50th National Film Awards Function 2003
50वां राष्ट्रीय फ़िल्म पुरस्कार

50th National Film Awards

2003
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ओम शान्ति
Om Thanvi
Dada Saheb Phalke Award
दादा साहेब फाल्के पुरस्कार 2003
भारतीय सिनेिमा को अभिनेता योगदान

देव आंंद

सदासोल्ह अभिनेता, चित्रकला, बॉलीवुड का अनन्त आश्रय - अपने लंबे और मनमोहक फिल्मी सफर में देव आंंद को ऐसे कई अनुरक्षणों से नवाजा जाता रहा है। अभिनेता, निर्माता और निर्देशक देश के स्वतंत्र नोटिन्को के तुरंत बाद चर्चा में आये। आजकल मिलने के बाद समाज अनेक सूचनात्मक-आर्थिक चुनौतियों से दौ-चार हो रहा था। आशा और संघर्ष के इस दौर में अशोक कुमार, दिलीप कुमार और राज कपूर के साथ इस अभिनेता की चौकी ने भारत को बोलने वाले उन अनगंत विशेषियों को दर्शकों के लिए अपनी विशेष जगह बना ली।

देव आंंद का जन्म पंजाब के गुरुदासपुर में 26 सितंबर, 1923 को हुआ था। उनके पिता वहां बकालर करते थे। प्राइवेट से मैट्रिक करने से पूर्व उन्होंने गुरुदासपुर और डलहोंजी में पढ़ाई की। बाद में उन्होंने लाहौर के गार्डेंट कॉलेज से 1942 में कला विश्वास में स्नातक की डिग्री हासिल की। दिल्ली में शोध समय रखने के पश्चात आंंद के फिल्म जगत में अपनी जगह बनाने का सपना लिये अपने बड़े भाई चेतन आंंद के पास मुंबई चले गये। हालांकि मुंबई प्रवास के पहले दिन साल वह ब्रिटिश सेंसर कार्यालय में कर्म करे।

फिल्मों में 1946 में उन्हें पहला मौका मिला। फिल्म थी - राम्राम टाकोरु की हम एक ही लेखन फिल्म 'किशीरा' (1948) के देव आंंद को स्टार बना दिया। 1949 में चेतन और देव आंंद ने नवकातन की बुनियाद रखी। अगले द्वारका दशक से भी कुछ ज्यादा समय तक फिल्म निर्माण उद्योग में नवकातन का नाम छाया रहा। इसके बाद से देव आंंद नवकातन के लिए काम करने अधिक किसी और के बैनर के तले, उनकी फिल्मों के प्रति आम दर्शकों में सामान्य रूप से एक आश्वादनी उद्दिष्टकाल सदैव काम रहा। हालांकि उन्हें से कई फिल्में सफल नहीं रहीं।

जाल (1952), टैक्सी ब्राइनर (1954), मुनीसिक्के (1955), फूलूस (1956), पेड़की मेहरा, नौ दो ग्यारह (दोनों 1957), कत्ता गानी (1958), काला बाजरा जाली तोड़ बंदी का बाबू (1960), हम दोनों (1961), तेरे घर के सामने (1963), गाइड (1965), ज्यौलियां (1967), जानी मेहर नाम (1970), तेरे मेरे सपने, हरे हरे कुंडले (दोनों 1971) - सफल फिल्मों की एक लंबी सीरीज से मनोहर छवि वाले इस अभिनेता का नाम बढ़े-बढ़े की जुबान पर आ गया। सुरैया, कामिनी कौशल, नरगिस, मीना कुमारी, महाबला, निमी, गीता बाही, नविनि जयदेव और नूतन समेत 40 और 50 के दशक की तकनीकी तथा सच्चाई सफल अभिनेत्रियों के साथ उन्होंने काम किया।

उन्होंने फिल्म गाइड के निर्माण में अमेरिका का सहयोग लिया। फिल्म निर्माण में भारत-अमेरिकी सहयोग का यह देश में पहला मौका था। इस फिल्म में शहरी समाजी तवीजत वाले युवक के रूप में उनकी अदाकारी आज भी काम है। अपने दिलकश अंदाज की बदौलत देव आंंद पुरुषों और महिलाओं के दिलोदिमाग पर छा गये।

मुंबई फिल्म उद्योग के अनुपम आर्किक्यों के मनोहर व आर्किक्यों के पूर्वेक्षण वाले इस अभिनेता ने जिस तरह से अपने में समेट सिर्फ वैसा कोई दूसरा उद्यानरण नहीं मिलता।

देव आंंद अब भी अभिनय और फिल्म निर्माण का सिलसिला जारी रखे हुए हैं और आज भी उनकी ख्याति एक और सुपरहिट फिल्म बनाने की बनी हुई है।
DADASAHEB PHALKE AWARD 2003

OUTSTANDING CONTRIBUTION TO INDIAN CINEMA
DEV ANAND

‘Evergreen’ hero, the suave charmer, Bollywood’s eternal optimist, Dev Anand has been rewarded with many sobriquets in his long and fascinating celluloid journey. The actor, producer and director first came into the spotlight soon after independence, with society still coping with the massive politico-economic challenges facing the just independent country. Amidst the hope and struggles, the actor, along with Ashok Kumar, Dilip Kumar and Raj Kapoor, formed a quartet that ruled the hearts of the citizens, cutting across the myriad differences that seemed to divide India.

Dev Anand was born in Gurdaspur in Punjab on September 26, 1923, where his father was a practicing lawyer. He studied in Gurdaspur and Dalhousie before completing his matriculation privately. He later graduated in arts in 1942 from the Government College, Lahore. After a brief stay in Delhi, he went to Bombay to join his elder brother Chetan Anand, looking for a break in the film industry. However, for the initial two-and-a-half-years he worked in the British Censor Office.

He got his first break in films in 1946 in Prabhat Talkies’ *Hum Ek Hain*. But it was with *Ziddi* (1948) that Dev Anand became a star. In 1949, Navketan, one of the best-known film production houses over the next two-odd decades, was launched by Chetan and Dev Anand. From then on, whether he worked for Navketan, or outside of it, Dev Anand’s films became eagerly anticipated and more often than not proved to be major successes.


The maker of India’s first Indo-American co-production *Guide*, his portrayal of the urban romantic remains unmatched to this day. But is Dev Anand’s legacy that won him the hearts of his fellow countrymen and women. Sauve, charming, few have epitomised the inimitable spirit of the Mumbai film industry quite as effectively as him. Winner of numerous awards, Dev Anand continues to act in and make films, still dreaming of making yet another blockbuster.
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<th>Sr. No.</th>
<th>Year</th>
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<td>B. N. Sircar</td>
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<td>3</td>
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<td>Prithviraj Kapoor</td>
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<td>Pankaj Mullick</td>
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<td>Sulochana (Ruby Myers)</td>
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<td>6</td>
<td>1975</td>
<td>B. N. Reddi</td>
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<td>7</td>
<td>1976</td>
<td>Dhiren Ganguly</td>
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<td>Asha Bhonsle</td>
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कथाचित्र पुरस्कार  
Awards for Feature Films
BEST FEATURE FILM

MONDO MEYER UPAKHYAN (Bengali)

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

CITATION
The award for the Best Feature Film of 2002 is given to the Bengali film Mondo Meyer Upakhyan for its poetic exploration of human and social realities concerning people on the fringes of society.
ARYA BHATTACHARJEE

Arya Bhattacherjee, a Silicon Valley entrepreneur, founded Arjoe Entertainment Inc. in 2000, with the aim of producing and promoting independent films with Indian content, targeted primarily for the western market. Over the last 24 months Arya has self-financed and produced three feature films and two video/audio products on Indian classical music. Arjoe Entertainment’s latest film, Mondo Meyer Upakhayan, has won the National Award. Prior to this, Arya was the founder and CEO of a telecom chip company, Arcus Technology.

BUDDHADEB DASGUPTA

A multi-talented person, Buddhadeb is an economics professor by training. Critics consider him as India’s foremost director today. All his films reflect his vibrant individualism, many of them exhibiting an amazing originality. The artist’s response to his world in all his films is sensitive, intelligent and humane, and his interpretation of it on the screen is internationally famous for its artistic skill and creativity. His works have won numerous awards in India and abroad. His initial films - Dooratwa (1978), Grihajuddha (1981) and Andhi Gali (1984) - formed a trilogy that served to establish him as a director to look out for. And the promise has been amply fulfilled in his later body of work - Phera (1986), Bagh Bahadur (1989), Tahader Katha (1992), Charachar (1993), Lal Darja (1996), Uttar (2000) and Jorasanko Thakurbari (2001).
INDIRA GANDHI AWARD FOR THE BEST FIRST FILM OF A DIRECTOR

PATAL GHAR (Bengali) AND PROHOR (Bengali)

Swarna Kamal and cash prize of Rs. 12,500/- each to the Producers NITI SONI GOURISARIA (PATAL GHAR) AND DEBJANI GUPTA (PROHOR)

Swarna Kamal and cash prize of Rs. 12,500/- each to the Directors ABHIJIT CHAUDHURI FOR PATAL GHAR AND SUBHADRO CHOWDHURY FOR PROHOR

CITATION
The Indira Gandhi Award for the Best First Film of a Director of 2002 is given jointly to two Bengali films: Patal Ghar and Prohor, the first for its craftsmanship and fine blending of the conventions of science fiction and an indigenous narrative form and the second for its use of sensitive idiom to portray the trauma of a brutalised woman.
NITI SONI GOURISARIA

Niti Sonee Gourisaria is an economics graduate from Jadavpur University, Kolkata. She is also a trained systems analyst. She has worked in advertising for several years. At Clarion Advertising, she was responsible for developing and implementing a MIS package for the company’s nationwide operations. Since 1990, she has been actively involved in filmmaking and has directed a couple of documentaries.

DEBJANI GUPTA

Born in West Bengal and brought up in a culturally-inclined family, Debjani was interested in the arts from an early age. She completed her graduation from Calcutta University and has done her diploma in Rabindra Sangeet. She also studied at the Siddharth Law College, Mumbai. Prohor is her first film as a producer.

ABHIJIT CHAUDHURI

Abhijit Choudhuri, a mathematics graduate from University of Kolkata, has worked in advertising and television for over 12 years. Starting as a visualiser with Continental Advertising, Abhijit moved on to work on independent television productions. He has worked in Clarion Advertising and HTA before starting out on his own. He has directed hundreds of commercials. *Patal Ghar* is his first feature film.

SUBHADRO CHOWDHURY

An English Honours graduate, Subhabro Chowdhury joined FTII, Pune as direction student. In 1994 he made his final year diploma film, *Still Life*, which won the National Award in 1995. Chowdhury has since then been working as a professional director in Kolkata. He has directed several television shows. *Prohor* is his first feature film.
BEST POPULAR FILM PROVIDING WHOLESOME ENTERTAINMENT

DEVDAS (Hindi)

Swarna Kamal and cash prize of Rs. 40,000/- to the Producer BHARAT S. SHAH
Swarna Kamal and cash prize of Rs. 40,000/- to the Director SANJAY LEELA BHANSALI

CITATION
The award for the Best Popular Film of 2002 providing Wholesome Entertainment is given to the Hindi film Devdas for its technical finesse and its modern reinterpretation of an enduring classic.
BHARAT SHAH

One of India’s leading diamond merchants and a leading financier and distributor of films, Bharat Shah has been engaged in a big way with the entertainment industry for the last two decades. He is associated with B4U Multimedia International. He has produced films like Chori Chori Chupke Chupke, Hum Tumhare hain Sanam, Jungle, kasoor, Lajja, Raju Chacha, Zindagi Ka Safar, Paagalpan among others. Devdas was another notable film produced by him.

SANJAY LEELA BHANSALI

Sanjay Leela Bhansali is a diploma-holder in editing from the Film and Television Institute of India, Pune. He has received formal classical dance training in Odissi from Guru Natbar Maharana. He visualised and directed the songs and co-wrote the screenplay of 1942 - A Love Story. His debut feature film Khamoshi - The Musical (1996) won Filmfare Critics’ Award for the best film. He wrote, produced and directed his second film Hum Dil De Chuke Sanam (1999), which won several awards and was screened at many international film festivals. His third venture Devdas (2002), based on the novel by Sarat Chandra Chattopadhyay, received many awards for best director. Screened at international film festivals, Devdas has been nominated as India’s official entry for Oscars 2003 and BAFTA nomination in the ‘best foreign film’ category.
NARGIS DUTT AWARD FOR BEST FEATURE FILM ON NATIONAL INTEGRATION

MR. & MS. IYER (English)

Rajat Kamal and cash prize of Rs. 30,000/- to the Producer N. VENKATESAN

CITATION
The Nargis Dutt award for the Best Feature Film of 2002 on National Integration is given to the English film Mr & Mrs Iyer for its humane depiction of the bonding between two individuals of different religious backgrounds in the midst of communal tension.
N. VENKATESAN

55-year old N. Venkatesan is a commerce graduate and has a law degree. He launched Triple Com Media Private Limited to engage in film production in 2001. Mr and Mrs Iyer is the first film produced by the company. The film has won several awards, both in India and overseas.
BEST FILM ON OTHER SOCIAL ISSUES SUCH AS PROHIBITION, WOMEN AND CHILD WELFARE, ANTI-DOWRY, DRUG ABUSE, WELFARE OF THE HANDICAPPED ETC

SWARAAJ (Hindi)

Rajat Kamal and cash prize of Rs. 30,000/- to the Producer GEORGE MATHEW
Rajat Kamal and cash prize of Rs. 30,000/- to the Director ANWAR JAMAL

CITATION
The award for the Best Film on Other Social Issues such as Prohibition, Women and Child welfare, Anti-Dowry, Drug Abuse, Welfare of the Handicapped etc. for 2002 is given to the Hindi film Swaraaj, for its strong and competent depiction of women’s empowerment in rural India.
GEORGE MATHEW
A doctorate in Sociology from the Jawaharlal Nehru University, Delhi, 1943-born George Mathew is the founder Director of Institute of Social Sciences, Delhi. He has worked extensively on the Panchayati Raj system, decentralisation and gender equality. He has been a member of several committees constituted by the Indian Government. A Fulbright scholar, he has participated in international conferences on religion and society, political processes, democracy and human rights. His articles have appeared in many books and journals.

