52वां राष्ट्रीय फ़िल्म पुरस्कार 2005

52nd National Film Awards 2005
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Best Female Playback Singer

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Swarupam VedmShtha
Swarupam Sangeet NirdeShan
Swarupam Geet

NirnaYak Mandl ka Vishesh Puraskar
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Amu
Anji
Autograph
Beru
Chhota Sipahi
Chhutkan ki Mahabharat
Dancer
Des Hoya Pardes
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Sudhir Mishra (Chairman)

Vasanth SMA
Vinod Ganatra
M. Mohan
M Sanjeev
Ranjeet Das
Sandeep Sawant
Bhajan Sopori
Nagesh Kukunoor
JURY FOR BEST WRITING ON CINEMA

T.S. Nagabharana
Sharad Dutt
Subhadro Chowdhury
Chandi Mukherjee

I. Vaidyanathan
Vani Shree
Preeti Sagar
Shatabdi Roy

Shoma A. Chatterjee
Rauf Ahmed (Chairman)
Utpal Borpujari
JURY FOR NON-FEATURE FILMS

A.K. Bir (Chairman)

Kadambari Chintamani

Vasiraju Prakasam

Sudhish Gopalakrishnan

Supriyo Sen

Prasann Jain

Pushpesh Pant

XII
Dada Saheb Phalke Award
ABOUT DADA SAHEB 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 the year 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 the year 1969 with a view to recognize the contribution of film personalities towards growth and development of Indian cinema. The first award was presented to the renowned actress and pioneer of studio system in India, Devika Rani.

दादा साहेब फाल्के पुरस्कार

भारतीय सिनेमा का सर्वोत्तम पुरस्कार भारत में सिनेमा के जनक माने जाने वाले दुंधीराज गोविन्द फाल्के के नाम से सुशोभित है।
‘राजा हरीशचन्द्र’ से फिल्मी जीवन का प्रारम्भ करने वाले दादा साहेब फाल्के ने 1932 तक, 19 वर्षों में 95 फिल्में तथा 26 लघु फिल्में बनाई।
दादा साहेब फाल्के 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 आत्मविश्वास काम करने वाले व्यक्ति को इस पुरस्कार से सम्मानित किया जाता है।
दादा साहेब फाल्के पुरस्कार विजेता 2004

अदूर गोपालकृष्णन
Adoor Gopalakrishnan

केरल में फिल्म सोसाइटी आन्दोलन के जनक तथा नवभारतीय सिनेमा के अग्रणी प्रकाशपुंज अदूर गोपालकृष्णन का जन्म सन् 1941 में केरल की शास्त्रीय नृत्य कला कथकली के संस्थापक परिवार में हुआ। उन्होंने आठ वर्ष की छोटी आयु से ही अव्यवसायी मंच पर अभिनय प्रारंभ किया। अपने विद्यार्थी जीवन में उन्होंने अनेक नाटकों का लेखन और मंचन किया। भारतीय फिल्म एवं टेलीविजन संस्थान, पुणे के स्नातक अदूर गोपालकृष्णन ने नौ फिल्मों तथा दर्जनों वृत्तिवादियों का निर्माण किया है।

उनकी फिल्म स्वयंसेवक को राष्ट्रीय पुरस्कारों में सर्वश्रेष्ठ फिल्म, सर्वश्रेष्ठ निर्देशन, सर्वश्रेष्ठ पार्षदकृत तथा सर्वश्रेष्ठ अभिनेत्री के पुरस्कारों से सम्मानित किया गया। इसके बाद निर्मित उनकी प्रत्येक फिल्म की राष्ट्रीय तथा अंतरराष्ट्रीय ख्याति प्राप्त हुई। अदूर गोपालकृष्णन दो बार सर्वश्रेष्ठ कलाकार, चार बार सर्वश्रेष्ठ निर्देशक, तथा तीन बार सर्वश्रेष्ठ फिल्म पटकथा लेखक का समान प्राप्त कर चुके हैं। उनकी कितनी कहानियों में कार्यरत अभिनेता, अभिनेत्री तथा तकनीकीय भाषा अनेक राष्ट्रीय पुरस्कार प्राप्त कर चुके हैं। उनकी तीसरी पटकथा ऐलीपोथम ने सन 1982 में "सर्वश्रेष्ठ मौलिक तथा कलाप्रकाशील कलाप्रकाश" बॉग में विशेष भारतीय फिल्म इन्स्टीट्यूट पुरस्कार प्राप्त किया। अन्तरराष्ट्रीय फिल्म आलोचकों का आयोजित फिल्मका पुरस्कार उनकी छह फिल्मों मुख्यमुख्यम, अन्तरराष्ट्रीय, मध्यमकला, निवृत्वन, तथा नदलकुंद नामों के लगातार प्राप्त हुए हैं। अन्य अन्तरराष्ट्रीय पुरस्कारों में जैसे- यूनिसेफ फिल्म पुरस्कार (वेनिस), औ.सी.आई. फिल्म पुरस्कार (एमिनस), इंटरनेटविल्फोर्म फिल्म पुरस्कार; (मनाहाइंग) आदि से सम्मानित इन फिल्मकार की फिल्मों का प्रदर्शन विश्व के प्रमुख राष्ट्रों में हो चुका है। इंटरनेट फिल्म पटकथा में उनकी पहली फिल्म नदलकुंद (स्क्रोल डिस्क) का ध्यान मानवाधिकारों के संदेशकारी प्रस्तुति करण के कारण एम्बेस्टर-डोमी पुरस्कार के लिए हुआ।

सन 1984 में भारतीय सिनेमा में उत्कृष्ट योगदान के लिए उन्हें भारत सरकार द्वारा पदक पद्मश्री से सम्मानित किया गया। उनके निकटकों के सकलव, "द वॉर्ड ऑफ फिल्मस" को सन 1984 में सिनेमा पर सर्वश्रेष्ठ पुरस्कार प्राप्त हुआ। केरल राज्य पुरस्कार से सम्मानित, उनकी नई पुस्तक, "दि एक्सप्लोरेयर्स ऑफ फिल्मस" कला तथा फिल्मकार पर आधारित लेखों का संकलन है। उनकी सिनेमा पर तीसरी पुस्तक, फिल्म, निर्माता एवं लाइफ का हाल ही में प्रकाशित हुआ है।

सन 2002 में वाशिंगटन के सिटीफिल्मान इन्स्टीट्यूट में उन के सम्मान फिल्मकार का सिवाहकोन्न आयोजित करने के समानित किया तथा सिनेमायों ने न्यूयॉर्क संगीत अकादमी, विल्फोर्म फिल्मायों तथा स्थानिय ऑफ फाइन इंडस्ट्रिज, ह्यूजो ने विभिन्न श्रेणियों व अकादमी की आयोजित हो चुके हैं। उन्होंने अनेक निर्मायों में - बनिस, विजयपुर, महावीर, ब्लूरी, निवृत्वन, नई लेखक, नई संस्थान और हार्वर्ड में भारत का प्रतिनिधित्व किया है।

उनकी सेवाओं और अंतरराष्ट्रीय सिनेमा में विशेष योगदान के फलस्वरूप फ्रैंसीस राष्ट्रीय दुर्गति के सरकार उन्हें संकुचित में सर्वोत्तम सम्मान "द कॉमांडर ऑफ द ऑव्हर ऑफ ऑर्ट्स एंड स्किल्स" से सम्मानित किया गया। उनके प्रमुख वृत्तिवादियों में से कुछ है- गुरु वेणूनाभ, रेवना, वसुदेव, कृष्ण-विराट, कलामण्डलम्नाथ, कृष्णियाट्टम तथा कलामण्डलम सामनकुट्टी नायर। अजीब है कि केरल की शास्त्रीय नृत्यकला के एक रूप मोहिनीआदर्श पर वृत्तिवाद निर्माण में व्यस्त हैं।
DADASAHEB PHALKE AWARD
WINNER 2004

Adoor Gopalakrishnan, one of the leading luminaries of the New Indian Cinema and pioneer of Film Society Movement in Kerala, was born in 1941 into a family that patronized Kathakali, the classical dance theatre in Kerala. He started acting on the amateur stage at the early age of eight, wrote and directed several stage plays during his student days. A graduate of FTII, Pune he has scripted and directed nine feature films and over a dozen documentaries.

His debut film Swayamvaram went on to win national awards for best film, best director, best cameraman, and best actress. Each film he made thereafter has brought him national and international recognition (National Award for the best film twice, best director four times, and the best script-writer three times). His films have also won his actors and technicians several national awards.

Adoor’s third feature Elipathayam got him the coveted British Film Award for the most original and imaginative film of 1982. The International Film Critics Prize (FIPRESCI) has gone to him six times successively for Mukhamukham, Anantram, Mathilukal, Vidheyam, Kathapurushan and Nizhalikkuthu. Winner of international awards like UNICEF film prize (Venice), OCIC film prize (Amiens), INTERFILM Prize (Mannheim) etc, his films have been shown in every important festival around the world. His last film Nizhalikkuthu (Shadow Kill) was chosen for the Amnesty-Doen award for its theme exemplifying human rights at the Rotterdam film festival.

In consideration of his contribution to Indian cinema, the nation honoured him with the title of Padmashree in 1984. His collection of essays, The World of Cinema was given the national award for Best Book on Cinema in 1984. His new book The Experience of Cinema which won the Kerala State Award for the Best Book on Cinema this year, is a collection of articles dealing with the art and practice of cinema. Film, Literature and Life has just been published.

In 2002, the Smithsonian Institution in Washington honoured him by holding a retrospective of his complete works followed by tributes by the Cinematheque at the Brooklyn Academy of Music, Cleveland Cinematheque and the Museum of Fine Arts, Houston.

Other major retrospectives of his films include those at the Cinematheque in Paris, La Rochelle, Pesaro, Lincoln Centre-New York, Fribourg, Alexandria, Helsinki, Figuera de Foz, Brussels, Madrid, Lyons etc. He has served on the juries of Venice, Singapore, Hawaii, Alexandria, New Delhi, Sochi and Shanghai.

In recognition of his contribution to international cinema, the French Government has recently bestowed on him the esteemed title of The Commander of the Order of Arts and Letters, the highest French honour in culture.

He has made several documentaries on performing arts, significant among them being Guru Chengannur, Yakshagana, Krishnanattom, Kalamandalam Gopi, Koddiyettam and Kalamandalam Raman Kutty Nair. Presently he is engaged in the production of a documentary on Mohiniyattam, a classical dance form of Kerala.
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<td>1.</td>
<td>1969</td>
<td>Devika Rani Roerich</td>
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<td>1970</td>
<td>B.N. Sircar</td>
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<td>1971</td>
<td>Prithviraj Kapoor</td>
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<td>1972</td>
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<td>1973</td>
<td>Sulochana (Ruby Myers)</td>
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<td>6.</td>
<td>1974</td>
<td>B. N. Reddy</td>
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<td>1975</td>
<td>Dhiren Ganguly</td>
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<td>8.</td>
<td>1976</td>
<td>Kanan Devi</td>
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<td>Nitin Bose</td>
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<td>R. C. Boral</td>
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<td>P. Jairaj</td>
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<td>L.V. Prasad</td>
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<td>1983</td>
<td>Durgâ Khote</td>
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<td>1984</td>
<td>Satyajit Ray</td>
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<td>17.</td>
<td>1985</td>
<td>V. Shantaram</td>
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<td>Ashok Kumar</td>
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<td>Akkineni Nageshwara Rao</td>
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<td>Balachandra Govind Pendharakar</td>
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<td>Dr. Bhupen Hazarika</td>
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<td>25.</td>
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<td>Majrooh Sultanpuri</td>
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<td>Dilip Kumar</td>
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<td>Dr. Rajkumar</td>
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<td>Shivaji Ganesan</td>
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<td>Kavi Pradeep</td>
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<td>B. R. Chopra</td>
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<td>31.</td>
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<td>Hrushikesh Mukherjee</td>
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<td>32.</td>
<td>2000</td>
<td>Asha Bhosle</td>
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<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>
</tbody>
</table>
# PAST WINNERS OF SWARNA KAMAL

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Film</th>
<th>Director</th>
<th>Language</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Shyamchi Aai</td>
<td>P.K. Atre</td>
<td>Marathi</td>
<td>1953</td>
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<tr>
<td>2.</td>
<td>Mirza Ghalib</td>
<td>Sohrab Modi</td>
<td>Hindi</td>
<td>1954</td>
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<tr>
<td>3.</td>
<td>Pather Panchali</td>
<td>Satyajit Ray</td>
<td>Bengali</td>
<td>1955</td>
</tr>
<tr>
<td>4.</td>
<td>Kabuliwala</td>
<td>Tapan Sinha</td>
<td>Bengali</td>
<td>1956</td>
</tr>
<tr>
<td>5.</td>
<td>Do Ankhen Barah Haath</td>
<td>V. Shantaram</td>
<td>Hindi</td>
<td>1957</td>
</tr>
<tr>
<td>6.</td>
<td>Sagar Sangame</td>
<td>Debaki Kumar Bose</td>
<td>Bengali</td>
<td>1958</td>
</tr>
<tr>
<td>7.</td>
<td>Apur Sansar</td>
<td>Satyajit Ray</td>
<td>Bengali</td>
<td>1959</td>
</tr>
<tr>
<td>8.</td>
<td>Anuradha</td>
<td>Hrishikesh Mukherjee</td>
<td>Hindi</td>
<td>1960</td>
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<td>10.</td>
<td>Dada Thakur</td>
<td>Sudhir Mukherjee</td>
<td>Bengali</td>
<td>1962</td>
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<td>11.</td>
<td>Shehar Aur Sapna</td>
<td>Khwaja Ahmed Abbas</td>
<td>Hindi</td>
<td>1963</td>
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<td>12.</td>
<td>Charulata</td>
<td>Satyajit Ray</td>
<td>Bengali</td>
<td>1964</td>
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<td>13.</td>
<td>Chemmeen</td>
<td>Ramu Kariat</td>
<td>Malayalam</td>
<td>1965</td>
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<tr>
<td>15.</td>
<td>Hatey Bazare</td>
<td>Tapan Sinha</td>
<td>Bengali</td>
<td>1967</td>
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<td>17.</td>
<td>Bhuvan Shome</td>
<td>Mrinal Sen</td>
<td>Hindi</td>
<td>1969</td>
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<td>20.</td>
<td>Swayamvaram</td>
<td>Adoor Gopalakrishnan</td>
<td>Malayalam</td>
<td>1972</td>
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<td>22.</td>
<td>Chorus</td>
<td>Mrinal Sen</td>
<td>Bengali</td>
<td>1974</td>
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<td>23.</td>
<td>Chomana Dudi</td>
<td>B.V. Karanth</td>
<td>Kannada</td>
<td>1975</td>
</tr>
<tr>
<td>Sr. No.</td>
<td>Film</td>
<td>Director</td>
<td>Language</td>
<td>Year</td>
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<td>24.</td>
<td>Mrigaya</td>
<td>Mrinal Sen</td>
<td>Hindi</td>
<td>1976</td>
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<td>25.</td>
<td>Ghatashraddha</td>
<td>Girish Kasaravalli</td>
<td>Kannada</td>
<td>1977</td>
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<td>26.</td>
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<tr>
<td>27.</td>
<td>Shodh</td>
<td>Biplab Ray Choudhri</td>
<td>Hindi</td>
<td>1979</td>
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<td>30.</td>
<td>Chokh</td>
<td>Utpalendu Chakraborty</td>
<td>Bengali</td>
<td>1982</td>
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<td>31.</td>
<td>Adi Sankaracharya</td>
<td>G.V. Iyer</td>
<td>Sanskrit</td>
<td>1983</td>
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<td>32.</td>
<td>Damul</td>
<td>Prakash Jha</td>
<td>Hindi</td>
<td>1984</td>
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<td>33.</td>
<td>Chidambaram</td>
<td>G. Aravindan</td>
<td>Malayalam</td>
<td>1985</td>
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<td>34.</td>
<td>Tabarana Kathe</td>
<td>Girish Kasaravalli</td>
<td>Kannada</td>
<td>1986</td>
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<tr>
<td>35.</td>
<td>Halodhia Choraye Bodhan Kahi</td>
<td>Jahnu Barua</td>
<td>Assamese</td>
<td>1987</td>
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<tr>
<td>36.</td>
<td>Piravi</td>
<td>Shaji N. Karun</td>
<td>Malayalam</td>
<td>1988</td>
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<tr>
<td>37.</td>
<td>Bagh Bahadur</td>
<td>Buddhadeb Dasgupta</td>
<td>Hindi</td>
<td>1989</td>
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<tr>
<td>38.</td>
<td>Maruppakkam</td>
<td>K. S. Sethumadhavan</td>
<td>Tamil</td>
<td>1990</td>
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<tr>
<td>40.</td>
<td>Bhagavad Gita</td>
<td>G. V. Iyer</td>
<td>Sanskrit</td>
<td>1992</td>
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<td>41.</td>
<td>Charachar</td>
<td>Buddhadeb Dasgupta</td>
<td>Bengali</td>
<td>1993</td>
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<td>42.</td>
<td>Unishe April</td>
<td>Rituparno Ghosh</td>
<td>Bengali</td>
<td>1994</td>
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<tr>
<td>43.</td>
<td>Kathapurushan</td>
<td>Adoor Gopalakrishnan</td>
<td>Malayalam</td>
<td>1995</td>
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<td>44.</td>
<td>Lal Darja</td>
<td>Buddhadeb Dasgupta</td>
<td>Bengali</td>
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<td>45.</td>
<td>Thai Saheb</td>
<td>Girish Kasaravalli</td>
<td>Kannada</td>
<td>1997</td>
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<td>46.</td>
<td>Samar</td>
<td>Shyam Benegal</td>
<td>Hindi</td>
<td>1998</td>
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<td>47.</td>
<td>Vanaprastham</td>
<td>Shaji N. Karun</td>
<td>Malayalam</td>
<td>1999</td>
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<td>48.</td>
<td>Shantham</td>
<td>Jayaraj</td>
<td>Malayalam</td>
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<td>49.</td>
<td>Dweepa</td>
<td>Girish Kasaravalli</td>
<td>Kannada</td>
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<td>50.</td>
<td>Mondo Meyer Upakhyan</td>
<td>Buddhadeb Dasgupta</td>
<td>Bengali</td>
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<td>Shwaas</td>
<td>Sandeep Sawant</td>
<td>Marathi</td>
<td>2003</td>
</tr>
</tbody>
</table>
Awards for Feature Films
सर्वोत्तम कथाचित्र

पेज 3 (हिन्दी)

निर्माता बॉबी पुष्कर्णा को स्वर्ण कमल एवं 50,000/- रुपये का नकद पुरस्कार।

निर्देशक मधुर भण्डारकर को स्वर्ण कमल एवं 50,000/- रुपये का नकद पुरस्कार

प्रशासित

वर्ष 2004 का सर्वोत्तम कथाचित्र का पुरस्कार हिन्दी फिल्म पेज 3 को दिया गया है। फिल्म में समाचारपत्रों के पेज 3 के उद्धरण संसार को निष्ठुर एवं व्याप्तिपूर्ण होते हुए भी सौम्यतापूर्वक प्रस्तुत करने का यह संगम एवं साहसिक प्रयास है।

BEST FEATURE FILM

PAGE 3 (Hindi)

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

Swarna Kamal and a cash prize of Rs. 50,000 to the Director MADHUR BHANDARKAR

CITATION

The Award for the Best Feature Film of 2004 is given to Hindi film Page 3 for a complex and daring attempt which exposes the shallow world of Page 3 in a manner which is both savagely satirical yet gently ironical.
BOBBY PUSHKARNA

Rahul Bobby Pushkarna is the son of Baldev Pushkarna, a veteran film producer. After a stint as realtor for ten years in the United Kingdom, he has returned to India to be a film producer and has been a successful one, both commercially and artistically with his first film itself.

MADHUR BHANDARKAR

A film buff since the time he was a teenager, in the early 80s, he started as a Video Librarian in Mumbai. His passion for cinema prompted his uncle to introduce him to the ace Director Ram Gopal Varma who he assisted for a period of five years. During this time, he learned the ropes of direction and went ahead to direct his first full length Hindi Feature Film in 1999 Trishakti.

