

भारतीय बाल चित्र समिति को स्थापना 1955 में हुई। संस्था बच्चों की फिल्मों के निर्माण, वितरण, प्रदर्शण एवं उन्मन्त्रण में कार्य करती है। समिति भारत तथा विदेश में बच्चों की फिल्मों को प्रोत्साहित करने के लिए प्रतिबद्ध है। ये अपनी फिल्में की वीडियो कैसेट्स का वितरण भी करते हैं। भारतीय बाल चित्र समिति की फिल्में निर्मित रूप से दूरदर्शन पर प्रसारित होती रहती हैं। सी.एम.एफ.आई. दो वर्ष में एक बार अंतर्राष्ट्रीय बाल फिल्म समारोह का आयोजन करती है।

मेरेन इम्चेन

मेरेन इम्चेन ने अहमदाबाद स्थित नेशनल इंस्टीट्यूट ऑफ डिजाइन से एनिमेशन फिल्म डिजाइन की पढ़ाई की है। वह शोकीनी पैंटर और संगीतिकार भी हैं। वह फोटोग्राफी, संपादन और ग्राफिक डिजाइन में भी दक्ष हैं। वह एम.टी.वी. तथा चैनल (बी) जैसे टेलीविजन चैनलों के लिए स्वतंत्र रूप से कार्य करते हैं। नोक्कोलीमा जैसे पुरस्कार विजेता फिल्म के अलावा उनकी दूसरी मशहूर फिल्में हैं- ओक एंड ए, बैंटल एफ, पानीपत, टाइम बम, ह्याइल दे स्लीप और फाइनल स्कूल प्रोजेक्ट।

CHILDREN'S FILM SOCIETY
OF INDIA

CFSI was established in 1955 to provide value-based entertainment to children through the medium of films. The organization is engaged in production, acquisition, distribution, exhibition and promotion of children’s films. The Society is committed to spreading and encouraging the children’s film movement in India and abroad.

CFSI is organizing International Children Film Festival every alternate year (in various cities).

MEREN IMCHEN

He studied animation film design at the National Institute of Design at Ahmedabad and is a fond painter and musician. He is adept at illustrations, photography, editing and graphic design. Imchen freelances for television channels like MTV and Channel (V), and among his notable films other than the award winning Nokpokliaba are Aok and Aie, Battle of Panipat, Time Bomb and While They Sleep: Final School Project.
AWARD FOR THE SPECIAL JURY AWARD (to a film or an individual not already covered by the awards)

“LAMA DANCES OF SIKKIM”

Rajat Kamal and a cash prize of Rs. 25,000/- to PRODUCER Eastern Zonal Cultural Centre

Rajat Kamal and a cash prize of Rs. 25,000/- to DIRECTOR MANASH BHOWMICK

CITATION

The Special Jury Award for the year 2006 is given to “LAMA DANCES OF SIKKIM” for presenting the ritualistic significance and the colourful nature of the Lama mask dances in cinematic language Eastern Zonal Cultural Centre.
Eastern Zonal Cultural Center (EZCC):

The EZCC functions as a cultural nerve center, between and among the numerous ethnic cultural centers/groups of excellence of the eastern parts of the country. The Center strives through its various activities to enrich, promote and strengthen these traditions. The Center is totally dedicated to the promotion, projection and dissemination of our traditional culture.

Over the past several years, the EZCC has been able to infuse among people a conscious appreciation of the rich cultural heritage of its own zone as well as other parts of the country through its manifold programs of folk, tribal and classical dance music, documentation and publication, workshops, as well as its exhibitions on arts and crafts.

MANASH BHOWMICK

This acclaimed filmmaker has made several tele-films and serials in a career spanning 30 years. His films have received awards including the National Award for the Best Regional (Bengali) film six years ago for Hemantar Pakhi. His films have been selected for various film festivals. Sundarban on the land and people of the Sundarban deltas is one of his celebrated films.
AWARD FOR THE BEST SHORT FICTION FILM

“EK AADESH - A COMMAND FOR CHHOTI”

Rajat Kamal and a cash prize of Rs.50,000/- to PRODUCER CHILDREN’s FILM SOCIETY, INDIA

Rajat Kamal and a cash prize of Rs.50,000/- to DIRECTOR RAMESH ASHER

CITATION

The Award for the Best Short Fiction Film of 2006 is given to “EK AADESH - A COMMAND FOR CHHOTI” for sensitively bringing out the moral dilemma created by existence at a subsistence level in a hostile environment.
CHILDREN’S FILM SOCIETY OF INDIA

CFSI was established in 1955 to provide value-based entertainment to children through the medium of films. The organization is engaged in production, acquisition, distribution, exhibition and promotion of children’s films. The Society is committed to spreading and encouraging the children’s film movement in India and abroad.

CFSI is organizing International Children Film Festival every alternate year (in various cities).

RAMESH ASHER

He has produced and directed several short films and documentaries on a variety of subjects including adult literacy, regeneration of wastelands and polio-affected people. He also worked with the Indian Space and Research Organisation (ISRO) on its satellite television and was associated with scores of programmes on scientific and educational themes. Notable and award winning films include Blue Flames, Green Villages, Bhavni Bhavai and Yun Sikklayen Akshar.
AWARD FOR THE BEST DIRECTION

“EK AADESH - A COMMAND FOR CHHOTI”

Swarna Kamal and a cash prize of Rs.1,00,000 to DIRECTOR RAMESH ASHER

CITATION

The Award for the Best Direction for the year 2006 is given to RAMESH ASHER for making imaginative use of the locale and cast of characters, and for displaying complete command over all disciplines of film making.
RAMESH ASHER

He has produced and directed several short films and documentaries on a variety of subjects including adult literacy, regeneration of wastelands and polio-affected people. He also worked with the Indian Space and Research Organisation (ISRO) on its satellite television and was associated with scores of programmes on scientific and educational themes. Notable and award winning films include *Blue Flames*, *Green Villages*, *Bhavni Bhavai* and *Yun Siklrayen Akhar*.
सर्वोत्तम छायांकन

राजेन्द्र जांगले तथा संजय विजयवर्गीय

कैमरामैन राजेन्द्र जांगले तथा संजय विजयवर्गीय को राग ऑफ रिवर नर्मदा के लिए रजत कमल एवं र. 50,000/-
का नकद पुरस्कार।

प्रशस्ति

वर्ष 2006 का सर्वोत्तम छायांकन पुरस्कार राजेन्द्र जांगले तथा संजय विजयवर्गीय को वीडियोग्राफी की तकनीकी संभावनाओं
के विस्तार तथा नर्मदा नदी के विभिन्न भाववाचनों के छायांकन के लिए दिया जाता है।

AWARD FOR THE BEST CINEMATOGRAPHY

“RAGA OF RIVER NARMADA”

Rajat Kamal and a cash prize of Rs.50,000/- jointly to CAMERAMAN RAJENDRA JANGLAY & SANJAY VIJAYVERGIYA

CITATION

The Award for the Best Cinematography for 2006 is given to RAJENDRA JANGLAY AND SANJAY VIJAYVERGIYA
for stretching the technical possibilities of videography and capturing the varying moods of river Narmada.
SANJAY VIJAYVERGIYA

He has 15 years of experience in capturing the complex panorama of human life and has worked with renowned filmmakers as well as an independent director. Other than films that have a strong social message, he has made films on wildlife and culture.