ANWAR JAMAL
Anwar Jamal got his first National award in 1992 for his documentary film, _The Call of Bhagirathi_, which questioned the rationale of big dams. He also produced _The Women Betrayed_ and _Sonamaati_, two documentaries on the land rights of the marginalised. Directed by Sehjo Singh, they won the Special Jury award in Tokyo, the Golden Conch and the Jury award in Mumbai. Anwar produced and directed _Zinda Itihaas_, a serial on living cultural legends for Doordarshan. A M.A. in Hindi, Linguistics and Mass Communications, he has taught journalism at the Aligarh Muslim University. Anwar writes short stories and columns for journals. He has participated in many international film festivals and helped in programming some. _Swaraj_ is his first feature film.
BEST CHILDREN’S FILM

BAAJA

Swarna Kamal and cash prize of Rs. 30,000/- to the Producer CHILDREN’S FILM SOCIETY OF INDIA

Swarna Kamal and cash prize of Rs. 30,000/- to the Director A.K. BIR

CITATION
The award for the Best Children’s Film of 2002 is given to the Hindi film Baaja for its poignant, portrayal of the maturing of a young mind.
A.K. BIR

Three times recipient of the National Award for Best Cinematographer, A.K. Bir has scripted and directed Adi Mimansa, Lavanya Preeti, Aranyaka, Shesha Drushti and Nandan. All the films won National Awards and were screened at various international festivals. After graduating in cinematography from the Film and Television Institute of India, Pune, Bir had worked in a number of advertisements, short and documentary films, many of which were awarded. Maa Ooru, Born Equal and No Smoking are among the ones that picked up the Clio award from America and the Cannes National award from France. Purab Se Suraj Uga for the National Literacy Mission received the IAAFA and RAPPA awards. Besides handling the camera for the first unit of Richard Attenborough’s Gandhi, Bir has served on the jury of the children’s film section at the Berlin festival in 1996. He continues to teach at FTII and Satyajit Ray Film and Television Institute, Kolkata, as a guest lecturer.
BEST DIRECTION

APARNA SEN

Swarna Kamal and cash prize of Rs. 50,000/- to the Director APARNA SEN

CITATION
The award for the Best Direction of 2002 is given to Aparna Sen for her effective and subtle handling of people caught in trying and difficult times.
APARNA SEN

Born into a family of film lovers (her father was the noted film critic Chidananda Dasgupta), Aparna Sen made her debut as an actress in 1961 in Satyajit Ray’s Teen Kanya. She has since acted in films by many notable directors including Tapan Sinha, Mrinal Sen, James Ivory, Hrishikesh Mukherjee, Buddhadeb Dasgupta and Rituparno Ghosh. Sen also has directed films, making a spectacular debut with 36 Chowringhee Lane (1981), which she also scripted. The film won her widespread acclaim and many national and international awards. Since then, she has also directed Parama (1985), Sati (1989) and Picnic (1990). Mr and Mrs Iyer (2002) is her latest venture and has won multiple national awards.
BEST ACTOR

AJAY DEVGAN

Rajat Kamal and cash prize of Rs. 10,000/- to the Actor AJAY DEVGAN

CITATION
The award for the Best Actor of 2002 is given to Ajay Devgan for his role in The Legend of Bhagat Singh for entering into the spirit of the legendary character and for living up to the challenge of history.
AJAY DEVGAN

Ajay Devgan, son of ace action coordinator Veeru Devgan, perhaps naturally started out as an action star in *Phool aur Kaante* in 1992. Early in his career when he essayed action roles, rarely did anybody realise that, beneath his tough exterior, he had nurtured the soul of a sensitive actor. This side of the actor in him started unfolding gradually when *Zakhm* was released in 1998. His performance in the film was highly appreciated and it also got him the National Award for Best Actor. He has also had notable performances in films like *Hum Dil De Chuke Sanam* and *Dil Kya Kare* (1999), *Lajja and Company* (both 2001) and *The Legend of Bhagat Singh* (2002).

Today not only is he a reigning star but is also an innovative businessman. His media firm Devgan Entertainment & Software Ltd. breathes a whiff of fresh air into the business of entertainment in India.
Best Actress

Konkana Sen Sharma

Rajat Kamal and cash prize of Rs. 10,000/- to the Actress Konkana Sen Sharma

Citation
The award for the Best Actress of 2002 is given to Konkana Sen Sharma of Mr and Mrs Iyer for her strong and effective portrayal of a Tamil Brahmin woman caught between an orthodox mindset and human compassion.
KONKANA SEN SHARMA

Acting came naturally to Aparna Sen’s daughter Konkana. Starting her career at the age of four with Dinem Gupta’s *Indira*, she went on to play Shabana Azmi’s daughter in *Picnic* and a thirteen-year-old stepmother in the National Award winning film *Amodini*. Her recent roles in Subrata Sen’s *Ek Je Aache Kanya* and Rituparno Ghosh’s *Titli* have earned her critical acclaim as one of the most talented actresses of today. She received the prestigious Bengali Film Journalist’s Association Award as best actress for her performance in *Ek Je Aache Kanya*.

Her passion for theatre has led Konkana to work in various plays, such as *Much Ado About Nautanki* and *A Midsummer Night’s Dream*. With Mr. And Mrs. Iyer, she made her debut outside Bengali cinema by playing the role of a married orthodox Tamil housewife.
BEST SUPPORTING ACTOR

V. CHANDRASEKHAR

Rajat Kamal and cash prize of Rs. 10,000/- to Supporting Actor V. CHANDRASEKHAR

CITATION
The award for the Best Supporting Actor of 2002 is given to Chandrasekhar for his touching and absorbing portrayal of a physically challenged man in the Tamil film Nanba Nanba.
V. CHANDRASEKHAR

A veteran actor of Tamil cinema, he has been acting for over 25 years. He has played numerous character roles and has received recognition for them. The Tamil Nadu Government has given him awards several times for his roles. He also is very interested in public service and is actively involved in various projects.
सर्वोत्तम सह अभिनेत्री

राखी गुलजार

सह अभिनेत्री को रजत कमल और 10,000 रुपये का नकद पुरस्कार राखी गुलजार

विवरण
वर्ष 2002 के लिए सर्वश्रेष्ठ सह अभिनेत्री का पुरस्कार राखी को फिल्म शुभो मुहूर्त में निमाये गये उनके किरदार के लिए प्रदान किया गया। इस फिल्म में उन्होंने सामान्य मध्यम वर्गीय पृष्ठभूमि के बावजूद एक जासूस की सशक्त और असाधारण भूमिका अदा की।

BEST SUPPORTING ACTRESS

RAAKHEE GULZAR

Rajat Kamal and cash prize of Rs. 10,000/- to Supporting Actress RAAKHEE GULZAR

CITATION
The award for the Best Supporting Actress of 2002 goes to Raakhee Gulzar in Shubho Muhurat for her finely balanced portrayal of an enigmatic and unlikely detective against a simple middle class background.
RAAKHEE GULZAR

Former lead actress Raakhee Gulzar has played some of the most memorable characters in Indian cinema. This 1947-born star was known in her heyday as fiercely independent actress who did not hesitate to take on roles that strayed from the beaten track. She started acting in Bengali films and then shifted from Mumbai and got her break with *Jeevan Mrityu* (1970). Success followed in films like *Reshma Aur Shera* and *Sharmilee* (1971). After a brief hiatus, she was back with successes like *Kabhiie Kabhie* (1976). Though many commercially successful films followed, she was also simultaneously part of art house cinema like *27 Down* and *Paroma* (1985). Later in her career, she also portrayed the wronged and vengeful mother to great acclaim. Though she still acts sporadically, she is most remembered for her roles in the 1970s and 80s.
सर्वोत्तम बाल कलाकार

श्वेता प्रसाद और कीर्तना
प्रथम बाल कलाकार को रजत कमल और 5000 रुपये का नकद पुरस्कार श्वेता प्रसाद और कीर्तना

विवरण
सर्वश्रेष्ठ बाल कलाकार का वर्ष 2002 का पुरस्कार श्वेता प्रसाद को हिंदी फिल्म मक्कड़ी और कीर्तना को तमिल फिल्म कनाण्डिल मुथामिथाल के लिए संयुक्त रूप से दिया गया है। श्वेता प्रसाद की फिल्म मक्कड़ी में जुड़वां बहनों की स्वच्छंद व जीवित भूमिका के लिए और कीर्तना की फिल्म कनाण्डिल मुथामिथाल में मां की खोज करती एक लड़की की मर्मस्तर्षी भूमिका के लिए पुरस्कृत किया गया।

BEST CHILD ARTIST

SHWETA PRASAD AND KEERTANA
Rajat Kamal and cash prize of Rs. 5,000/- each to Child Artistes SHWETA PRASAD AND KEERTANA

CITATION
The award for the Best Child Artiste of 2002 is given jointly to Shweta Prasad in the Hindi film Makdee for her spontaneous and lively portrayal of twin sisters and to Keertana in the Tamil film Kannathil Muthamittal for her heart vending portrayal of a girl in search of her mother.
SHWETA PRASAD

11-year-old Mumbai-based Shweta Prasad has acted in a number of programmes for television – Kahaani Ghar Ghar Ki, Kutumb, Karishma Kaa Karishma and the Magic Make-Up Box. Her role in Makdee was widely appreciated, and for which she has already won a number of awards.

KEERTANA

This 11-year-old Chennai-based young actress won the National Award for her debut film, Kannathil Muthamittal. She has earlier worked in a video album on national integration that also featured the Prime Minister.
BEST MALE PLAYBACK SINGER

UDIT NARAYAN

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

CITATION
The award for the Best Male Playback Singer of 2002 is given to Udit Narayan for his melodious rendering of the title song Chhote chhote sapne in the Hindi film Zindagi Khoobsurat Hai.
UDIT NARAYAN

Best known as the singing voice of Aamir Khan, Nepal-born Udit Narayan has been a fixture on the Indian music scene right from his first major success, *Qayamat Se Qayamat Tak* in 1988. A trained musician, Narayan has already sung thousands of songs in about 15 languages. Before entering Bollywood, he sang on Radio Nepal. Prolific outside films too, he has already done about 750 stage shows and released his music albums besides acting in two Nepali films. He has won numerous awards for his versatile singing.
BEST FEMALE PLAYBACK SINGER

SHREYA GHOSAL

Rajat Kamal and cash prize of Rs. 10,000/- to best Female Playback Singer SHREYA GHOSAL

CITATION
The award for the Best Female Playback Singer of 2002 is given to Shreya Ghosal for her soulful rendering of the song Bairi piya for the Hindi film Devdas.
SHREYA GHOSAL

Nineteen-year-old Shreya Ghosal is a college student in Mumbai. Shreya started singing since her childhood, training in Hindustani Classical music. She has also trained in light music and continues to learn classical music. She became a well-known figure through TVS Sa Re Ga Ma. Sanjay Leela Bhansali spotted her in this TV programme and gave her the break in Hindi playback in Devdas. The songs 'Silhila', 'Bairi Piya' and 'Dola Re' became immensely popular.

After Devdas, her major work was Jism which has also been appreciated by music lovers and critics. Besides Hindi playback, she is regularly singing for regional films in various languages like Telugu, Tamil, Kannada, and Bengali. She has many nominations and awards to her credit.
BEST CINEMATOGRAPHY

ABHIK MUKHOPADHYAYA

Rajat Kamal and cash prize of Rs. 10,000/- to the cameraman ABHIK MUKHOPADHYAYA

Rajat Kamal and cash prize of Rs. 10,000/- to laboratory processing the film RAINBOW COLOUR LAB, HYDERABAD.

CITATION
The award for Best Cinematography of 2002 is given to Abhik Mukhopadhyaya for creating the distinctive and elegant visual ambience of the film that is excellently in tune with the mood of the story.
ABHIK MUKHOPADHYAYA

Calcutta based Abhik Mukhopadhyaya is one of the most accomplished cinematographers and television cameramen operating on national and international assignments from the city. He trained at the Film and Television Institute, Pune, and since then has been working regularly on feature and other films. Amongst his most prestigious assignments have been films like Asookh, Utsab, Chokher Bali, all directed by Rituparno Ghosh, Paromitar Ek Din, directed by Aparna Sen and Heart Beat directed by Nitish Roy. He has also worked on the Hollywood film, Nightfall, directed by Gwyneth Gibly.
BEST SCREENPLAY

APARNA SEN

Rajat Kamal and cash prize of Rs. 10,000/- to Screenplay Writer APARNA SEN

CITATION
The award for the Best Screenplay for 2002 is given to Aparna Sen for her English film Mr and Mrs Iyer for its fluid narration of the nuances of an ambiguous relationship in troubled times.
APARNA SEN

Born into a family of film lovers (her father was the noted film critic Chidananda Dasgupta), Aparna Sen made her debut as an actress in 1961 in Satyajit Ray's Teen Kanya. She has since acted in films by many notable directors including Tapan Sinha, Mrinal Sen, James Ivory, Hrishikesh Mukherjee, Buddhadeb Dasgupta and Rituparno Ghosh. Sen also has directed films, making a spectacular debut with 36 Chowringhee Lane (1981), which she also scripted. The film won her widespread acclaim and many national and international awards. Since then, she has also directed Parama (1985), Sati (1989) and Picnic (1990). Mr and Mrs Iyer (2002) is her latest venture and has won multiple national awards.
BEST AUDIOGRAPHY

A.S. LAXMI NARAYANAN and H. SRIDHAR

Rajat Kamal and cash prize of Rs. 5,000/- each to Re-recordists of the final mixed track A.S. LAKSHMI NARAYANAN and H. SRIDHAR

CITATION
The award for the Best Audiography of 2002 is given to A.S. Laxmi Narayanan and H. Sridhar for the Tamil film Kannathil Muthamittal for creating a soundscape that heightens the dramatic conflicts of the story.
A.S. LAXMI NARAYANAN

1957-born AS Lakshmi Narayanan graduated from Madras Film and TV Institute, Adayar, as a sound recording and sound engineer in 1980. He also trained for six months in New York. As a sound designer, he has served in the South Indian Film Industry for the past 20 years. He has been handling professional audio post-production for feature films, short films, commercials and documentaries. He has received the National Award for Kaadhalan in 1995 and state awards for Vaanaprastham (2000) among other awards. He has worked with leading directors like Bharathan, G. Aravindan, Mani Rathnam and Bharathiraja.

H. SRIDHAR

A mathematics graduate with a keen interest in electronics and formally trained in music, H. Sridhar started out as a sound engineer in 1988. He has since engineered over 200 films and worked with some of the biggest names of Indian cinema like Shyam Benegal, Mani Rathnam, Subhash Ghai, K Balachander, A.R. Rahman and many others. He worked on landmark films like Rangeela, which was the first Dolby stereo film to have post-production in India. He has also engineered and mixed albums for international music stars like George Harrison and Ravi Shankar, besides recently working with Andrew Lloyd Webber on Bombay Dreams.
BEST EDITING

A. SREEKAR PRASAD

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

CITATION

The award for Best Editing for the year 2002 is given to A. Sreekar Prasad for the Tamil film Kannathil Muthamittal for creating a soundscape that heightens the dramatic conflicts of the story.
A. SREEKAR PRASAD

Born in 1963 in Chennai, he graduated in literature from the University of Madras. He learned editing from his father, A. Sanjivi, a reputed editor. He worked as an associate with his father in 20 feature films. He started his own editing set up and has independently edited documentaries, advertisements and more than 150 feature films for filmmakers from Kerala to Kashmir. He is credited to have worked with Mani Ratnam and Santosh Sivan among others.