Success came in the year 2001 when he directed one of the most hard hitting films based on the ‘Dance Bar Culture’ in Mumbai aptly titled Chandni Bar. This film was a revelation of sorts, a path breaking film in Indian Cinema which was lauded by Critics. Chandni Bar went on to win four awards at the 49th National Film Awards. It also won recognition at Film Festivals in Zimbabwe and Moscow. This is Madhur Bhandarkar’s second National Award.
निर्देशक की सर्वोत्तम प्रथम फिल्म

ग्रहणम् (तेलुगु)

निर्माता कनकधारा क्रिएशन्स को स्वर्णकमल एवं 25,000/- रुपये का नकद पुरस्कार
निर्देशक मोहन कृष्ण इंद्रगंति को स्वर्णकमल एवं 25,000/- रुपये का नकद पुरस्कार

प्रशस्ति
वर्ष 2005 का निर्देशक की सर्वोत्तम प्रथम फिल्म का इंदिरा गांधी पुरस्कार तेलुगु फिल्म ग्रहणम् को एक मौलिक लघु कथा को जीवनत रूप से पर्दे पर उतारने के लिए दिया गया है। प्रथम प्रयास में भी उनका सिनेमाई नियन्त्रण एवं शैली वैश्विक राष्ट्रीय अहमदी है।

INDIRA GANDHI AWARD FOR THE BEST FIRST FILM OF A DIRECTOR

GRAHANAM (Telugu)

Swarna Kamal and a cash prize of Rs. 25,000/- to the Producer KANAKDHARA CREATIONS
Swarna Kamal and a cash prize of Rs. 25,000/- to the Director MOHAN KRISHNA INDRAGANTI

CITATION
The Indira Gandhi Award for the Best First Film of a Director of 2004 is given to Telugu film Grahanam for bringing alive the original short story on screen. The cinematic control and stylistic ability displayed are truly rare for a first time filmmaker.
KANAKDHARA CREATIONS

Grahanam is the first venture of Kanakdhara Creations. Passionate about producing good cinema, Kanakdhara Creations funded Grahanam. Kanakdhara plans to produce more such ventures in future.

MOHAN KRISHNA INDraganti

A student of English literature from University of Hyderabad, Mohan Krishna has been a journalist and a documentary filmmaker before obtaining an MFA (Master of Fine Arts) in Film and Video from York University, Toronto, Canada. He has worked as a writer and director for a number of documentaries. The most prominent of these was Mahandhra (The Great Andhra), a documentary series produced on the occasion of 50 years of independence by Doordarshan in 1997.

Grahanam is his first full length feature and the realization of his long-cherished dream of adapting Telugu literature to film.
लोकप्रिय एवं स्वस्थ मनोरंजन प्रदान करने वाली सर्वोत्तम फिल्म

वीर जारा (हिंदी) एवं आ०टोग्राफ (तमिल)

निर्माता यशराज फिल्म्स एवं चीन प्रत्येक को स्वर्णकमल एवं 20,000/- रुपये का नकद पुरस्कार।
निर्देशक यश चोपड़ा एवं चीन प्रत्येक को स्वर्णकमल एवं 20,000/- रुपये का नकद पुरस्कार।

प्रशस्ति
वर्ष 2004 का लोकप्रिय एवं स्वस्थ मनोरंजन प्रदान करने वाली सर्वोत्तम फिल्म का पुरस्कार वीर जारा एवं आ०टोग्राफ को संयुक्त रूप से दिया गया है।

वीर जारा को यह पुरस्कार प्रेमकथा के मार्मिक चित्रण द्वारा मानने निर्मित सीमाओं से ऊपर मानवीय संबंधों के महत्व को प्रतिपादित करने के लिए दिया गया है।

एवं
आ०टोग्राफ को यह पुरस्कार गृह-विरह के सशक्त किन्तु विशिष्ट काव्यात्मक प्रस्तुतीकरण के लिए दिया गया है।

BEST POPULAR FILM PROVIDING WHOLESOME ENTERTAINMENT

VEER ZAARA (Hindi) and AUTOGRAPH (Tamil)

Swarna Kamal and a cash prize of Rs. 20,000 each to the Producers YASHRAJ FILMS (P) LTD. AND CHERAN
Swarna Kamal and a cash prize of Rs. 20,000 each to the Directors YASH CHOPRA AND CHERAN

CITATION
The Award for the Best Popular Film Providing Wholesome Entertainment of 2004 is shared by Veer Zaara and Autograph.
The Award is given to Veer Zaara for invoking a touching tale of love highlighting the importance of human relationship above man-made boundaries.

and

Autograph for invoking nostalgia in a manner that is powerful yet poetic.
Yash Chopra

Yash Chopra is undoubtedly India's most successful film-maker. With a career spanning over five decades, he has been associated with almost 30 films, some of which have created box-office history.

He started out as an assistant to his brother B.R. Chopra and went on to direct 5 very successful films for his brother's banner - B.R. Films. These were Dhoool Ka Phool (1959), Dharmaputra (1961), Waqt (1965), Ittefaq (1969) and Aadmi Aur Insaan (1969). He has wielded the baton, additionally, for four films made by other film companies - Joshila (1973), Deewaar (1975), Trishul (1978) and Parampara (1993). His greatest repertoire of work though has been 27 films made under the auspices of his own company, Yash Raj Films, established in 1970. Of these 27 films, he has directed 12 himself, while the other 15 have been directed by younger directors - under his supervision and administrative acumen as one of India's greatest producers.

In recognition of his services to Indian Cinema, he was bestowed with the highest honour in cinema by the Government of India, the Dada Saheb Phalke Award.

Cheran

Cheran is a renowned Producer and Director from Chennai. He set up his production house 'Dream Theatre' in 2001, with great perseverance and hard work.

Autograph is the first release of Dream Theatre. The film was released in 2004. Instantly, it found great commercial success and won critical acclaim, a rare feat for any movie.

Cheran believes cinema is an important tool for social change.
NARGIS DUTT AWARD FOR BEST FEATURE FILM ON NATIONAL INTEGRATION

NETAJI SUBHASH CHANDRA BOSE-THE FORGOTTEN HERO (Hindi)

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer SAHARA INDIA MEDIA COMMUNICATION LTD.
Rajat Kamal and cash prize of Rs. 30,000 to the Director SHYAM BENEGAL

CITATION
The Nargis Dutt Award for Best Feature Film on National Integration of 2004 is given to the film Netaji Subhash Chandra Bose-The Forgotten Hero. Netaji is one of the leading figures of modern Indian History. From an idealistic character he turned into a revolutionary to achieve his goal - freedom for his country. This film efficiently brings alive this era.
SAHARA ONE MOTION PICTURES

Sahara-One Motion Pictures, India’s biggest motion pictures studio, is driven by the desire to delight audiences with quality content and to change and shape the cinematic future of India. Sahara-One Motion Pictures is India’s largest studio, producing quality movies, undertaking distribution, marketing, acquiring and promoting content that it believes will be loved by the masses.

SHYAM BENEGAL

One of the pioneers of the new cinema in India, Shyam Benegal has been considered one of the leading filmmakers of the country ever since his first feature film, Ankur was released. His films have been seen and acclaimed widely in India and at International film festivals for the last three decades. The core subjects of his films have been varied in nature but mainly centered around contemporary Indian experience. Problems of development, social and cultural change appear on many levels as a continuing thread in practically all his films.

The Government of India has conferred on him two of its most prestigious awards—Padma Shri (1976) and Padma Bhushan (1991).

He has behind him 24 fiction features for Cinema, several documentaries and TV series including Bharat Ek Khoj on the history of India.

Practically all his films have won national awards and several of them have been awarded internationally. Shyam Benegal runs a film production company in Mumbai.
BEST FILM ON FAMILY WELFARE

HASINA (Kannada)

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer CHIGURU CHITRA
Rajat Kamal and a cash prize of Rs. 30,000 to the Director GIRISH KASARAVALLI

CITATION

The Award for the Best Film on Family Welfare of 2004 is given to the film Hasina. The film effectively brings to the fore the status of women and girl child in Muslim community.
CHIGURU CHITRA

Chiguru Chitra was formed in 2004, with the intention of producing meaningful cinema and to enrich the tradition of socially relevant films in Kannada. Hasina is their maiden venture.

I.M. Vittala Murthy has been the consulting producer for two Kannada Feature Films viz. Kanooru Heggadithi and Mathadana. Kanooru Heggadithi was based on the novel written by the Jnanapeeth Award Winner Late Shri Kuvempu and was directed by another Jnanapeeth Award Winner Girish Karnad. Mathadaana was based on the novel written by well known writer S.L. Byrappa and directed by T.N. Seetharam. Both these feature films have won National Level Awards in addition to many more state/local awards.

GIRISH KASARAVALLI

One of the leading names in contemporary Indian cinema. Started his career with Kannada Cinema in 1975. In the next three decades he made nine films. Girish has won the Swarna Kamal at National Film Awards four times and Rajat Kamal four times. His films have been screened at many International Film Festivals. Ghatashraddha, Tabarana Kathe, Thai Saheba, Dweepa are his notable films. He has served regularly on many national and international film juries.

Perumazhakkalam (Malayalam)
Rajat Kamal and a cash prize of Rs. 30,000/- to the Producer Salim Padiyath
Rajat Kamal and a cash prize of Rs. 30,000/- to the Director Kamal

Citation
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 2004 is given to Perumazhakkalam for its deft handling of a complex, sensitive issue in a very sensitive manner. The central characters in the film reflect the traditional virtues of the Indian women, such as self-sacrifice, endurance and forgiveness, to bring two communities together.
Salim Padiyath

Salim Padiyath was born in 1958 in Kodungallur, a historic town of Kerala. A commerce graduate, he has during the past twelve years, worked as associate director with prominent film directors such as Kamal and M.T. Vasudevan Nair for about 25 films. He directed a documentary Sher-e-Malabar on freedom – fighter Mohamed Abdur Rahman Sahib. He has also directed a few short films and Ad films.

Gharaksharangal, which he wrote and directed all by himself, is his first feature film. This movie bagged the National Award for the Best Children’s Movie for the year 2000. Perumazhakkalm is his second feature production.

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 Mizhineer Pookkal (1986). Starting with Mizhineer Pookkal, he has directed 32 other movies, the latest being Manjupoloru Penkutty and Perumazhakkalam. Winner of several State Awards, Kamal is identified with mainstream cinema.

Perumazhakkalam is his recent feature film. This film has already bagged eleven awards in Mathrubhumi Film Awards, including Best Director and Best Film, Seven Kerala Film Critics Awards including Best Film and Best Director and six Asianet Film Awards including Best Director, besides the coveted National Award.
पर्यावरण संरक्षण/परिरक्षण पर सर्वोत्तम फिल्म

देवराई (मराठी)

निर्माता वाई.एन.ओक को रजतकमल एवं 30,000/- रुपये का नकद पुरस्कार
निर्देशक सुमित्रा भावे एवं सुनील सुक्तांकर को रजतकमल एवं 15,000/- रुपये का नकद पुरस्कार

प्रशासित

पर्यावरण संरक्षण/परिरक्षण पर सर्वोत्तम फिल्म का पुरस्कार मराठी फिल्म देवराई को दिया गया है। इस अव्वलित संसार में पर्यावरण संरक्षण एवं परिरक्षण के महत्त्व की संगठन कि हो तो कितने पूर्वजों द्वारा बनाए मिथकों से सीखते का प्रयत्न नहीं। फिल्म यह आठ किसी निर्देशक, सैलाबस या निर्देशक के प्रत्येक को इस बात पर विचार करने का अवसर प्रदान करती है।

BEST FILM ON ENVIRONMENT CONSERVATION/PRESERVATION

DEVRAI (Marathi)

Rajat Kamal and a cash prize of Rs. 30,000/- to the Producer Y.N. OAK
Rajat Kamal and a cash prize of Rs. 15,000/- each to the Directors SUMITRA BHAVE and SUNIL SUKTHANKAR

CITATION

Award for the Best Film on Environment Conservation/Preservation of 2004 is given to the Marathi film Devrai. In this chaotic world, when everybody talks about the importance of environment, conservation and preservation but no body cares to learn from the wisdom of myth created by our forefathers, the film creates space for every mind to realize its potential without judging, discriminating or condemning.
Y.N. Oak

Yashwant Narhari Oak is the President and member of the Executive Committee of Schizophrenia Awareness Association, a public trust working in the field of mental illness. He is also the Secretary of Vishwasetu Association, an organization for N.R.I.s and the local NGOs working in the field of Community Service.

Sumitra Bhave

Sumitra Bhave completed her graduation from Ferguson College and Masters in Sociology and Political Science from University of Poona. She went on to further take another Masters in Social Work from the Tata Institute of Social Sciences, Mumbai.

After ten years of teaching social work in Karve Institute of Social Service, Pune she was the Project Director of Community Aid and Sponsorship Program, Mumbai.

She worked in the field of women’s research as the Director of Research Project Stree Vani for ten years and felt it necessary to use the audiovisual medium to express her research findings before illiterate audience. Her first documentary film Bai based on a case study of a Dalit slum dweller woman won President’s Rajat Kamal as the best Social Welfare film in 1985. Since then Sumitra Bhave along with Sunil Sukthankar, has made five feature films, 32 documentaries and a TV serial of 26 episodes.

Sunil Sukthankar

Sunil Sukthankar a commerce graduate from BMCC, Pune did his post graduation in Film Direction from the Film & Television Institute of India. As a theatre activist he has written and directed a number of plays and street plays, apart, from several feature films.
BEST CHILDREN'S FILM

Chutkan Ki Mahabharat (Hindi)

Swarna Kamal and a cash prize of Rs. 30,000/- to the Producer CHILDREN'S FILM SOCIETY OF INDIA
Swarna Kamal and a cash prize of Rs. 30,000/- to the Director SANKALP MESHRAM

CITATION
The Award for the Best Children's Film of 2004 is given to the Hindi film Chutkan Ki Mahabharat. The film is phantasianagoric story of a boy whose dreams start coming true suddenly. All hell breaks loose when a Nautanki comes to village to play Mahabharata and suddenly its story changes. The warring Kaurvas and Pandavas bury their differences and become friends even before the war has begun.
CHILDREN’S FILM SOCIETY OF INDIA (CFSI)

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.

SANKALP MESHRAM

Sankalp Meshram, a trained Film Editor from FTII, Pune has been working for ten years as a Film Maker and Editor in Mumbai. He received the National Award for Best Editing in the non-feature film category in the year 2000.

He was also invited to England to collaborate with some British Filmmakers for the Sensurround Show held in Manchester in May 2002 to celebrate the Spirit of Friendship Festival on the occasion of the Commonwealth Games, 2002.

Chutkan Ki Mahabharat is his debut feature.

भारतीय बाल चित्र समिति

भारतीय बाल चित्र समिति की स्थापना 1955 में हुई। संस्था बच्चों की फिल्मों के निर्माण, वितरण, प्रदर्शन एवं उन्माचित्रण में कार्यरत है। समिति भारत तथा विदेश में बच्चों की फिल्मों को प्रसारित करने के लिए प्रतिबद्ध है। सी.एस. एफ.आई. द्वारा निर्मित फिल्मों अनेक राष्ट्रीय एवं अन्तर्राष्ट्रीय फिल्म समारोहों में प्रदर्शित की जा चुकी हैं।

संकल्प मेश्राम

भारतीय फ़िल्म एवं टेलीविजन संस्थान, पुणे से फिल्म सम्पादक के रूप में प्रशिक्षित संकल्प मेश्राम दस वर्षों से फिल्म निर्देशन एवं सम्पादन का कार्य कर रहे हैं। इसे 2000 में सैकड़ों हज़ारों वर्ष में सर्वोत्तम सम्पादन का राष्ट्रीय पुरस्कार प्राप्त हो चुका है।

कामनवेच्चा प्लेग्स 2002 के अवसर पर मायूरेंट पर मायूरेंट में आयोजित सेन्सराउंड शो में स्पिरिट ऑफ़ फ्रेंडशिप वर्चुअल मनाने के लिए इंग्लिश फिल्म निर्देशकों के साथ संकल्प को भी आमंत्रित किया गया था।

निर्देशन के रूप में छुटकारा महामार्ग इनका प्रथम प्रयास है।
BEST DIRECTION

BUDDHADEB DASGUPTA

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

CITATION
The Award for the Best Direction of 2004 is given to BUDDHADEB DASGUPTA in the Bengali film SWAPNER DIN for his apt usage of metaphors and complex handling of socio political situation present in West Bengal in a language simultaneously cinematic and poetic.
बुद्धदेव दासगुप्ता


बुद्धदेव दासगुप्ता के धनी बुद्धदेव दासगुप्ता ने सन् 1978 तक शिक्षण कार्य किया। तब तक उनकी पहचान एक प्रसिद्ध कवि के रूप में हो चुकी थी। उनके उपन्यास समस्तामिक बंगाल साहित्य में अपना विशेष स्थान रखते हैं। उनके वृत्तचित्र में उनकी फीचर फिल्मों की माति ही वैशिष्ट्य प्राप्त कर चुके हैं। बुद्धदेव दासगुप्ता की कर्मशाला पर तीन पुस्तकें लिखी जा चुकी हैं। वे देश-विदेश से अनेक सम्मान प्राप्त कर चुके हैं।

BUDDHADEB DASGUPTA

An economics professor by training, many critics consider Buddhadeb Dasgupta to be India’s foremost director today. His reputation as a filmmaker rests as much on the lyrical poetry of the film as on the socially relevant themes he highlights. His films have seen him grow from strength to strength. His initial films, Duratwa (1978), Grihajuddha (1981) and Andhi Gali (1984) formed a trilogy that served to establish him as the director to look out for. That promise has been amply fulfilled in his latter body of work. Phera (1986), Bagh Bahadur (1989), Tahader Katha (1992), Charachar (1993), Lal Darja (1996), Uttara (2000) and his latest Mondo Meyer Upakhyan (2002)

A multi-faceted person, he continued to teach till 1978. By then he had already become a famous poet. His novels have a special place in Bengal’s contemporary literature. His documentaries have been no less celebrated. Three books have already been written on him. National and international accolades have regularly come his way, and his films are prized commodities at festivals globally.

He is a filmmaker whose trademark is the pervasive humanism, visual poetry, with an economy of expression. In latter years he has moved towards a more poetic cinema, in which the camera, framing, compositions, lighting, symbolism have contributed significantly to the evocation of mood and atmosphere. In all his films, the pulse of critical humanism animates the cinematic discourse.
BEST ACTOR

SAIF ALI KHAN

Rajat Kamal and a cash prize of Rs. 10,000 to Actor SAIF ALI KHAN

CITATION
The Award for the Best Actor of 2004 is given to SAIF ALI KHAN in the Hindi film HUM TUM for his sheer ease, subtlety and spontaneity in portraying a complex and demanding role.
SAIF ALI KHAN

Beginning his acting career with *Parampara* directed by Pratap Singh in 1992, Saif Ali Khan has come a long way as an actor. Saif is the son of noted actress Sharmila Tagore and former Indian Cricket Captain Mansur Ali Khan Pataudi.

In his acting career of 14 years, Saif has displayed a variety of shades in his acting. This is his first National Award.
सर्वोत्तम अभिनेत्री

तारा

अभिनेत्री तारा को रजतकमल एवं 10,000/- रुपये का नकद पुरस्कार

प्रशस्ति
वर्ष 2004 का सर्वोत्तम अभिनेत्री का पुरस्कार तारा को कन्नड़ फ़िल्म हसीना में एक युवा मुस्लिम पत्नी के अभिनय के लिए दिया है, जो अपने समाज के पारस्परिक नियमों पर प्रश्नचिह्न लगाती है। अभिनय के माध्यम से विभिन्न मनोमाहौलों को व्यक्त करने की उनकी क्षमता प्रशस्तानीय है।

BEST ACTRESS

TARA (Anuradha T.)

Rajat Kamal and a cash prize of Rs. 10,000 to Actress TARA

CITATION
The award for the Best Actress of 2004 is given to TARA in the Kannada film HASINA for her powerful portrayal of a young Muslim wife boldly questioning the traditional laws of her community. Her ability to convey range of various moods through her performance in a forceful manner is commendable.
TARA

Tara is a leading actress of the Kannada film industry. She has won State Award for Best Actress three times. She has acted in more than a hundred films, which include films in Tamil and Telugu apart from Kannada language. Some of her notable films are Maa Inti Katha, Kanoooru Hegadithi, Kote, Krama, Mathadana etc.
BEST SUPPORTING ACTOR

HARADHAN BANERJEE

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

CITATION
The Award for the Best Supporting Actor of 2004 is given to HARADHAN BANERJEE in the Bengali film KRANTIKAAL for his subtle yet powerful performance in an understated portrayal of a helpless bedridden old royal.
Octogenarian Haradhan Bannerjee has been in the acting arena for nearly six decades. One of the favourite actors of Master Director Satyajit Ray, Banerjee has performed in eight of his films.