RAJENDRA JANGLAY

Based at Bhopal, he is a seasoned filmmaker and cinematographer having made over 100 documentaries on subjects as diverse as tourism, sports, education, culture, the highways of India and environment. Raga of River Narmada is a fascinating flow of visuals highlighting the river in its glory. He has been with a government of Madhya Pradesh multimedia company, Madhya Pradesh Madhyam, for over two decades where he conceptualizes, produces and directs film projects, and many of his films have travelled to international film festivals at Moscow, Oberhausen and Karlo Vary. He has been honored with many prestigious awards.
AWARD FOR THE BEST AUDIOGRAPHY

PARTHA PRATIM BARMAN

Rajat Kamal and a cash prize of Rs.50,000/- to AUDIOGRAPHER PARTHA PRATIM BARMAN for BISHAR BLUES.

CITATION

The Award for the Best Audiography for 2006 is given to PARTHA PRATIM BARMAN for BISHAR BLUES for creating a sound track by combining location sound, ambience sound and music that enhance the “meaning” of the film.
PARTHA PRATIM BARMAN

An alumni of Satyajit Ray Film Institute of India, he has been sound designer for many documentary and feature films including Prohor, Podokkhep, Bishar Blues and Vilayat Khan.
AWARD FOR BEST EDITING

“BISHAR BLUES”

Rajat Kamal and a cash prize of Rs.50,000/- jointly to the EDITORS: AMITABH CHAKRABORTY and AMIT DEBNATH

CITATION

The Award for the Best Editing for the year 2006 is given to “BISHAR BLUES” for creating a rhythm which is unhurried and profound and that is in tune with the life and world view of Fakirs in rural Bengal.
AMITABH CHAKRAVARTY

It was his fascination with the fakirs/mendicants of West Bengal that led him to make *Bishar Blues*. The fakirs stand completely against institutionalised religion and instead locate divinity in human beings. Chakravarty traversed through Birbhum, Murshidabad, Nadia and Burdwan in West Bengal and interacted with scores of fakirs for three years to make the film.

AMIT DEBNATH

Amit has obtained his training in digital media from Research Engineers Pvt Ltd. (Netguru India). He has edited four Bengali feature films, 19 documentaries, several ad films, corporates, short films and several television serials for various channels. He likes travelling, photography and dog shows.
AWARD FOR THE BEST MUSIC DIRECTION

RAMAKANT & UMAKANT GUNDECHA

Rajat Kamal and a cash prize of Rs. 50,000/- jointly to MUSIC DIRECTORS RAMAKANT & UMAKANT GUNDECHA for RAGA OF RIVER NARMADA

CITATION

The Award for the Best Music Direction for the year 2006 is given to “RAGA OF RIVER NARMADA” for creating a music score which becomes an invocation of the spirit of the holy river Narmada.
UMAKANT AND RAMAKANT 
GUNDECHA

Umakant and Uamakant Gundecha are internationally acclaimed and India’s leading exponents of the Dhrupad style of music. They are among the most active performers of Dhrupad in Indian and international circuits. Born in Ujjain in central India, both were initiated into music by their parents.

Gundecha brothers received conventional university education and learned the Dhrupad vocal art under the renowned Dhrupad vocalist Ustad Zia Fariduddin Dagar and also with Ustad Zia Mohiuddin Dagar.

They have recorded more than 35 CDs and cassttes for many Indian and international recording companies. The Gundecha brothers have sung great Hindi poetry by Tulsidas, Kabir, Padmavat, Nirala. They have also composed music for several documentaries. Gundecha brothers worked with famous choreographer, the late Ms Chandralakha.


At present the brothers are teaching at Dhrupad Sansthan, Bhopal in Guru-Shishya parampara.
AWARD FOR THE BEST NARRATION/VOICE OVER

NEDUMUDI VENU

Rajat Kamal and a cash prize of Rs.50,000/- to NARRATOR NEDUMUDI VENU for ‘MINUKKU’

CITATION

The Award for the Best narration/voice over for the year 2006 is given to NEDUMUDI VENU for the unique style of first person narration, the quality of narrator’s voice and the selective use of narration that advances the story of the film.
नेदुमुड़ि वेणु

नेदुमुड़ि ने एक कला पत्रकार के रूप में अपने जीवन की शुरुआत की। इसके बाद अरविंदन, पद्मराजन तथा भरत गोपी जैसे मशहूर फिल्म निर्देशकों के साथ जुड़े जिससे उनके फिल्मों में अभिनय करने का रास्ता साफ हुआ। उनकी पहली फिल्म जी अरविंदन द्वारा निर्देशित फिल्म 'तम्यु (1978) थी। इसके बाद उन्होंने अपने अभिनय के जौहर आखम और फायलवन जैसी फिल्मों में दिखाए। इससे उनकी एक नयी पहचान बनी। उन्होंने करनावर में परिवार के मुखिया की जबरदस्त भूमिका निभायी है। वह फिल्मों में स्क्रिप्ट लेखन का काम भी करते रहे हैं। उन्होंने एक फिल्म 'यूरस' का निर्देशन भी किया है।

NEDUMUDI VENU

A stint as an art journalist and association with great directors like Aravindan, Padmarajan and Bharath Gopi Venu paved the way for his acting career. He debuted in the film *Thampu* (1978) by G Aravindan, a highly acclaimed director. His acting skills were showcased in *Aaravam* and *Phayalvan* set a milestone for him. It marked his start in *karanavar* and he has excelled in the family patriarch’s role. He has been a prolific television and film script writer and also tried his hand at direction with *Pooram.*
विशेष उल्लेख

54वें नैर-फीचर राष्ट्रीय फिल्म पुरस्कार के निर्णायक मंडल ने कुलदीप सिन्हा द्वारा निर्मित तथा सुरेश मेनन द्वारा निर्देशित फिल्म—स्पेशल चिल्ड्रेन का विशेष उल्लेख किया है। इस फिल्म में विकल्प बच्चों और उनके परिवारों द्वारा उठाई जा रही समस्याओं पर प्रकाश डाला गया है। यह हमारे समाज का एक ऐसा पहलू है जिस पर अब भी पर्याप्त ध्यान नहीं दिया जा रहा है।

SPECIAL MENTION

The Jury for the 54th Non Feature National Film Awards would like to make a special mention of the film “SPECIAL CHILDREN” produced by KULDIP SINHA and directed by SURESH MENON. The film highlights the problems faced by special children or differently abled children and their families—an aspect of our society that is still not receiving adequate attention.
KULDIP SINHA

Author-filmmaker Sinha has over three decades of experience in film and television production, direction, writing and editing. As director, he has won five international awards including the International Agri Festival, Czechoslovakia and Santarem IFF, Belgrade. He has made 16 acclaimed films and his prolific writing has brought him literary awards as well. He joined the Films Division a quarter century ago, is presently its Chief Producer and is the CEO of Children’s Film Society of India.

SURESHE Menon

A student of English literature and cinema, precisely Film Direction, he directed two feature films, Vepralam and Nainaika Theritha Maname, before turning to documentary film making. Schizophrenia, Watreshed Development and Kabir are some of his notable documentaries. He works with the Films Division as Director.
Awards Not Given

Best Anthropological/Enthrographic Film
Best Exploration/Adventure Film (to include sports)
Awards for the Best Writing on Cinema
AWARD FOR THE BEST BOOK ON CINEMA 2006

HELEN: THE LIFE AND TIMES OF AN H-BOMB (ENGLISH)

Swarna Kamal and a cash prize of Rs. 75,000/- to Author JERRY PINTO

Swarna Kamal and a cash prize of Rs. 75,000/- to Publisher PENGUIN BOOKS INDIA PVT LTD.