BEST ART DIRECTION

NITIN CHANDRAKANT DESAI

Rajat Kamal and cash prize of Rs. 10,000/- to Art Director NITIN CHANDRAKANT DESAI

CITATION
The award for the Best Art Direction of 2002 is given to Nitin Chandrakant Desai for the Hindi film Devdas for creating an evocative visual setting for the romantic drama.
NITIN CHANDRAKANT DESAI

One of Bollywood's best-known art directors, Nitin Chandrakant Desai trained at the J. J. School of Art. He started providing art direction independently with films like Chanakya, following it up with Tamas and Discovery of India. He has provided art direction for a number of international films like Such A Long Journey, Holy Smoke, Kamasutra, Salaam Bombay and Jungle Book. His work in major Indian films include Parinda, 1942 - A Love Story, Ishq, Josh, Hum Dil De Chuke Sanam, Devdas and Mission Kashmir.
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BEST COSTUME DESIGN

NEETA LULLA, ABU JANI, SANDEEP KHOSLA and REZA SHARIFI

Rajat Kamal and cash prize of Rs. 2,500/- each to Costume Designers NEETA LULLA, ABU JANI, SANDEEP KHOSLA AND REZA SHARIFI

CITATION
The award for the Best Costume Designer of 2002 is given to Neeta Lulla, Abu Jani, Sandeep Khosla and Reza Sharifi for the Hindi film Devdas for their researched, inventive, designing of costumes enhancing the persona of the various characters.
NEETA LULLA

One of the leading designers for Bollywood film, Neeta Lulla has created her own niche in the film industry. She started off as an assistant choreographer to Jeanne Naorogi and has an experience of 15 years in the field. She has done several shows for Bollywood and has worked with leading stars. She has won National Award for Lamhe (1992), IIFA award for Devdas (2002) and Designer of the Year 2001 award.

ABU JANI-SANDEEP KHOSLA

Age may set them apart but Abu Jani and Sandeep Khosla as a team have captivated the world of fashion with their unique creation for over 15 years. The duo is known for dressing India’s best-known faces as well as international personalities. Over the years, their label has made its mark internationally beginning with the range of exclusive shawls. A desire for change led to the creation of an imaginative furniture line in 1993 that has proved popular with a discerning clientele. For them, the pursuit and regeneration of beauty is something of a religion. In this quest, they have travelled to long-forgotten regions and villages. The Abu-Sandeep label is distinguished for reinventing traditional Indian arts of chikan and zardozi.

REZA SHARIFI

A professional fashion designer who has been closely associated with films for the last 13 years, Reza’s client list includes names like Madhuri Dixit and Kamal Hasan among others. A postgraduate in geology from Bombay University, he also holds a diploma in Fashion Designing from the J.D. Institute of Fashion Technology.
BEST MUSIC DIRECTION

A.R. RAHMAN

Rajat Kamal and cash prize of Rs. 10,000/- to the Music Director (songs and background music score) A.R. RAHMAN

CITATION

The award for the Best Music Direction of 2002 is given to A R Rahman for the Tamil film Kannathil Muthamittal for his original musical score highlighting the cultural conflicts and personal anguish in the story.
A.R. RAHMAN

Easily one of the most sought after film music directors in India today, A.R. Rahman’s rise to stardom has been meteoric. Inherited musical genes, early musical apprenticeship and training at the Trinity College of Music, London, have made Rahman’s music the one most young Indians identify with.

A chance meeting with Mani Rathnam led him to compose the music for the song Tamizha Tamizha in Roja, which became a rage. Since then, he has not had to look back, as the number of people who want to work with him is increasing everyday. Among his notable productions have been Vandemataram to commemorate 50 years of India’s independence, Spirit of Freedom and Jana Gana Mana besides a number of films where his work has stood out.

ए. आर. रहमान

भारत के सर्वप्रसिद्ध संगीत निर्देशकों में से एक ए.आर. रहमान संगीत की दुनिया में धूमकेतु की भांति चमके। संगीत की समझ उन्हें विभिन्न मिली। रहमान ने कम उम्र में संगीत की शिक्षा लेने का शुरू कर दी। उन्होंने द्विन्द्री कॉलेज आफ म्यूजिक, लंडन से भी संगीत का प्रशिक्षण प्राप्त किया। अपने कठिन परिश्रम की बदौलत रहमान प्रदेशी हो गई है भारत की दुनिया में प्रसिद्हा संगीतकार के रूप में अलग पहचान कायम कर ली।

मध्य रहमान से अदभुत हुई मुलाकात के बाद ए.आर. रहमान को फिल्म रोज़ा के एक गीत शोभा व आशा के लिए संगीत देने का मौका मिला। इस गीत ने शुरू मचा दी। तब से उन्होंने पीछे मुड़कर नहीं देखा। उनके साथ काम करने के लिए उलझे लोगों की संख्या लगातार बढ़ रही है। उनके प्रसिद्ध गीतों में वंदेमात्रम शामिल है। इस गीत को उन्होंने भारत की स्वतंत्रता के 50 वर्ष पूरे होने के उपलक्ष में लेखा किया। इसके अलावा स्पीट आफ प्रीडम और जन गण मन जैसे गीत तैयार करने का श्रेय भी उन्हें जाता है। फिल्मों का दिये संगीत के लिए रहमान के कार्य की भूमिका में प्रशंसा होती रही है।
बैरामुधु

गीतकार को राजत कमल और 10,000 रुपये का नकद पुरस्कार बैरामुधु

विवरण

वर्ष 2002 का सर्वश्रेष्ठ गीतकार का पुरस्कार तमिल फिल्म अनंतिल मुनामिल में लेखकता से उत्तर उठकर काव्य परिवि को छूते के प्रयास के लिए बैरामुधु को दिया गया है।

BEST LYRICS

VAIRAMUTHU

Rajat Kamal and cash prize of Rs. 10,000/- to Lyricist VAIRAMUTHU

CITATION

The award for the Best Lyricist of 2002 is given to Vairamuthu for the Tamil film Kannathil Muthamittal for rising above the conventions of film songs to reach the realms of poetry.
Vairamuthu

1953-born Vairamuthu is a prolific lyricist who began writing at an early age. Inspired by Subramania Bharathi and Bharathidasan, he is one of the pioneers who initiated a new era of vers libre in Tamil Literature. His obsession to make poetry a common property made him think in terms of rendering it through films. In 1980, director Bharathiraja introduced him in Tamil films. He was presented the National Award for Best Lyrics for the film Mudhal Mariathai in 1985. In 1992, he got the best lyricist award for the film Raja. He got an award for the third time for lyrics in the film Karuthamma in 1995. He was conferred the title 'kaviyarasu' by the Tamil Valarchi Mandram, Chennai. So far, he has composed 400 lyrics. By his instinctive poetic genius, he has raised the standard of lyrics to literature in an effortless excellence. He has also written 28 books and has won many awards including the best lyricist award of the Tamil Nadu Government in 1981.
SPECIAL JURY AWARD

PRAKASH RAJ

Rajat Kamal and cash prize of Rs. 25,000/- to PRAKASH RAJ

CITATION
The Special Jury Award of 2002 is given to Prakash Raj for the impressive power and versatility, through which he has contributed to films in multiple languages.
PRAKASH RAJ

Prakash Raj is a 38-year-old native of Karnataka but has been working as an actor, writer and director in Chennai. He has performed in more than 2,500 shows of Indian plays and western adaptations. He is now active in all the four southern languages, having won the prestigious Kalaimamani award from the Tamil Nadu Government for his performance in Kalki and the Nandi award from the Andhra Government for Gunshot and Andhapuram.

He got the National Award (special mention) for his performance in the film, Anthapuram in 1999. His performances in Mani Ratnam’s Iruvar won him many plaudits, as also an invitation to attend an international festival at UCLA, California. He also won the best supporting actor at the 45th National Film Awards in 1997 for his role in Iruvar.

38 वर्षीय प्रकाश राज कर्नाटक के निवासी हैं। लेकिन वह चेन्नई में अभिनेता, लेखक और निर्देशक के तौर पर काम करते रहे हैं। उन्होंने 2500 से अधिक भारतीय नाटकों और पश्चिमी नाटकों के रूपांतरण में काम किया है। फिल्माल वह सभी चार दक्षिण भारतीय भाषाओं में मनोरंजन के क्षेत्र में सफल है। कल्पना में अभिनय के लिए उन्हें तमिलनाडु सरकार ने प्रतिष्ठित कुलाङ्कमामनी पुरस्कार से सम्मानित किया है। गणेशांत और अंधपुरम में अभिनय के लिए उन्हें आंध्र प्रदेश सरकार ने नंदी पुरस्कार प्रदान किया है।

वर्ष 1999 में फिल्म अंधपुरम में उनके अभिनय के लिए राष्ट्रीय पुरस्कार (विशेष उल्लेख) दिया गया। मणि राजन के इस्तमाल में उनके अभिनय की भूरे-भूरी प्रशंसा हुई। उन्हें इस फिल्म के लिए पुरस्कार देने, कॉलिंग्स और अंतर्राष्ट्रीय समारोह में भाग लेने का निर्देशन भी मिला। इस्तमाल की भूमिका के लिए वर्ष 1997 के 45वें राष्ट्रीय फिल्म पुरस्कार में उन्हें सर्वश्रेष्ठ सहायक अभिनेता का पुरस्कार प्रदान किया गया।
BEST SPECIAL EFFECTS

INDIAN ARTISTS

Rajat Kamal and cash prize of Rs. 10,000 to Creator INDIAN ARTISTS

CITATION

The award for the Best Special Effects of 2002 is given to M/s. Indian Artists, Chennai, for the Tamil film Magic Magic for the skilful use of digital technology to create a world of fantasy and magic.
A well-known computer graphics company based in Chennai, Indian Artists has been creating visual magic for over a decade in various types of films.
BEST CHOREOGRAPHY

SAROJ KHAN

Rajat Kamal and cash prize of Rs. 10,000/- to Choreographer SAROJ KHAN

CITATION
The award for the Best Choreography of 2002 is given to Saroj Khan for the number Dola re Dola in Hindi film Devdas for her creation of captivating dance movements to reflect the spirit of the characters and the period.
SAROJ KHAN

Born in Mumbai in 1948, Saroj Khan is amongst the sought after choreographers in the Mumbai film industry. She started dancing at the age of three. Entering the film industry in 1951, she became a group dancer at the age of 10. After seven months, she became assistant to master B. Sohanlal. She became a choreographer with Sadhana's Geeta Mera Naam. And rose to fame for her work in Subhash Ghai’s film Hero.

So popular was her dance number for Tezaab (1988), that Filmfare started a category for choreography awards. She has got awards many times. Amongst her most popular films are Tezaab, Chaalbaaz (1989), Silaab (1990), Narsimha (1991), Beta (1992), Khilnayak (1993), Raja (1994) and Yaraana (1995).
BEST FEATURE FILM IN EACH OF THE LANGUAGE SPECIFIED IN THE SCHEDULE VIII OF THE CONSTITUTION
BEST FEATURE FILM IN ASSAMESE

KONIKAR RAMDHENU

Rajat Kamal and cash prize of Rs. 10,000/- each to Producers SAILADHAR BAROOAH and JAHNU BARUA
Rajat Kamal and cash prize of Rs. 20,000/- to Director JAHNU BARUA

CITATION
The award for the Best Feature Film in Assamese of 2002 is given to Konikar Ramdhenu for its sensitive portrayal of child abuse.
SAILADHAR BAROOAH

A construction company owner, Sailadhar Barooah has also been a longtime promoter of culture and sports in Assam. He has worked on many projects with Jahn Barua, including Papori (1986), Halodhia Choraye Baodhan Khaye (1987), Hkhagoroloi Bohu Door (1994) Firingoti (1991) and Konikar Ramadhenu (2001).

JAHNU BARUA

Committed to social causes, 1952–born Jahnu Barua is one of Assam’s best known filmmakers. He graduated from Guwahati University and later studied at the Film and Television Institute of India. He has made nine films, which have strong messages based on traditional social values. He won his first National Award for his debut film Aparoopa (1982). Halodhia Choraye Baodhan Khai has been acclaimed internationally, as was Hkhagoroloi Bohu Door (1994). Barua has made programmes for rural children when he worked at Indian Space Research Organisation and also made some short films and documentaries. Other notable features include Papori (1986), Banani (1989) and Firingoti (1991).
BEST FEATURE FILM IN BENGALI

SHUBHO MUHURAT
Rajat Kamal and cash prize of Rs. 20,000/- to Producer JAGANNATH FILMS
Rajat Kamal and cash prize of Rs. 20,000/- to Director RITUPARNO GHOSH

CITATION
The award for the Best Feature Film in Bengali for the year 2002 is given to Shubho Muhurat for its intelligent handling of characters in a detective story.
RITUPARNO GHOSH

Son of a short filmmaker, Sunil Ghosh, 1962-born Rituparno Ghosh is amongst the younger breed of Indian directors who have already made their mark on the national scene. He evinced an interest in cinema from an early age even as he completed his post graduate degree in economics. He initially worked as a copywriter for an advertising firm and won 18 awards for his advertising films. He started making features with a film for children, Hirer Angthi.

He gained national recognition with his second film, Unishe April, for which he won the National Award. He has since made other acclaimed films like Dahan (1996), Asookh (1998), Utsab (2000) and Shubho Muhurat (2002), all of which have been part of the Indian Panorama. His latest film Chokher Bali (2003) is perhaps the most widely seen Bengali film nationally in recent times.
BEST FEATURE FILM IN HINDI

THE LEGEND OF BHAGAT SINGH

Rajat Kamal and cash prize of Rs. 20,000/- to Producers TIPS FILMS

Rajat Kamal and cash prize of Rs. 20,000/- to Director RAJ KUMAR SANTOSHI

CITATION
The award for the Best Feature Film in Hindi of 2002 is given to The Legend of Bhagat Singh for its gripping portrayal of the life and times of a legendary martyr.
RAJ KUMAR SANTOSHI

One of Hindi cinema’s leading directors, Rajkumar Santoshi’s films are known for their strongly etched lead characters, who usually have a lot of pent up anger. Whether it is Ghayal (1990), Damini (1993) or Ghatak (1996), Santoshi’s films have to be associated with this protagonist. He has however made films in other genres as well, notably the comedy Andaz Apna Apna (1994) or the romantic Barsaat (1995). His repertoire includes films like the mega adventure China Gate (1998) or the recent historical, The Legend of Bhagat Singh (2002). His films have often portrayed very powerful and strong women characters, especially films like Lajja (2001) or Damini.
BEST FEATURE FILM IN KANNADA

SINGARAVVA

Rajat Kamal and cash prize of Rs. 20,000/- to Producer SANDESH NAGARAJ

Rajat Kamal and cash prize of Rs. 20,000/- to Director T. S. NAGABHARANA

CITATION

The award for the Best Feature Film in Kannada of 2002 is given to Singaravva for its stylized treatment of a folk tale.
SANDESH NAGARAJ

An agriculturist turned industrialist, Sandesh Nagaraj also heads the Sandesh Group of Industries. He is also the managing Director of Mysore Urban Development Authority and a reputed politician. He has also been involved with cinema production over the years and has already produced 12 films, most of which have been screen adaptations of classic novels like *Mauna Raaga*, *Doni*, *Musuku* and *Munjaneya Manju* among others.