Bannerjee was initiated into this ‘Art of acting’ by great thespian Natyacharya Sishir Kumar Bhaduri, in the 40s of the last century. A post graduate from Calcutta (Kolkata) University, apart from a successful Insurance professional, Haradhan took up acting seriously. He has performed in over 200 films and nearly 100 theatre productions.
सर्वोत्तम सह-अभिनेत्री

एन. शीला देवी

सह-अभिनेत्री एन. शीला देवी को रजतकमल एवं 10,000/- रुपये का नकद पुरस्कार.

प्रशस्ति

वर्ष 2004 का सर्वोत्तम सह-अभिनेत्री का पुरस्कार एन. शीला देवी को मलयालम फिल्म अकले में एक समुदाय के धीरे-धीरे क्षण एवं धूमिल होने की आसारी को गरमिमूर्तक अभिनीत करने के लिए दिया गया है।

BEST SUPPORTING ACTRESS

N. SHEELA DEVI

Rajat Kamal and cash prize of Rs. 10,000 to Supporting Actress N. SHEELA DEVI

CITATION

The Award for the Best Supporting Actress of 2004 is given to N. SHEELA Devi in the Malayalam film AKALE for the grace with which she handles the tragedy of a community that is slowly fading away.
एन. शीला देवी

केरल में जन्मी शीला दक्षिण भारत की सभी भाषाओं में 370 से अधिक फिल्मों में अभिनय कर चुकी हैं। राष्ट्रपति के स्वर्णपदक से पुरस्कृत फिल्म चेम्मीन में अभिनय कर चुकी, शीला लगातार पांच बार लक्ष पुरस्कार की विजेता हैं।

सात बार दक्षिण भारतीय फिल्मफेयर पुरस्कार से सम्मानित शीला, सन् 1997 में स्क्रीन वीडियो कॉम लाइफ अवार्ड अंतर्राष्ट्रीय क्वालिटी अवार्ड की भी विजेता हैं। इसके अतिरिक्त वे अनेक राज्यस्तरीय तथा राष्ट्रीय पुरस्कार प्राप्त कर चुकी हैं।

N. SHEELA DEVI

Born in Trichur, Kerala Sheela has acted in more than 370 films in all South Indian languages. Five times winner of Lux Award in a row, Sheela has acted in President’s Gold Medal winning film Chemmeen.

She has also won the South Indian Film Fare Award seven times and Screen Videocon Lifetime Achievement Award. She has won several state and national awards.
BEST CHILD ARTIST

OMBHUTAKAR

Rajat Kamal and a cash prize of Rs. 10,000/- to Child Artist OMBHUTAKAR

CITATION
The Award for the Best Child Artist of 2004 is given to OMBHUTAKAR in the Hindi film CHHOTA SIPAHI for his gradual evolution from a naive innocent young child to a patriot in the liberation movement of Goa.
OM BHUTKAR

Born in 1990, Om Bhutkar studies in Abhinav Vidyalaya, Pune. He has acted in Marathi film Gabhara before Chhota Sipahi. Besides he has acted in telefilm Sakha Maza Dyaneshwar (Marathi) and play Abraham Linkanche Patra (Marathi).

This national award is given to Om for his excellent performance in Chhota Sipahi.
BEST MALE PLAYBACK

UDIT NARAYAN

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

CITATION
The Award for the Best Male Playback Singer of 2004 is given to UDIT NARAYAN for the song “Ye Tara Wo Tara” in the Hindi film SWADES to honour his soulful rendition of this beautiful melody with imaging modulation.
UDIT NARAYAN

Gifted with a melodious voice, Udit began singing at a very young age. Wading his way through stiff competition, Udit Narayan shot into prominence with the film Qayamat Se Qayamat Tak.

He never looked back. In a career span of about 20 years, he has emerged as the most prolific and popular male singer in Indian Cinema. Having sung in over 2600 Hindi films in 15 Indian languages, Udit has released several private albums like Dil Diwana, Bhajan Sangam, Bhajan Vatika, Ye Dosti to name a few.

This is his third national award, the earlier two being Lagaan (2001) and Zindagi Khubsurat Hai (2002).
BEST FEMALE PLAYBACK SINGER

CHITRA

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

CITATION
The Award for the Best Female Playback Singer of 2004 is given to CHITRA in the film AUTOGRAPH for expressive and soulful rendition of the song “Ovvoru Pookalume” with powerful voice throw suitable to the text and the scene.
CHITHRA

Chithra was born into a family of musicians. Her father late Krishnan Nair was a well-known singer of yesteryears. Through encouragement, single-minded dedication Nair helped his daughter develop into a playback artiste.

With a Master's degree in Music and comprehensive training in Carnatic Classical Music from Dr. K. Omanakuttu, Professor of Music at Kerala University under the national talent search scholarship, Chithra was initiated into the film music field by M.G. Radhakrishnan through his films like Attahasam, Snehapurvam Meera, Nan Ekanam, etc. The opportunity to sing with Dr. K.J. Yesudas in live concerts all over India and abroad and also for his Tharangini Cassettes was a turning point in her career.

Having worked with Music Directors like Ilayaraja, Ravindran, Johnson, Shyam Jerry Amaldev, Kannoor Rajan Chithra's talent was further nurtured. Legendary Music Director Ilayaraja gave her the big break into Tamil films through his film Nee Tana Antha Kili. She got her first National Award for the songs in the mega-hit film Sindhu Bhairavi tuned by Ilayaraja. Today she sings in Hindi films also for prominent music directors like A.R. Rehman, Anu Malik, Sandip Chowta, Adesh Srivastava, Vishal, Rajesh Roshan and Sandesh etc.

Of late she has also sung in other languages like Oriya and Bengali. Since 1984 she has recorded about 12000 film songs in various Indian languages and about 4000 non-film songs.

This is her sixth National Award as female playback singer.
BEST CINEMATOGRAPHY

MAHESH ANEY

Rajat Kamal and a cash prize of Rs. 10,000/- to Cameraman MAHESH ANEY
Rajat Kamal and a cash prize of Rs. 10,000 to Laboratory Processing the Film ADLAB, MUMBAI

CITATION
The Award for the Best Cinematography of 2004 is given to MAHESH ANEY in the Hindi Film SWADES for his lens that captures the rural Indian landscape with reality and harshness.
महेश अणे
भारतीय फिल्म एवं टेलीविजन संस्थान पुणे से 
छायांकन में स्नातक महेश अणे ने पेप्सी, बेल्लोस, 
टाटा स्टील, फेवीक्विक एवं मेगी इत्यादि के 
लिए एक हजार से अधिक व्यवसायी एवं विज्ञापन 
फिल्मों में कार्य किया है। इनमें से कुछ को 
पुरस्कार भी प्राप्त हुए हैं।
महेश ने बहुप्रवृत्ति टेलीविजन धारावाहिकों
मूवर्स एंड शेकर्स, बिन्दास बोल, क्या 
मस्ती क्या घूम एवं बड़ूढ़ की परिकल्पना
एवं निर्देशन किया जिसके लिए इन्हें अनेक 
पुरस्कार मिले।
महेश की कम्पनी द्वारा कोका कोला, विक्स, 
ओनिडा टीवी, नीविया क्रीम, सिन्थॉल 
सोप एवं जॉनी वाकर गोल्फ इत्यादि विज्ञापन 
फिल्मों का निर्माण किया गया है। रवींद्रा से 
पूर्व महेश ने भारत दामोलकर की गांड ऑनली 
नोज तथा अरुणा राजे की तुम का छायांकन 
किया है।

MAHESH ANEY
An FTII, Pune graduate with specialization 
in Cinematography. Mahesh Aney has 
shot for more than a thousand 
commercials including some award-
winning for Pepsi, Kelloggs, Tata Steel, 
Feviquick and Maggie. Mahesh has also 
conceptualized and directed extremely 
popular television show like Movers and 
Shakers, Bindaas Bol, Kya Masti Kya 
Dhoom and Wajood which have won 
several awards.

Mahesh runs his own production house 
and has produced more than fifty 
commercials for brands like Coca Cola, 
Vicks, Onida TV, Nivea Cream, Cinthol 
Soap and Johnny Walker Golf. He has 
worked as a cinematographer on films like 
Bharat Dabholkar’s God Only Knows and 
Aruna Raje's Tum before doing Swades.
BEST SCREENPLAY

MANOJ TYAGI & NINA ARORA

Rajat Kamal and a cash prize of Rs. 5,000/- to each Screenplay Writers MANOJ TYAGI & NINA ARORA

CITATION
The Award for the Best Screenplay writer of 2004 is given to Manoj Tyagi and Nina Arora in the Hindi film PAGE 3 for telling a complex story in a stunningly simple manner. It takes you into the empty shallow world of Page 3, in a manner which is funny yet deeply empathetic.
MANOJ TYAGI

Even after obtaining a Masters in Business Administration, Manoj Tyagi chose to become a screen writer.

He has written screenplays for films like Satta, Aan, Agnipankh, Apaharan, Karna Page 3 and the under production Corporate. Manoj has established himself in Mumbai film industry as a screenplay writer.

NINA ARORA

Nina Arora has been a journalist for the past 27 years and has edited magazines such as Stardust, Star and Style, W-magazine for women, Movie, she has also written for newspapers such as Mid-Day and Bombay Times. During her stint in London she wrote for International Asian publications such as India Asia, Brick – literary magazine in Canada, Khabar in Atlanta and various other publications.

Nina recently wrote the screenplay for Madhur Bhandarkar’s film Page 3, the screenplay of the film largely came from her personal experiences with celebrities and film stars down the years. She is also currently writing extensively for television and doing prestigious show like Cinevista’s Ayushmaan and Jassi Jaisi Koi Nahin for Sony Television.
BEST AUDIOGRAPHY

ANUP MUKHERJEE and ALOK DEY

Rajat Kamal and a cash prize of Rs. 5,000/- each to the Re-recordist of the Final Mixed Track ANUP MUKHERJEE and ALOK DEY.

CITATION
The Award for the Best Audiography of 2004 is given to Anup Mukherjee and Alok Dey for the Bengali Film ITI SRIKANTA for finest recordings of the sound in a superb way that lends an extra dimension to the film.
ANUP MUKHERJEE

Anup Mukherjee passed out of Film and Institute of India, Pune in 1974, as Sound Designer. Since then he has worked for over 300 films. A leading sound designer, re-recordist of the country, Mukherjee holds the credit of associating himself with three to four generation of film makers, from the master filmmaker Satyajit Ray to Buddhadeb Dasgupta to Gautam Ghosh and others.

Anup Mukherjee, has won the National award for best audiographer, two times earlier.

ALOK DEY

Alok De has done Post Graduate Diploma in Sound Engineering and Sound Recording from Film and Television Institute of India, Pune in 1989. Before joining Fiesta Entertainment Pvt. Ltd. as Chief Mixing Engineer in 2004, Alok worked for Anand Recording Studio and Sunny Super Sound as Mixing Engineer. As Chief Sound Mixing Engineer. Alok has exceptional films to his credit like Mr. & Mrs. Iyer by Apama Sen, Mondo meyer Upakhyan by Buddhadeb Dasgupta, Gadar and Ab Tumhare Hawale Watan Sathiyo by Anil Sharma, Pinjar by Dr. ChandraPrakash Dwivedi, Elaan by Vikram Bhatt, Kya Kehna by Kundan Shah and Mughle-Azam.
S Suresh Pai

Rajat Kamal and a cash prize of Rs. 10,000/- to Editor S SURESH PAI

CITATION
The Award for Best Editing for the year 2004 is given to S. Suresh Pai for the Hindi film PAGE 3 for the crisp cutting which gives a finesse to the film and successfully sustains the tempo of the film, mood and emotion while never loosing the narrative.
S. Suresh Pai

S. Suresh Pai, a post graduate in English literature is a qualified Film Editor from FTII, Pune. He has already won a National Award for Best Editing for the film SNIP. Pai has edited films like Jhankar Beats, Everybody Says I Am Fine, Raghu Romeo, Dobara and Page 3 and many television serials.
**BEST ART DIRECTION**

**SAMIR CHANDA**

Rajat Kamal and a cash prize of Rs. 10,000/- to Art Directors SAMIR CHANDA

**CITATION**

The Award for the Best Art Direction of 2004 is given to SAMIR CHANDA in the Hindi film *Netaji Subhash Chandra Bose* for effectively recreating the period up to the Second World War period across nations.
SAMIR CHANDA

Samir Chanda, a graduate in fine arts, has been associated with filmmaking and advertising for over 20 years now. Starting on the other side of the fence as a painter and a theater enthusiast, he migrated to the world of film making quite by accident.

Under the able leadership and guidance of renowned production designer Nitish Roy, he was given an insight into the exciting and creative world of film making for eight years. He started sailing on his own as a production designer and art director very soon. He was accepted by the great masters of Indian cinema, like Mrinal Sen, Shyam Benegal, Govind Nihalani, Mani Ratnam, Subash Ghai, M.T. Vasudevan Nair, and earned two Prestigious National Awards, Kerala State Award and several other awards. Still going strong at the age of 45 he is designing the Forthcoming Projects with veterans like Shyam Benegal, Mani Ratnam and young film makers like Rakesh Mehra and Samir Karnik.
BEST COSTUME DESIGNER

ISHRATH NISSAR and M.N. SWAMI

Rajat Kamal and a cash prize of Rs. 5,000/- each to the Costume Designers ISHRATH NISSLAR and M.N. SWAMI

CITATION
The Award for the Best Costume Designers of 2004 is given to ISHRATH NISSLAR and M.N. SWAMI in the Kannada film HASINA for the costumes that lent a realistic feel to the characters thereby adding to their credibility.
ISHRATH NISAR
Masters in literature (Kannada), Ishrath Nisar is a journalist, social activist, writer. As a social activist she is involved with ‘Samvada’ an NGO working with youths and ‘Spandana’ a women’s collective working for violence against women. Hasina is her first film as Costume Designer.

M.N. SWAMY
M.N. Swamy is working as an editor for three decades in the film industry. He has also won state award for Best Editing. Films edited by him include Tabarna Kathe, Thai Saheba, Dweepa, Bhagwat Gita. etc.

Swamy has designed costumes for Hasina alongwith Ishrath Nissar.
BEST MUSIC DIRECTION

VIDYA SAGAR

Rajat Kamal and a cash prize of Rs. 10,000/- to
Music Director (Songs and Background Music Score) VIDYA SAGAR

CITATION
The Award for the Best Music Direction of 2004 is given to VIDYA SAGAR in the Telugu film SWARABHISHEKAM. Songs are composed as per the situation and enrich the theme of the film. From the beginning to the end he has maintained traditional classical music and used Indian acoustic instruments thus bringing out the colour and flavour of Indian music.
VIDYA SAGAR

Born to a Musician Composer father U. Ramachander in Andhara Pradesh, Vidya Sagar entered the Film Music scene at the tender age of 11. Having composed music for over 200 films in Telugu, Tamil, Malayalam and Kannada. Vidya Sagar went on to win several laurels. Recipient of Kerala State Award as best music director thrice, Filmfare award twice and Times critics award four times. Vidya Sagar, plays as many as 10 instruments himself.
BEST LYRICS

B. VIJAY

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

CITATION
The Award for the Best Lyrics of 2004 is given to B. VIJAY for the song “Ovvoru Pookalume” in the Tamil film AUTOGRAH for meaningful and powerful lyrics generating hope for a better future.
B.VIJAY

A postgraduate in Tamil literature, a celebrated poet and lyric writer, B.Vijay has won several awards. Having written over 600 lyrics for over 200 films, Vijay is recognized in Tamil Cinema as a top notch lyricist. Some of his hit songs include 'Kathal Vennila' (Vaanathi pola), Raile Raile (5 Star), Pak Pak Madapura (Parthiban Kanavu) etc.
निर्णायक मंडल का विशेष पुरस्कार

जे फिलिप बी.एम. कोशी (कुट्टी)

अभिनेता जे फिलिप बी.एम. कोशी (कुट्टी) को रजत कमल एवं 25,000/- रुपये का नकद पुरस्कार

प्रशस्ति
वर्ष 2004 का निर्णायक मंडल का विशेष पुरस्कार जे. फिलिप बी.एम. कोशी (कुट्टी) को तमिल फिल्म डांसर में शारीरिक रूप से विकलांग होते हुए भी उनके अभिनय एवं नृत्य कौशल के प्रदर्शन के लिए दिया गया है।

SPECIAL JURY AWARD

J. PHILLIP B.M. KOSHY (KUTTY)

Rajat Kamal and a cash prize of Rs. 25,000/- to J. PHILLIP B.M. KOSHY (KUTTY)

CITATION
The Special Jury Award of 2004 is given to J. PHILLIP B.M. KOSHY (KUTTY) in the Tamil film DANCER for his incredible acting and dance performance despite being a physically challenged person.
J. PHILIP BREAT MAN KOSHY (KUTTY)

Twenty one year old J. Philip Breat Man Koshy alias Kutty is a man with exceptional talent. Despite losing one leg, he has excelled as an actor and dancer. He has performed on more than 2500 stages, in schools and colleges in Tamil Nadu and foreign star nights in Dubai, Kuwait, Sri Lanka, Bahrain etc.

Winner of several prestigious awards, Kutty is an active performer. Dancer was his debut movie. He has also worked in Uruthi (Documentary) directed by Raviraj D.F.T.
BEST SPECIAL EFFECTS

SANATH PILLERI CHELLERI

Rajat Kamal and a cash prize of Rs. 10,000/- to Creator SANATH PILLERI CHELLERI

CITATION

The Award for the Best Special Effects of 2004 is given to SANATH PILLERI CHELLERI in the Telugu film ANJI for imaginative and effective creation of an outside world using special effects.
SANATH PILLERI CHELLERI

Sanath is the Director of Fire Fly Creative Studio (Pvt) Ltd, a Digital Visual Effects Studio with Cutting Edge capabilities in character Animation and Motion Graphics for Film and Video. Fire Fly was started in 2002 by four meritocrats with a combined experience of over 20 years in visual media. Fire Fly has delivered complex visual effects for Telugu feature such as Anji, Indra, Tagore, Samba Bunny etc.
BEST CHOREOGRAPHY

PRABHU DEVA

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

CITATION
The Award for the Best Choreography of 2004 is given to Prabhu Deva for the Hindi film Lakshya for his imaginative, spectacular and rhythmic dance composition.
PRABHU DEVA

Prabhu Deva entered the film industry at the age of 14 as Assistant choreographer to his father N. Sundaram. As choreographer, he has directed more than 250 films in various languages, as of now.

In the year 1991, he extended his career to acting and played a lead role in the Tamil film Indhu directed by Pavithran. Ever since, he has acted in more than 20 films. The is Prabhu Deva’s second National Award as Choreographer.
BEST FEATURE FILM IN EACH OF THE LANGUAGES SPECIFIED IN THE SCHEDULE VIII OF THE CONSTITUTION

BEST FEATURE FILM IN ASSAMESE
DINABANDHOO

Rajat Kamal and a cash prize of Rs. 20,000/- to Producer KRISHNA ROY
Rajat Kamal and a cash prize of Rs. 20,000/- to Director MUNIN BARUA

CITATION
The Award for the Best Feature Film in Assamese of 2004 is given to Dinabandhoo for a human struggle against circumstances, mainly because of dowry to portray a social status which is false.
KRISHNA ROY

Krishna Roy began his career with Purbajyoti Theatre as Director and Light Director, soon shifting over to Rupkonwar Theatre as a Light Director. Alone he launched Awahan Theatre, with the support of internationally renowned film director and cultural activist, writer, journalist Dr. Bhabendra Nath Saikia. Roy directed over 120 plays through this group.

MUNIN BARUA

Munin Barua began as a Screenplay writer and wrote nineteen Assamese feature films. Notable among them are films like Bowari, Eai Desh Mor Desh, Pita Putra, Prabhati Pakhri Gaan, Hiya Diya Niya, Barood, Rong, Dinabandhoo etc.


Winner of several awards, Munin has written more than fifty stage plays.
BEST FEATURE FILM IN BENGALI

KRANTIKAAL

Rajat Kamal and a cash prize of Rs. 20,000/- to Producer SAMPAM BHATTACHARJEE
Rajat Kamal and a cash prize of Rs. 20,000/- to the Director SEKHAR DAS

CITATION
The Award for the Best Feature Film in Bengali of 2004 is given to KrantiKaal for dialectical portrayal of a terrorist’s critical encounter with a decadent Bengali royal culture trapped in a time wrap.
SAMPA BHATTACHARJEE

Sampa Bhattacharjee, educated from Calcutta University has always been an ardent appreciator of ‘Serious entertaining and meaningful Cinema’. Proprietor of Nobel Associate, Sampa after concentrating a stretch of time on Management Consultancy, diversified into production of serious and meaningful Cinema. Mahulbanir Sereng has been her debut venture, highly appreciated in India and abroad.