CITATION

PENGUIN BOOKS INDIA

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

JERRY PINTO

He is a poet who lives in Mumbai and has several poetry and short story collections to his credit. Surviving Women, his first book—on gender politics—has gone into several re-prints. After his celebrated work, Helen: The Life and Times of an H Bomb, he is working on Bollywood Poster. He has worked with several eminent Indian publications including the Statesman and Hindustan Times.
AWARD FOR THE BEST FILM CRITIC 2006

G.P. RAMACHANDRAN (MALAYALAM) and RAFIQUE A.R. BAGHDADI (ENGLISH)

Swarna Kamal and a cash prize of Rs. 37,500/- each to critics G.P. RAMACHANDRAN (MALAYALAM) AND RAFIQUE A.R. BAGHDADI (ENGLISH)

CITATION

The award is given to G.P. RAMACHANDRAN for his analytical and perceptive writing on a wide range of themes and cinematic styles.
The award is given to RAFIQUE A.R. BAGHDADI for his writings on the history of cinema as well as his cogent analysis of contemporary cinema.
G. P. RAMACHANDRAN

Recipient of many awards, G.P. Ramachandran is a film and television critic of repute. His writing on cinema has been widely published and broadcast and he has been invited to submit papers in different universities and colleges of Kerala.

His book titled Cinemayum Malayaliyude Jeevithavum, published in 1998, was selected for the Kerala State Govt Film Awards-Best Book on Cinema. He was a jury member of the Kerala Govt Television Awards for the years 1996 and 1997. The other books written by him include Kalamkam Puralaatha Oru Imagini Vendi (2000) and 25 Loka Cinemakal (2007). At present he is member of the general council of the Kerala State Chalachitra Academy and Kerala Sangeetha Nataka Akademi. He is also an executive member of the Purogama Kala Sahitya Sanghom.

RAFIQUE BAGHDADI

A film journalist who collected bits and pieces of most of what the Indian media wrote about film genius Satyajit Ray to go into a book, The Cinema of Satyajit Ray: Between Tradition and Modernity (by Darius Cooper) needs no introduction. He has also co-authored Talking Films and is a member of the International Federation of Film Critics.
SPECIAL MENTION

UTPAL DATTA

The jury makes a special mention of Mr. UTPAL DATTA for his sensitive interpretation of films and trends in cinema.
UTPAL DATTA

He has edited, translated and authored books, and produced plays and radio shows. Having scripted more than 50 television dramas and documentaries, he is a master wordsmith and awards and accolades have never been in short supply for him.
Synopses:
Feature Films
'एड्डू' असम की मशहूर फिल्म कलाकार एड्डू हांदिक के जीवन चरित्र पर आधारित फिल्म है। इसमें दिखाया गया है कि किस तरह एड्डू हांदिक समय की धारा के चिपक बहते हुए असम की पहली फीचर फिल्म 'जोयमोती' में हीरोइन बनीं और इसके लिए उन्हें क्या-क्या मुसीबतें उठानी पड़ीं।

1935 में जब एड्डू को हीरोइन की भूमिका निभाने के लिए राजी किया गया था, तब थियेटर और सिनेमा महिलाओं के लिए अच्छी शुरुआत नहीं मिली जाता था। जोयमोती की शूटिंग के बाद जब एड्डू अपने गांव वापस गईं तो उन्हें अकेले पड़ी जिन्दगी गुजारनी पड़ी क्योंकि परिवार वालों ने फिर उनसे किसी तरह का कोई संबंध नहीं रखा।

**AIDEU**

*She lived long and died slowly*

Assamese/77 min./35mm/Colour

**Producer:** Nabomika Borthakur;  
**Direction, Screenplay and Cinematography:** Arup Manna;  
**Music:** Manash Hazarika;  
**Cast:** Prasanta Kr. Das, Chandana Sarma, Saponty Bordoloi and Nabomika Borthakur

*Aideu* traces the poignant life of Assamese film legend Aideu Handique who swam against the tide to become a heroine in Assam's first feature film, *Joymoti*, meaning saviour, only to become an outcast.

Unknowingly, Aideu literally seems to have traded her whole life with one film.

In 1935, when Aideu was persuaded to accept the heroine's role, theatre and cinema were seen as disrespectful professions for women. After the shooting of *Joymoti*, Aideu went back to her village but was condemned to a lonely life as she was quarantined in the family home.

Aideu lived long and died slowly: her engagement was called off, men shunned her, she remained unmarried and the family was ostracized.
ANTARNAD

Pop Culture In Pink And Blue
Konkani/ 117 minutes/35mm/Colour/

Producer: Rajendra Talak Creations;
Director: Rajendra Talak; Screenplay: Pratima Kulkarni; Cinematography: Debu Deodhar; Music: Ashok Patki; Cast: Swapnil Bandodkar, Amruta Subhash, Pradip Velankar Reema

The film is about the present generation, which expects and demands instant glory and fame. The story revolves around an identity clash between a mother and her teenage daughter. Rama Shridokhar is a classical music genius and a strict disciplinarian. Sanika, her daughter, is also a gifted singer blessed with a melodious voice. The mother expects the daughter to follow in her footsteps as a classical singer. Sanika however feels the tug of the modern and breaks away from the mother to start an individual journey and establish her own identity. Along the way she meets Vicky, a young man going through the same identity throes as she is. She identifies with him and he encourages her to follow her dreams.
**ANURANAN**

* A Himalayan Home-Coming, Literally
* Bengali/102 min./35mm/Colour

**Producer:** Screenplay Films; **Direction** and **Screenplay:** Aniruddha Roy Chowdhury; **Cinematography:** Sunil Patel; **Music:** Tonmoy Bose; **Cast:** Rahul Bose, Rituparna Sengupta, Raima Sen and Rajat Kapoor

Amit is married to Preeti and the couple becomes a partying foursome with Rahul and Nandita. However, Nandita's miscarriage puts a seal on her motherhood, creating a chasm between her and Rahul.

On the other hand, Preeti cannot relate to her husband, whose life and happiness are driven by money. She and Rahul strike a chord.

When Amit leaves for a business trip to London and refuses to take Preeti along, almost on impulse, she joins Rahul in Kanchanjunga where he has gone on work. Their romance blossoms in the scenic environs leading to a predictable emotional complexity for both the couples.

Rahul, an architect, lives in London with wife Nandita, but the couple is eager to return to India. Rahul meets Amit, a real estate developer from Kolkata, employed by Rahul's firm that builds luxury villas at the foothills of the Kanchanjunga.

Rahul returns to Kolkata as the chief architect of the Kanchanjunga project.
C/o FOOTPATH

Open The Door When Opportunity Knocks

Kannada/137min./35mm/Colour

Producer: Shylaja Shrikanth; Director: Kishan Shrikanth Screenplay: Jogi and Udaymarakini; Cinematography: Mathew Rajan; Music: Ravi Dattatreya; Cast: Kishan S.S. and Jayashree B.

This is an inspiring story of adversity propelling a boy onto genius and fate playing a happy accomplice. Kishan, an orphan boy from a slum has been forced into begging. One day he escapes his ‘employer’ and, in a chance encounter, meets some school children who taunt him about his illiteracy and crude manners. They challenge him to learn the alphabets and soon, he is sucked into learning. Working as a servant boy in a rich household where the children have a private tutor, Kishan stealthily learns all that they are learning.