T. S. NAGABHARANA

T.S. Nagabharana plunged into active theatre as an actor, director and stage worker after his graduation in science and law. Beginning his career as an apprentice to noted Kannada playwright and director Adya Rangacharya, he went on to become a part of the theatre and film activities of stalwarts like B.V. Karanth and Girish Karnad. Nagabharana directed several short plays for Karanth’s theatre group Benaka in the early 1970s and participated in major productions like *Hayavadana* and *Oedipus*. He assisted Karanth and Karnad in their early films, including the latter’s *Kaadu* (1973). He however developed his distinct style as a filmmaker and also trained in music. He made his directorial debut with *Grahana* (1978) and later made a successful transition to commercial Kannada cinema. He has directed about 25 films. Among his best-known films are *Anveshan* (1980), *Banker Margayya* (1983), *Ahuti* (1984), *Ashohta* (1988) and *Nagamandala*.
BEST FEATURE FILM IN MALAYALAM

NIZHALKUTHU

Rajat Kamal and cash prize of Rs. 20,000/- to Producer ADOOR GOPALAKRISHNAN

Rajat Kamal and cash prize of Rs. 20,000/- to Director ADOOR GOPALAKRISHNAN

CITATION
The award for the Best Feature Film in Malayalam of 2002 is given to Nizhalkuthu for its exploration of the mind of a hangman.
ADOOR GOPALAKRISHNAN

One of India’s most admired filmmakers on the international scene, Adoor Gopalakrishnan was born in the village of Adoor, Kerala. His family traditionally patronized and practiced that highly sophisticated dance form Kathakali. He himself began acting on the stage at the age of eight. By the time he graduated he had already produced over 20 critically acclaimed plays, authoring half of them.

He graduated in Scriptwriting and Direction from the Film and Television Institute of India, Pune, in 1965. The same year he started the Chithralekha Film Society in Thiruvananthapuram – thereby pioneering the film society movement in Kerala.

For his feature films, Adoor has received the National Award for Best Direction on four occasions. He has also many international awards. His highly acclaimed films include Swayamvaram, Kodiyettam, Elippathayam, Mukhamukham, Anantarām, Mathilukal, Vidheyan and Kathapurushan.
BEST FEATURE FILM IN MARATHI

VASTUPURUSH

Rajat Kamal and cash prize of Rs. 20,000/- to Producer NFDC

Rajat Kamal and cash prize of Rs. 10,000/- each to Directors SUMITRA BHAVE AND SUNIL SUKTHANKAR

CITATION

The award for the Best Feature Film in Marathi of 2002 is given to Vastupurush for its competent handling of a feudal family caught in the vortex of social change in post-independence India.
SUMITRA BHAVE & SUNIL SUKTHANKAR

Sumitra Bhave, born in 1943, is a trained social worker from the Tata Institute of Social Sciences, Mumbai. After ten years of teaching at the Karve Institute of Social Service, Pune, she felt the urge to use the audio-visual medium to take her research findings to illiterate audiences. Her first documentary film Bait (Woman), based on a case study of a Dalit slum dweller, won the National award for Social Welfare in 1985. Since then Sumitra Bhave and Sunil Sukthankar have made four feature films, 20 documentaries and a TV serial.

BEST FEATURE FILM IN TAMIL

KANNATHIL MUTHAMITTAL

Rajat Kamal and cash prize of Rs. 20,000/- to Producer MADRAS TALKIES

Rajat Kamal and cash prize of Rs. 20,000/- to Director MANI RATHNAM

CITATION
The award for the Best Feature Film in Tamil of 2002 is given to Kannathil Muthamittal for its superb craftsmanship and commitment to a contemporary tragedy.
MANI RATHNAM

Starting with *Roja* and following it up with *Bombay, Dil Se* and now *Kannathil Muthamittal*, Mani Rathnam has carved a niche for himself with his penchant for exploring the why and wherefores of militancy, extremism and violence that seems to be gnawing away the vitals of the subcontinent. Kashmir, the North East, Sri Lanka or Bombay - no corner has escaped his probing eyes.

However, his kitty of National Awards had started growing long before he made *Roja, Mouna Ragam, Nayakan, Gitanjali, Anjali, Roja, Thiruda Thiruda, Bombay, Iruvar, Dil Se* all of these have won more than one Lotus, be it Silver or Golden. In addition, they have been the toast of festivals worldwide - from Cannes, Berlin, Tokyo and Locarno to Edinburgh, Toronto, Pusan and Hong Kong.
BEST FEATURE FILM IN EACH OF THE LANGUAGES OTHER THAN THOSE SPECIFIED IN SCHEDULE VIII OF THE CONSTITUTION.

BEST FEATURE FILM IN ENGLISH

STUMBLE

Rajat Kamal and cash prize of Rs. 20,000/- to Producer 2 STREAMS MEDIA

Rajat Kamal and cash prize of Rs. 20,000/- to Director PRAKASH BELAWADI

CITATION

The award for the Best Feature Film in English of 2002 is given to Stumble for its intelligent handling of corruption prevailing in the world of information technology.
PRAKASH BELAWADI

Born in 1961, Prakash Belawadi is a mechanical engineer who worked as an active journalist for over a decade. He served on the staff of such publications as Indian Express, Sunday magazine and Asian Age. He set up 2Streams Media Pvt Ltd in July 2000. Besides scripting and directing Kannada and Hindi fiction shows for television, he acted in Girish Karnad’s feature film, Kanooor Heggadithi. Belawadi lives in Bangalore. Stumble is his first feature film.
SPECIAL MENTION

JYOTIRMOYEE

Special Mention Certificate to JYOTIRMOYEE

CITATION
The jury makes a special mention of Jyotirmoyee for her remarkable performance in the Malayalam film Bhavum.
JYOTIRMoyEE

An actress who has made her mark in Malayalam cinema in a short time, she is a former television anchor. She has done important popular film roles in recent times like Entevedu Appoontem and Bhavum.
FEATURE FILMS AWARDS NOT GIVEN

BEST FEATURE FILM ON ENVIRONMENT
BEST FEATURE FILM IN GUJARATI
BEST FEATURE FILM IN MANIPURI
BEST FEATURE FILM IN ORIYA
BEST FEATURE FILM IN PUNJABI
BEST FEATURE FILM IN RAJASTHANI
BEST FEATURE FILM IN TELUGU
Awards for Non-Feature Films
AWARD FOR THE BEST NON-FEATURE FILM

NARAYAN GANGARAM SURVE (Marathi)

Swaran Kamal and cash prize of Rs. 20,000/- to Producer KHAYAL TRUST
Swaran Kamal and cash prize of Rs. 20,000/- to Director ARUN KHOPKAR

CITATION
The Award for the Best Non-feature Film of the year 2002 is given to the Marathi film Narayan Gangaram Surve for the innovative telling of the story on the life of the great Marathi poet juxtaposed with the evocative visualization of his poems. The film makes brilliant use of image and metaphor as it evolves a complex and powerful narrative.
ARUN KHOPKAR

Arun Khopkar, born in 1945, has diploma in Cinematography (Direction) from the Film and Television Institute of India, Pune. While his fame rests primarily on the 30-odd skilfully crafted short films he has made since 1976, he also has to his credit a feature film, *Katha Doan Ganpatraoanchi* (A Tale of Two Ganpatraos, 1996). *Haathi Ka Anda* is his second feature-length film. Khopkar has extensively lectured on aesthetics and cinema. His book on Guru Dutt’s tragedies in Marathi won the National Award for the best book on cinema.

His acclaimed short films include *Gandhi, Nehru and Modern Art* (2000), *Colours of Absence* (1993), *of Thought* (1991), which focused on the work of three contemporary Indian artists – Bhupen Khakkar, Vivan Sundaram and Nalini Malani. Lokapriya and Rasikpriya. Two short films on Hindi film music and Hindustani classical music respectively, were both selected for the Indian Panorama in 2001.
THE AWARD FOR THE BEST FIRST NON-FEATURE FILM OF A DIRECTOR

PARAMAPATHAM (Tamil) and BEYOND OR WITHIN (English)

Rajat Kamal and cash prize of Rs. 5,000/- each to Producers FILM AND TELEVISION INSTITUTE OF TAMIL NADU (Paramapatham) and P.T.M. Payyoli (Beyond or Within)

Rajat Kamal and cash prize of Rs. 5,000/- each to Directors PRABHU RADHAKRISHNAN (Paramapatham) and VINOD MANKARA (Beyond or Within)

CITATION
The award for the Best First Non-feature Film of a Director for the year 2002 is given to the Tamil film Paramapatham. Its director, Prabhu Radhakrishnan displays a mature control of film form and weaves a taut, powerful and short narrative to tell the story of a sculptor as the unanswered questions of his life unfold. And to the English film Beyond or Within for its balanced exploration through an informative documentary on the ancient occult science and practice of the controversial Mantravada.
P.T.M. PAYYOLI

An entrepreneur for the last twenty five years, P.T.M. Payyoli is also a connoisseur of the arts. He has been following trends in the film industry for a long time. *Beyond or Within* is the first film produced by him.

PRABHU RADHAKRISHNAN

Prabhu Radhakrishnan studied at the Madras College of Arts and Crafts before going on to complete a course in film and TV direction at the Film & Television Institute of Tamil Nadu. He makes his directorial debut with this short film.

VINOD MANKARA

1967-born Vinod Mankara entered the field of visual media comparatively recently and has focused on documentaries, having already made over 200. He has won a number of awards for his documentaries, which have been shown in various film festivals including the Mumbai International Film Festival. He is currently working on a series of documentaries for Doordarshan, Thiruvananthapuram. He is also a writer and his plays, poems and stories have been published in various periodicals and broadcast on radio.
AWARD FOR THE BEST ANTHROPOLOGICAL/ETHNOGRAPHIC FILM

THE MORUNG - SILENT WITNESS OF THE BRAVE WANCHO (English)

Rajat Kamal and cash prize of Rs. 10,000/- to Producer DIRECTOR, ANTHROPOLOGICAL SURVEY OF INDIA
Rajat Kamal and cash prize of Rs. 10,000/- to Director BAPPA RAY

CITATION
The award for the Best Anthropological/Ethnographic film of the year 2002 is given to the English film The Morung - Silent Witness of the Brave Wancho for its detailed and painstaking yet engaging documentation of The Wancho Tribe of Arunachal Pradesh. The film imaginatively tells the story of both their past and the present through its vivid account of the central role that the ‘dormitory’ once played in the community.
BAPPA RAY

Bappa Ray is a filmmaker with a keen interest in tribes and tribal development. He has been working among tribal communities for the past two decades. His documentaries also focus on literacy and women’s empowerment.

Ray has won National Awards for Wangala - A Garo Festival (1993), Ladakh - Life Along the Indus (1994) and Pashmina Royale. His first feature film, Ek This Goonja, focused on literacy in a tribal area and was included in the Indian Panorama in 1995. He has since made another feature film, Ek Chotisi Asha, about the issue of women’s empowerment in a small town in Uttar Pradesh. Ray recently completed another documentary film, Banam - Myth and Cosmology of the Santhal.
AWARD FOR THE BEST BIOGRAPHICAL FILM

MEETING MANJIT (English)

Rajat Kamal and cash prize of Rs. 10,000/- to Producer INA PURI

Rajat Kamal and cash prize of Rs. 10,000/- to Director BUDDHADEB DASGUPTA

CITATION
The award for the Best Biographical Film of the year 2002 is given to the English film Meeting Manjit. On the painter Manjeet Bawa, the film’s maker Buddhadeb Dasgupta makes incisive use of the visual potential of cinema to give us rare insight into an artist’s life, his subconscious and its articulation on canvas. The film brilliantly juxtaposes the journeys of the artist, his friend Ina and the filmmaker himself.
INA PURI

Ina Puri has been deeply involved in the promotion of Indian art and artists for over two decades. She has been showcasing Indian art centres across the globe. In the past six years, she has been closely associated with Manjit Bawa – overseeing his exhibitions and art projects. She has published a memoir of Shiv Kumar Sharma, and short biographies of painters Bawa, Jogen Chowdhuri, Thota Vaikuntam and edited Raj Bhawan, Kolkata, Two Hundred Years of Grandeur and is presently writing a biography of Bawa and working on a book on Shantiniketan.

BUDDHADEB DASGUPTA

A multi-talented person, Buddhadeb is an economics professor by training. Critics consider him as India’s foremost director today. All his films reflect his vibrant individualism, many of them exhibiting an amazing originality. The artist’s response to his world in all his films is sensitive, intelligent and humane, and his interpretation of it on the screen is internationally famous for its artistic skill and creativity. His works have won numerous awards in India and abroad. His initial films - Dooratwa (1978), Grihajuddha (1981) and Andhi Gali (1984) - formed a trilogy that served to establish him as a director to look out for. And the promise has been amply fulfilled in his later body of work - Phera (1986), Bagh Bahadur (1989), Tahader Katha (1992), Charachar (1993), Lal Darja (1996), Uttara (2000) and Jorasanko Thakurbari (2001).
AWARD FOR THE BEST ARTS/CULTURAL FILM

THE EYE OF THE FISH - THE KALARIES OF KERALA (English)

Rajat Kamal and cash prize of Rs. 10,000/- to Producer FILMS DIVISION
Rajat Kamal and cash prize of Rs. 10,000/- to Director PRIYA KRISHNASWAMY

CITATION
The award for the Best Arts/Cultural Film of the year 2002 is given to the English film The Eye of the Fish - The Kalaries of Kerala. The rich visual texture of the film on Kalarippayattu with its simple and effective story telling powerfully counterpoints its message of the need to reject violence and war and develop a focused mind as a potent tool of self-realisation.
PRIYA KRISHNASWAMY

Priya Krishnaswamy is an established editor with a diploma from the Film and Television Institute of India, Pune. She has made documentaries like The Seduction of Dr. Loya, which sees the Bhopal gas tragedy from the point of view of the Union Carbide plant’s chief medical officer, and Gateway to Heaven, which tells the story of Khwaja Moinuddin Chisti, the Sufi saint who was sent from Medina by the Holy Prophet to popularize Islam in India in the 12th century. Among the feature-length fiction films that Krishnaswamy has edited are Bhopal Express, Bombay Boys and Percy.
AWARD FOR THE BEST ENVIRONMENT/CONSERVATION/PRESERVATION FILM (Including awareness)

URUMATTRAM (Tamil)

Rajat Kamal and cash prize of Rs. 5,000/- each to Producers G. MEENAKSHI SUNDARAM & B. SIVAKUMAR
Rajat Kamal and cash prize of Rs. 10,000/- to Director B. SIVAKUMAR

CITATION
The award for the Best Environment/Conservation/Preservation film of the year 2002 is given to the Tamil film Urumattram. The film is a moving short fiction that captures the depth of human emotions embodied in man's relationship with nature that nurtures him. Even as all seems lost to the family patriarch, as trees must make way for a plastic factory, the grandson offers seeds of hope.
G. MEENAKSHI SUNDARAM

A science graduate with a Diploma in acting from the Film and Television Institute of Tamil Nadu, Chennai, G. Meenakshi Sundaram or G.M. Sundhar was given his first break by director K. Balachander in Punnagai Mannan. He has acted in over 20 films, playing key roles in Sathya, Nanbargal, Adharmam and Kizhakum Merkum. Urumattram is his first film as a producer. He plays the role of a modern youth in the film.