After the grand success of Mahulbani…… Sampa produced her next feature film based on Prafulla Roy’s Academy award winning novel Krantikal.

SEKHAR DAS

Sekhar Das's passion for cinema took him to Chitrabani, the communications and film studies center of St. Xavier’s college, Kolkata. A keen student of cinema while studying both theory and practical aspects of the 7th art, Das also excelled as an actor, director of theatre and playwright. He had the privilege of working with internationally acclaimed theatre personalities like Peter Brook, Richard Secchener, Jerzy Grotnowsky, Habib Tanvir.

After learning the ropes of screenplay writing from the likes of Nirad Mahapatra and Jean Claude Carrier, he emerged as one of Bengali Television’s most prolific writers. His screenplay for the film Prohor directed by Subhadra Chaudhury has won the national and international awards.

After his debut film Mahulbanir Sereng Das also made several documentaries, numerous suspense thrillers for TV and brilliant video adaptation of four Anton Chekov’s classic plays.

Krantikaal is his second feature film.
BEST FEATURE FILM IN HINDI

RAINCOAT

Rajat Kamal and a cash prize of Rs. 20,000/- to Producer SHREE VENKATESH FILMS
Rajat Kamal and a cash prize of Rs. 20,000/- to Director RITUPARNO GHOSH

CITATION
The Award for the Best Feature Film in Hindi of 2004 is given to Raincoat for its subtle handling of human relationship in a low-key fashion yet mentioning the warmth of a lost love.
SHREE VENKATESH FILMS

Led by Shrikant Mohta and Mahendra Soni, Shree Venkatesh Films moved on from production and distribution of Bengali films from Bollywood under their distribution arm named Venkatesh 2000. They made their debut with the Govinda-Sanjay Dutt starrer Chal Mere Bhai.

Apart from producing and distributing Rituparno Ghosh’s award winning Chokher Bali, SVF has also distributed films like Dev, Murder, Garv, Lakshya, Devdas, Mr. and Mrs. Iyer, Munnabhai M.B.B.S. etc. and several other Bengali films.

RITUPARNO GHOSH

Rituparno Ghosh made his first film at the age of 23. Since then, there has been no looking back. Even though he has a master’s degree in economics, his first love has always been the story, the telling of the tale, whether in celluloid or in chaste prose.

Advertising, filmmaking and Bengali copywriting gave him precision and discipline. His own inclinations did the rest. He is now in the happy position of not only making his own kind of films but also finding leading producers willing to back him. His films have always been woman-centered because he empathizes with the gender. In fact, his forte is his ability to read, portray the unwritten nuances of difficult relationships and highlight the unique combination of strength and vulnerability in women. Films of acclaim are Unishey April (1994), Dahan (1997), Baariwaali (1999), Utsab (2000), Shubho Mohorat (2002) Chokher Bali (2003), Rain coat (2004), Antar Mahal (2005).
वर्ष 2004 का सर्वोत्तम कन्नड़ कथा चित्र का पुरस्कार बेरु को दिया गया है। फिल्म में भ्रष्ट शासन तंत्र का एक वृद्ध लोकनर्तक की दृष्टि से निभुर प्रतिपादन है।

**BEST FEATURE FILM IN KANNADA**

**BERU**

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

**CITATION**
The Award for the Best Feature Film in Kannada of 2004 is given to **Beru** for critical analysis of bureaucratic corruption through the eyes of a folk dancer and its ironic overtone.
MITRACHITRA

A leading production house of Karnataka, Mitrachitra has produced several Kannada films. Mitrachitra has won the National Award for Atithi for the year 2001.

P. SESHADRI

A postgraduate in Kannada Literature and Journalism, after a short stint as journalist, he turned towards films in 1990 with his Screenplay and dialogues for Gourishankara. He became an independent Director of Television serials, Documentaries and Telefilms. His maiden effort as a Director of feature film Munudhi in 2000 brought him applause for sensitive approach to cinema and the film was hailed as a landmark. Sheshadri has since directed three other features, with two of these winning national acclaim.

This is his third National Award.
BEST FEATURE FILM IN MALAYALAM

AKALE

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer TOM GEORGE KOLATH
Rajat Kamal and a cash prize of Rs. 20,000/- to the Director SHYAMAPRASAD

CITATION
The Award for the Best Feature Film in Malayalam of 2004 is given to Akale for its sensitive handling of characters trapped in a tragic situation, in an unconventional filmic way.
TOM GEORGE KOLATH

Born in 1970, he grew up in a loving, traditional family in Palghat, a little town in Kerala, one of the southern states of India.

After acquiring a Bachelor's degree in Accounting from Birmingham State University of New York he excelled in the field which inspired him to acquire an MBA from Columbia. With a goal to have a good financial foundation which he could use to enter the Indian film industry, he began by acting and producing successful TV series (Anna-Kairali Television) and feature film in Malayalam (Meerayude Dukhavum Muthuvinte Swapnadvum). Tom is planning to make international films.

SHYAMAPRASAD

Born in 1960, Shyamprasad has his basic degree in Theatre Arts from the School of Drama of Calicut University in 1981. As a Commonwealth scholar, he did his Masters Degree in Media Studies at the Hull University, U.K.

His feature film Agnisakshi was premiered at many prestigious international film festivals including Karlovy vary, Cairo, Tokyo and Benodet film festival of France. The film won him National award for the best regional film of 1998 and also 9 Kerala State film awards including the Best Director and Best Film of the year 1998. For his TV films he had won consecutively the Best Director prize of Kerala state in 1994, 1995 and 1996.

In 1999 and 2003 Shyamprasad served as member of the Jury for Indian Panorama and National Film Awards.
सर्वोत्तम नायिका भूमिका

सर्वोत्तम मराठी फिल्म

उत्तरायण

निर्माता ऑप्टिकस फिल्म्स को रजतकमल एवं 20,000/- रुपये का नकद पुरस्कार निर्देशक बिपिन नादकरणी को रजतकमल एवं 20,000/- रुपये का नकद पुरस्कार

प्रशासित

वर्ष 2004 का सर्वोत्तम मराठी कथा चित्र का पुरस्कार उत्तरायण को दो वृद्ध पात्रों के परस्पर प्रेम एवं आने वाली पीढ़ी से उनके हनुम्न एवं समस्याओं को दर्शाने के लिए दिया गया है।

BEST FEATURE FILM IN MARATHI

UTTARAYAN

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer OPTICUS FILMS
Rajat Kamal and a cash prize of Rs. 20,000/- to the Director BIPIN NADKARNI

CITATION

The Award for the Best Feature Film in Marathi of 2004 is given to Uttarayan for its portrayal of nostalgic love between two aged characters and their problems with the next generation.
OPTICUS FILMS

Established in the year 2000 a joint venture of Sanjay Shetty and Bipin Nadkarni, ‘Opticus Films’ directs and produces TV commercials. Their clientele includes agencies like Lowe, Leo Burnett, McCann Erickson, Bates India, Grey and clients like HLL, PNG, Nestle, Maico, VVF Industries etc.

Their debut venture Uttarayan has won twelve nominations & seven awards at the Alpha Gaurav 2005 Awards.

BIPIN NADKARNI

Bipin Nadkarni finished his schooling from St. Xavier’s High School (Fort-Mumbai) and graduated in Arts from Elphinstone College, Mumbai University in 1985.

Beginning his career as a Cargo and Traffic Assistant he soon switched over to Communications in 1988. He assisted Sumantra Ghoshal and Ram Madhwani for six years, working on hundreds of TV commercials, his most memorable being the Hamara Bajaj campaign and documentary on Ripan Kapur the founder of CRY. Soon Bipin began freelancing as a Production Designer under the name of Opticus.

Uttarayan is Bipin’s first feature film.
सर्वोत्तम पंजाबी फिल्म

देस होया परदेस

निर्माता मंजीत मान को रजतकमल एवं 20,000/- रुपये का नकद पुरस्कार
निर्देशक मनोज पुंज को रजतकमल एवं 20,000/- रुपये का नकद पुरस्कार

प्रशस्ति
वर्ष 2004 का सर्वोत्तम पंजाबी कथा चित्र का पुरस्कार देस होया परदेस को पंजाब में आतंकवाद एवं पंजाबी युवा के परिचय की ओर पलायन एवं अलगाववाद की समस्याओं को दर्शाने के लिए दिया गया है।

BEST FEATURE FILM IN PUNJABI

DES HOYA PARDES

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer MANJEET MAN
Rajat Kamal and a cash prize of Rs. 20,000/- to the Director MANOJ PUNJ

CITATION
The Award for the Best Feature Film in Punjabi of 2004 is given to Des Hoya Pardes for its sharp handling of terrorism in Punjab and portrayal of alienation, migration of Punjabi youth to the west.
Manjeet Maan ventured into film production with Maamla Gadbad Hai, a popular Punjabi musical film. Shaheed-e-Mohabbat Boota Singh in Punjabi and dubbed in Hindi, was her second venture which won a National Award and also selected for Indian Panorama. It was also screened at various International Film Festivals like Vancouver International Film Festival, Kolkata Film Festival, SAARC Film Festival etc. and won critical acclaim. Her third film Zindagi Khoobsoorat Hai was in Hindi. Des Hoyaa Pardes is her fourth feature film.

Manoj Punj

Chandigarh born Manoj Punj is a graduate from Punjab University. He began by assisting his Professor who was making corporate and documentary films, in production and direction, attended a film appreciation workshop organized by NFDS in association with Film Archive of India, FTII, Pune, Embassies of Germany, USSR, Czechoslovakia etc. Soon he shifted to Mumbai where he directed some TV software and music videos for leading companies. His debut feature film as independent director was the National Award winning feature film Shaheed-E-Mohabbat Buta Singh (Punjabi). His other films are Zindagi Khoobsoorat Hai (Hindi) and Des Hoyaa Pardes (Punjabi). Political Asylum (English) is his next venture under production.
BEST FEATURE FILM IN TAMIL

NAVARASA

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer SUNIL DOSHI
Rajat Kamal and a cash prize of Rs. 20,000/- to the Director SANTOSH SIVAN

CITATION

The Award for the Best Feature Film in Tamil of 2004 is given to Navarasa for its credible exploitation of the world of the third gender blended with director’s own cinematic style.
SUNIL DOSHI

Sunil Doshi is a film activist based in Mumbai and the Chief Executive of Handmade Films, Mumbai. He was the Executive Director of the International Film Festival of Children and Young People held in Udaipur (1993) and Hyderabad (1995). He has served as an International jury member at Annecy (France), Leon (France) Isafahan (Iran) and Locarno International Film Festival.

Navarasa, is the first film produced by Sunil Doshi, Handmade Films.

He is also the CEO of Alliance Media & Entertainment a consultancy firm specializing in the area of Media, Entertainment, Advertising and Marketing.

SANTOSH SIVAN

Santosh Sivan graduated from the prestigious Film and Television Institute of India in cinematography in 1984. As cinematographer, Santosh has worked with some of the most prominent filmmakers in India.

As director, he has made children’s film like Halo (Hindi/1995) and Mali (Tamil/1999). His other Feature The Terrorist (Tamil/1998) received much national and international acclaim as well as numerous awards at film festivals around the world. The American stage and film actor John Malkovich also presented the film in the US. He was also awarded Emerging Master at the Seattle Film Festival in the year 2000.

Santosh has won ten National Awards for Cinematography and Direction.
Swarabhishekam

निर्माता सी.के. राव को रजत कमल एवं 20,000/- रुपये का नकद पुरस्कार
निर्देशक के. विश्वनाथ को रजत कमल एवं 20,000/- रुपये का नकद पुरस्कार

प्रशस्ति
वर्ष 2004 का सर्वोत्तम तेलुगु कथा चित्र का पुरस्कार स्वराभिषेकम को शास्त्रीय संगीत की उत्कृष्ट सरकार तथा विशेषता शास्त्रीय संगीत परंपरा के प्रदर्शन के लिए दिया गया है।

BEST FEATURE FILM IN TELUGU

SWARABHISHEKAM

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer C.K. RAO
Rajat Kamal and cash prize of Rs. 20,000 to the Director K. VISWANATH

CITATION
The Award for the Best Feature Film in Telugu of 2004 is given to Swarabhishekam for its excellent musical structure clubbed with great classical musical performance.
C. K. RAO

Cherukuri Kowsalendra Rao, is one of the highly respected names among the leading industrialists and commands tremendous goodwill. Sixty four years old C.K. Rao, specialized in Textile Technology served various companies as technologist, and greatly contributed to the growth and development of spinning industry in Andhra Pradesh.

From industries to films is a great pleasant diversification for Rao. He has been an ardent admirer of films, particularly the ones that have projected our rich cultural heritage and great musical values. His dream culminated with production of Swarabhishekam.

K. VISWANATH

A science graduate, started his career as an audiographer in Vahini Studios, Chennai. As a recordist he worked for about 100 films and his association in that capacity, with veteran Directors like B.N. Reddy, K.V. Reddy, Adurthi Subba Rao, P. Pulliaiah to name a few. His first directorial venture Atma Gauravam bagged the prestigious Andhra Pradesh Govt.'s Nandi Award. He was presented with Ragupati Venkaiah Naidu Award. Eleven Film Fare Annual Awards and life time Achievement Award. His film Sankarabharanam is considered a landmark in Telugu film industry. It bagged four National Awards besides innumerable awards in India and abroad. His film Swathi Muthyam was an official entry for OSCARS.

Vishwanath’s Hindi films Sargam, Kamchor and Easwar etc. are reckoned as best family entertainers. He has been honoured with Padma Shree by the Govt. of India.
BEST FEATURE FILM IN EACH OF THE LANGUAGES OTHER THAN THOSE SPECIFIED IN SCHEDULE VIII OF THE CONSTITUTION

BEST FEATURE FILM IN ENGLISH

AMU

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer SHONALI BOSE
Rajat Kamal and a cash prize of Rs. 20,000/- to the Director SHONALI BOSE

CITATION
The Award for the Best Feature Film in English of 2004 is given to Amu for its innovative style of handling a girl’s search for her identity and her encounter with a scarred society.
SHONALI BOSE

Shonali Bose was born in 1965 and grew up in Kolkata, Mumbai and Delhi. She has been an activist since her student days in Miranda House College, Delhi University (BA History Honours) and Columbia University, New York (MA Political Science). Bose was also passionately involved in theatre throughout school and college. In 1984 she co-wrote and acted in a street play on the Delhi riots which was performed in relief camps, riot-effected areas, markets, and colleges across Delhi.

Shonali worked as an organizer at the National Lawyer’s Guild, and directed live community television in Manhattan before embarking on the MFA Directing Program at UCLA’s School of Theater, Film, and Television. Her short narrative films *The Gendarme is Here* and *Undocumented* and her feature-length documentary *Lifting the Veil* have been screened throughout the world.

*Amu* is her feature film debut, written, produced and directed by her.
BEST FEATURE FILM IN KONKANI

ALEESHA

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer RAJENDRA TALAK CREATIONS
Rajat Kamal and a cash prize of Rs. 20,000/- to the Director RAJENDRA TALAK

CITATION

The Award for the Best Feature Film in Konkani of 2004 is given to Aleeshia for its concern about pollution and protection at the same time exposing corruption.
RAJENDRA TALAK

A noted theatrist and producer Rajendra Narayan Talak is a Science graduate from Mumbai University. Some of his prominent plays include R for Ragging, Teen Kheti Shani Surti, Ghasiram Kotwal, Aadhe Adhure, Lekure Vadhandh Zhali, Chudava Majala. He also produced Shitu a Konkani telefilm and a Konkani cassette Daryachya Deger sung by Asha Bhonsle, Suresh Wadkar and Lhara.

He has also served on several cultural institutions.
SPECIAL MENTION

GURDAS MAAN and PRADEEP NAIR

CITATION
The Jury makes a special mention of Gurdas Maan for an effective portrayal of an innocent, helpless, patriotic young Punjabi landlord caught in a crossfire between terrorists and the police.

and

CITATION
The Jury also makes a special mention of Pradeep Nair for his credible attempt at creating a new imagery and effective cinematic language in his debut film Oridam (Malayalam).
GURDAS MANN

A notable sportsperson, Gurdas Mann took to singing at an early age. He began his career as a Punjabi Folk Singer and soon shot to national limelight with his song 'Dil Da Mamla Hai'.

As an actor he has displayed his talent in prominent films like Maamla Gadbad Hai, Shaheed-E-Mohabbat Buta Singh, Zindagi Khoobsoorat Hai, Des Hoyaa Pardes etc. Today he is recognized as a prominent singer, actor and lyricist.

PRADEEPNAIR

A post-graduate in Journalism and Communications, Pradeep Nair has been working as a Documentary filmmaker since 1997, scripted and directed more than ten films on Environment, Social issues and Cultural issues. His films have been selected for various film festivals.


gurdas man

एक विशिष्ट खिलाड़ी, गुरदास मान ने छोटी आयु में ही गायन प्रारम्भ किया। अपने कैरियर का प्रारम्भ एक पंजाबी लोक गायक के रूप में करते हुए गुरदास राष्ट्रीय मंच पर अपने गाने "दिल द मामला है" से उभरे।

एक अभिनेता के रूप में उन्होंने अपनी प्रतिशा का परिचय मामला गढ़बढ़ है, शहीद-ए-मोहब्बत बूटा सिंह (पंजाबी) जिन्दगी खूबसूरत है (हिंदी) तथा देस होया परदेस (पंजाबी) आदि फिल्मों से दिया। आज वे एक प्रधान गायक, अभिनेता तथा गीतकार के रूप में जाने जाते हैं।

pradeep—nair

पत्रकारिता में स्नातकोत्तर प्रदीप नाईर वृत्तचित्र निर्देशक के रूप में सन् 1997 से कार्यरत हैं। उन्होंने दस वर्षों में सामाजिक विषयों, व्यापारण तथा सांस्कृतिक विषयों पर लेखन और निर्देशन किया है। उनकी फिल्में अनेक राष्ट्रीय-अंतरराष्ट्रीय समारोहों में दिखाई जा चुकी हैं।

ॐरेडम उनकी पहली फीचर फिल्म है।
कोकबोरोक, भोजपुरी एवं उड़िया फिल्मों के लिए कोई पुरस्कार नहीं दिये गये।

No awards recommended for Films in the following Languages/Dialects: Kokborok, Bhojpuri and Oriya
Awards for Non-Feature Films
सर्वोत्तम गैर कथाचित्र पुरस्कार

गिर्नी (मराठी)

निर्माता भारतीय फिल्म एवं टेलीविजन संस्थान को स्वर्णक्मल तथा 10,000/- रुपये का नकद पुरस्कार
निर्देशक उमेश विनायक कुलकर्णी को स्वर्णक्मल तथा 10,000/- रुपये का नकद पुरस्कार

प्रशासित
वर्ष 2004 का सर्वोत्तम गैर-कथा चित्र का पुरस्कार गिर्नी को दिया गया है। यह लघु कल्पित फिल्म में एक अभियुक्त बच्चे पर शोर के दुर्योग का अति प्रभावशाली, सिनेमाई एवं नाटकीय चित्रण है।

AWARD FOR THE BEST NON-FEATURE FILM

GIRNI (Marathi)

Swarna Kamal and a Cash Prize of Rs. 20,000/- to the Producer: Film and Television Institute of India, Pune
Swarna Kamal and a Cash Prize of Rs. 20,000/- to the Director: UMESH VINAYAK KULKARNI

CITATION

The Award for the Best Non-Feature Film of the year 2004 is given to Girni. This short fiction film projects the impact of noise over a child’s mind with excellent visualization and fine cinematic dramatization.
भारतीय फ़िल्म एवं टेलीविजन संस्थान

सन् 1960 में प्रथम छात्र ने प्रारंभिक शुरुआत में स्थापित भारतीय फ़िल्म एवं टेलीविजन संस्थान, पुणे का जन्म एक उत्तम विश्वस्त बीच हुआ। वर्षों से फिल्म एवं टेलीविजन के क्षेत्र में उत्तम शिक्षा का उद्देश्य रखते हुए इस संस्थान में अनेक महत्वपूर्ण एवं प्रसिद्ध फ़िल्मी प्रतिभाओं को जन्म दिया। आज, इस संस्थान का फिल्म शिक्षा के क्षेत्र में न केवल भारत में अपने महत्वाकांक्षी एशिया और यूरोप में भी एक उत्कृष्ट संस्था के रूप में जाना जाता है। दुनिया के विभिन्न क्षेत्रों से भेजे गए छात्रों के लिए विभिन्न फ़िल्म समारोहों में अनेक पुरस्कार विजित किए हैं।

सूचना एवं प्रसारण मंत्रालय भारत सरकार के अंतर्गत कार्यरत यह संस्थान एक स्वायत्त संस्था है। भारतीय फ़िल्म एवं टेलीविजन संस्थान अंतर्राष्ट्रीय फ़िल्म स्कूलों के संस्थान से विलीकृत' का सदस्य है।

उमेश विनायक कुलकर्णी

सन् 1976 में जन्मे भारतीय फ़िल्म एवं टेलीविजन संस्थान पुणे के छात्र हैं। गिरीजा से पहले उमेश कई वृत्तियों जैसे-दर्शन, फ़ोटो, सत्यकाम, सेव द विल्डमून आदि का निर्माण कर चुके हैं। उमेश कई फ़ीचर फ़िल्मों जैसे-वोडी, जिंदगी जिंदाबाद, बस यारी राक्षो, एकलव्य (कृतिविनः), पितृ, एक अकेली आदि के निर्माण में सहायता कर चुके हैं।

FILM AND TELEVISION INSTITUTE OF INDIA

Established in the year 1960 on the erstwhile Prabhat studio premises at Pune and thereby inheriting a rich legacy in quality Cinema, the Film and Television Institute of India (FTII) has truly lived up to its avowed objective in the field of imparting training in film making and television programme production. Today the FTII is considered as a Center of Excellence not only in India but also in Asia and Europe. Films made by the students of the Institute are entered in festivals both in India and abroad. Many of them have won National and International awards.