What started off as a childish score-settling game becomes an obsession and Kishan emerges a hero.
**DOSAR**

*It's Black & White But Gray!*

Bengali/127 minutes/B&W

**Producer:** Arindam Chaudhuri; **Direction and Screenplay:** Rituparno Ghosh; **Cinematography** Cast: Prasanejit Chatterjee, Parambratab Chatterjee, Konkona Sen Sharma and Pallabi Chatterjee

The film is black and white but its story all about the grey areas of human emotions, especially around marriage and marital infidelity.

*Dosar,* meaning companion, is a story of love beyond man-made boundaries. *Dosar* revolves around two couples, Kaushik and Kaberi and Bobby and Brinda. Kaushik’s marriage gets a jolt when his colleague and mistress, Mita, dies in a car accident. The accident leaves Kaushik heavily injured and Kaberi wounded emotionally. Kaushik’s disloyalty hurts Kaberi but does not dent her love for him.

There is another couple in the film, also in an extramarital relation—Bobby, a bachelor, and Brinda, much older than Bobby, but unhappily married.
Drishtantham

When Rituals Are Risky
Malayalam/96 min./35mm/Colour

Producer, Director and Screenplay
Writer: M. P. Sukumaran Nair;
Cinematography: K.G. Jayan; Music:
Chandran Veyattummal; Cast: Margi Sathi, Indrans & Rathya

Drishtantham represents the desperate
turns in the destiny of alien communities
in interior Kerala, trapped between dying
traditions and emerging new orders of the
world. It tells the story of a family engaged
in the ritualistic performance called
Theeyattu, which is based on the legend
of Kali-Darika combat.

Kali, the goddess of retribution, tells Lord
Shiva, her creator, the story of the slaying
of demon Darika by her. Lord Shiva creates
a ferocious female force to annihilate
Darika who is bestowed with a boon from
Lord Brahma that he cannot be killed by
any male. Kali takes over the mission and
kills Darika. This story is a solo
performance in which, traditionally, the all-
male temple servant community of Unnis
practices this art.
As Ravunni’s health deteriorates, he decides to move to a place that provides holistic treatment. Achutha too moves in with him. And once at the centre, the two brothers come across a bunch of very different characters like Sunny, the doctor in-charge of the center, and Sophie, a woman doctor in love with him. A new world opens up before the lonely widower who begins to see human relationships in all their diverse dynamics and dimensions, dimensions that he had never seen or experienced before.
FALTU
Bengali/102 minutes/35 mm/Colour
A Strange Common Cause

Producer: Arindam Chaudhuri; Director: Anjan Das; Screenplay: Partho Banerjee; Cinematography: Shrisha Roy; Music: Jyotishka Dasgupta; Cast: Yash Pandit, Manjro Fadnis, Indrani Haldar, Soumito Chatterjee

The entire story deals with human relations and how the guilt of having done something wrong haunts everyone in the village. They want to make up for their sins, but end up opening a new can of worms and spoiling a marriage.

Set in the backdrop of Murshidabad district in West Bengal in the early 1950s, this is the story of a 20-year-old boy called Faltu whose mother is Suri Khepi, a mad woman. It turns out that almost everyone in the village took their turns to rape Suri Khepi, taking advantage of her mental condition. But overwhelmed with a guilty feeling, the villagers try to make amends.
HOPE

To Hope Is Human

Telugu/106 min./35MM/Colour

Producer: Policherla Venkata Subbiah;
Director: K. Sathyanarayana;
Screenplay: K. Satish; Cinematography:
Sarath; Music: Ilaiyaraaja; Cast: D.
Ramanaidu, Kalyani, Vizag Prasad, Radha
Devi

Hope is more than a film. It’s a desire to
stoke the embers of hope in all human
beings.

She has lived through the suicide of her
school-going sister and despair of her
father’s death.

He is a solitary old man, disillusioned with
life and has little reason for living. Their
pains and frustrations, anguish and
despair bring them closer. A relationship
based on mutual need is born and
nurtured.

Hope is the inspiring story of these two
individuals whose lives intertwine and
light a spark of hope in each other and
also in those around them. The country’s
educational system, that plays a defining
role in the lives of the two protagonists,
forms the backdrop of the film.
KAADA BELADINGALU

Left Out In The (C)Old
Kannada/115 minutes/35 mm/ Colour

Producer : M/s Bengalooru Company;
Director : B.S. Lingadevaru; Screenplay:
Udaya Marakini. Cinematography : H.M.
Ramachandra; Cast : C.H. Lokanath,
Ananya Kasaravalli, H.G. Dattatreyra.
Bhargavi Narayan. Master Arjun

The film reveals this through the story of
a young woman journalist Sudheshne,
who wants to investigate a bomb blast.
She hails from a village but has migrated
to the city in search of a job. As
Sudheshne begins to investigate, she
discovers that the vested interests and
even the media are using a murder to their
own advantage.
KABUL EXPRESS
Love And War
Hindi/150 minutes/35 mm/ Colour

Producer: Aditya Chopra; Direction and
Screenplay: Kabir Khan;
Cinematography: Anshuman Mahaley;
Music: Julius Packiam; Cast: John
Abraham, Arshad Warsi & Salman
Shahid

The film’s setting is the post 9/11
Afghanistan when the country is under
attack from America and soldiers of the
Taliban regime are on the run.

Suhel Khan and Jai Kapoor, two television
reporters from India, enter Afghanistan
to make a documentary on the war-torn
country. Their road trip becomes hell when
the group is kidnapped, along with their
Afghan driver, by a Pakistani, an ex-
Taliban soldier trying to escape to his
country.

Jessica, an American photo journalist,
who follows the Indians on the trail of
what she thinks is a scoop, is also
captured. The film is about what happens
over the next 48 hours. A special
relationship develops between the
Afghan, the Pakistani, the two Indians and
the American.
KALLARALI HOOVAGI
The Heart Of A Stone
Kannada/150 min/35mm/Colour

Producer: S. Madhu Bangarappa; Direction and Screenplay: T.S. Nagabharana; Cinematography: H.C. Venu; Music: Hamsalekha; Cast: Vijaya Raghavendra Ambareesh, Uma Shankari, Ananth Nag & Bharathi

A period film with an infusion of romance, based on a novel by the same name, Kallarali Hoovagi means stone-hearted blossom. The film is set 1773 and tells the story of Haidar Ali’s treachery. After winning against the Marathas with the able help of Chitradurga king Madakari Nayaka, Haidar Ali betrays him and tries to capture Chitradurga rock-fort. The battle for the fort lasts for months during which he makes many attempts to take it. In the middle of the battle, Jayadeva, Nayaka’s personal messenger, finds a damsel in distress and launches a rescue operation. He carries her to his own house in the fort and the story becomes more interesting. The film is a heady mix of romance and history.
KAMLI
Tragedy As Teacher
Telugu/78 min/35mm/Colour:

Producer: Apoorva Chitra; Direction and Screenplay: K.N.T. Sastrl, Cinematography: Sunny Joseph; Music: Issac Thomas Kottukapally; Cast: M.S. Mohinuddin, Nandita Das, Tanikella Bharani

Drawn from real life incidents, the film mirrors the conditions of tribals in Andhra Pradesh and is based on a documentary, Harvesting Baby Girls.