B. SIVAKUMAR

Born in 1974, B. Sivakumar is a qualified professional in multimedia (animation 3D Max). He entered the film industry as an assistant director. He has worked with Ravi Chandran in Kannethira Thondral, Gowthaman in Kannavae Kalaiyathae and Janaki Viswanathan in Kuttu. Kuttu won the National Award for Best Child artiste of 2001. He has also done commercial Ads. Aayeeshaa is his debut film as a director. Aayeeshaa won best second short film at the 7th Mumbai International Film 2002. It got best short film at London in 2001 by Cine Sangam. It was screened at International Competitive section at 12th International Children Film Festival 2001 held in Hyderabad. It was also screened at the Indian Panorama in 2002. His short film Urumattram is about the human relationships and environmental disturbance.
AWARD FOR THE BEST PROMOTIONAL FILM (to cover tourism exports, crafts, industry etc.)

THE TREASURE IN THE SNOW: A FILM ON SIKKIM (English)

Rajat Kamal and cash prize of Rs. 10,000/- to Producer MINISTRY OF EXTERNAL AFFAIRS

Rajat Kamal and cash prize of Rs. 10,000/- to Director GOUTAM GHOSE

CITATION
The award for the Best Promotional Film of the year 2002 is given to the English film The Treasure in the Snow: A Film on Sikkim for its weaving of a magical cinematic spell that vividly captures the mist and mystery of the abundant natural beauty of Sikkim - its history, people and culture.
GOUTAM GHOSE

One of India’s most acclaimed directors, Ghose is best known for the uncompromising realism he brings to his films. His subjects are often the most marginalized, struggling in their epic, unsung battles against odds. Born in Faridpur, he was an active student activist. He started working as a freelance journalist and a fringe theatre director. Influenced by the legendary documentary filmmaker, Sukhdev, he started making documentaries as an aside to his photojournalism. He made his debut feature on the Telengana Uprising, *Maabhoomi* (1979) in Telugu. The film brought him much acclaim, and his next feature, *Dakhal* (1981) and *Paar* (1984) made him a fixture in international film circles. Though he has made comparatively few films, almost all of them got widespread accolades, especially *Antarjali Yatra* (1987), *Padma Nadir Majhi* (1992), *Patang* (1993) and *Dekha* (2001). He has also acted in, and composed music for, films.
सामाजिक मुद्दों पर सर्वोत्तम फिल्म के लिए पुरस्कार (महत्त्वपूर्ण, महिला व बाल कल्याण तथा
विशेष, नशाविरोधी, विकलांग कल्याण आदि)

अवबेन (हिंदी)
राजत कमाल एवं 10,000 रुपये नकद पुरस्कार, निर्माता को फिल्म प्रमाण
राजत कमाल एवं 10,000 रुपये नकद पुरस्कार, निर्देशक को मनीषा धिवेदी

विवरण
वर्ष 2002 का सामाजिक मुद्दों पर सर्वोत्तम फिल्म का पुरस्कार हिंदी फिल्म अवबेन को व्यक्तिगत रूप से एवं परिवार में संबंधित कर्मकार की
पुरस्कार एवं संरक्षण के संबंधित कर्मकार तथा संरक्षण विभाग के लिए दिया गया है। मनीषा धिवेदी के नेतृत्व में एफटीआईआई की बेहतरीन नवी
प्राप्ति का कर्म करने में इस लघु फिल्म ने व्यक्तिगत रूप से वृद्धि आयाम प्रदान किया है।

AWARD FOR THE BEST FILM ON SOCIAL ISSUES (such as prohibition, women and child welfare, and dowry, drug abuse, welfare of the handicapped etc.)

AVCHETAN (Hindi)

Rajat Kamal and cash prize of Rs. 5,000/- each to Producers FILMS DIVISION AND MINISTRY OF SOCIAL
EMPOWERMENT

Rajat Kamal and cash prize of Rs. 10,000/- to Director MANISHA DWIVEDI

CITATION
The award for the Best Film on Social Issues of 2002 is given to the Hindi film Avchetan for its sensitive and direct
portrayal of the predicaments and crisis of homosexuality both for the individual and his family. The short film
powerfully covers a large canvas bringing together a team of outstanding new talent from the FTII led by Manisha
Diwedi.
MANISHA DWIWEDI

Manisha Dwivedi was born in Lucknow in 1969 and brought up in Delhi. After graduating in Economics (Honours) from Delhi University in 1991, she worked as a video editor for nine years with various production houses and television channels. She joined the FTII's three-year Diploma Course in Direction in 2000. At present she is a final year student of the institute.
SPECIAL JURY AWARD

WRRIK BASU

Rajat Kamal and cash prize of Rs. 10,000/- to Director WRRIK BASU

CITATION
Special Jury Award for the year 2002 is given to the Director Wrik Basu and his team for the English film 00:00 for its intelligent and engaging use of cinematic form and structure as it weaves itself in and out of hotel rooms and peoples' lives on New Year's Eve at a sea-side hotel.
WRIK BASU

Wrik Basu was born in Mumbai in 1977. He did his B.A. (English Literature) from St Xavier's College, Mumbai. He joined FTII in February 2000. The short film 00:00 is an exercise completed during his second year studies. At present he is a final year student of the FTII's direction course.

रिक बसु

रिक बसु का जन्म 1977 में मुंबई में हुआ। उन्होंने सेंट जेवियर कॉलेज, मुंबई से अंग्रेजी साहित्य में बी.ए. किया। वे फरवरी 2000 में एफटीआईआई में दाखिल हुए। यह लघु फिल्म 00:00 उनके द्वितीय वर्ष के अध्ययन के दौरान प्रयोगात्मक रूप से तैयार की गई है। वर्तमान में वे एफटीआईआई के निदेशन पाल्चक्रम के अंतिम वर्ष के छात्र हैं।
AWARD FOR THE BEST SHORT FICTION FILM

SUNDER JEEBON (Bengali)

Rajat Kamal and a cash prize of Rs. 10,000/- to Producer SATYAJIT RAY FILM & TELEVISION INSTITUTE

Rajat Kamal and cash prize of Rs. 10,000/- to Director SANDEEP CHATTOPADHYAY

CITATION

The award for the Best Short Fiction Film of the Year 2002 is given to the Bengali film Sunder Jeebon for its sensitive and nuanced story about a writer and the sour taste of beauty. The film is notable for its technical excellence and the excellent synergy created by the young director Sandip Chattopadhyay and his colleagues from the Satyajit Ray Film & Television Institute in Kolkata. This award applauds them all.
SANDEEP CHATTOPADHYAY

1966-born Sandeep Chattopadhyaya has a Diploma in cinema with a specialisation in direction from the Film and Television Institute, Pune. He has made a number of short films and documentaries including *Reconnaissance, Pharmacy in Modern India, Chitra and Marriage – Changing Surnames*. He has also made advertising and corporate films. His work on television includes *Anurodher Gaan* and *Jabab Nei*. He has also been teaching at the Satyajit Ray Film and television Institute, Kolkata since 1997.
परिवार कल्याण पर सर्वोत्तम फिल्म के लिए पुरस्कार

धात्री पत्र (हिंदी)
राजत कमल एवं 10,000 रुपये नकद पुरस्कार, निर्माता को फिल्म प्रभाग एवं स्वास्थ्य एवं परिवार कल्याण मंत्रालय
राजत कमल एवं 10,000 रुपये नकद पुरस्कार, निर्देशक को गुल बहार सिंह

विवरण
वर्ष 2002 का परिवार कल्याण पर सर्वश्रेष्ठ फिल्म का पुरस्कार हिंदी फिल्म धात्री पत्रा को सिनेमाई कथा कथन की सरल किंतु कठिन कला के लिए दिया गया है। फिल्म अपने ग्रामीण दर्शकों को यह महत्वपूर्ण एवं स्पष्ट संदेश देती है कि किस प्रकार गाँव की दाई की परम्परा को छोड़कर एक प्रशिक्षित परिवारिका को स्वीकार किया जाना अनिवार्य है।

AWARD FOR THE BEST FILM ON FAMILY WELFARE

DHATRI PANNA (Hindi)

Rajat Kamal and cash prize of Rs. 5,000/- each to Producers FILMS DIVISION and MINISTRY OF HEALTH AND FAMILY WELFARE

Rajat Kamal and cash prize of Rs. 10,000/- to Director GUL BAHAR SINGH

CITATION
The award for the Best Film on Family Welfare for the year 2002 is given to the Hindi film Dhatri Panna for its success in the simple yet difficult art of cinematic story telling with an important and explicit message for its rural audience, of how the tradition of the village dai (midwife) can and must give way to the trained midwife.
गुल बहार सिंह

कलकत्ता निवासी गुल बहार सिंह को 1986 में फिल्म अनुकरण के लिए तथा 1992 में बॉयोटेक्नोलोजी, सम गॉसिस्टिस्ट्रीज के लिए राष्ट्रीय पुरस्कार मिला है। उन्होंने पांच वर्ष तक फिल्म निर्माण का आध्यात्मिक किया। उन्होंने अपने पहले वृद्धि वीडियो का निर्माण 1980 में किया था, उसके बाद से अब तक वे अनेक फीचर फिल्मों और वृत्तचित्रों का निर्माण कर चुके हैं। उनकी फीचर फिल्म सुंदरी को कलकटा फिल्म समारोह तथा सोची में आयोजित छठे अंतरराष्ट्रीय फिल्म समारोह में प्रदर्शित किया गया।

44वें राष्ट्रीय फिल्म पुरस्कार के तहत परिवार कल्याण पर नाटक गयी संगीतकार महज का पुरस्कार उनकी फिल्म भीत को दिया गया। उनकी फिल्म गोलीपुआ को 45वें राष्ट्रीय फिल्म पुरस्कार के दौरान विशेष उल्लेख में समानित किया गया। वे दुरदर्शन के लिए मुंशी प्रेमचंद के जीवन पर एक वृत्तचित्र बना चुके हैं।

GUL BAHAR SINGH

Kolkata–based Gul Bahar Singh won the National Award for film Anukaran in 1986 and Biotechnology: Some Possibilities in 1992. He spent five years as an understudy in filmmaking. He made his first documentary film Weeds in 1980, and has since then made a number of feature and documentary films. His feature film, Sundari, was shown at the Kolkata Film Festival and also participated in 6th International Film Festival in Sochi.

He won the National Award as Best Film on Family Welfare for the film Bheet at 44th National Film Award. His film Gotipua has been awarded a special mention in the 45th National Film Awards. He has made a long documentary film on the life of Munshi Premchand for Doordarshan.
AWARD FOR THE BEST DIRECTION

ANJALI PANJABI

Swarna Kamal and cash prize of Rs. 20,000/- to Director ANJALI PANJABI

CITATION
The award for the Best Direction for the Year 2002 is given to Anjali Panjabi for the English film A Few Things I Know About Her on the saint Mirabai. With rare cinematic virtuosity, she brings together different strands from the elusive Mirabai’s drawing upon stories, poetry, myth and legend into a cohesive whole.
ANJALI PANJABI

An M.A. in literature and linguistics, Anjali Punjabi was first assistant to Mira Nair during the filming of *Monsoon Wedding*, which received an award at Venice and nominated for the Golden Globe. She also worked with Nair on *Kamasutra* and recently, on her documentary *The Laughter Club of India*, which was shortlisted for the Oscars.

Earlier, she worked with Dev Benegal on *English August*, the first Indian film made in English and Hindi. Kaizaad Gustaad’s *Bombay Boys* and Mansoor Khan’s *Akele Hum Akele Tum* are the other feature films she was associated with. Besides these, Anjali was associate director of *Turning Point*, a series for Canadian Television, and a researcher for *Bollywood Bound*, directed by Nisha Pahuja for the National Film Board of Canada. She also worked with an advertisement firm for a year.
AWARD FOR THE BEST EDITING

PRATHAPAN P.

Rajat Kamal and cash prize of Rs. 10,000/- to the Editor

CITATION
The award for the Best Editing for the Year 2002 is given to Prathpan P. for the English film 00:00 for its intelligent end engaging use of cinematic form and structure as it weaves itself in and out of hotel rooms and people’s lives on New Year's Eve at a sea-side hotel.
A graduate in Sciences from the University of Kerala, he also has postgraduate diplomas in Editing from the Film and Television Institute of India and one in Science and Development Communication from the Centre of Development of Imaging Technology. He has also scripted and directed various short documentaries for C-DIT and assisted in several films as assistant cameraman.
AWARD FOR THE BEST MUSIC DIRECTION

RAJA MITRA

Rajat Kamal and cash prize of Rs. 10,000/- to Music Director RAJA MITRA

CITATION
The award for the Best Music Direction for 2002 is given to Raja Mitra for the English film Kalighata Paintings and Drawings for a simple yet engaging music track that brings alive the Kalighat paintings in the film.
RAJA MITRA

An arts graduate from the University of Calcutta, 1947-born Raja Mitra has been making documentaries and short films for over two decades. Notable among them has been Calcutta Footpath Dweller (1980), Calcutta - Past and Present (1987), Jiban Patua (1993), Beyond a Head Count, Ashray and Vidyasagar (all in 1993). He has also made feature films, including Ekti Jibon (1987), which won numerous national and international awards and was part of the Indian Panorama. He has also made Behula (1989), Nayantara (1996), Jataner Jami (1998) and Ahankar (1999).
SPECIAL MENTION

RAJA MITRA

CITATION
The Special Mention for 2002 is Raja Mitra, the director of the English film *Kalighat Paintings and Drawings*, for his significant achievement in documenting the rich artistic tradition and its implicit social commentary.
RAJA MITRA

An arts graduate form the University of Calcutta, 1947-born Raja Mitra has been making documentaries and short films for over two decades. Notable among them has been *Calcutta Footpath Dweller* (1980), *Calcutta - Past and Present* (1987), *Jiban Patua* (1993), *Beyond a Head Count, Ashray and Vidyasagar* (all in 1993). He has also made feature films, including *Ekti Jibon* (1987), which won numerous national and international awards and was part of the Indian Panorama. He has also made *Behula* (1989), *Nayantara* (1996), *Jataner Jami* (1998) and *Ahankar* (1999).
NON-FEATURE FILMS AWARDS NOT GIVEN

AWARD FOR BEST SCIENTIFIC FILM
AWARD FOR BEST AGRICULTURAL FILM
AWARD FOR BEST HISTORICAL RECONSTRUCTION / COMPILATION FILM
AWARD FOR BEST EDUCATIONAL / MOTIVATIONAL / INSTRUCTIONAL FILM
AWARD FOR BEST EXPLORATION / ADVENTURE FILM
AWARD FOR BEST INVESTIGATIVE FILM
AWARD FOR BEST ANIMATION FILM
AWARD FOR BEST CINEMATOGRAPHY
AWARD FOR BEST AUDIOGRAPHY
Awards for writing on Cinema
AWARD FOR THE BEST BOOK ON CINEMA

PARAMA AND OTHER OUTSIDERS – THE CINEMA OF APARNA SEN (English) AND
RITU AAYE RITU JAAYE (Hindi)

Swarna Kamal and cash prize of Rs. 7,500/- each to the authors SHOMA A CHATTERJEE and SHARAD DUTT
Swarna Kamal and cash prize of Rs. 7,500/- each to the publishers PARUMITA PUBLICATIONS and
SAARANSH PUBLICATIONS PVT LTD

CITATION
The Award for the Best Book on Cinema of the year 2002 is jointly given to Shoma A Chatterjee for The Cinema of
Aparna Sen and Sharad Dutt for Ritu Aaye Ritu Jaaye. While Shoma A. Chatterjee’s work is a painstaking and thought
provoking study of the works of Aparna Sen with the clear focus on their socio-economic relevance and context,
Sharad Dutt has written a biography of a trend-setting music director Anil Biswas, whose lifestory encompasses not
just his personal struggle and achievements but also the scenario of Hindi Film Music when it was at its creative best.
SHOMA A. CHATTERJEE

Shoma A. Chatterjee has been writing on cinema, television and gender for the past two decades. She won the Best Film Critics’ Award at the National Film Awards in 1991. She served on the international jury at the Mannheim Heidelberg International Film Festival in 1991 and at the St. Petersburg International film festival in 1996. She won the Bengal Film Journalists’ Association Award for Best Film Critic in December 1998. She has recently written two short biographies of Suchitra Sen and Mrinal Sen respectively. *The Cinema of Aparna Sen* is her 10th book.