The FTII is an autonomous body under the Ministry of Information and Broadcasting of the Government of India.

The FTII is a member of CILECT, an international association of film schools.

UMESH VINAYAK KULKARNI

Born in 1976, Umesh is a student of Film Direction at Film and Television Institute of India, Pune. Before Giri, Umesh has made documentaries like Darshan, Fed, Satyakam, Save the Children etc. Umesh has also assisted in the production of feature films Doghi, Zindagi Zindabad, Bas Yari Rakho, documentaries Eklavya, Pihu, Ek Akeli and several corporate films.

His film Darshan was included in the Indian Panorama 2003.
निर्देशन का प्रथम सर्वोत्तम गैर-कथाचित्र पुरस्कार
एक सागर किनारे….ए सीसाइड स्टोरी (मराठी/अंग्रेजी)

निर्माता गोमांतक मराठी एकोडगी को रजत कमल एवं 10,000/- रुपये का नकद पुरस्कार
निर्देशिका लक्ष्मीकांत शेतगांवकर को रजत कमल एवं 10,000/- रुपये का नकद पुरस्कार

प्रशस्ति
वर्ष 2004 का निर्देशक का सर्वोत्तम प्रथम गैरकथा चित्र का पुरस्कार मराठी लघुकलिपि फिल्म एक सागर किनारे को दिया गया है। फिल्म में मानव के व्यापारिक एवं विविधतापूर्ण वातावरण से संबंधित का सरल एवं मनोहर विषय है।

AWARD FOR THE BEST FIRST NON-FEATURE FILM OF A DIRECTOR

EK SAGAR KINAREE… A SEASIDE STORY (Marathi/English)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: GOMANTAK MARATHI ACADEMY
Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: LAXMIKANT SHETGAONKAR

CITATION
The Award for the Best First Non-Featgure of a Director for the year 2004 is given to Ek Sagar Kinaree… A Seaside Story. This short fiction film handles the simple and delicate relationship between ordinary human beings in a very profound evocative and enterprising manner, within a commercialized compulsive atmosphere.
GOMANTAK MARATHI ACADEMY

Gomantak Marathi Academy is a premier institute working for the development of Marathi language, Marathi literature, and Marathi art and culture. It was founded on 16th August 1987, after a long drawn agitation of Marathi protagonists of Goa.

During the last 18 years, Gomantak Marathi Academy is working for the development of Marathi language in Goa. It has published 70 books, given financial assistance to Marathi writers to publish their books. Besides this Academy organises literary conferences, youth festivals, seminars and conferences for Marathi loving people and youth.

LAXMIKANT SHETGAONKAR

Laxmikant is a graduate in Theatre Arts and has been actively involved in the experimental theatre in India, working with National School of Drama, New Delhi, as actor-teacher. He is the founder member and Artistic Director of Theatre Forum, India and has more than 15 plays to his credit as a director. With his short stint as a screenplay writer for episodic TV serials he has moved into filmmaking by his critically acclaimed documentaries Slums of Dharavi and Influence of Roman Architecture on Goan Houses.

Ek Sagar Kinare.....A Seaside Story is his first fiction.
AWARD FOR THE BEST ANTHROPOLOGICAL/ ETHNOGRAPHIC FILM

THE LEGEND OF FAT MAMA (English)

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

CITATION

The award for the Best Antropological/Ethnographic film of the year 2004 is given to The Legend of Fat Mama. This documentary presents a nostalgic journey of the Chinese community in Kolkata in a very lively and engrossing, and yet thought provoking moment.
RAFEEQ ELLIAS

An international award-winning advertising and magazine photographer, Rafeeq Ellias has shot three previous documentaries as a cinematographer. These include a film on the Kumbh Mela in India *The Nectar of Immortality*, another on the condition of Mumbai’s pavement and slum dwellers *Slum Mumbai*, and yet another on a historic 150 year old library in Mumbai *Steps in Time.*

*The Legend of Fat Mama* is his first documentary as a director and scriptwriter as well. His other passion is photographing ballet and opera which he has been doing for the last 10 years in Moscow, Novosibirsk, Tashkent, Moldova and Bucharest for international festivals of dance and music.
AWARD FOR THE BEST BIOGRAPHICAL FILM

IT'S PRABHAT (Marathi)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: M/S A.V. DAMLE
Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: DR. MRS. MADHAVI VAIDYA

CITATION
The award for the Best Biographical Film of the year 2004 is given to It’s Prabhat. This short documentary presents the glorious history of Prabhat Film Company in a very engaging and fascinating manner through excellent compilation of the excerpts of some of the renowned old films of the company.
मैंसर्सए.वी. दामले

स्वर्गीय श्री विष्णु पंत दामले के परिवार द्वारा स्थापित मैंसर्स ए.वी. दामले ने प्रभात स्टूडियों द्वारा निर्मित फिल्मों के अधिकार श्री वी.एस.एस. मुदलियार से प्राप्त किए तथा इन फिल्मों का 1970 के दशक में प्रभात स्टूडियों के भव्य कार्य को प्रकाश में लाने के उद्देश्य से प्रदर्शन किया। कंपनी द्वारा प्रभात स्टूडियों की भव्यता पर एक पुस्तक "एक होटी प्रभात नगरी" सन् 1993 में प्रकाशित की गई। प्रभात स्टूडियों के कार्य को प्रदर्शित करने के उद्देश्य से मैंसर्स ए.वी. दामले ने सन् 2004 में फिल्म इत्तूस प्रभात का निर्माण किया।

डा. माधवी वैध

सेंट मीरा कॉलेज पुणे में मराठी विभाग की प्रमुख डा. माधवी वैध अनेक पुस्तकों का लेखन कर चुकी हैं। नाट्य क्षेत्र में अभिनय के लिए डा. वैध को अनेक पुरस्कार प्राप्त हुए हैं। उनके द्वारा लिखित 23 कृतियों में से 7 राष्ट्रीय तथा 3 अंतर्राष्ट्रीय पुरस्कार प्राप्त कर चुके हैं। डा. वैध ने मराठी टेलीविजन के लिए भी फिल्मों का निर्माण किया है। संस्कृति, कला तथा साहित्य के क्षेत्र में डा. वैध का योगदान सराहनीय है।

M/S. A.V. DAMLE

M/s. A.V. Damle, acquired the rights of Prabhat Films from Shri. V.S.S. Mudliar in 1969. The films were exhibited throughout Maharashtra between 1970 and 1980, to excellent response. The films were Sant Tukaram, Ramshastri, Ayodhyacha Raja, Dharmatma, Shejari, Manoos, Kunku, and Gopal Krishna among others.

M/s. A.V. Damle released these films on VHS format in 1989. A book titled ‘Ek Hoti Prabhatnagri’ on the history and facts about Prabhat Film Company was also published in June 1993.

In November, 2002 these films were transferred on VCD format and would now be available in DVD format.

Its Prabhat was produced by M/s. A.V. Damle on the occasion of 75th anniversary of ‘Prabhat Film Company’.

DR. MADHAVI VAIDYA

Dr. Madhavi Vaidya is the head of the Marathi Department at Saint Mira College, Pune. She has to her credit several publications. Dr. Vaidya has acted in Dramas and has won several awards. She has written scripts for 23 documentary films out of which 7 films won National Awards and 3 international Awards. She has also directed films/programmes for Marathi television.

An intensely occupied professional Dr. Vaidya has immensely contributed in the field of culture, fine arts and literature.
AWARD FOR THE BEST SCIENTIFIC FILM (including method and process of science, contribution of Scientists, etc.) ENVIRONMENT CONSERVATION/PRESERVATION FILM (including awareness)

TIMELESS TRAVELLER-THE HORSESHOE CRAB (English)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: M/S RIVERBANK STUDIOS, NEW DELHI
Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: GAUTAM PANDEY

CITATION
The award for the Best Scientific Film/ Environment Conservation / Preservation film of 2004 is given to Timeless Traveller-The Horseshoe Crab. This documentary has ventured to explore the most enigmatic creature The HORSESHOE CRAB, in a very scientific and analytical manner, effectively urging mankind to conserve this unique species.
RIVERBANK STUDIOS

Riverbank Studios state of art production house started some 35 years ago in Delhi making documentary films on wildlife and environment and fiction based on serials including feature films. With over 200 documentaries, international and national awards to their name, Riverbank Studios is a testament to Mike Pandey’s work and is a continuing legacy of great cinema. It has established India in the highly competitive international cinema circuit.

GAUTAM PANDEY

Gautam Pandey is one of India’s young and upcoming wildlife filmmakers who has already won several national and international awards for his films on wildlife and environment.

Born into a family of nature-enthusiasts, Gautam’s passion for filmmaking started at an early age and he is now focused on using film as a medium to bring about wildlife and other environmental issues. Gautam has directed and produced several films on wildlife and environment. In 2002, he won his first award—the prestigious Mayor Of Prague Award at IFAAF for the kurumbas—children of the blue mountains.

His film Timeless Traveller – The Horseshoe Crab is an appeal for the conservation of a unique species and aims to achieve widespread public awareness and appreciation of the horseshoe crabs throughout India and the world.

An established animator and graphics designer, Gautam has also won the Best Documentary in the Newcomer Award Category at the Vatavaran Film Festival for his animated film Magic of Life.
AWARD FOR THE BEST FILM ON SOCIAL ISSUES (such as prohibition, women and child welfare, and dowry, drug abuse, welfare of the handicapped etc.)

DWIJAA (Marathi)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: Film and Television Institute of India, Pune
Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: PANKAJ PURANDARE

CITATION
The award for the Best Film on Social Issues for the year 2004 is given to Dwijaa. This short fiction film presents the distress of a child widow and her graduation over reality with subtle and sensitive cinematic treatment.
FILM AND TELEVISION INSTITUTE OF INDIA

Established in the year 1960 on the erstwhile Prabhat studio premises at Pune and thereby inheriting a rich legacy in quality Cinema, the Film and Television Institute of India (FTII) has truly lived up to its avowed objective in the field of imparting training in film making and television programme production. Today the FTII is considered as a Center of Excellence not only in India but also in Asia and Europe. Films made by the students of the Institute are entered in festivals both in India and abroad. Many of them have own National and International awards.

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The FTII is a member of CILECT an international association of film schools.

PANKAJ PURANDARE

Pankaj Purandare is a Bachelor of Science from University of Mumbai.

He joined Narsee Monjee Institute of Management Studies to pursue Masters in Marketing in 1996. He completed Diploma in Film Direction from FTII, Pune in 2004.

भारतीय फिल्म एवं टेलीविजन संस्थान

सन् 1960 में प्रभात स्टूडियो के प्रांगण में स्थापित भारतीय फिल्म एवं टेलीविजन संस्थान, पुणे का जन्म एक उत्तम विरासत के बीच हुआ। वर्षाएँ से फिल्म एवं टेलीविजन के क्षेत्र में उत्तम शिक्षा का उद्देश्य रखते हुए इस संस्थान ने अनेक महत्वपूर्ण एवं प्रसिद्ध फिल्मी प्रतिमाओं को जन्म दिया। आज इस संस्थान को फिल्म शिक्षा के क्षेत्र में न केवल भारत में अपितु एशिया और यूरोप में भी एक उत्कृष्ट संस्था के रूप में जाना जाता है। संस्थान के विद्यार्थियों द्वारा निर्मित फिल्मों में देश-विदेश के विभिन्न फिल्म समारोहों में अनेक पुरस्कार विजित किए हैं।

सूचना एवं प्रसारण मंत्रालय भारत सरकार के अंतर्गत कार्यरत यह संस्थान एक स्वायत्त संस्था है। भारतीय फिल्म एवं टेलीविजन संस्थान अन्तर्गतीय फिल्म स्कूलों के संस्थान ‘सिलेक्ट’ का सदस्य है।

पंकज पुरंदरे

मुंबई विश्वविद्यालय से विज्ञान में स्नातक पंकज पुरंदरे ने फिल्म निर्देशन में भारतीय फिल्म एवं टेलीविजन संस्थान, पुणे से सन् 2004 में डिप्लोमा प्राप्त किया है।
AWARD FOR THE BEST EXPLORATION/ADVENTURE FILM
(To include sports)

SHORES OF SILENCE – WHALE SHARKS IN INDIA (English)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: GAUTAM PANDEY
Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: RANJANA PANDEY

CITATION
The award for the best exploration/adventure film for the year 2004 is given to Shores of Silence – Whale Sharks in India. This documentary has captured the cruelty of fisher-men over harmless sea-creature, the whale shark, along the Gujarat coast, with a fine insight and bravado, which could bring transformation to the ignorance of the fisherfolks engaged in hunting of whale sharks.
Gautam Pandey

Gautam Pandey is one of India’s young and upcoming wildlife filmmakers.

Born into a family of nature-enthusiasts, Gautam’s passion for filmmaking started at an early age and he is now focused on using film as a medium to bring about wildlife and other environmental issues.

In 2002, he won his first award—the prestigious Mayor Of Prague Award at IFAAF for the kurumbas—children of the blue mountains

His film Timeless Traveller – The Horseshoe Crab is an appeal for the conservation of a unique species.

Gautam has also won the Best Documentary in the Newcomer Award Category at the Vatavaran Film Festival for his animated film Magic of Life.

Ranjana Pandey

Ranjana Pandey has been working in the field of media based education for over 30 years. She took up wildlife and educational filmmaking for children as her profession in 1977 along with her husband and partner Mike Pandey.

Ranjana’s child centric thoughts and activities motivated her to conceptualize Khullam Khulla, a fun learning educational series for children. Her aim was to breakaway from the conventional education system and to seek the medium of television to make learning interesting and fun.

Her other works include films like Tigers of Ranthambore and The Last Migration—Wild Elephant Capture In Sarguja which was the first Asian film to win the world’s most prestigious award—The Green Oscar—Panda Award at the Wildscreen, 1994.

Shores of Silence- Whale Sharks in India has also won the The Green Oscar—Panda Award
AWARD FOR THE BEST INVESTIGATIVE FILM

HARVEST OF HUNGER (English/Oriya)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: ACTION AID INDIA, BHUBANESHWAR
Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: RUPASHREE NANDA

CITATION
The award for the Best Investigative film for 2004 is given to HARVEST OF HUNGER. This documentary portrays the apathy and hardships of drought effected villagers from Bolangir District, and their struggle to survive under an atmosphere of compulsive exploitation in excellent investigative and poignant style.
ACTION AID INDIA

Action Aid is one of the major non-governmental organizations in the world with branches in Afghanistan, Pakistan, China and Africa. In India it is working in partnership with grassroot level NGOs and CBOs. It aims at the upliftment of the downtrodden and the marginalized and focuses on the poorest of the poor. It stresses on people’s rights, both human and constitutional, justice and empowerment as opposed to charity.

RUPASHREE NANDA

Harvest of Hunger is Rupashree Nanda’s first film. She holds Masters degrees in both English and Mass Communication, from the Utkal University and Mass Communication Research Center, Jamia Millia Islamia respectively. She is also a freelance journalist writing on issues of poverty, marginalization, hunger, drought, migration, labour etc. Currently, she is filming two issues, the right to information campaign in Bolangir and people’s unease about the Suktel Dam project in Bolangir.
AWARD FOR THE BEST ANIMATION FILM

RAJU & I (English/Hindi)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: ASEEMA CHARITABLE TRUST, MUMBAI
Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: GAYATRI RAO
Rajat Kamal and a cash prize of Rs. 10,000/- to the Animator: CHETAN SHARMA

CITATION
The award for the Best Animation film for 2004 is given to RAJU & I. This short film depicts the emotional journey of a child and his experience and awareness of the social conditions through an excellent technique of animation.
ASEEMA CHARITABLE TRUST

Aseema is a Public Charitable Trust dedicated to improving the lives of underprivileged children through education. Its Centre for Street Children was established in 1997 in Bandra, a suburb of Mumbai, and continues to reach out to a growing number of children. Aseema strongly believes that education is the right of every child. It is committed in creating awareness about the rights of the child. Today Aseema reaches out to 450 street and underprivileged children. The children are provided a nutritious meal daily and a doctor visits the center at regular intervals.

GAYATRI RAO

Gayatri Rao took a bachelor’s degree in Applied Arts (B.F.A) from the College of Arts, Delhi and Masters in Design (M.Des) in Visual Communication, from IITC, IITM-Mumbai. She has also had the opportunity to do an internship at Walt Disney Studios, Florida sponsored by Unicef. She worked initially at RamMohan Biographics and in 1997 became the co-founder and director of Animagic Special Effects Pvt. Ltd. where she extended the scope of her work beyond the numerous animation projects for advertisements, corporate and short films, into book design and children’s book illustration.

She is also the founder of Rawworks – a project to help rejuvenate some of India’s rich yet largely untapped folk and tribal arts.

CHETAN SHARMA

Considered one of the forefront animators in India today, he has the knack of putting a heart into virtually any thing that his pencil sketches out, whether it is Karadi and Keera for Karadi Tales or the lovable blue bear for a Cerelac commercial. He has illustrated quite a few children’s books for reputed publishers like Sky Music (Krishna) and Tata Donnelly (Pets are Fun), which have been highly appreciated. Currently, he runs ‘Animagic’ a studio in Mumbai, India, which does everything from children’s book illustrations, animation to storyboard and special effects for films. He is directing his first short film, titled Maa-aa for CSFI.
SPECIAL JURY AWARD

KSHY TRA GHYA (Hindi)

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

CITATION
The Special Jury Award for the year 2004 is given to the director Amit Dutta for his film KSHY TRA GHYA. This short fiction film has evolved an experimental form of narration within a story form, with excellent special visual effects in an innovative style.
Amit Dutta

A Bachelor in Business Administration, Amit Dutta chose a career in Cinema. A student of Film Direction, he joined Film and Television Institute of India, Pune in 2000 and completed his diploma in the year 2004 with *Ksha Tra Gya*. 
AWARD FOR THE BEST SHORT FICTION FILM

CRADLE SONG (HINDI/ENGLISH)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: FILM AND TELEVISION INSTITUTE OF INDIA, PUNE
Rajat Kamal and cash prize of Rs. 10,000/- to the Director: NIMISHA PANDEY

CITATION
The Award for the Best Short Fiction Film of the year 2004 is given to CRADLE SONG. This short film has explored the mental agony of a couple, who have given birth to a crippled child, in a ethereal and stimulating cinematic style.
FILM AND TELEVISION INSTITUTE OF INDIA

Established in the year 1960 on the erstwhile Prabhat studio premises at Pune and thereby inheriting a rich legacy in quality Cinema, the Film and Television Institute of India (FTII) has truly lived up to its avowed objective in the field of imparting training in film making and television programme production. Films made by the students of the Institute are entered in festivals both in India and abroad. Many of them have own National and International awards.

The FTII is a member of CILECT an international association of film schools.

NIMISHA PANDEY

Nimisha is a graduate in Mass Communication from Indraprastha College for Women, Delhi University and Post Graduate in television direction from Film and Television Institute of India, Pune.