Kamli and husband Redya are wayside laborers in Hyderabad, who belong to a community known for female feticide and female child sex rackets. Under the community’s pressure, Kamli has already sold her girl child. During the second pregnancy she is in the city. The husband tells her to once again sell off the child if it’s a girl in order to pay off his debts. However, she delivers a male child in a local hospital that is swapped with a female. Kamli protests against this. The husband gets an extra reason for selling the child but Kamli does not let him do that. The media picks up her story, finally leading to a thorough investigation into the child-swapping racket in the hospital.
KARUTHAPAKSHIKAL
Reel Slums: Work Of Art
Malayalam/120 min/35mm/Colour

Producer: G.V. Productions; Direction and Screenplay: Kamal; Cinematography: P. Sukumar; Music: Mohan Sithara; Cast: Mammootty, Meena, Salim Kumar, Padma Priya

The film, written and directed by Kamal, tells a story from reality, with characters who speak the language of the common man. The film tells the story of Murugan, who lives by ironing the clothes of other people. He lives in a slum and speaks a mix of Malayalam and Tamil, as he comes from Tamil Nadu. He is the representative of many Tamil descendants who live in Kerala to make a living. He looks after his children—Mayil, Azhagappan and Malli who is blind—after the death of his wife. He dreams to revive the eyesight of his daughter Malli. He does all he can to make his dream come true. Padmapriya appears in the film as Poonkodi who makes a living by begging in the streets. Murugan’s life takes a new turn when Poonkodi enters his life. The film is all about the unlimited love and compassion that the people in the slums share between themselves. Highlights of the movie are the slums erected by the art director who has won many accolades before for his artistry.
खोसला का घोसला
हिन्दी/135 मिनट/35 एमएम/संगीत

निर्माता : सविता राज हीरमथ;
निर्देशक : दिबाकर बनर्जी;
पटकथा : जयदीप साहनी;
छायांकन : अमिताभ सिंह;
कलाकार : अनुपम खेर, बोमन ईरानी, प्रवीण डबास, रणवीर शरीर, विनय पाठक और
tारा शर्मा
कमल किशोर खोसला एक मध्यमवर्गीय 57 साल के व्यक्ति हैं। उनका सपना है
dिल्ली में अपना घर बनाना।

उनके तीन बच्चे हैं जिनमें सबसे बड़ा वेटा वेशी, साफ्टवेयर इंजीनियर है। वेशी का
वास्तविक नाम विरंजिलाल है। यह नाम
उसे बिलुल वसंद नहीं है। वह अमरीका
जाना चाहता है लेकिन उसके पिता नहीं
चाहते कि वह घर छोड़कर अमरीका
जाए। उसके चलते दोनों में अनबन है।

इसी बीच खोसला जब अपना घर बनाकर
अपने जीवन भर का सपना पूरा करने के
करीब होते हैं तभी उन्हें पता चलता है कि
एक स्थानीय भू माफिया खुराना ने उनके
प्लांट पर कब्जा कर लिया है। जब वह
उसे अपने कब्जे में लेने की कोशिश करते
हैं तो उन पर जोर जबरदस्ती का आरोप
लगाकर पुलिस उन्हें हवाला में बंद कर
देती है। इस पर उनके बड़े बेटे वेशी का
उनके प्रति मन बदलता है और वह अपनी
गर्लफ्रेंड की सहायता से अपने पिता के
बचाव में आता है।

KHOSLA KAGHOSLA
Love Amidst Middle Class Dilemmas
Hindi/135 minutes/35 mm/ Colour

Producer : Savita Raj Hiremath;
Director: Dibakar Bannerjee
Screenplay: Jaideep Sahni
Cinematography: Amitabha Singh
Cast: Anupam Kher, Boman Irani, Parvin Dabas, Ranvir Shorey, Vinay Pathak & Tara Sharma

Khosla, a middle class, family man of 57 has a dream: to build his own house in a Delhi suburb.

Among his three children is Cherry who doesn’t like his very Indian name, Chiranjilal Lal and wants to change it legally. He also wants to study abroad but the father would have none of it. Coldness sets in between the two.

Meanwhile, a local landshark, Khurana, grabs his land. Khosla fights back but ends up in jail, and unexpectedly Cherry comes to his rescue. The complex interplay of emotions between the father and the son is brought out in simple domestic situations as is the tug of war between the heart and the head of the duo.
Kittu
All's Well That Ends Well
Telugu/90 min/35mm/Colour

Producer: K. Bhargava; Direction and Screenplay: B. Satya
Animator: Kodavanti Bharavi

Kittu is the story of a monkey kid in a beautiful forest. Naughty, careless, proud and adamant — Kittu always makes fun of everyone and everything. Then he falls into bad company, landing in a police station following a complaint against him. The magistrate orders Kittu to be exiled from the forest for a year. He leaves the forest unaware of the struggles to come. The city confuses and frightens him. Food and sleep are also in short supply. Life becomes more miserable.

Kittu returns home and begs forgiveness. The story has a happy ending with a reformed Kittu opening a new chapter of his life in the forest.
KOTTICHENNA

A Tulu Hero's Tale
Tulu/ 130 min/35mm/Colour

Producer and Screenplaywriter: R. Dhanaraj; Director: Anand P. Raj; Cinematography: S.N.B. Murthy; Music: V. Manohar; Cast: Balakrishna Shetty, Neetu, Shekar Kotiyam

He is a historical hero among the Tulu speaking people for his war against slavery and feudalism. For his heroic struggles against the oppressive rulers of his day, Koti Chennaya is held in deep respect and devotion by the Tulus. Tulu folktales say he was born just to bring his people out of the clutches of slavery. He was almost a holy soldier who sacrificed worldly pleasures for the sake of his people. The film is a tribute to this folk hero.
KRRISH

Of Man And Superman
Hindi/185 minutes/35 mm/Colour

Director: Rakesh Roshan; Producer: Rakesh Roshan Screenplay: Sachin Bhowmick; Cinematography: Santosh Thundiyal; Music: Rajesh Roshan; Cast: Hrithik Roshan, Naseeruddin Shah, Priyanka Chopra, Rekha

Krishna is a supernaturally gifted baby. But his parents are both dead and his paternal grandmother Sonia is paranoid about the child meeting the same fate if his powers are discovered. So, she migrates to a remote mountain village. The isolation is broken when trekkers land in the valley nearby, one of who is Priya, a television journalist from Singapore.

Krishna’s amazing powers become evident to her. Back in Singapore, on the verge of being sacked, she decides to trick him into coming to Singapore—her plan is to display his rare talents and save her job.

Krishna’s grandmother grudgingly allows him to go only on the promise that he would not divulge his secret powers.
LAGE RAHO MUNNA BHAI
Fake It To Make It?
Hindi/144 minutes/35 mm/Colour

Producer Vidhu Vinod Chopra; Director: Raj Kumar Hirani; Screenplay: Abhijat Joshi, Raj Kumar Hirani and Vidhu Vinod Chopra; Cinematography: C K Muralidharan; Music: Shantanu Moitra; Cast: Sanjay Dutt, Arshad Warsi and Vidya Balan

Lage Raho Munnabhai brings alive the truism that sometimes you can fake it to make it. Munna, a lovable hoodlum in the tradition of Robin Hood, pretends to be a Gandhi scholar to win the heart of a beautiful radio jockey, Jahnvi.

Jahnvi invites Munna to lecture on Mahatma Gandhi to a community of senior citizens who live in her home, called the Second Innings House. In order to prepare for this event, Munna pours over books on Bapu’s life and times for three days.