SHARAD DUTT

Born in 1946, Sharad Dutt has been associated with electronic media since 1973. He has produced programmes in all genres of television. He produced a series of 26 programmes on *The World of Nature*, which got rave reviews and was bought by foreign networks. In 1981, he produced the first colour film (16 mm) on the aerobatic team of Indian Air Force. He produced a film, *A Look at France through Indian Eyes*, a co-production with French TV. He has produced two serials *The Melody Makers*, based on the life of music directors of Hindi cinema and *Awaz De Kahan Hain*, based on the life and past singers. Dutt has written numerous articles on Indian cinema. His biography of Anil Biswas, *Ritu Aye Ritu Jaye*, was published in 2002. He is currently with Delhi Doordarshan as Executive Producer.
AWARD FOR THE BEST FILM CRITIC 2002

UTPAL BORPUJARI (English)

Swarna Kamal and cash prize of Rs. 15,000/- to UTPAL BORPUJARI (English)

CITATION

Award for the Best Film Critic 2002 goes to Utpal Borpujari (English) for his sensitive analysis of a wide range – Indian, foreign, feature and documentary – and his attempt to focus on social issues and changing family morals and values.
UTPAL BORPUJARI

Utpal Borpujari is a qualified geologist. He has done an M. Tech in Applied Geology from IIT, Roorkee. After choosing journalism as his career, he started working with Assam’s leading daily The Sentinel in 1993. He joined the Press Trust of India in 1995 and worked there for five years. Before joining the Delhi bureau of the Deccan Herald, a leading newspaper of Karnataka, he had a short stint with the Internet portal Indiatimes. As a journalist, he has covered several governmental and political beats and despite the hectic pace, he regularly wrote on cinema in the Deccan Herald.

During his career, he has covered virtually everything - from elections to riots and from film festivals to art exhibitions. He tries to dissect cinema as a social engineering tool and also a medium for entertainment. He is specially interested in writing about the cinema of northeastern India.
SPECIAL MENTION

The Jury makes a Special Mention of Ashok Rane (Marathi) for his serious bold evaluation of trends in cinema in India as well as abroad.
ASHOK RANE

Ashok Rane, 51, is a film critic, film academician and scriptwriter. He has been reviewing Indian and World cinema for *Sakal*, a Marathi daily since 1979. He has been contributing for and also editing Film Society journal since 1980. He has been covering the International Film Festival of India since 1984. He also covered the Berlin International Festival from 1996 to 2002, besides other international festivals.

He has been writing plays and film-based programmes for All India Radio since 1980. He has written eight one-act plays and one full-length play. He has also organised many cultural events mainly dealing with cinema, literature and theatre for Prabhat Chitra Mandal. On several occasions, he has been member of the jury for Maharashtra State Film Festival, Screen-Panasonic Award and Dr V Shantaram Award. He was been a member of the Fipresci Jury at 25th Moscow International Film Festival 2003. His few short stories are published in reputed literary magazines. His *Cinema chi Chittakatha*, won the National Award in 1996.
Synopsis: Feature Films
बाजा

Hindi/ 80 मिनट/35 मिलीमिटर/ फिल्मकार

रिलीज़, कथा, फिल्मकार A.K. Bir निर्माता भारतीय वानिष्ट्र समिति फिल्मकार, संपादन Aseem Sinha संगीत Bhavdeep Jaipurwale अभिनय Yakub Shaikh, Ram Avna, Roni Bhatt

11 वर्षीय शिबु में एक स्वतंत्र एवं उम्मीदें मानवीय प्रवृत्ति का दर्शन होता है। उसकी उर्जा को सकारात्मक कार्यों में लगाने के उद्देश्य से उसकी विघट भी उसे उसके बाच्चा के पास शहर भेजती है। लेकिन शिबु की उर्जात्मक प्रवृत्ति से उसकी चाची तथा उनके पड़ोसियों को परेशानी होती है। उसकी पद्धारें उस पर कड़ी दृष्टि रखने के लिए उसके बाच्चा उसे अपनी ज़ूतों की दुकान में ले जाते हैं। लेकिन जब उसे एक डॉक्टर को ज़ूतों की एक जोड़ी देने के लिए कहा जाता है तो शिबु अपने उसी लापरवाहीपूर्ण व्यवहार का प्रदर्शन करता है। अदानक कुछ अप्रत्याशित प्रतिक होता है, जिससे उसे अपनी वास्तविक क्षमता के प्रदर्शन का अवसर मिलता है। उसके आसपास के सभी व्यक्ति उस प्रदर्शन से चकित रह जाते हैं।

BAAJA

Hindi/ 80 min/ 35mm/ Colour

Director, Story, Screenplay A.K. Bir
Producer Children’s Film Society of India Cinematography Editing Aseem Sinha Music Bhavdeep Jaipurwale Cast Yakub Shaikh, Ram Avna, Roni Bhatt

A free and passionate human spirit is trapped in 11-year-old Shibu. In order to channelise his energy on a constructive path, Shibu's widowed mother sends him to his uncle in the city. But Shibu's energetic approach to life annoys his neighbours as well as his aunt. To keep strict watch on him while he studies, his uncle takes Shibu to his shoeshop. But when he is asked to deliver a pair of shoes to a doctor, Shibu steps out of his carefree manner. Suddenly something very unpredictable happens, allowing him to show his true worth – and surprise all the indifferent adults around him.
BHAVAM

Malayalam/ 102 min/ 35mm/ Colour

Director, Screenplay M.S. Shankar
Production Company Chittaara
Cinematography H.M. Ramachandra
Editing Guna

Cast Sudesh, Bhavana.

Joy, a journalist, and his wife, Lata, a college lecturer, live with Joy’s aunt amid tranquil surroundings in a coastal village. Lata teaches Dostoevsky’s Crime and Punishment to intellectually bankrupt students, determined to impress upon them the impact of consciousness on their daily lives. Joy no longer values the honest mission of his profession to disseminate news and truth, and is easily swayed by the culture of want. However, his priority at home is the happiness of his wife, to whom he is passionately devoted. Into this equation arrives Lata’s elder sister, Subhadra.

Subhadra, who has led a life of urban sophistication, has faced grave tragedies – the loss of her husband and her home in a seemingly accidental fire. Lata invites her to stay with them through the duration of her own pregnancy. Soon, it is obvious that Subhadra is harbouring a secret with no place to go but her sister with whom she has not maintained a relationship for over eight years. At first, Joy goes along with his wife’s desire to incorporate Subhadra into their life, but later regrets his decision. The intellectual and lifestyle divide between Joy and Lata drives an emotional wedge between them.
DEVDAS

Hindi/ 181 min/ 35mm/ Colour

Director, Screenplay Sanjay Leela Bhansali Producer Bharat Shah Cinematography Binod Kumar Pradhan Editing Bela Segal Sound Leslie Rock Max Fernandes Music Ismail Darbar Art Nitin Chandrakant Desai Cast Shahrukh Khan, Aishwarya Rai, Madhuri Dixit, Kiran Kher, Ananya Khare, Jackie Shroff

Devdas is the story of undying love, which resulted in a lover's self-destruction. Devdas Mukherjee is a rich zamindar's son, whose only anchor in life is his childhood soulmate, Parvati. Devdas and Parvati grow up to become two bright young people, full of dreams, aspirations and undying love for each other but social circumstances prevalent in the 1940s ostracise them for their rebellious love.

Parvati gets married off to another rich zamindar, and Devdas gets betrothed to the bottle. While Parvati tries to adjust to her loveless marriage, Devdas tries to find solace in liquor - at the dancing court of Chadramukhi. Chandramukhi is an extremely beautiful courtesan who admires Devdas for his audacity to seek refuge at a courtesan's kotha and displaying hatred for the same. She starts living like a simple hermit worshipping only one thing, her unconditional love for Devdas. Thus, Devdas is a story of three people who wait for their love to be fulfilled, while treading on their respective and painful paths.
KANNATHIL MUTHAMITTAL

Tamil/ 136 min/ 35mm/ Col

Director, Story Mani Ratnam Producer
Madras Talkies Cinematography Ravi
K. Chandran Editing A. Sreekar Prasad
Sound H. Sridhar Music A.R. Rahman
Cast Madhavan, Simran, P.S. Keerthana,
Prakash Raj, Nandita Das

Amudha studies in class five and has many ambitions. Her father, Thiruchelvan
is a writer and an engineer and has a temper. He writes stories under the pen
name of his wife, Indira, a television

presenter. Amudha also has two younger
brothers, Vinayan, with whom she fights
all the time, and Akilan, a chatterbox.
Thatha, Amudha’s maternal grandfather
is a retired Tahsildar. The largest trouble
in Amudha’s life seems to be her Tamil
teacher, who makes her do lots of work.

This idyllic situation suddenly changes on
her ninth birthday, when she is told that
she was adopted. Amudha now wants to
find her real mother and runs away from
home. The entire family understands her
anguish and rallies around her. But
Amudha rejects them all, seeking out her
mother.
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Tamil/136 min/35mm/Col

Director, Story Mani Rathnam Producer
Madras Talkies Cinematography Ravi
K. Chandran Editing A. Sreekar Prasad
Sound H. Sridhar Music A.R. Rahman
Cast Madhavan, Simran, P.S. Keerthana,
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KONIKAR RAMDHENU

Assamese/ 112 min/ 35mm/ Colour

Director, Story, Screenplay Jahnu Barua
Producer Sailadhar Barua, Jahnu Barua
Cinematography P. Rajan
Editing Hu-cen Barua
Sound Jatin Sharma
Music Y.S. Mookhy, Reeta Barua Das
Art Phatik Barua
Cast Bishnu Kharghoria, Moloya Goswami, Ronik, Dinesh Das, Abinash Sharma

A story of an imaginative 11-year-old, Kukoi, whose childhood is going horribly wrong. But he’s too young to do anything about it. He works in a Guwahati garage, whose owner, Thanu, tries to molest Kukoi. Kukoi hits him with an iron rod, killing Thanu. The traumatised boy is sent to a juvenile home. Fortunately Kukoi gets an understanding warden in Biswa Boro. The 65-year-old intuitively grasps that the boy has, like other sexually assaulted children, withdrawn after the shock and is psychologically unable to recount the circumstances that forced him to hit Thanu. For a second chance, Kukoi’s papers have to be placed before a magistrate within three months. As Kukoi cannot open up, Biswa coaxes Kukoi into giving a visual description of his native village, beginning the process of tracing the origin of the child.

Biswa takes Kukoi on an excursion, hoping the sights of nature will clear the cobweb of his mind. Kukoi this time is able to tell what happened in the garage. The magistrate release Kukoi on condition that he’s taken to his parents or to a guardian. Biswa takes Kukoi to his village, only to find out that Kukoi’s parents are dead, and the alcoholic stepfather wants money to be a guardian. Kukoi is a typical case of a child in desperate need of acceptance and love.
MAGIC MAGIC

Tamil/ 95 min/ 35mm/ Colour

Director Jose Producer Navodaya
Screenplay Raghunath Paleri, T.K.
Cinematography A.B.
Rajeev Kumar Kaul Editing N.P. Satish, Sound Prabhu
Kaul edited Ajit George, Music Sharreeth, Jagan,
Art Sabu Cyril, Mark Miller, Cast Suraj
Balajee, S.P. Balasubramaniam, Pooja
Kumar

Acharya, a 70-year old magician, belongs
to a family of tantrik magicians who could
trace their genealogy back to King
Vikramaditya's court. However his son,
Krishna refuses to learn the craft. He
comes a businessman and settles in the
US. He has a son, Indrajit, who stays with
Acharya. Krishna is not pleased when he
comes to learn of Indrajit's magic skills
and takes him away with him. Indrajit is
horrified to leave India and his
grandfather and magically transports
himself to New York.

There he runs into Romeo, a street dog.
Romeo has escaped from his cruel master
Rob, a thief. As both are in a similar state,
they soon become friends. Together they
try to earn enough money to go back
home. Indrajit starts holding shows with
other street kids, who sing and dance to
earn their keep. Indrajit with the help of
his new friends manages to call Acharya
and asks him to come to New York and
take him away. Meanwhile Krishna has
his son's face splashed all over the media
to try and locate him.
One day, one of Chunni’s pranks gets out of hand and her docile sister Munni enters the mansion. The witch turns her into a hen. Chunni is hysterical when she realises what has happened. She runs from pillar to post for help but her credibility is so low that nobody in the village is willing to believe her. Chunni is compelled to enter the house in search of her sister. Chunni has never been so frightened in her life. She enters the main hall and to her horror finds the witch waiting for her. She pleads with the witch to let her sister become human again as she has been trapped for no fault of her own. The witch strikes a deal – get me a hundred hens and take back your sister. Chunni now faces the biggest challenge of her life.
MODO MEYER
UPAKHAYAN

Bengali/ 90 min/ 35mm/ Colour

Director, Screenplay Buddhadeb Dasgupta, Producer Arya Bhattacharya, Cinematography Venu, Editing Rabi Ranjan Moitra, Sound Anup Mukhopadhyaya, Music Biswadeep Dasgupta, Art Koushik Sarkar, Cast Rituparna Sengupta, Ramgopal Bajaj, Tapas Paul, Samata Das

Teenaged Lati lives in a brothel where her mother Rajani works as a prostitute. Rajani dreams of handing over her daughter to the lecherous cinema owner. The elderly man will be a wealthy patron for her daughter and a shelter for the mother in the autumn of her life, Rajani reasons. But for Lati, the price is too great to compensate for the loss of school education.