She spearheaded the launch of Ryan’s TV (an in house channel for Ryan’s International School) in June 2003, conducting filmmaking workshops with the students.

She worked as an intern with UTV, Mumbai in June, 2002 and handled production and creative aspects of the serial Shagun.

Working as an intern with Moving Pictures Company, Noida in June, 2001, she was involved in reporting, scripting, production and editing for their breakfast show Subah Savere.

Nimisha also did art direction for a telefilm Mera Ansh produced by H.V. Films, Mumbai.

She is currently working with Sony Entertainment Television as an associate producer.
AWARD FOR THE BEST FILM ON FAMILY WELFARE

SAANJH (HINDI)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: FILM AND TELEVISION INSTITUTE OF INDIA, PUNE
Rajat Kamal and cash prize of Rs. 10,000/- to the Director: JASMINE KAUR

CITATION
The award for the Best Film on Family Welfare of the year 2004 is given to SAANJH. This is a very sensitively structured short film which deals with the apathy of an old man and his encounter with reality.
FILM AND TELEVISION INSTITUTE OF INDIA

Established in the year 1960 on the erstwhile Prabhat studio premises at Pune and thereby inheriting a rich legacy in quality Cinema, the Film and Television Institute of India (FTII) has truly lived up to its avowed objective in the field of imparting training in film making and television programme production. Today the FTII is considered as a Center of Excellence not only in India but also in Asia and Europe. Films made by the students of the Institute are entered in festivals both in India and abroad. Many of them have won National and International awards.

The FTII is an autonomous body under the Ministry of Information and Broadcasting of the Government of India.

The FTII is a member of CILECT an international association of film schools.

JASMINE KAUR

Born in Jalandhar, Punjab, Jasmine completed her graduation in Political Science (Hons.) from Lady Shri Ram College, New Delhi in 1999. She joined the Film and Television Institute, Pune in 2000 and took a Diploma in Direction in 2004. Her filmography includes Gudia, Antaraal (The Interlude), Saanjh (The Dusk) and Everyone’s invited.... the pitching is on (Documentaries).
AWARD FOR THE BEST DIRECTION

UMESH VINAYAK KULKARNI

Swarna Kamal and a Cash Prize of Rs. 20,000/- to the Director: UMESH VINAYAK KULKARNI

CITATION
The award for the Best Direction for the year 2004 is given to Umesh Vinayak Kulkarni for the Marathi film GIRNI. This short film has portrayed the impact of sound on a young and sensitive mind with excellent dramatic and cinematic style.
UMESH VINAYAK KULKARNI

Born in 1976, Umesh is a student of Film Direction at Film and Television Institute of India, Pune. Before Girni, Umesh has made documentaries like Darshan, Fed, Satyakam, Save the Children etc. Umesh has also assisted in the production of feature films Doghi, Zindagi Zindabad, Bas Yari Rakho, documentaries Eklavya, Pihu, Ek Akeli and several corporate films.

His film Darshan was included in the Indian Panorama 2003.
AWARD FOR THE BEST CINEMATOGRAPHY

MANOJ RAYMOND LOBO

Rajat Kamal and a cash prize of Rs. 10,000/- to the Cameramen: MANOJ RAYMOND LOBO
Rajat Kamal and a cash prize of Rs. 10,000/- to the AD LABS, MUMBAI for the film GIRNI

CITATION
The Best Cinematography Award of 2004 is given to Manoj Raymond Lobo for the Marathi film GIRNI. This short film is highly enriched through excellent visual choreography.
मनोज रैमड लोबो

सन् 1974 में मुम्बई में जन्मे मनोज लोबो भारतीय फिल्म एवं टेलीविजन संस्थान, पुणे से सिनेमेटोग्राफी में डिप्लोमा प्राप्त हैं। विज्ञान में स्नातक मनोज लघु फिल्म गिर्नी के कैमरामैन हैं।

MANOJ RAYMOND LOBO

Manoj Lobo was born in 1974 in Mumbai, Maharashtra. A Bachelor in Science from Mumbai University, he joined FTII in 2000 and shot the short film GIRNI.

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AWARD FOR THE BEST AUDIOGRAPHY

VIVEK

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

CITATION
The Best Audiography Award of 2004 is given to Vivek for the Hindi film KSHY TRA GHYA. This short film has evolved an experimental form of narration within a story form, with excellent sound design.
VIVEK

Born in Kerala in 1977, Vivek is a commerce graduate from Delhi University. He joined Film and Television Institute of India, Pune in 2000. Vivek has audiographed the short film Kshy Tra Gya.

विवेक

केरल में 1977 में जन्मे विवेक दिल्ली विश्वविद्यालय से वाणिज्य स्नातक हैं। इन्होंने वर्ष 2000 में भारतीय फिल्म एवं टेलीविजन संस्थान में प्रवेश किया। विवेक ने क्ष्य त्राज्ञ के लिए ध्वनि आलेखन किया है।
AWARD FOR THE BEST EDITING

PRASHANT NAIK

Rajat Kamal and a Cash Prize of Rs. 10,000/- to the Editor: PRASHANT NAIK

CITATION
The Award for the Best Editing for the year 2004 is given to Prashant Naik for the film HARVEST OF HUNGER. This film has documented the apathy of the drought stricken villagers, by fluent and flowing editing style, keeping the interest on the subject engaged.
PRASHANT NAIK

Prashant Naik is a graduate from FTII, Pune and currently teaches there. He has worked as an editor in Mumbai film and video industry for more than a decade.
AWARD FOR THE BEST MUSIC DIRECTION

DHWANI

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

CITATION
The Award for the Best Music Direction for the year 2004 is given to Dhwan for the film EK SAGAR KINARE.....A SEASIDE STORY. The beauty of this short film is enhanced by the accompaniment of very throbbing and engaging music.
DHWANI

Dhwani is a music group based in Mumbai. The group is active in providing background music for short films, documentaries and ad-films etc.

Eka Sagar Kinare....A Seaside Story is their first foray into independent music direction for film.
BEST NARRATION / VOICE OVER

YAN YENTHAW

Rajat Kamal and a cash prize of Rs. 10,000/- to the Narrator: YAN YENTHAW

CITATION
The Best Narration/Voice Over award is given to Yan Yen Thaw for the English film THE LEGEND OF FAT MAMA. This short film communicates the nostalgic journey of the Chinese community in Calcutta through a moving narration, complying with the harmonious pace of the film.
YANG YEN-THAW

YANG Yen-Thaw is the founder and principal of YANG, a corporate and intellectual property law firm. He has been working in the areas of cross-border investment: strategic alliances and joint ventures, mediation and negotiations; transactional and contractual work; legal; due diligence; project strategy, planning and implementation and intellectual property laws since 1993 when he obtained his legum baccalaureus and his Bachelors in Academic Laws.

He is a member of the International Bar Association, the Supreme Court Bar Association of India and the Bar Council of Delhi. He is also the Chairman of the task group for South and Central Asia region of the Internet Corporation for Assigned Names and Numbers (ICANN).

Award not recommended for
Best Arts/Cultural Film
Award for the Best Promotional Film (to cover tourism, export, crafts, industry etc.)
Award for the Best Film on Agriculture (to include subjects related to and allied to agriculture like animal husbandry, dairying etc.)
Award for the Best Educational/Motivational/Instructional Film
Awards for Best Writing on Cinema
सिनेमा पर सर्वोत्तम पुस्तक 2004

स्टारडस्ट-विन्येट्स फ्रॉम द फ्रिंजेज ऑफ द फिल्म इंडस्ट्री

प्रकाशक पेंग्विन बुक्स (इंडिया) को स्वर्णकमल एवं 15,000/- रुपये का नकद पुरस्कार
लेखिका श्रीमति रूपा स्वामीनाथन को स्वर्ण कमल एवं 15,000/- रुपये का नकद पुरस्कार

प्रशस्ति

वर्ष 2004 का सिनेमा पर सर्वोत्तम पुस्तक का पुरस्कार स्टारडस्ट-विन्येट्स फ्रॉम द फ्रिंजेज ऑफ द फिल्म इंडस्ट्री को
गूड शोध तथा सुरुचिपूर्ण विवेचना के लिये दिया गया है। पुस्तक फिल्मों से जुड़े ऐसे व्यक्तियों के बारे में हैं जो पर्दे के पीछे छिपे
होने के बावजूद अत्यंत महत्वपूर्ण होते हैं।

AWARD FOR THE BEST BOOK ON CINEMA 2004

STARDUST-VIGNETTES FROM THE FRINGES OF THE FILM INDUSTRY

Swarma Kamal and a cash prize of Rs. 15,000/- to the author of the book: MS. ROOPA SWAMINATHAN
Swarma Kamal and a cash prize of Rs. 15,000/- to the Publisher of the book: PENGUIN BOOKS INDIA PVT. LTD.

CITATION

The Award is presented to the book STARDUST-VIGNETTES FROM THE FRINGES OF THE FILM INDUSTRY for
giving a rare, fascinating insight into the lives of people on the fringes of the film industry whose contribution to cinema
is no less significant. The work is marked by painstaking research and incisive analysis that does not alienate the
average cinema lover.
PENGUIN BOOKS INDIA

Penguin Books India is the largest English language trade publisher in the Indian subcontinent. Founded in 1985, PBI began publishing in October 1987 with seven titles. Today, the company publishes over 200 titles every year and has an active backlist of over 750 titles.

Known for its strong fiction and narrative non-fiction list, Penguin India has published across virtually every segment including self-help, cookery, reference and quizzes, biography, travel, picture books, business, politics, history, health and fitness, religion and philosophy as well as sports and leisure.

ROOPA SWAMINATHAN

Roopa Swaminathan did her MS in Mass Communication from Kansas State University. She then went on to Los Angeles and worked there for a few years. She returned to India and worked in the Tamil film industry (as assistant to eminent director Mani Ratnam) for some time. She made her first feature film in 2000 titled, Five By Four for National Film Development Corporation (NFDC). The movie has been shown at the Shanghai film festival, and the American Film Market etc. She has also written a series of coffee table biographies for Rupa publications on legendary film personalities such as Sivaji Ganesan, MGR and Kamalhaasan. 'Star Dust – Vignettes from the fringes of the film industry' is her latest book. She currently divides time between Mumbai and Chennai.
AWARD FOR THE BEST FILM CRITIC 2004

MS. NAMRATA JOSHI

Swarna Kamal and Cash prize of Rs. 15,000/- to Ms. NAMRATA JOSHI

CITATION
The Award is presented for consistently maintaining a high standard of film evaluation at a time when reviews are tending to become a public relations exercise. Her writings reveal a sound grasp of all aspects of film-making.
NAMRATA JOSHI

Special correspondent with Outlook since 1999. The job involves writing features on cinema for the back-of-the-book section of the magazine. She also writes the weekly film reviews column for Showtime magazine.

She is a member of FIPRESCI India, the Indian branch of the International Federation of Film Critics and has been regularly covering the International Film Festivals in India.

Has edited four special issues of Outlook on Hindi Cinema, including one on the 50 years of Pather Panchali. It involved conceptualizing ideas, coordinating stories and the accompanying visuals, commissioning columns, editing and production of the entire issue.
Synopses:
Features Films
AKALE
Malayalam/90 minutes/35mm

**Producer:** Tom George Kolath  **Direction**
and **Screenplay:** Shyamaprasad  **Camera:**
S. Kumar  **Editing:** Vinod Sukumaran
**Music:** Vishnu Shyamaprasad  **Cast:**
Geethu Mohandas, Tom George Kolath,
Sheela

Akale is set in the seventies in a shabby seaside house occupied by Margaret Evans and her two adult children: Shy, fragile Rosa and Neil, a restless, poetic soul trapped in a stifling factory job. Neil’s dilemma forms a central conflict of the film, as the faces and agonizing choice between responsibility for his family and living his own life. Neil Evans narrates this, revisiting a time when his family longs to escape their meager existence by creating idealized fantasy worlds.

Elegant juxtaposition of the humorous and the tragic, lonely characters and dark sensibilities explore ways of using the medium of cinema to depict the inferior life and memories of characters. A dream-like, illusory atmosphere helps to create a powerful representation of family, memory and loss.
ALEESHA
Konkani/118 minutes/35mm

Producer: Rajendra Talak Creations
Director: Rajendra Talak Screenplay: Damodar Mauzo; Camera: Debu Deodhar Editing: Vijaydhar Pathare Music: Ashok Patki Cast: Tapan Acharya, Priyanka Bidaye, Vijay Thaly, Prashanti Talpankar

Aleesha is an artist photographer who is also an ardent environmentalist. Married into the family of an industrialist, she finds herself in a contradiction of interests.

Her struggle to set right the blatant violation and flouting of rules brings her in direct confrontation with her family's business interests. Moreover, her hard stance of exposing the facts draws flak from the interested parties.

The film depicts her persuasiveness and the manner in which she manages her will and opinion to prevail.

The co-existence of an eco-friendly industry with nature is the need of the hour. Aleesha reiterates this point.
AMU
English/100 minutes/35mm

Producer, Director and Screenplay:
Shonali Bose: Music: Nandilal Nayak
Cast: Ankur Khanna, Konkana Sensharma,
Yashpal Sharma, Brinda Karat

Amu is the journey of Kajori Roy, a 21
year old Indian American woman who has
lived in the US since the age of three. After
graduating from UCLA Amu (Kaju) goes
to India to visit her relatives. She meets
Kabir, a college student from an upper
class family who is disdainful of Kaju’s
wide-eyed wonder at discovering the real
India. Undeterred Amu (Kaju) visits the
slums, crowded markets and roadside
cafes of Delhi. In one slum she is struck
by an odd feeling of déjà vu. Soon after
she starts having nightmares. Kabir gets
drawn into the mystery of why this is
happening particularly when she
disCOVERS that she is an adopted child.

Meanwhile Amu’s adoptive mother – Keya
Roy, a single parent and civil rights activist
in LA, arrives unannounced in Delhi. She
is shocked to discover that Kaju has been
visiting the slums. Although Amu (Kaju)
mistakes her mother’s response to a typical
Indian over protectiveness – Keya’s fears
are rooted deeper.

Slowly Amu (Kaju) starts piecing together
what happened to her birth parents. Mother and
daughter clash as Amu discovers she has been lied to her whole
life. What was the truth? Why was it
suppressed? As Amu (Kaju) and Kabir
undertake this quest they both discover
their families involvement with a man made
thragedy of immense proportions which
took place twenty three years ago in the
capital city of India: the death of
tousands of people of the Sikh faith.
In a searing clima the young people are
forced to confront the reality of the past
and how it affects their present.
ANJI
Telugu/150 minutes/35mm


A young helpful man Anji gives shelter to orphans. Unani (Greek Medicine) Doctor Siviah is his well wissher. Swapna, a Research student pursues her studies abroad. She comes to India with her Research Book. She boards another bus, and meets Anji who takes her to Urvakonda.

Anji comes to Ashram along with Swapna. Having learnt that her Professor has expired, she is sad and gives her Research Diary to Siviah. She reveals her apprehension that Bhatia might have killed the Professor. Sivaiah learns through the Diary that Atmalingam is the procedure of Puja to secure the said Atmalingam. Sivaiah reveals the details to Anji who performs the Puja with utmost devotion and secures Atmalingam. Anji explains the power of Atmalingam to children. With the help of this power, the children beat Ghote and his rowdies.

Having learnt that Atmalingam has been located, Bhatia is jubilant with happiness.

Bhatia arrives in India in his airplane along with his henchmen. Meanwhile, Anji secures the list of Siva’s commands and rules and gives it to Sivaiah. Bhatia reaches the Ashram and wants Atmalingam but Sivaiah refuses. Bhatia shakes hand with a forest brigand Ghote. Sivaiah secretly reveals the procedure for Puja of Atmalingam and the secrets of Siva’s commands to children. Rowdies kidnap a girl from the Ashram and Anji agrees to do Bhatia’s bidding.

As the Muhurtam comes close, Atmalingam gains brightness. Having observed the same, the Head Monk tells Bhatia to go to Manasa Sarovaram. A wonderful temple comes out from the sarovaram. Bhatia asks Anji to enter into it and bring Akasa Ganga on to earth. Anji gains entry and brings Akasa Ganga. Meanwhile, Bhatia also enters the temple. He takes Sankhu from the hands of Anji and after drinking water from it, becomes extra-ordinarily powerful. Along with Swapna and children, Anji starts from there towards Ashram. After a lot of struggle, Anji saves the kidnapped girl and returns to Ashram.
The movie begins with the hero Senthil Kumar, returning to his village distributing his wedding invitations. What happens to the girl who held his hand as a teenager? What happens to the teacher who was extra nice to him? What happens to the girl who wants him just as a friend? As he walks down the familiar lanes, meeting people, he meets his life itself as a beautiful memory, a walk through the past.

The movie records Senthil's recollection of the days gone by and ends with his marriage to a girl of his mother's choice. His ex-flames bless him from the crowning glory - his greatest moment ever.
BERU (The Root)
Kannada/125 minutes/35mm

Producer: Mitra Chitra
Director: P. Sheshadri
Screenplay: J.M. Prahalad
Camera: S. Ramachandra
Editing: B.S. Kemparaj
Music: Praveen - Kiran
Cast: H.G. Dattatreya, M.P. Venkatrao, Baby Soumya

A taluk level office has been working without a regular head for sometime. A junior level official is in charge of the office. It has stuck to mandatory minimal routine work.

Goravayya is a poor old folk artiste. Though living on a small income, he has been magnanimous in his own small way to provide shelter to an orphan girl. He is stuck with a problem. The roots of a tree are affecting the stability of his small shelter. He has been repeatedly requesting the office for permission to fell the tree to save his shelter.

At last, a regular officer arrives on posting. Being sincere and enthusiastic, this new officer starts tuning the office for proactive working. Even before he settles down, a minister’s visit is announced. Arrangements have to be made in the inspection Bungalow (IB). Much to his shock and surprise, nobody in the office knows about IB. In the process of locating this IB, a scandal unfolds. The IB exists only on records. It is not there physically. So, many irregularities and misappropriations come to light. The new officer is not able to report the whole matter to higher-ups because of his own indiscretion and emotional considerations. He tries to cover-up the whole thing by seeking approval for demolition of the dilapidated (non-existent) IB for rebuilding a new one there.

Meanwhile the minister’s visit is cancelled. But by then the officer is deeply involved in this cover-up story created by himself. He is about to face the consequences, but his influential father-in-law comes to his rescue. He is now asked to provide some cooked-up reasons for the IB’s ‘present’ condition so that the matter can be hushed up and he is saved. Goravayya is proposed to be implicated as the servant looking after IB responsible for its present condition. Both officials go to see Goravayya only to find that his shelter has collapsed and he has died.
CHHOTA SIPAHHI (Little Soldier)
Hindi/83 minutes/35mm

Producer: Children’s Film Society, India
Direction and Screenplay: Jayashree Kanal
Camera and Editing: A.S. Kanal
Music: Kedar Awati and Vivek Philip
Cast: Mohan Agashe, Om Bhutkar

Joze, son of a fisherman, lives in a small village on the seashore in Goa.

Often, he accompanies his mother to Madgaon when she goes there to sell the day’s catch. Once in a while they go to the Portuguese officer’s house to deliver fish. On his way Joze always lingers longingly around the school gate. One day Joze finds a bearded man (Mangesh, a freedom fighter) in his hideout. Joze takes an instant liking for the man.... both part, swearing secrecy about their hiding place and their chance meeting.

A group of school children come to the beach to play. Joze saves a boy ‘Gopu’ from drowning in the sea. The boy’s teacher – Shyama Didi – encourages Joze to join school. Through his interaction with her, Joze realizes that Goa is ruled by outsiders.

Gopu invites Joze for Ganesh festival celebrations. Joze finds Mangesh. He comes to know that Mangesh is a freedom fighter known as ‘Clever Fox’. Since the house is being watched by the police, Joze makes a plan, he brings his group to dance. After the musical evening, Mangesh slips out of the house with the dance party.

Joze gets drawn not only towards Mangesh and Didi but also the entire freedom movement now.

He overhears at the Portuguese officer’s house that the Indian army is approaching and it is a matter of a day or two before they take over Goa. There is a plan to plant dynamites under the bridge at Bori and blow it while the Indian soldiers cross the bridge......