With Bapu’s “help”, Munna succeeds in impressing Jahnvi and even starts co-hosting a radio-show with her, guiding his audience to use Gandhigiri, a neologism for Gandhism, to solve everyday problems using truth and non-violence.
**OMKARA**

*Othello In Indian Setting*

Hindi/155 min/35 mm/Colour

**Producers:** Kumar Mangat, Ketan Maroo & Neelam Pathak; **Direction** and **Music:** Vishal Bharadwaj; **Screenplay:** Vishal Bharadwaj, Robin Bhatt and Abhishek Chobey; **Cinematography:** Mufti Tassaduq Hussain; **Cast:** Ajay Devgan, Saif Ali Khan & Kareena Kapoor

An adaptation of Othello, *Omkara* is the second time a work of William Shakespeare has come alive on the Hindi cinema screen, the first being *Maqbool*, adapted from Macbeth by the same director.

Omkara is the leader of a criminal gang that includes the crafty Langda and the dashing Kesu. Smitten by Kesu’s appointment as Omkara’s chief lieutenant, Langda hatches a plot to bring him down. With the unwitting help of his wife, Indu, Langda slowly manages to poison Omkara’s ears that his beautiful wife, Dolly, is romantically linked with Kesu. All hell breaks loose as Omkara decides to take action. By the time Omkara realizes his folly it’s too late.
**PARUTHIVEERAN**

*A Tragic Love Story*

Tamil/150 min/35mm/Colour

**Producer:** K.E. Gnanavela Raja;  **Direction and Screenplay:** Ameer;  
**Cinematography:** Ramji;  **Music:** Yuvan Shankar Raja;  
**Cast:** Karthik Sivakumar, Priyamani, Ponnavanama, Sarvanan and Sujatha

The story is set in a rural area around Madurai. Paruthiveeran lives with his uncle. He is treated as a hero in his village due to his spontaneous and heroic rescue of a young Muthazhagu who then falls in love with him. But he remains unmoved and keeps her at bay. At times he is violent too. When he understands her true love for him and decides to marry her, the feud between the two families comes in the way. Determined as he is to possess her, he warns her against marrying anyone else on the insistence of her parents. What follows is a shocking climax.
Podokkhep
Growing Up’s Tough But So Is Growing Old
Bengali/90 minutes/35 mm/Colour
Producer: Nitesh Sharma; Direction and Screenplay: Suman Ghosh;
Cinematography: Samiran Dutta; Music: Mayukh Bhaumik; Cast: Sabitri
Chatterjee, Soumitra Chatterjee, Nandita Das and Tota Roychowdhury
Podokkhep, or the first step, deals with the complex theme of old age and
loneliness.

Podokkhep is about the constant flux in the relationship between Shashanka Palit,
a retired man, and his adult daughter. Palit has to constantly re-negotiate with
himself, his daughter, and with the little child Trisha, whose parents, the Sens,
move in as neighbours.

Palit is a reticent old man. The daughter is a modern woman and her feelings towards
the father vary from plain disgust to a sense of responsibility to a deep and
abiding love.

Little Trisha arrives like a ray of bright sunshine in Palit’s life.
POOJAPAEENPHOOLATIE
Children: The Original Soul Mates
Oriya/152 min/35mm/Colour

Producer: Padmini Puty; Direction and Screenplay: Gadadhar Puty;
Cinematography: Jugal Debata; Music: Brajendra Nayak; Cast: Adyasha Mohapatra, Naina Dash, Akansha Kabi

Pooja, a parentless, bright 12-year-old living in a brickyard, is taken by the owner to his city house for higher studies but his wife engages Pooja as a domestic hand and does not allow her to go to school. A strong bond develops between her pampered daughter Mickey and Pooja. Soon Pooja is driven out of their house but gets adopted by a doctor’s family, and there she goes to school and again excels. Mickey is however heartbroken at the forced separation. The two tender hearts meet once again but in a very different setting.

Pooja, who loves roses, eventually proves that the short bloom of a rose is worth it due to the joy it gives all around.
Prakasan, an educated and idealistic young man, is deeply committed to his community. Although qualified to be in greener pastures, he prefers to live in a village where he is fighting against social injustice and exploitation. In his battle for truth, he eventually finds himself isolated as his friends, family and the political party break away from him.

The film is not just about Prakasan but a legend called Kari Gurukkal about whom Prakasan is directing a play. Prakasan’s reality matches that of the legendary Kari Gurukkal. Kari, a martial artiste, possesses supernatural powers.

The story depicts the degeneration of our times when the upholders of truth find themselves alienated from society.
**Quest**

**Elusive Quest**

English/112 min/35mm/Colour

**Producer and Director:** Amol Palekar; **Screenplay and Costume:** Sandhya Gokhale; **Cinematography:** Debu Deodhar

**Music:** Anand Modak; **Cast:** Rishi Deshpande, Mrinal Kulkarni and Vijaya Mehta

Luscious green spreads. Countless seasons spent together. Such tender moments cherished by a very happy couple, Sai and Aditya. She is a reputed advocate, he is a head chef in a high profile hotel, their eight-year-old son Nilay, her independent mother, his benevolent father, close friends and colleagues. A picture perfect family!

Everything gets shattered one day. Their life takes a slippery turn after Aditya’s confession about his ongoing gay relationship. Torn between her ideological positions and marital faith on one hand, and her devastating personal pain on the other, she decides to leave him. In order to avoid social embarrassment, he chooses to be a recluse. Nilay is oblivious of this turmoil. Days roll on and their quest for a harmonious life is endless.
रात्रिमज्जा

गलियालम/123 मिनट/35 एमएम/संगीत
निर्देशित: बी. राकेश; निर्देशन और पटकथा: लेनिन राजेंद्र, छायांकन: एस. कुमार, संगीत: रामेश नरायण, कलाकार: विनित और मीरा जैस्मिन

हरिकृष्णन एक दुर्घटना में अपमान हो जाता है। लेकिन इससे उसकी महत्वपूर्ण पर फर्क नहीं पडता और वह आब भी नृत्य निर्देशन के क्षेत्र में हरसी बनने का सपना देखता है और रात्रिमज्जा नाम के एक प्रोडक्शन पर अपने दूसर के साथ काम करता रहता है।

फिल्म के पहले भाग में यह दिखाया गया है कि किस तरह इंटरनेट के माध्यम से हरिकृष्णन मीरा के साथ प्रेम बढ़ता है। इंटरनेट पर बैटिंग के माध्यम से मीरा कई सपने बनाने लगती है और उसे अपने दिल की गहराइयाँ से प्यार करने लगती है। लेकिन मीरा और हरिकृष्णन जब आमने-सामने होते हैं तो उसका सपना ढूंढ जाता है। अंततः हरिकृष्णन को देखकर उसके अंतर्मन में एक तूफान सा आ जाता है।

वह शहर, कील चेयर के सहारे चल फिर सकने वाले हरिकृष्णन के जीवन में असुरक्षा का भाव इतना अधिक बढ़ जाता है कि उन दोनों का वैवाहिक संबंध खत्तरे में पड़ जाता है।

RATHRIMAZHA

Human Illusions And Insecurity
Malayalam/123 min/35mm/Colour

Producer: B Rakesh; Direction and Screenplay: Lenin Rajendran; Cinematography: S Kumar Music: Ramesh Narayan; Cast: Vineeth & Meera Jasmine

Lenin Rajendran’s film Rathrimazha is the story of a dancer who becomes paralytic after an accident. However, his ambition survives the accident.