Lati’s efforts to transcend the station in which she was born coincides with man’s first trip to moon in 1969. This lends a ready metaphor to her quest for emancipation. However Lati’s journey to a new world is paralleled by other journeys of hope. There’s the quest for freedom and fulfillment by three other inmates of the brothel. There’s also the elderly couple’s trip from somewhere to nowhere as Ganesh, the cinema owner’s chauffeur tosses them about in search of a hospital to lodge them in. The sparse and desolate setting accentuates the notion of disorientation that pervades the film.
MR AND MRS IYER

English/ 122 min/ 35mm/ Colour

Director, Screenplay Aparna Sen, Producer N. Venkatesan, Cinematography Goutam Ghose, Editing Rabi Ranjan Moitra, Sound Alok De, Music Zakir Hussain, Art Nikhil Baran Sengupta, Gautam Bose, Cast Rahul Bose, Konkona Sen Sharma, Bhisham Sahni, Surekha Sikri, Isha Chauhan

December 2001, somewhere in the southern hills. A bus comes down a winding road. On board is Meenakshi Iyer with her 11-month-old son, Santhanam. Also aboard is Raja Chowdhury, a photographer who was introduced to her by a common friend at the bus terminus. Since Meenakshi is traveling alone, Raja is given the responsibility of helping her during the journey. The bus is suddenly stopped by an angry mob out to avenge a killing. A storm of violence and hatred has swept over the area, with rioting, arson and killing all around. Now begins another journey for the passengers, a journey into themselves. The mob wants to kill all Muslims aboard the bus and Meenakshi saves Raja’s life by pretending he is her husband – Mr Iyer.

Soon the surrounding violence, intolerance and enmity makes them come close to each other. Basic human values reshape their conventional beliefs and religious differences are soon forgotten. They now feel a strong attraction for each other. But their love has become all the more poignant as they know parting is inevitable.
NANBA NANBA

Tamil/ 120 min/ 35mm/ Colour

Director, Screenplay Jayabharathy
Production Company Media Works
Cinematography Ramesh Vyaas
Editing Suresh Urs Cast V.M.T. Charlee,
S. Chandrashekhar, Ramdas, Rindhiya

Lawrence and Joseph are two orphans who grow up under the care of Father Krupakkaran. Later, both take up a house and pursue teaching as their profession. One fateful day, as they were driving down, they meet with an accident and Lawrence becomes a paraplegic and Joseph begins to take care of his friend.

Lawrence’s only consolation is the daily visit by Janani, who comes to get tuition from him. A noisy neighbourhood gives him the opportunity to know the problems and urges him to help in demanding situations. Janani suddenly stops visiting him because she has attained puberty.

Lawrence wants Joseph to get married and tries to find a match but Joseph lays a condition that even after marriage, he should be able to take care of his bedridden friend. The father of the girl does not agree. Lawrence, who sees himself as a stumbling block to his friend’s marriage, gets himself admitted in a home with the help of Father Krupakkaran and soon after dies there. Joseph realises his own emotional dependence on Lawrence. Despondent, he decides to move. While waiting at a railway gate, he hears the yelping of a puppy and finds it abandoned in a bush by the roadside. He picks it up, looks at it and regains his zest for life.
With each hanging, the villagers believed the hangman came to possess divine powers and the ash made from the hangman’s rope was a miracle healer. All the same, nothing could compensate for the guilt that keeps haunting him from the realisation that the last man he hanged was innocent.

After a long interval – even as the hangman believed that he had put his vocation behind him – a royal messenger arrives to order an execution afresh... Reluctant Kaliyappan prepares himself with prayers and penance. His sick and worn out physique finds the rigour of it all too difficult to endure. He is taken to the capital under police escort. The actual execution will take place next morning. In an attempt to kill his sense of guilt and fear, the hangman starts drinking encouraged by the jail warders. The night is long and a tired and drunk Kaliyappan cannot help feeling sleepy. In order to keep the hangman awake, the jail warders start narrating stories. But Kaliyappan longs for something that would fight his sleep. A second warder takes over and there develops before Kaliyappan a story that takes him in completely. He starts transposing people and places into the roles and locales in the story that the warder narrates. In a close examination, the jail warder’s story is a replay of the execution of the innocent boy the memory of which has been haunting Kaliyappan for life.

NIZHALKKUTHU

Malayalam/ 150 min/ 35mm/ Colour

Director, Producer, Screenplay Adoor Gopalakrishnan, Cinematography Ravi Varma, Sunny Joseph, Editing B. Ajithkumar, Sound Harikumar, Music Ilayaraja, Art Ratish Babu, Cast Oduvil Unnikrishnan, Sukumari, Nedumudi Venu, Jagathy Sreekumar, Rejje Venugopal

The story is set in pre-Independence India of the 1940s. In the princely state of Travancore as elsewhere in the country, death by hanging was a prevalent penal practice. The State had its own professional executioner. Settled way out in a border village, he was not to have any direct links or dealings with the mainstream society. In return, the Hangman used to enjoy a few privileges from the royalty – housing, lands, a yearly allowance and special monetary benefits and gifts for each job done.
PATAL GHAR

Bengali/ 141 min/ 35mm/ Colour

Director, Screenplay Abhijit Chaudhari
Producer Niti Soni Gourisaria, Cinematography Abhik Mukhopadhyaya, Editing Arjun Gourisaria, Sound Alok De, Music Debojyoti Mishra, Art Indranil Ghosh, Cast Joy Sengupta, Mita Vasishtth, Soumitro Chatterjee, Saurav Bannerjee

A search for a mysterious invention by good, bad, ugly and extra terrestrial characters, whose path and agenda crisscross to forms the backdrop of the film. Aghor Sen, an eccentric scientist, lived more than 150 years in the small village of Nischintipur. He accidentally designs a device which can put people and animals to sleep. With his death the device is forgotten.

150 years later, Dr. Bhootnath Nandy comes across Sen’s diary which mentions this amazing device. Bhootnath announces his aim to look for the device. Begum - the head of an international arms cartel sends General Tekka and her goons to search for this machine. Sen’s device is within his secret underground laboratory - the Patalghar. Tekka forces Bhootnath to help him search for the device. Kartik, an intelligent and sensitive young boy lives in Kolkata. General Tekka gets to know that Kartik is the sole inheritor of Sen’s house in Nischintipur. Kartik is approached by Tekka to sell their house. They refuse.

Vik, exiled from the planet Nyapcha, lands with his spaceship near Nischintipur. The stage is set in Nischintipur. Vik, General Tekka, Begum herself, Kartik and Bhootnath all congregate for the final showdown.
PROHOR

Bengali/ 94 min/ 35mm/ Colour

Director Subhadro Chaudhary, Producer Debjani Gupta, Screenplay Shekhar Das Cinematography Amlan Dutta, Editing Saurav Sharangi, Sound Partha Burman, Music Chiradeep Dasgupta, Art Tanmay Chakrabarty, Cast Debashree Roy, Rajatabha Dutta, Alakananda Ray, Ritwik

A nurse, Nandita lives in a suburban locality with her mother and sister. They seem trapped within a space. The memory of a turbulent occurrence six years ago, and the death of her father, haunts them. Nandita works in the emergency ward. The patient on bed number 10 is a bomb blast victim, a criminal under police protection. She sees the bomb blast victim and memories come rushing back, and she feels sick.

At night, Nandita dislodges the oxygen mask from the patient’s face. He starts gasping. A smile flashes on Nandita’s face. Nandita quietly replaces the mask. The patient stops gasping. The blood that the patient needs begins to run out. The patient needs blood to survive. Nandita, who has the same blood group, decides to save the criminal and donates blood. The criminal, Biltu survives for the time being. Later a doctor declares him dead due to a heavy shock in the afternoon. Nandita, after some months, finds her rhythm again as life goes on.
SHUBHO MUHURAT

Bengali/ 152 min/ 35mm/ Colour

Director, Screenplay Rituparno Ghosh, Producer Bishu Chakraborty and Indra Kumar Ghosh, Cinematography Aveek Mukhopadhyaya, Editing Arghyakamal Mitra, Sound Anup Mukhopadhyaya, Music Debojyoti Mishra, Art Kaushik Sarkar, Cast Raakhee, Sharmila Tagore, Sumanto Mukhopadhyaya, Nandita Das

After 20 years, Padmini, a retired filmstar of yesteryears, comes all the way from America to launch her second husband, Sambit, as the director of his debut film in Kolkata. Kakoli, the proposed heroine of the film, is infamous for her narcotic addiction. On the first day of the shoot, normally known as the Muhurat, appears Mallika, an aspiring journalist, who lives with her Rangapishima, her widowed aunt, for her maiden film assignment.

Mallika accompanies Kakoli home after the shoot for an exclusive interview only to remain the lone witness of Kakoli’s sudden accidental death. The media is ripe with assumptions and the police are misled with ever-changing crime clues. At this point a second death occurs. Rangapishima, an avid fan of Padmini, intervenes with her native intelligence and conducts an investigation on her own domesticated steam simultaneously setting the stage for a riveting and complex dramatic narrative.
SINGARAVVA

Kannada/ 120 min/ 35mm/ Colour

Director, Screenplay T.S. Nagabharana, Producer Sandesh Nagaraj, Cinematography B.C. Gowrishankar, Editing P.R. Soundarraj, Sound Mahendran, Music C. Ashwath, Art Shashidhar Adapa, Cast Avinash, Prema, Shivadwaj, Akila

Based on a novel by Chandrashekhar Kambar, the story revolves around Singari, born to one of the three wives of the corrupt and greedy Pandari Gowda, head of Nandagavi village. He lures Nagi, elder sister of Mariya, a domestic help and takes away the small property that she owned. Mariya waits to take revenge. When Mariya sees Nagi and Gowda in a compromising position in a field, he kills Nagi. Gowda escapes, but Mariya is taken into custody and sentenced to jail.

In a bid to acquire wealth, Gowda gets Singari to marry his sister Shantavva’s son’s corpse. Singaravva is shocked. Later, Gowda gets Singaravva to marry Saragam Desai of Shivapura. Singaravva learns of Huchchayya, who is believed to perform a pooja that results in pregnancy, and she arranges to have it done. But Huchchayya dies unexpectedly and Singari takes the help of Mariya, who has been released, to dispose of the body. Mariya asks her to grant her one favour in return. Mariya becomes a loyal servant of Desai with the intention of taking revenge on Singari but eventually feels sorry and decides to protect her. After various twists and turns, Singaravva is left alone, awaiting the birth of her child.
STUMBLE

English/ 144 min/ 35mm/ Colour

Director, Screenplay Prakash Belawadi, Producer 2Streams Media, Cast Anant Nag, Suhasini Maniratnam, Mohammad Amanulla, Ashok Mandanna, Pallavi Dattu, Priya Ganapathy

Darshan Khosla (DK) is the director of Mont Piton (India) Technologies (MPI), a software company. MPI is now deep in the red having gone down with the dotcom bust. But DK, ever ready to jump on the bandwagon, now wants to start a call centre. He needs new staff for this new line of business and goes about laying off his loyal old employees without compunction. In the process, he does not even baulk at manipulating his friend and co-director in charge of technology, Prashant Hegde. But he needs the software that Hegde’s team is developing. So DK, with the support of his socialite wife Indu, hatches a plot to get rid of Hegde and his team while retaining the software.

Hegde’s core team, comprising Aditya, Subbu, Vasu, Sengupta and Madhu, is broken up with the layoffs. While all are upset, Madhu’s layoff comes as a shock to Madhu’s family. Madhu’s father, Anand Rao blames Madhu for the layoff, humiliating her for her inability to retain the job. Rao is frustrated due to his present state of uselessness. Rao tends to idolize his son, Uday, a software engineer in the US. All of them try to come to terms with life, with the film leading up to a feel-good finale.
SWARAAJ

Hindi/ 90 min/ 35mm/ Colour

Director Anwar Jamal, Producer George Mathew, Screenplay Sehjo Singh
Cinematography S. Chockalingam, Editing A. Sreekar Prasad, Sound A.S.
Lakshmi Narayanan, Music Indian Ocean, Art Kanhaiya Lal Kaithwas, Cast
Alka Amin, Rajendra Gupta, Mandakini Goswami, Harvinder Kaur, Tannishtha
Chatterjee

In a Rajasthan village four strong willed women try to change thing. The village
becomes a microcosm of democracy and the events a parable for the world today.
The film becomes a tribute to more than a million women elected to the local
governments, to their struggles, to their faith in democracy, to their dreams of
making the world a better place.

The film confronts opposed views of political power. The high caste men, who
dominate the village panchayat, seek power for their selfish needs. But for the
women it is an instrument to realise the needs of the community, like water. The
narrative unfolds as journey through the desert towards a feminine space where
four women, freed from the rural society’s strict code of conduct, relive their
histories and draw strength from each other. The film uses music to capture the
dynamic spirit of the contemporary Indian polity. The theme song is the poetry of
Kabir, whose verses celebrate the power of truth and love. The subtle use of legend
of Hussein’s martyrdom serves as a parallel to the story of the women and
underscores the deeply embedded plurality of Indian culture where legends,
histories and heroes of different religions are a universal heritage.
THE LEGEND OF BHAGAT SINGH

Hindi/ 155 min/ 35mm/ Colour

**Director** Rajkumar Santoshi, **Producer** Ramesh Taurani, Kumar S. Taurani, **Screenplay** Anjum Rajabali, **Cinematography** K.V. Anand, **Editing** V. N. Mayekar, **Sound** Rakesh Ranjan, **Music** A.R. Rahman, **Lyrics** Sameer Art Nitin Chandrakant Desai, **Cast** Ajay Degun, Sushant Singh, Amrita Rao, Farida Jalal, Nakshdeep Singh

Bhagat Singh, hanged by the British in 1931, was one the most inspiring figures in India’s struggle against imperialism. The film takes us on a journey of Bhagat Singh’s remarkable and dramatic life. His searing anguish as a 12-year-old at the Jallianwala massacre, his obsessive search as a teenager for a strategy that would free his country, his growth as a revolutionary are all depicted. And his isolation and frustration as he despair to make his voice reach millions of Indians. Finally, along with his comrades, he decides a course of action that would shake the country, even though it would mean his imprisonment and death. He unhesitatingly goes through along with his comrades and is jailed for his efforts. A remarkable trial follows, in which his voice does reach, and inspire the masses, though he has to pay for it with his life.
VASTUPURUSH

Marathi/150 min/ 35mm/ Colour

Director Sumitra Bhave, Sunil Sukthankar, Producer NFDC, Screenplay, Art Sumitra Bhave
Cinematography Sanjay Memane, Editing Sunil Sukthankar, Neeraj Vora/ya, Sound Anita Kushwaha, D.N.
Chaturevedi, Music Shrirang Umrao, Lyrics Sunil Sukthankar, Cast Siddharth Daftardar, Uutta Baokar, Sadashiv
Amrapurkar, Renuka Daftardar

Bhaskar Narayan Deshpande, a successful lawyer receives the Magsasaysay Award for his work in preventive medicine in the
slums of Mumbai. Bhaskar returns to his village after 40 years. He realises that only his mother had pushed him out of the rut, urging him to take up medicine
as a medium of social service.