Joze swims across a river, alerts the Indian Army, and saves casualties.
छूटकन की महाभारत
हिंदी/87 मिनट/35 एमएम

निर्देशक: भारतीय बालचित्र समिति निर्देशन एवं पटकथा: संकल्प मेष्राम संगीत: आशीष विलेजर एवं शैलेश दासी कैमरा: समीरन दत्त एवं विवेक शाह संपादन: जबीन मर्याद कलाकार: अदिति देशपांडे, वरुण जा, सागर शेट्टी और अर्जुन शस्त्राचार्य

10 वर्षीय गांव के छेढ़के छूटकन के सपने अचानक सच होने लगते हैं। उसके गांव में खलबली फैल जाती है जब यह समाचार मिलता है कि उसके गांव में होने वाला महाभारत का नाटक भी बदल गया है। कौशिक और पांडवों का झगड़ा समाप्त हो गया है और युद्ध प्रारंभ होने से पहले ही वे मिट्र बन गये हैं। नौंकी के कलाकार जो गांव में महाभारत का नाटक करने के उद्देश्य से आये हैं वे अपने संवाद भूलकर कुछ नये संवाद बोलने लगे हैं।

छूटकन का मुबंद भाई जो उस पर बहुत रोब गांव था, छूटकन के सपने के कारण गांव बन चुका है तथा कुछ अन्य गांव वाले बतख बन चुके हैं। एक ओझा को छूटकन का इलाज करने के लिए बुलाया जाता है, परंतु छूटकन सपना देखता है कि पांडव उसे आकर बचा लेते हैं। होता भी यही है पांडव आकर छूटकन को बचा लेते हैं और ओझा का इलाज हो जाता है।

पांडव गांव वालों को आश्वासन देते हैं कि अब नौंकी में केवल छूटकन की महाभारत ही प्रस्तुत की जाएगी।

CHHUTKAN KI MAHABHARAT
Hindi/87 minutes/35mm

Producer: Children’s Film Society, India
Direction and Screenplay: Sankalp Meshram Camera: Samiran Dutta and Vivek Shah Editing: Jabeen Merchant
Music: Ashish Vilejar and Shailesh Dani
Cast: Aditi Deshpande, Varun Jha, Sagar Shetty, Avneesh Sathianathan

This is a phantasmagoric story of Chhutkan, a ten year old village boy, whose dreams suddenly start coming true. All hell breaks loose when he dreams that the story of the epic Mahabharat has changed and that the warring brothers Kauravas and Pandavas have buried their differences and become friends even before the war has begun. The Nautanki (folk theatre) actors who are performing the Mahabharat in the village, seem to be under a magical spell, being unable to recite the original lines of the war epic.

Next, Chhutkan turns his bully cousin into a donkey in his dreams and a few aggressive villagers into a gaggle of squawking geese. Finally an exorcist is called to cure Chhutkan but Chhutkan manages to cure him instead by dreaming that the real Pandavas will rescue him. They do. The real Pandavas then declare that the only Mahabharat that will be performed from now on will be Chhutkan’s Mahabharat.
डांसर
tamil/99 मिनट/35 एम.एम
निर्माता: योगेश के.आर, निर्देशन एवं पटकथा: ए. कोठंड रमेश्या संगीत: प्रवीण मणि कैभरा: जे. रामरत्न आशीर्वाद संपादन: आर.टी. अनाथुरेका कलाकार: जे.फिलिप कुट्टी, दिव्या, ए. रामरत्न, मीरा कुशाण
एक पैर से अपने कुट्टी के दुर्भाग्य पर दुखी होने की अफसरा कुछ अनोखा रहे सभी की इच्छुक है। उसके पश्चात उनसे रहने वाली दिव्या कुट्टी की संगीत और कुछ में रुचि से परिवर्तित है। दिव्या के पिता नहीं हैं और वह अपने दादा और माँ के साथ रहती है। स्वयं प्रसिद्ध नर्तक बनने का सपना देखने वाली दिव्या का उसका नृत्य शिक्षक अरुण अपमान कर देता है।

अपमानित दिव्या कुट्टी को नृत्य के लिए प्रोत्साहन देती है। कुट्टी को अरुण द्वारा आयोजित एक समारोह में नृत्य प्रस्तुत करने का अवसर प्राप्त होता है, परंतु आयोजन से पहले अरुण कुट्टी और दिव्या का घर अपमान करता है। परंतु समारोह में कुछ समय पहले दर्शकों की कुट्टी में सुधार जाना है और उसकी नृत्य कृशाणा देखने के लिए वे अतुर हो जाते हैं। कुट्टी का नृत्य सफल होता है और वह शीघ्र अप्रिय रूप से मिट्टी करता लगता है। कुट्टी अपने व्यक्तियों के लिए एक संस्था अभ्यास का निर्माण करता है। संस्था के लिए वह टीम तैयार कर सुरक्षित रूप से आयोजित करके रहता है। कुट्टी की नृत्य सफलता और उसके साथी बाया पहुंचाने का प्रयास करते हैं। वे दिव्या का अपमान कर लेते हैं और कुट्टी के पिता करते हैं। जब जुड़ने के उद्देश्य से आयोजित कार्यक्रम में अरुण और उसके साथी बाया पहुंचाने का प्रयास करते हैं। वे दिव्या का अपहरण कर लेते हैं और कुट्टी के पिता करते हैं। जब जुड़ने के उद्देश्य से आयोजित कार्यक्रम में अरुण और उसके साथी बाया पहुंचाने का प्रयास करते हैं।

DANCER
Tamil/99 minutes/35mm


Kutty, the hero in the film is a handicapped person with one leg. This handicap is not from birth but happens early in Kutty's life, at the hands of his stepbrother. Instead of lamenting over the misfortune, Kutty goes about doing odd jobs to earn a living but silently yearns to do something remarkable and astounding. Divya (the heroine) is also a resident in the same building as that of Kutty's and happens to observe his interest in dance and music. Fatherless, she lives with her grandfather and mother, who want her to become a rich and famous celebrity. As she is interested in becoming a renowned dancer herself she starts attending dance classes with popular dance master, Arun. The dance master in turn misbehaves with her. As she neglects his advances and unruly behaviour, she is ill treated by Arun on different occasions.

Divya, deeply insulted decides to promote and encourage Kutty as a dancer in order to avenge the insult by all possible means. An opportunity knocks on Kutty's door in the form of a stage performance, but, to their dismay, Arun happens to be the host of that particular event. They (Kutty and Divya) are again insulted by him but fortunately, as fate has it, the ten minute performance of Kutty becomes the highlight of the event and wins thunderous applause and appreciation. From then on Kutty's popularity starts soaring and subsequently leads to Arun's downfall. Meanwhile Kutty has high ambitions of creating an institution for the well being of the handicapped.

Abhya, an institution with similar ambitions, approaches him to perform at the first inaugural function of the fundraiser. Learning of this, Arun along with his henchmen, decides to foil and disrupt the function. In this attempt they kidnap the heroine and Kutty is beaten up during his efforts to save her. However, with his determination and will power, he overcomes these obstacles. Arun finally acknowledges his folly.
DEVRAI
Marathi/120 minutes/35mm

Producer: Y.N. Oak Director: Sumitra Bhave and Sunil Sukhtankar Screenplay: Sumitra Bhave Camera: Debu Deodhar Editing: Sumitra Bhave and Virendra Valsangkar Music: Shrirang Umrani Cast: Atul Kulkarni, Sonali Kulkarni, Tushar Dalvi, Devika Daftardar

Shesh Desai, a young man living alone in a coastal village after his mother's death, looking after family business of mango plantations, is brought to Pune by his married sister Seena Gore. Servants who give service to Shesh tell Seena about Shesh's strange behaviour.

Seena and her scientist husband Sudesh experience a sudden violent outburst of Shesh and admit him in a hospital. Psychiatric help is sought.

Through the case history told to the doctors by Seena and through Shesh's sessions with the panel of psychiatrists and psychologists unfolds the story of a neglected victim of Schizophrenia. The meanings and linkages of Shesh's strange behaviour are analysed by the doctor.

Shesh, a victim of Schizophrenia has an obsession for Devrai Sacred Groves (the forests protected by the community in the name of God). As his problem aggravates his interest in Devrai as a student of science is turned into a series of hallucinations. He starts personifying Devrai in the form of a Goddess like character.

After treatment, keeping Shesh at home is another big problem for Seena who is torn between her concern for his brother and her duties towards her husband and ten year old son. Her support is Kalyani, a distant cousin.

Finally, after medication and participation in the day care centre Shesh slowly learn to become friendly with his hallucinations and Seena and Kalyani partly succeed in making him realize the difference between the reality perceived by him and by the others.

Now, with the help of Kalyani's dedicated support, Shesh will live a socially functional and meaningful life.
DES HOYA PARDES
Punjabi/163 minutes/35mm

Producer: Manjeet Maan  
Director: Manoj Punj  
Screenplay: Suraj Sanim  
Camera: R.A. Krishna  
Editing: Omkar  
Bhakri Music: Jaidev Kumar  
Cast: Gurdas Maan, Juhi Chawla, Sudhir Pandey, Anoop Soni, Divya Dutta

Gursharan, an educated man whose parents and sister live in Punjab, tills his ancestral land. He is visited by his childhood friend Darshan from America who has come to attend the old student’s meet in their college. There they happen to meet Jassi, a beautiful girl who is active in theatre and teaches music in a college.

One night, Sukhbir who happened to be Gursharan’s class fellow but now member of a terrorist group, visits Gursharan and this incident drives the police to believe that Gursharan is conniving with the terrorists. This leads to his arrest and torture.

Realising that Gursharan is caught in the crossfire between terrorism and police. Darshan forces him to leave the country and come to America where he fights to get him political asylum. This political asylum given to Gursharan is to protect his human rights but even this protection violates his human rights intentionally or unintentionally and now all the members of the family suffer helplessly courtesy the repercussions of this asylum.
Both the girls grow up under the able care and guidance of their father. Dinabandhoo's financial constraints continue unabated. His older daughter Rani, a college-going girl also takes tuition to help her father run the family smoothly. His younger daughter Bani has a soft corner for Bipul, a young musician who teaches her.

Ramesh is a boy belonging a well-to-do family, falls in love with Rani.

Ramesh's father Arabinda is a greedy man and demands dowry from Dinabandhoo. Dinabandhoo again comes up with an egoistic approach towards the matter, borrows money from all his sources and marries his daughter Rani to Ramesh to the fullest satisfaction of Ramesh's father giving the required dowry goods.

Dinabandhoo’s obstinacy and arrogance turned out to be a farce in the face of his inability to marry off his second daughter Bani to Bipul even with the minimum basic requirements.

He writes out his candid life-story to impress upon Bani the fact that living happily was more important than pretending to be respectful. He kind of instigates Bani through his story to elope with her beloved so that he can have the satisfaction of pretending that much as he wanted, Bani did not allow him to marry her off the way he had actually wanted. Bani reads her father’s story, makes her mind and elope with Bipul. A lonely Dinabandhoo lives on.
GRAHANAM (The Eclipse)

Telugu/93 minutes/35mm


Raghu is a doctor in his early forties, well known and mild-mannered bachelor. One day while on his rounds at the hospital, he faces an unusual situation, which arouses his curiosity. One of the patients turns hysterical at the very sight of an old woman who claims to be his mother. The patient denies relationship between the old woman and himself. Later on in the day, Raghu consolates the old woman about her son. Raghu finds her face familiar. When he tries to find her name and address, she abruptly leaves.

A perturbed Raghu makes enquiries about the patient and realizes that both the patient and his mother are from his native village. That evening Raghu and his friend, Srinivas have a chat over coffee. Raghu narrates a story that took place in his village of two people, a rich landlord’s wife called Saradamba and a young boy called Kanakayya.

Saradamba was the beautiful wife of a landlord, Narayana Swami, respected figure in the village, well-known for her charitable work. Kanakayya was a hard working and intelligent young boy belonging to a poor family. Saradamba would offer the boy free lunch out of motherly love.

Once Kanakayya fell ill and the local doctor’s medication failed. His parents consulted Gopayya, a man known for his magical cures. Gopayya declared that the boy was suffering from a dangerous and rare disease called doshagunnam, caused by middle-aged woman seducing a young boy into having sex with her. Gopayya declared that the only cure was a concoction prepared with the blood extracted from the thigh of the woman who seduced Kanakayya.

That night Kanakayya uttered Saradamba’s name repeatedly in his sleep, prompting his parents to conclude that it was Saradamba who had seduced him. As Kanakayya’s health deteriorated, his father approached Saradamba’s husband, Swami and narrated the whole story. Furious Swami interrogated his wife. An enraged Saradamba derided her husband for accusing her of disgusting crime. Suspecting Swami demanded Saradamba’s blood, beat her up and took blood after she fell unconscious. As concoction made with Sarada’s blood was applied in his eyes, Kanakayya recovered.

Saradamba was branded a whore and driven out of the house.

Raghu told Srinivas that the old woman at the hospital was Saradamba and that he himself was Kanakayya! The truth was that there was nothing between him and Saradamba. She was the victim of a superstitious belief and a tragic coincidence.

Repentent, Raghu begins his wait for Saradamba so as to apologise.
HASINA
Kannada/135 minutes/35mm

Producer: Chiguru Chitra Direction and
Screenplay: Girish Kasaravalli Camera: S.
Ramachandra Editing: M.N. Swamy Music:
Issac Thomas Kottakapally Cast:
Chandrasha Ullal, Tara, Purushotham
Talavata, Chitra Shenoy

Hasina lives with her three daughters in the
outskirts of a small town. Her husband —
Yakoob — an auto driver is with her. She borne
only girls. When the doctor at private clinic
tells him after examining the pregnant Hasina,
that this baby too is female, he deserts her.
Hasina makes desperate attempts to bring
Yakoob back home, but does not succeed. She
decides to live on her own.

Munni — the eldest daughter, who is blind meets
with an accident. The doctor who attends on
her, tells Hasina, that a suitable operation could
bring eye sight back to Munni. She starts doing
odd jobs to raise money for operation. She
starts working as a house maid in
the house of a rich lady — Julekha
Begum. Julekha is a well informed
person about the tenets of Islam
and Shariat. She advises Hasina
to seek justice from Jamaath.

Hasina begins her long journey
seeking justice for her and her
family, submitting petitions to
Muthavalli, the President of the
Jamaath requesting him to
reprimand Yakoob, so that he
would come forward to take the
responsibility of the family.

The former Muthavalli finds in
Hasina’s case an opportunity to
discredit the present Muthavalli.
He starts politicizing the issue.
Thus, Hasina’s case, instead of
getting sorted out, grows into a maize.

Munni’s health begins to deteriorate. Even ever
helping Julekha Begum refuses help beyond a
certain point. Finding no other way out, Hasina
decides to ask Zarina, Yakoob’s new bride for
help. This infuriates Yakoob, and in the ensuing
quarrel, he takes away all the savings of Hasina,
mistaking it to be the money given by Zarina.

Helpless Hasina decides to stay in the Mosque
premises until she gets justice. The Muthavalli
finally calls a Jamaath meeting. Jamaath calls
for Yakoob, who comes drunk. A quarrel erupts
between Yakoob and Hasina and inadvertently
it ends in the tragic death of Munni.

All the women of the mohalla (street) come
and stand by Hasina in the moment of sorrow.
Next day, Muthavalli comes to Hasina with
Mehar money, but she refuses to take it. When
Muthavalli reaches home, he watches his wife
going ready to go to the hospital to get
operated, much against his wishes.
HUM TUM
Hindi/144 minutes/35mm


Karan is a cartoonist. His characters Hum and Tum are very popular. Hum Tum reflect Karan’s perspective on men and women and their relationship. Karan is the quintessential bad boy – he is a complete flirt, and is constantly changing girlfriends. Rhea is sensitive, well bred and with high ethical and moral standards. The two come from very different backgrounds, and have evolved into very different people. Whereas Karan’s father

- a flamboyant famous fashion photographer, has influenced his son to be nonchalant and cool, Rhea gets her self-assuredness and moral code from her mother – a typical Punjabi with an effervescent spirit.

They have very little in common, except the fact that, time and again, their paths cross. Across three continents, and over the period of nearly a decade, the lives of Karan and Rhea intersect, and their relationship evolves, from hate, to mutual friendship and respect and finally ....
Srikant finds himself constantly torn between the two women he encounters during his journeys without destination. On the one hand, there is the seductive, affluent and dignified Rajlakshmi, his childhood sweetheart who is now a renowned courtesan of Patna. On the other, there is the beautiful, elusive and enigmatic Kamallata, the Vaishnavi who talks to him as if they have known each other forever. The complete polarization of his relationship with these two women defines the focal point of the film. While Rajlakshmi’s love for him is expressed through a fierce desire to possess him and hold him back, Kamallata wishes to liberate him from any kind of commitment and bondage, even when she desperately needs his protection and shelter. Rajlakshmi openly accuses him of cowardice. Kamallata praises him for his ability to resist bondage. Srikanto fails to cope with Rajlakshmi’s obsessive love and goes back to his village. He meets a devastated Kamallata at Gauhar’s grave. Do they finally discover themselves in each other? Or do they go their separate ways?
KRANTIKAAL (Critical encounter)
Bengali/110 minutes/35mm


Inside the palace of a princely state of India, time seems to have stood still. Confined in a quite and once grand home, a one-time Maharaja and his now elderly son exist along with the daughter-in-law, commoner and now divorced.

Into this stagnant atmosphere erupts the challenge of terror, as a 'secessionist' from North-Eastern part of India and a fugitive from the police intrudes into the palace in urgent need of refuge. He carries a frightening array of arms as well as an ideology that justifies violence as a means to a political end. He also carries with him many unresolved questions which, in his critical encounter with the former royals, are brought into focus.

It is the princess-by-marriage, a woman with an exceptional intellect and immense moral strength, who evokes the essential qualities of Indian tradition that make India's amazing pluralism viable: non-violence, tolerance, sacrifice and generosity.

The lady's convictions are remarkably persuasive, and a breath of self-criticism gets through a chink in the terrorist's armour, but before he can resolve his new doubts, the last word is spoken by the instrumentalities of legal violence...the terrorist gets killed in the final encounter but his death gives birth to several basic questions...
LAKSHYA (Goal)

Hindi/185 minutes/35mm


Lakshya is the story of a young man, Karan Shergill. Born to rich, affluent parents, he lives life not worrying about tomorrow. He is, forever at the crossroads of life. The only thing stable in his life is Romila Dutta, a bright and ambitious, young woman. Romi loves Karan and believes that someday, he will find his calling.

Karan enrolls himself into the Indian Military Academy (IMA). His father is shocked to hear of it and reprimands him for making this decision.

This run in with his father makes Karan dig his heels in. He wants to prove to his disapproving, cynical father, that he too can amount to something. Romi stands by him, supporting his decision.

Karan’s experience at the IMA is not a memorable one. He realizes that he is there, more because of his ego problem with his father, than his desire to achieve anything. Unable to cope with the grueling program, he runs away.

Romi is disappointed to hear that he has quit and tells him that she doesn’t want to see him again. His indecision and lack of self-respect is worrying her. She feels he needs to grow up and realize his responsibilities. Karan is shattered. He decides to go back and finish what he had started. Romi, meanwhile, becomes a news correspondent.

Post IMA, Karan is posted in Kargil with the 3 Punjab Regiment. The intrusions in Drass are detected and Operation Vijay commences. The responsibility of recapturing Peak 5179 is given to the 3 Punjab Regiment.

As part of a Commando Group, Karan after great heroics reaches the hilltop and unfurls the Indian tricolour to signal recapture of the peak.
NAVARASA
Tamil/99 minutes/35 mm


In a world where, being human and surviving is bad enough, battling between the gender you physically are and the
Netaji Subhas Chandra Bose the Forgotten Hero
Hindi/207 minute/35 mm

Producer: Sahara India Media Communication
Director: Shyam Benegal
Screenplay: Shama Zaidi
Camera: Rajen Kothari
Editing: Aseem Sinha
Music: A.R. Rahman
Cast: Sachin Khedekar, Anna Prustel, Kulbhushan Kharbanda, Rajpal Yadav, Ila Arun

It's the eve of Durgavisarjan. Subhas Chandra Bose and his fellow prisoners are singing and dancing. As the image of Durga is handed over by Subhas' nephew Sisir outside the prison, a note is slipped through as well. This note is the precursor of Bose's escape from India. Bose goes on a hunger strike in prison, to protest his unjust incarceration.

In faraway Peshawar, one of Bose's party workers, Shah receives a telegram to come to Calcutta immediately. By the time Shah arrives in Calcutta, Bose has been set free because the government is afraid that Bose's death in prison may spark off an extreme reaction. Shah is told to make arrangements for Bose's travel into Russia via Afghanistan. Subsequently, Sisir helps his uncle to escape in disguise. Bose arrives in Peshawar and is accompanied to Kabul by Talwar.