The first part of the film is about Harikrishan’s courtship with Meera in the virtual internet world, something which leaves her totally captivated by Harikrishan’s elusive personality. But the illusions blossoming in the virtual world collapse when Meera discovers the devastating reality.

The film examines the kaleidoscopic changes in inter-personal relationships. It also takes a close look into the subtle interplay of conflicting emotions and egos that find expression in the finest creative endeavours. It is a process that unleashes base instincts that threaten to tear the fabric of interpersonal relations.
SHEVRI
A Woman's Identity Crisis
Marathi/104 min/35mm/Colour

Producer: Neena Kulkarni; Direction and Screenplay: Gajendra Ahire;
Cast: Neena Kulkarni, Mohan Agashe and Mita Vashist

Vidya Barve is a divorced, working woman sharing a rented flat with a woman in Mumbai. The film deals with a single night when Vidya, locked out of her home, is forced to be on the road. As she ambles along the deserted streets waiting for daybreak, she is frightened, angry, lonely and confused. She keeps recalling her days with the family, the estranged husband, the teenaged son staying with her mother in Nasik, her office and her flat-mate.

She realizes that every relationship comes with an expiry date. Once that happens the relationship stagnates. However most people prolong the relationship, either because they don’t have a choice or because they don’t have the courage to break free.
TRAFFIC SIGNAL
Story Of Urban Underbelly
Hindi/134 min/35mm/Colour

Producer: Percept Picture Company;
Director: Madhur Bhandarkar;
Cinematography: Mahesh Limaye;
Music: Shameer Tandon; Cast: Neetu Chandra, Konkona Sen Sharma & Kunal Khemu

Organised begging in a country that has not been able to organise millions of its workforce? That exactly is the story of Traffic Signal. It’s about the marginalised: eunuchs, lepers, physically handicapped people, drug addicts and children begging at the traffic signals of India’s most congested metropolitan city, Mumbai.

Silsila, a young orphan who was born on the road and took his first step at one such junction, grows up to be its “manager”. By a force of circumstances. Silsila however gets drawn into a plan for the destruction of the traffic junction as he carries out his boss’s order out of blind loyalty. The junction faces destruction as does Silsila and all the people who depend upon it for livelihood.
VEYIL

*Life Is Stranger Than Fiction*

Tamil/151 min/35mm/Colour

**Producer:** S. Shankar; **Director:** G. Vasanth Balan; **Cinematography:** Madhie; **Music:** G.V. Prakash Kumar;
**Cast:** Pasupathy, Bharat, Bhavana & Sriya Reddy

The story is told through the protagonist Murugesan whose father had brought up his four children with lot of hardship. He loves his younger brother Katir very much. Murugesan is hooked on films like most other adolescents and often bunks school. One day he is caught by his father and gets a beating. In protest, Murugesan runs away from home, taking money and jewels. Later, he comes into contact with a theatre person in a nearby town and slowly the theatre becomes his home.

Later the theatre is demolished because the owner can no longer sustain it, forcing Murugsen to turn to his family after a gap of 20 years. He returns home but there is more mental turbulence for him there.
WARIS SHAH—ISHQ DA WARIS

**Love, Life And Immortality**
Punjabi/138 minutes/35 mm/Colour

**Producer:** Sai Productions;  
**Director:** Manoj Punj; **Screenplay:** Suraj Sanim; **Cinematography:** R.A. Krishnaa;  
**Music:** Jaidev Kumar; **Cast:** Juhi Chawla, Divya Dutta & Gurdas Maan

Syed Waris Shah was a Punjabi sufi poet, best-known for his seminal work Heer Ranjha.

Waris Shah was a disciple of Peer Makhdum of Kasur. He was in love with the village headman’s daughter, Bhagpuri, and the film is about his unrequited love. There is all-out opposition to the romance and the duo is literally tested by fire to prove that their love is not carnal. The local arbiter asks them to walk on burning coal; if they get blisters, they have bitten the forbidden fruit and if not they are pure. Both pass the test and Baghpuri gets married to Inayat. Meanwhile, Sabbo, who is obsessed with Waris, fails to woo him and burns his most celebrated work, Heer.
YATRA

Blending Fact and Fiction
Hindi/125 minutes/35 mm/Colour

Producer: Bipin Kumar Vohra; Direction, Screenplay and Cinematography: Goutam Ghosh; Music: Goutam Ghose and Khayyam; Cast: Rekha, Nana Patekar & Deepti Naval

Dasrath Joglekar, a celebrated writer, travels to Delhi to receive a prestigious literary award. During the journey he meets a young filmmaker who is an ardent fan of his writing. The encounter brings back memories from Dasrath's past.

Fact and fiction merge to create a new character and new work for Dasrath. He receives the award but he is torn between the last story and the new one shaping up in his head. The dilemma drives him to disappear from the hotel. His family and friends are traumatised by his disappearance.

Yatra is the story of the personal and creative journey of a writer and filmmaker.
Synopses:
Non-Feature Films
ANDHIYUM
Malayalam/15 min/35mm/Colour

Producer: N. Dinesh Raj Kumar; Director: Jacob Verghese

The story revolves around a 54-year-old hangman in rural Kerala treated as an outlaw in his own town and cursed by innumerable relatives of the people he hanged. He finally dies under the weight of guilt. The film begins with the hangman watching a traditional Kerala Kathakali dance program. The entire film is interspersed with repeated appearances of these dancers as apparitions, who haunt the hangman. Scenes of his home and “workplace” are captured vividly.
BISHAR BLUES
Bengali/79 min/Videotape/Colour

Producer and Director: Amitabh Chakraborty; Editor: Amitabh Chakraborty and Amit Debnath; Audiographer: Partha Barman

It is a film on the fakirs of Bengal, examining their music and their deep spirituality as a way of living and reconciling a radical syncretism. Practiced largely by the poor and lower caste Muslims, its history in Bengal is replete with examples of assimilation of religions. The music has strains of Buddhist, Tantric and Vaishnavite notes and practices. The film shows the face of Islam largely unknown to the world.
CHILDREN OF NOMADS
Hindi/9 min/35 mm/Colour

Producer: Leoart Communications;
Director: Meenakshi and Vinay Rai

A stark contrast between her own and nomadic children’s lifestyles observed by a six-year-old Shruti gives her a mission in life. She discovers a simple solution to bring cheer and smiles to the faces of deprived children.
EK AADESH - A COMMAND FOR CHHOTI
Hindi/34 min/35mm Colour

Producer: Children’s Film Society, India.
Direction and Screenplay: Ramesh Asher

Bishnois and Bagarias, two communities from the arid region of Western Rajasthan, are age-old enemies. Bishnois are farmers for whom conservation of environment and deer in particular is religion. On the other hand, Bagarias are hunters for whom the deer is a source of livelihood. One day, Chhoti, a 12-year-old Bishnoi shepherd girl, spots a Bagaria about to shoot a deer, she comes to the animal’s rescue by lunging at the hunter. After the rescue Chhoti and her family realise that the battle between the two communities is a battle between two just causes, and the essence of all religions is humanity.
FILARASIS

English/35 mm/10 min/Colour

Producer: Films Division; Director: M Elango

The film deals with causes, prevention and management of the disease, Filarasis, commonly known as Elephantiasis.
GURULAIMAYUM THAMBALNGOUBI DEVI
Manipuri/25 min/Video/Colour

Producer: Aribam Syam Sharma and Prasar Bharati (DDK, Imphal); Director: Aribam Syam Sharma.