Bhaskar’s mother was a strong, down to earth woman who changed with the times, and accepted the loss of status and riches
that entailed the land reforms. She made Bhaskar understand that the feudal Brahmin family had wronged many lower
castes and the Vastupurush had borne their curse for generations. The mother receives support from three unlikely
quarters, her old, bedridden mother-in-law, a Maratha woman who was barred from marrying Bhaskar’s elder brother
and Bhaskar’s friend, Sopana, an intelligent Dalit youth. Today when Bhaskar decides to build a hospital on the
ruins of his ancestral home, Sopana, now the chairman of a sugar factory and Krishna, the Maratha woman’s
granddaughter who has become a doctor, help him fulfil his mother’s dreams.
ZINDAGI
KHOOBSURAT HAI

Hindi/ 142 min/ 35mm/ Colour


Amar had come to Mumbai with just one ambition - to be rich and famous. Working as a nightclub singer, he struggles to realise his ambition. There he meets Shalu, adept at getting from life what destiny has denied her. Gul Baloch is an underworld don who loves his only daughter Jamila, a mentally challenged kid. Jamila becomes a fan of Amar after she sees him singing on television. Gul has Amar kidnapped and brought to Jamila, but Amar soon is emotionally attached to Jamila. Meanwhile Amar discovers that Shalu's dream is to live in a remote hill area with her husband. Amar offers to play the role of the husband, with Jamila for a daughter. And once there, they fall in love. Back in Mumbai, Amar discovers that his long struggle has paid off as he is offered a chance to sign up for three big films. He offers to marry Shalu, but meanwhile Gul is killed and Jamila's life is in danger.
Synopsis: Non-Feature Films
A FEW THINGS I KNOW ABOUT HER

English/ 30 min/ 35mm/ Colour

Director Anjali Panjabi, Producer Films Division, Cinematography Mrinal Desai
Editing Jabeen Merchant, Sound Arun Nambiar

Mirabai is a cultural icon and her images and stories swamp our popular culture. The conflicts expressed in her poetry, however do not tally with these popularly held belief.
AVCHETAN

Hindi/ 11 min/ 35mm/ Colour

Director, Screenplay, Art Manisha Dwivedi, Producer Prem Matiyani, FTII, Cinematography Malini Dasari, Editing Meghna Shrivastav, Sound Arun Rama Varma, Music Charu Bhardwaj, Art Malini Dasari

Kaku is a father who wants to live for his daughter Suru as much as for her husband Sandeep, whom he can meet only in the darkness of night. Sandeep is getting transferred to another city. Their last night together comes as a big blow to him when his daughter sees him in a sexual act with Sandeep. All along, he has been hiding a woman inside him, whose existence he could not deny but at the same time he did not have the strength to bring her out in the open. When both the daughter and “husband” leave him to his destiny, he sees this woman inside him as the only way out to his freedom.
BEYOND OR WITHIN

English/ 30 min/ 35mm/ Colour

Director, Screenplay Vinod Mankara,
Producer P.T.M. Payyoli,
Cinematography Suresh D Nair, Editing
Vijayakumar, Sound Krishnakumar,
Music Ramesh Narayan

Occult has fascinated humans for ages. The camera journeys through forests among various tribes and records their rituals to please the Goddess of the mountains. Various experts speak on the subject and debate aspects of the occult. The film also explores the two divisions of occultism, pure and demonic. And asks the pertinent question – is occultism among the facets of life that humans still have to comprehend.
DHATRI PANNA

English/ 58 min/ 35mm/ Colour

Director Gulbahar Singh Producer Films Division and Ministry of Health and Family Welfare Screenplay Partha Bannerjee, Subir Mukherjee Cinematography Barun Raha Editing Ujjal Nandy, Sound Tapan, Music Chandan Roy Chowdhury Art Ashok Bose Cast Sulabha Deshpande, Ananya Khare, Arup Jagirdar

Rajat gets stranded at night in a remote village in Bihar with his wife Dulia in an advanced stage of pregnancy. There is no medical help around and the local people advise him to go to Pannadai, a midwife from a neighbouring village. Pannadai comes and delivers, but next morning the baby dies. Rajat blames Pannadai for the mishap and she returns to her village saddened and decides to give up her profession. Her daughter-in-law Malti replaces her, and she too proves to be good midwife.

Malti is advised to join the government’s programme for midwives. Panna is angry at the new ways, especially as Malti soon begins earning and getting support from the government. Pannadai is gradually made to see the benefits of the government training. She too learns the modern methods and together they overcome centuries-old traditions. Together they will lay the role of Dhartipanna, welcoming babies safely into the world.
THE EYE OF THE FISH

English/ 42 min/ 35mm/ Colour

Director Priya Krishnaswamy Producer
Films Division, Cinematography V.
Sukumaran, Editing Sanjib Dutta, Sound
M. Chellapandian

A thousand years ago, the martial art form of Kalarippayuttu was born in south India as a rejection of large-scale war, entailing immense loss of lives and property. Today Kalarippayuttu, with its emphasis on a completely focused mind, is being harnessed as the single most potent tool of self-realisation in a chaotic world.
A school of painting that reveals considerable urban influence, this form is secular in content and rich in social commentary. The painters of the Kalighat Pat, as they are popularly known as, settled in Kalighat Temple. As Kolkata grew, the patuas depicted the different aspects of urban life from mid-eighteenth century. The paintings are distinguished by their bold strokes, graceful fluid lines and solid use of primary colours. Today these paintings form part of several national and international museums, and are a source of inspiration for artists as well as people's delight.
MEETING MANJIT

English/ 39 min/ 35mm/ Colour

Director, Screenplay Buddhadeb Dasgupta Producer Ina Puri
Cinematography Nilotpal Sarkar, Editing Rabi Ranjan Moitra, Sound
Anup Mukhopadhyaya, Music Biswadeep Dasgupta

Meeting Manjit is a documentary on the life and work of one of India’s most prominent artists, Manjit Bawa. The film captures the myriad moods of the artist as he paints, travels, sings, contemplates on life, cooks or treks in Dalhousie. The artist talks of the defining moments of his life, of the struggles to establish himself on the art scene, the travails of bringing up a mentally challenged son. Both the director, Buddhadeb Dasgupta and the producer of the film, Ina Puri, also express their points of view on how the artist inspired and influenced them – not merely as an artist, but as a man who is equally passionate about life and lives each day to the full.
THE MORUNG - SILENT WITNESS OF TEH BRAVE WANCHO

English/ 35 min/ 35mm/ Colour

Director Bappa Ray, Producer Anthropolical Survey of India, Cinematography Barun Raha, Editing Gurpreet Singh, Sound Alok De

The Wancho are a major tribe of the Tirap district of Arunachal Pradesh in the northeast of India. They had a well-institutionalised dormitory system, which characterized the socio-political activities of each Wancho village and at times determined their very survival. The Morung or the Po, the dormitory system, is today merely a relic of the past, existing in its original form in just a few villages in the remote areas near the Burma border.

In search of the dormitory, Dr Jayanto Sarkar, an anthropologist who studies the role of the Morung in Wancho society 30 years ago, retraces his footsteps. His journey begins from Khonsa, the district headquarters, and takes him to the subdivisional headquarters at Longding, where 32,366 Wancho villages. Now the director of the Anthropological Survey of India, Dr Sarkar finds many changes in the Wancho way of life.
नारायण गंगाराम सूर्वे

मराठी/45 मिनट/35 एमएम/संगीत

निर्देशक अरुण खोपकर निर्माता खयाल ट्रस्ट पत्रकथा
शाला गोलकल्यांक मुंबई देशातील संगीतकार अनुवादक
मुखर्जी श्रीमान सुंदर कला बाबुमाई शेख अभिनेत
किशोर कदम

फिल्म प्रकाश मराठी कवि नारायण गंगाराम सूर्वे के
जीवन और कविताएँ पर प्रकाश डालती है। सूर्वे
एक पितृतीय बालक थे जो एक अति आत्मविश्वासी मराठी
कवि के रूप में उभर कर सामने आए। फिल्म उस
दृश्य से प्रारंभ होती है जिसमें वह दर्शाया गया है
कि किंतु उनकी माता ने उन्हें एक मिल के
दरवाजे पर छोड़ दिया था। गंगाराम सूर्वे ने उन्हें
देखा और उन्हें अपने पर चारे ले गए। दृश्य उस तरह से
कहलाया गया है जैसे मिल के गेंद पर खड़े कवि
नारायण सूर्वे तो कल्पना कर रहे हैं। प्रश्नोत्तर के
संघर्ष के बाद जिसमें उनका परिवर्तन दिया जाता है,
हम उनकी कविता मात्र विचारधारा (मेरे चित्रकलाकार)
का दृश्य फलता देखते हैं, जिसमें मुंबई के पर्याय,
सड़कें, मंडलियां आदि दिखाई देती हैं।

सूर्वे द्वारा कविताओं का शांति का एक दृश्य से समाप्त
होता है जिसमें हम उन्हें घर पर अपनी पत्नी और
उस अभिनेता के साथ देखते हैं जिसने इस फिल्म में
उनकी मूल सुंदर कवि की है। उनके जीवन के बहुत से
दृश्य अभिनेता और सूर्वे के बीच बातचीत के माध्यम
से दर्शाये गये हैं। फिल्म के अंतिम दृश्य में हम सूर्वे
और अभिनेता को पूरी तरह से देखते हैं।
जिसमें अभिनेता उनका बात के रूप में दालता
है जो इस बात का संकेत देता है कि सूर्वे के रूप में
उनकी पत्नी समता हो चुकी है। वह सूर्वे को सड़क
उपर स्थित एक खेत पर अकेला छोड़ देता है और
क्यूमर के समान कविता की अंतिम पंक्तियां बोलता है।

NARAYAN GANGARAM SURVE

Marathi/ 45 min/ 35mm/ Colour

Director Arun Khopkar, Producer
Khayal Trust, Screenplay Shanta
Gokhale Cinematography Mrinal Desai
Editing Arunabha Mukherjee, Sound
Subir Das, Art Babubhai Sheikh, Cast
Kishore Kadam

This film depicts the life and poetry of a
famous Marathi poet, Narayan Gangaram
Surve. Surve was a foundling who
became an outstanding Marathi poet. The
film deals with some landmark events of
his life and a number of his outstanding
poems. The film opens with a scene that
depicts how his mother abandoned him
at the gate of a mill. Gangaram Surve
finds him and takes him home. The scene
is played as it is imagined by the poet
Narayan Surve whom we see at the gate
of the mill. After a question and answer
dialogue which introduces him, we have
the visualization of his poem Maajhe
Vidyapeeth (My University) with scenes
from the Mumbai pavements, streets,
lanes and by-lanes.

The recitation of the poem by Surve ends
with a scene in which we see him at his
home with his wife and the actor who
plays his role in the film. Many scenes
from his life are depicted through the actor
and Surve's interaction. In the final scene
we see the actor and Surve which takes
place on a pavement near the BDD
chawls. The actor puts his specs into his
pocket indicating the end of journey as
Surve. He leaves Surve who sits alone
on a roadside bench and recites the
concluding couplet of the poem to the
camera.
PARAMAPATHAM

Tamil/ 13.30 min/ 35mm/ Colour

Director, Screenplay Prabhu Radhakrishnan, Producer Film and Television Institute of Tamil Nadu, Cinematography C. Premkumar, Editing Mathan Sunadeva, Sound A.C. Jaltson, Music Isaac Thomas Kottukapally, Art Ramesh Krishnan, Cast Suresh K. Nair, Padma Chowdhary

Vidyashankar writes in his diary: “How many unanswered questions will life take me through?” With an air of dubiousness, he flips through the pages that have captured the moments of his life. They convey how aimless he has been in life. His parents had committed suicide, orphaning him. The reasons for the suicide too were a mystery. The pages flip by and he reaches a stage where inquisitiveness takes over and the urge to unravel the secrets of sex haunts him. He becomes a sculptor.

Vidyashankar’s curiosity leads him to bring a prostitute to his house. She is here on a contract and she spends the contracted days with him. Vidyashankar realises that love has replaced lust. They become very close to each other. Vidyashankar comes back to the present scenario. They are together now but have they found the answers? She is paralysed and completely bed-ridden. But she still questions her existence and his search for life continues...
A story of a writer whose wife has deserted him. Stuck with a writer's block and in an old house in the countryside, he churns out his sadness. The incessant mating calls of the cuckoo disturb him, especially as he cannot stand the sweetness of its tone. On one such afternoon, his old friend, Shanti comes looking for him. Shanti has lost his wife to cancer. She used to stay in the city with her rich relatives. Shanti did not attend the funeral. Is the sad? A film that explores the sour taste of beauty.
THE TREASURE IN THE SNOW

English/ 28 min/ 35mm/ Colour

**Director, Cinematography** Goutam Ghose, **Producer** Ministry of External Affairs, South Asia Foundation, **Screenplay** Jawahar Sircar **Editing** Moloy Banerjee, **Sound** Arun Bose, **Music** Tapan Kumar Dey

It is known as the Switzerland of the East. Sikkim, the Himalayan state nestling between Nepal, Bhutan and China, joined the mainstream of the Indian Union in 1975. Till then, this land of mist and mystery was a monarchy ruled by the Chogyal, belonging to the Namgyal family.

It was locked away for centuries, and little was known about Sikkim. But once it opened its doors, more and more people have been able to discover the treasures of this paradise. Its vivid, ageless mountain ranges with their majestic peaks, Kanchenjunga and Siniolchhu, its spectacular flora and verdant valleys, the vivacious Teesta and serpentine Ringit rivers leave everyone transfixed.

This documentary offers glimpses of Sikkim – its history, myths, religion, arts and culture. It gives a human face to the experience that is Sikkim.
URUMATTRAM

Tamil/ 32 min/ 35mm/ Colour

**Director, Screenplay** B. Sivakumar,  
**Producer** G. Meenakshi Sundaram, B. Sivakumar,  
**Cinematography** Sri Bharani,  
**Editing** Suresh Urs,  
**Music** A. Elakeyan,  
**Art** Ravi,  
**Cast** R.C. Sakhti, Sri Latha, G.M. Sundhar, Ansari

Evolution, the happening and passing on, lived, felt, understood and practised by the older generations finds itself in conflict with the modern view of convertibility exchange.

Rvovling around a grandfather, his son and grandson, this is a story of the son who is in a hurry to escape to the United States. He is convinced he has tied up all the loose ends like securing the future of his family as also taking proper care of his old father. The grandfather is shocked by the easy translation into money of the ancestral home and completely shattered by the irresponsibility of maximising gain in turning it over to a plastics factory owner. The lost grandfather is redeemed by the grandson who, from among the broken pieces of his grandfather’s world, picks up hope....
00:00

English/ 11 min/ 35mm/ Colour

Director Wrik Basu, Producer FTII, Cinematography Aradhana Vaishnav, Editing P. Prathapan, Sound Milind Bapat

New year's celebrations take place in a seaside hotel in Alibaug. Different people play out their individual lives in their respective rooms until... midnight and New Year begins.