In Kabul, they are harassed by the Afghan secret police and the Russians to refuse to make contact. Malhotra, an Indian shopkeeper, not only hides Bose in his house, but helps to establish contact with the Italian and German legions. Finally, Bose disguised as an Italian Count, escapes through Russia to Berlin.

The film traces Bose's story in Berlin and Burma, the great saga of raising of the Azad Hind Fauj, its exploits, the mystery associated with his death.
ORIDAM (An Abode)
Malayalam/90 min/35mm

Producer: Jesin Lal James Direction and
Screenplay: Pradeep Nair Camera: Manoj
M. Editing: Ranjan Abraham Music: Isaac
Thomas Kottukapally Cast: Geetu Mohan
Das, KPAC Lalitha

Oridam narrates the story the story of sex
workers of their angst, apathy and their
craving to get out of the profession and
their relentless search for a place of their
own. It focuses on their yearning to be
seen as human beings and not as mere
flesh to be traded.

The protagonist is a prostitute on the
pursuit of a tranquil place to live on....
Where she could not be gauged by her
flesh. There’s no greater tragedy for a
woman than to live selling herself.
PAGE 3
Hindi/139 minutes/35 mm


Page 3 tells the story of Madhavi (Konkana Sensharma) and her friends Gayatri (Tara Sharma), a struggling Bollywood actress and Pearl (Sandhya Mridul) a bold n’ sassy, no-nonsense talking air hostess who dreams of marrying a rich tycoon. The other essential characters include a powerful newspaper editor, a crime reporter who finds Madhavi’s brand of journalism demeaning, a Bollywood star a gay make-up artist a friend of the protagonist.

The plastic life of high society unfolds through the eyes of Madhavi Sharma. She contributes her bit by exposing them but nothing changes. This section of society lives on with the same principles...
PERUMAZHAKKALAM (While It Rains Hard)
Malayalam/102 minute/35 mm

Producer: Salim Padiyath Director: Kamal

Raziya is a young Muslim woman residing on the bank of Kallai river in Kozhikode. She is a professional engaged in the task of beautifying Muslim brides with intricate patterns of henna on the eve of their weddings. Ganga, on the other hand, is an orthodox Brahmin woman living in happiness in her husband’s home by the Kalpathi river in Palghat. Both the women are mothers of one-year-old babies, with their husbands working in Saudi Arabia.

Raziya and Ganga look forward to a life full of marital bliss when their husbands return from the Gulf.

Then comes the distressing news. Ganga is forced to wear the garb of a widow, even as widowhood stares Raziya in the face. Meanwhile, the Shariat Court of Saudi Arabia sentences Akbar, Raziya’s husband to death on the charge of murdering Raghu. Ganga’s husband. Akbar will be set free if Ganga grants him pardon. Raziya, who is determined to undergo any ordeal to save her husband’s life, decides to see Ganga. Would Ganga forgive her husband’s murderer?

The incessant hard rain becomes witness to the emotionally charged encounters of the women.
RAINCOAT
Hindi/117 minutes/35 mm


This is a film about two people who share the same village in the backwoods of Bihar. A young man, Manoj and a woman, Niru...two people joined by love but separated by circumstances.

Manoj is leaving his mother to travel to the city of Kolkata in search of finance. His mother is unhappy at his departure. She is even unhappier because she has discovered a certain address in his wallet.

Manoj has gone to the city to borrow money from his old school friends and set himself up in business. He has no job, no money and apparently no hope of things improving. His old friend Alok, with whom he is staying, writes letters to all his friends asking them to help Manoj, but Manoj cannot bear to beg. He cries secretly in Alok's shower, heard only by Shyla, Alok's faithful wife. Alok, unaware of this, gives him directions to the various offices, and is, in turn, asked about how to locate a certain address...the address of a girl. Like Manoj's mother, Alok is also furious at the mention of the girl's mother.

The mystery unravels a little more – Niru was Manoj's childhood sweetheart. She jilted him to marry a Kolkata executive with more money. A marriage that was arranged for her by her ambitious mother.

On a rainy day in Kolkata, equipped with his friend's old raincoat, Manoj sets out to visit his old love....
SWADES (Our Country)
Hindi/195 Minutes/35 mm

Producer and Director: Ashutosh Gowarikar
Screenplay: Ashutosh Gowarikar, Sameer Sharma, Lalit Marathe, Amin Hajee, Charlotte Whitby Coles, Yashodeep Nigudkar and Ayan Mukherji
Camera: Mahesh Aney
Editing: Ballu Saluja
Music: A.R. Rahman
Cast: Shah Rukh Khan, Gayatri Joshi, Daya Shankar Pandey, Kishori Ballal and Master Smith Seth

Mohan Bhargava, a bright young scientist working as a project manager in NASA, returns to India in search of his childhood nanny.

In his attempts to persuade Kaveriamma, the symbol of motherhood to him and to take her with him to America, he gets drawn into the life of a village called Charanpur and finds himself searching for answers to the questions of progress and development that the village is facing. His curiosity is piqued by Gita, an admirable young woman teaching in the village primary school, who chooses to live there despite problems like casteism, prejudice and a lack of basic amenities.
SWAPNER DIN (Chased by Dreams)
Bengali/87 minutes/35 mm

Producer: Jugal J. Sugandh Director and Screenplay: Buddhadaeb Dasgupta
Camera: Venu Editing: Rabirajan Maitra
Music: Bishwadeb Dasgupta Cast: Prasenjit Chatterjee, Rimi Sen, Rajesh Sharma and Raima Sen

Paresh the central character, travels by a government jeep with a 16mm film projector. As he goes from one place to another screening government educational films, he falls in love with the image of a girl in one of the films and dreams of finding her one day. Chapal, the substitute driver of the jeep, dreams of making it rich in Dubai by sneaking in with a forged passport. Amina a pregnant Muslim girl whose husband was killed out the Gujarat riot after they migrated from Bangladesh to India dreams of returning to her own land to give her unborn child a definite, unquestionable identity. The magical mosaic of these dreams constantly has to face the realistic conflicts like the murder, the theft of the projector and ultimately the theft of the jeep.

Paresh, Chapal and Amina are left on a ridge from which they can never return to the normalcy of life. Helplessly Paresh and Chapal decide to go with Amina to Bangladesh. They stealthily enter Amina’s native place but are encountered by the security forces at the border. A skirmish takes place in which Chapal is killed, Amina resists going back to her own country and Paresh manages to run away to the country of which he knows nothing.
Swarabhishekam

Telugu/166 min/35 mm


Swarabhishekam is the story of two musician brothers who rise from penury to prosperity and fame. Ranga, the younger brother’s wife dies and he remarries Surekha.

Surekha somehow, feels that the elder brother Srinivasachari is cornering all the glory, denying it to her husband. As the two brothers separate. Ranga begins to lose his confidence, voice, music and wealth.

Realizing his folly, he returns to his elder brother and the prosperity, music, fame all return.
उत्तरायण
मराठी/92 मिनट/35 एम एम

निर्माता: ऑप्टिक्स फिल्म निर्देशन एवं पटकथा: बिपिन नादकरनी कृमि: महेश लिमये संपादन: विशाल खंड निर्देश: अमर्त्य राहुल कलाकार: शिवाजी सतम, नीना कुलकर्णी, बीजू खोटे, उत्तरा बाऊकर

नागपुर में फार्मसी बलाने वाला रघुबीर राज्याव या में 14 वर्ष से डिपर है। दिल का दौरा पड़ने के बाद मुंबई लौटने वाला रघुबीर अब रिटायर हो चुका है। रघुबीर मुंबई में जन्मा है लेकिन वह उसका बचपन बीता। एक दिन वह अपने पुत्र से मिलने वाले बोरकर से मिलता है और बचपन की मिट्रा को याद करता है, और याद करता है संगेश की बहन कुसुमावती को...... कुसुमावती उसका पहला प्रेम था। रघु ने उसके लिए कविता भी लिखी थी। जीवन के इस पड़ाव में रघु कुसुमावती से मिलने को न जाता। रघु कुसुम से 25 वर्ष बाद मिलता है। कुसुम अब दुर्गी हैं और एक दूरे हुए विवाह को लेकर आलेखी जी रही हैं। रघु उससे अक्सर मिलने लगता है। दोनों में एक अजीब सा रिश्ता है। दुर्गी से इस आयु में विवाह करने का विचार रघु को मनमोत कर देता है।

क्या उसे दुर्गी से पूछना चाहिए या अपने पुत्र के साथ जीवन काट देना चाहिए?

क्या दुर्गी उसके विवाह करेगी? क्या उसका पुत्र इस विवाह को स्वीकार करेगा?

UTTARAYAN
Marathi/92 Minutes/35 mm

Producer: Opticus Films Director and
Screenplay: Bipin Nadkarni Camera:
Mahesh Limaye Editing: Vishal Kharat
Music: Amartya Rahut Cast: Shivaji
Satam, Neena Kulkarni, Viju Khote and
Uttara Baokar

Raghuvir Rajadhyaksha, a widower for
the last 14 years, had been running a
pharmacy in Nagpur for a long time now.
After his first heart attack, he had returned
to Mumbai to his only son Sanjay wanting
to retire from active life. Mumbai was also
his birthplace where he had spent his
formative days.

One day he bumps into his old pal Babu
Borkar. They talk about the good old times
they had shared. The good old friends
they had. Mangesh, his sister
Kusumavati...

Raghu for a moment is lost in a reverie,
Kusumavati, his first love.... He had even
penned a poem for her. How could he not
go and meet her.

He meets Kusum after almost 25 years. She
too has changed. Kusum, now Durgi
after a broken marriage could still manage
that smile but she is lonely, just like Raghu.

Raghu meets her more often. The share a
bonding. He is scared to believe that he
wants to marry her.... at this age....

Should he ask her or just cling on to his
son all his life.

Would Durgi marry him?

Would his son like it...
22 years later, Saamiya Siddiqui, a Pakistani lawyer on her first case, finds herself face-to-face with an aging Veer Pratap Singh, he has languished in a Pakistan jail cell for 22 years and has not spoken to anyone all these years—and no one knows why.

Her mission is to discover the truth about Veer and see to it that justice is served. Thus starts her journey to unveil the truth...the story of Veer and his life...

Why has Veer been silent for 22 years?
Why is he in a jail in Pakistan? Where is Zaara? What happened to her?

God has written the destinies of Veer and Zaara, in such a manner that they can never be joined together. Saamiya has come to change that...to join Veer and Zaara together...forever...and she succeeds.
CRADLE SONG
Hindi/English/19 minutes/Video

Producer: Film and Television Institute of India Director: Nimisha Pandey Camera: Neha Parti Editing: Sakshi Bindal

Cradle Song is a short fiction that explores the mental agony of a couple that has given birth to a crippled child. After a long wait the couple gives birth to a child only to discover that the child suffers from a rare disease, Hydrocephaly. Now, they face the dilemma - whether to give up the child to an orphanage or bear the pain of raising a deformed child.
Dwijaa
Marathi/22 minutes/35mm

Producer: Film and Television Institute of India Director: Pankaj Purandare Camera: Tribhuvan Babu Editing: Milind Pamle

Set in 1930, the film is about young Mathura, a child widow who is brought back to her maternal home. It is the story of her coming to terms with the changed reality and her trying to find her own voice in the face of uncertainty.

‘Dwijaa’ is loosely adapted from ‘Magey Valoon’ (Looking Back) an autobiography of Dr. Malthutai Athaley.
EKA SAGAR KINARE (A SEASIDE STORY)
Marathi/English/44 minutes/Video

Producer: Gomantak Marathi Academy
Director: Laxmikant Shetgaonkar
Camera: Sachin Krishn Editing: Hemantec Sarkar

The film is about a schoolteacher Shabu, who silently grieves about the transformation of his village into a market place and is unable to do anything about the ‘fast money making’ mentality, growing amongst his fellow villagers. One fine day, he bumps into a foreign tourist, Nancy. While interacting with her he realizes his own weaknesses and strengths, and changes him to such an extent that he fights his battle against commercialization on a personal level.
GIRNI (Grinding Machine) Marathi/22minutes/35mm

Producer: Film and Television Institute of India Director: Umesh Vinayak Kulkarni
Camera: Manoj Raymond Lobo Editing: Krishnaendu Sarkar

Sound waves do not die. We are living in the era of sound explosion. All the sound that we create is going to be in the atmosphere forever. We need peace in its literal sense. The peace in which the body can survive and the mind can create an imagination.

Samir, a 10 year old, is living in a chawl in a metropolis in India. Samir lives with his widowed mother and grandfather. The only easily available alternative to earn money is through a grinding machine. The machine brings with it its horrible, incessant and oppressive sound that not only takes away the physical space but the mental space as well of the whole family. Samir’s innocent mind is alert to this oppression and rebels against it.
Meanwhile, committees upon committees visited Bolangir to ascertain the situation on the ground but ended up further alienating the state from the people.

After eight cruel months, the migrants returned hoping for a good monsoon and also hoping that they would not have to migrate again, but soon they were on their way to brick kilns.

Millions of people and generations of families were condemned to lifetimes of persistent hunger. Not because there was not enough food to go around or because people were not working hard. In fact, no matter how hard they worked or where they worked or for whom they worked, hunger was their constant companion. The country's godowns were spilling over with foodgrains while hunger stalked millions of its citizens. It is a sad, shameful and grim irony.

**Harvest of Hunger**

*English/Oriya/60 minutes/Video*

**Producer:** Action Aid India  **Director:** Rupashree Nanda  **Camera:** J. Debta  
Rupashree Nanda and others  **Editing:** Prashant Naik  

Bolangir, a district in Orissa, was hit by yet another severe drought. With neither food nor cash reserves, villagers turned to private moneylenders for loans. To repay these accumulating debts they turn to the labour contractors and mortgaged their family labour. For as little as 300-400 rupees, entire families were turned into bonded labourers. The labour contractor then rented them to brick kilns all over the country. Those who were too weak to travel succumbed to starvation or sold off children in order to survive.
‘IT’S PRABHAT’
Marathi/ 78 mins / video

Producer: A.V. Damle  Director: Madhavi Vaidya  Camera: Vijendra Patil  Editing: Sanjay Dabke

Prabhat Film Company was founded in 1929 at Kolhapur, Maharashtra by Late Shri Vishnu G. Damle, Late Shri S. Fateelal, Late Shri Keshavrao Dhaibar, Late Shri V Shantaram and Late Shri Sitarampant Kulkarni. It shifted to Pune in 1933. The company produced about 42 films in all, including great films like Sant Tukaram, Sant Dnyaneshwar, Gopal Krishna, Dharmatma, Kunku, Shejari, and Manoos among others. The company produced movies, which appealed to the audiences and gave messages of social reform and brotherhood, which were appreciated by audiences internationally. Ayodhya Raja, the first talkie film of Prabhat, is the oldest available talkie film in India. Sant Dnyaneshwar was the first Indian film to be screened commercially in USA.

Sant Tukaram became the first Indian film to be honoured at the Venice Film Festival as one of the three best films in the year 1937. This film ran for 37 weeks at Prabhat talkies in Pune and over 40 weeks at Central Cinema in Mumbai.

It’s Prabhat narrates the story of Prabhat Film Company.
Trees tell stories, stories float and reproduce other stories. Child is the God and the protagonist and the viewer and the source, which receives the story. Creator, recipient, he sends all the stories back to the womb, the point of genesis back to the tree.
THE LEGEND OF FAT MAMA
English/27 minutes/Video

Producer, Director, Screenplay and Camera: Rafeeq Ellias Editing: Sharmishtha Jha and Shweta Venkat Voice: Yang Yen Thaw

The sad-happy story of the Chinese community in Calcutta (Kolkata), a nostalgic journey in search of a woman who once made the most delicious noodles in the city’s Chinatown. Many stories intersect in Calcutta’s melting ‘wok’: thriving street food, disappearing family-run eateries, manjong clubs, a Chinese printing press that has closed down, another that ‘hand write’ the newspapers every morning, and the first all-woman dragon dance group preparing for the Chinese New Year. There is pain and hurt too, at the treatment the Chinese received in the aftermath of the Indo-China war, causing many of them to migrate to Canada and elsewhere, but there is generosity and hope, in the spirit of the New Year; besides the ever-binding ties of tandoori chicken and Hindi cinema!
RAJU & I
English/Hindi/30 minutes/Video

Producer: Aseema Charitable Trust  Director: Gayatri Rao  Editing: Sumant Rao  Animator: Chetan Sharma

The 30 minute film deals with issues faced by underprivileged children, as seen from the
eyes of a 12-year-old city boy, Atul who searches for his best friend Raju, who has run
away from his village to the city... this search introduces him to a world he sees everyday
but has not cared to notice... a typical urban reaction...

The emotional journey that begins for Atul and his friends, with whom he shares his
experiences, leads to an awareness of social conditions and their own responsibility for
the future... an awareness, the filmmakers hope will be shared by their target audience.
The film was primarily aimed at children in urban schools who are at a stage where their
sensitivities can be honed towards their role as future citizens. The compassion and
love for all, that each one has inside of us, is unfortunately lost over time as influences
of the world creep in and the most natural human instinct for love and compassion is lost
under layers of materialistic values.
SAANJH (THE DUSK)
Hindi/22 minutes/35mm

Producer: Film and Television Institute of India Director: Jasmin Kaur Camera: Parashar Baruah Editing: Avinash Roy

A small crowded chawl (lodge) somewhere in the suburbs of Pune. Managed by a stern landlady, it houses among others, an old man, who has no family and is on the verge of becoming senile. Caught in a time warp, he is slowly losing touch with reality. He is alone and everyone around him seems to have had enough of him. As time stops for him, for the rest of them, life goes on.
शोर्स ऑफ साइलेंस—व्हॅल शार्क्स इन इण्डिया
अंग्रेजी/24 मिनट/वीडियो

निर्माता: गौतम पांडे निर्देशक: रंजना पांडे
कैमरा: माइक पांडे संपादन: रीता बनर्जी

व्हॅल शार्क संसार की सबसे बड़ी मछली है।
गर्म पानी में रहने वाली इन राक्षसी मछलियों
का जीवन आज भी मनुष्य के लिए एक पहेली
है। मुख्य: ऑस्ट्रेलिया के गर्म पानी में पाये
जाने वाली ये मछलियां गर्मियों में भारत की
ओर प्रवास करती हैं। पश्चिमी भारत में गुजरात
के तट पर हर वर्ष सैकड़ों शार्क भारी जाती
हैं, कारण—लिवर ऑयल, जिसका प्रयोग नाव
आदि के जल अम्लकन के लिए होता है। इसके
अतिरिक्त पिछले पांच वर्षों से शार्क का मांस
तथा बसा निर्यात हो रहा है। मछुआरे जो शार्क
को पकड़ते हैं, अपने लिए बहुत कम घन बना
पाते हैं।

फिल्म शार्क के शिकार के बारे में कुछ बुनियादी
प्रश्नों को उढ़ाती है। संरक्षण का यह प्रयास अब
चीरे—चीरे सफल हो रहा हैं।

SHORES OF SILENCE – Whale Sharks in India
English/24 minutes/Video

Producer: Gautam Pandey Director: Ranjana Pandey Camera: Mike Pandey Editing: Rita Banerji

Whale sharks are the largest fish in the world. The lifestyle of these warm water giants is an enigma to man. Largely found in the warm waters of Australia, they migrate to India during summers.

Every year, hundreds of these gentle giants are slaughtered on the shores of Gujarat, western India. The reason – liver oil – for waterproofing boats and trawlers, shark meat, fat and fin. The fisherman who risk their lives to capture this massive creature, however, make hardly any money for their effort.

Shores of Silence questions the rationale behind this mindless slaughter of a special marine species already at stake because of its slow regeneration. This film is a conservation effort to gather support to protect these enigmatic giants while offering the fishing community an alternative in the form of whale shark tourism.
TIMELESS TRAVELLER - The Horseshoe Crab

English/16 minutes/Video

Producer: Riverbank Studios  Director: Gautam Pandey  Camera: Mike Pandey and Gautam Pandey  Editing: Doel Trivedi and Sanjeev Jha

A film on the world's most spectacular scientific breakthrough that has rewritten the pages of medical history, benefiting nearly 2 1/2 billion people on earth. Nature could not wipe out this unique creature for millions of years, but man out of ignorance has brought it to the brink of extinction in just a few decades.

Conservation of this enigmatic creature, the Horseshoe Crab is the prime theme of this film. The film is an effort to gather support and create awareness in order to protect this endangered species from extinction.

The Horseshoe crab has been unknown and ignored for thousands of years. The film generated new interest and research started in India after news snippets of this film were shown. A relative of the spider and the scorpion this space ship like creature with blue blood holds some of the most fantastic secrets that could revolutionize medical history.
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