Guru Laimayum Thambalngoubi Devi of Nagamapal Paonam Leikai is one of the few great living gurus of classical Manipuri dance. She has given umpteen solo performances throughout the world. Recipient of many awards in classical dance and theatre, she is also recognized as the first Manipuri film heroine. In fact, her name is etched in the history of Manipuri culture. The icon continues to do what she is best at: teaching and reaching out to the world through dance.
JATRA JEEVAN JEEVANYATRA
English/50 min/Video/Colour
Producer: Kailash Bhuyan; Director: Kapilas Bhuyan

An ancient form of folk theater of Orissa dating back to 2nd century B.C., is peripatetic in nature and performed in open air. Though the medium was revived during last 130 years, Jatra, unlike other languishing folk mediums in India, sprung back to life in the late 1980s with the infusion of huge capital. Now Jatra has become a mega industry with an annual turnover of nearly 1500 million Indian rupees. It employs 20 thousand rural young, including women, keeping them from migrating to urban slums. Employee conditions might still be less than fair but Jatra as an art form and source of livelihood for rural folk is alive and kicking.
जैविक खेती
हिंदी/24 मिनट/वीडियो/रंगीन

निर्माता:एस्टो इंडिया निर्देशक:मृणालिनी भोसले

यह एक शिक्षाप्रद वृत्तित्र तथा किसानों द्वारा अत्यधिक उद्देश्यों और कीटनाशकों के उपयोग के साथ-साथ दुष्परिणाम सामने आ रहे हैं। साधारण रूप से इसमें जैविक खेती के विविध रूपों और लाभों के बारे में जानकारी दी गयी है। इसमें वर्णित किया गया है कि किसान तस्कर गति 38 वर्षों में अर्थात् 1960 से 1998 तक भारत में रासायनिक उद्भवों का उपयोग 68 गुना बढ़ा है जब खाद्यान्न उत्पादन में केवल चार प्रतिशत वृद्धि हुई है। यह फिल्म उन किसानों के लिए सबक हैं जो ऐसे रासायनिक उद्भवों पर अपने पैसा बर्बाद करते हैं जिनसे उत्पादकता तो कम होने के साथ-साथ फसल की कीटाणु रोधक क्षमता भी कम होती है।

JAVIK KHETI
Hindi/24 min/Video/Colour

Producer: Agro India; Director: Mrinalini Bhosale

The educative documentary targeted at farmers depicts the result of excessive use of chemical fertilizers and pesticides on crops, and the forms and advantages of organic farming. During the 38 years period from 1960 to 1998, the use of chemical fertilizers in India increased by 68 times, while agricultural production only went up four times. The film is an eye-opener for farmers wasting money on chemicals that also reduce crop immunity to pests and diseases.
KALPAVARIKSHA
English/24 min/Video/colour

Producer: Mike Pandey; Director: Nina Subramani

The film traces the evolution of medicinal herbs and plants in India and how they are an integral part of tribal societies' health care regimes. About 80 percent of the developing world still relies on its traditional curative herbs. But as the fad for herbal cures catches on, some Himalayan plant species face the threat of extinction. India is one of the richest biodiversity spots in the world, especially the long range Himalayas.
LAMA DANCES OF SIKKIM
English/60 min/Video/Colour

Producer: Eastern Zonal Cultural Centre;
Director: Manash Bhowmick

The documentary depicts the essence of Buddhist masked dances from the small Himalayan state of Sikkim in northeastern India. Through three main dances or Chaams called Pang Lhabsol, Gutor and Guru Thamar, the film shows how Buddhist monks pray for vanquishing evil forces and turning them into protectors of the peaceful essence of Buddhism. The public gets to watch these esoteric prayers in the monasteries in the form of dances. Set amidst ethereally beautiful hilltops, the colourful dances have elaborate dress and movement codes. In Guru Thamar, the mask is 12 feet tall and weighs 65 kilograms.
MERE DESH KIDHARTI
Hindi/Video/58 minutes/Colour

Producer: Rajiv Mehrotra, Public Service Broadcasting Trust; Director: Sumit Khanna

The film takes a close look at India’s Green Revolution of the 1970s and relates it to the present day when farmer suicides in the country have acquired an alarming proportion and present a national crisis. However, even more alarming is the fallout of the Green Revolution during which indiscriminate and rampant use of pesticides and chemical fertilizers almost poisoned the food chain. The film serves as a stiff warning to the planners of the second such revolution.
Based on Kathakali maestro Kottakkal Sivaraman, shot in Karalmanna, the native place of Sivaraman, Minukku is a rare mix of Kathakali and cinema. The one-hour documentary narrates the virtuosity of an actor who transcends gender barriers; an actor who has immortalised female characters in Kathakali over the past five decades.
NOKPOKLIBA
English/35 mm/ 10 Min.

Direction, Screenplay and Animation:
Meren Imchen; Producer: Children’s Film Society, India

The film is dedicated to the people of Nagaland. This film is based on a folk tale from Bagaland. It’s the story about Nokpokliba, a magician, who brings justice to his people through his magic. There was once an evil merchant who cheated the Naga hill people of their cotton. He would trade his cows in exchange for their cotton. But the cow he used to trade was actually his own son, who was always transformed, by use of magic, when the farmers came to trade. So when the farmers returned home with the cow, it would turn into different animals and run away. They finally go to Nokpokliba for help. He help the farmers get their cows back by countering the merchant’s magic with his own.
RAGA OF RIVER NARMADA

Director: Rajendra Janglay; Producer: Madhya Pradesh Madhyam; Music: Umakant & Ramakant Gundecha

A river of faith, hope and beauty, the Narmada has been a source of creative pursuits in art and culture. The film captures the rare moods of river Narmada from its origin Amarkantak to the final destination Bharuch. Its myriad moods—the silent origin, swift and cascading flows, its calm and anger, and life along its banks are all there in the film. The film is a tribute to the Narmada offered through Dhrupad, the oldest and spiritual form of classical music that originates in sacred syllable Om, the source of creation. The Raga of River Narmada is essentially a celebration of this sacred river.

Recently, this film has won Indian Critics Award at 10th Mumbai International Film Festival 2008.
RENADEVOUS WITH TIME
Marathi/Video/13 min/Colour

Director: Rajendra Janglay; Producer: Madhya Pradesh Madhyaam;
Cinematography: Rajendra Janglay and Sanjay Vijayveriya

Madhaya Pradesh has been witness to the march of history of humanity. Tides of historical currents have left innumerable marks on the land. First glimmers of human consciousness still throb in the pre-historic caves of Bhimbetka and the epitome of Indian thought expressed in stones of Khajuraho takes one's breath away. But this is not a land only of frozen memories. The vibrant and living presence of tribal life and colorful folk tradition give Madhya Pradesh a very different feel. Diversity is the defining principle of being here, which is also reflected in its geography. Deep woods cast a spell on the visitor. So can the murmuring rivers and sprawling plateaus. The sounds, colors and smells of the state are vivid and wonderful. This film depicts the history, culture, craft and the rich flora and fauna of Madhya Pradesh.
SPECIAL CHILDREN
English/20 min/35mm/Colour

Director: Suresh Menon; Producer: Kuldip Sinha, Films Division

The film conveys a message about the need to relate to special children with love and encouragement, not pity and self-conscious help. The onus, says the film, is on all of us to become special people in order to reach out to special children.