48th National Film Awards 2001
संपादन
बी.बी. नागपाल

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B.B. Nagpal

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मनोज श्रीवास्तव

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Manoj Srivastava

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V.K. Meena
Vilas Pagare

फ़िल्म समारोह निदेशालय के लिए विज्ञापन और दृश्य प्रचार निदेशालय, सूचना और प्रसारण मंत्रालय, भारत सरकार द्वारा आयोजित और प्रकाशित।

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Special Mention

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Bharati
Chatledo Eide
Daman
Dekha
Gharaksharangal
Kadal Pookal
Kal Ka Aadmi
Kandukondain Kandukondain
Kochu Kochu Santoshangal
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निर्णायक मण्डल  Jury Members
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Smt. Sonali V. Kotnis
Shri Shashi Ranjan
Shri Susant Mishra
Shri Tarun Vijay

Shri John Mathew Mattan (Chairman)
Smt. Deepa Kapur
Shri Sudhir Nandgaonkar
Shri Kona Venkataram
Prof. (Ms.) Kiran Ghai
JURY FOR BEST WRITING ON CINEMA

Ms. Bharati Pradhan (Chairperson)

Shri Jayant Ghosal

Shri Prakash Dubey
Dada Saheb Phalke Award 2001
दादा साहेब फालके पुरस्कार विजेता 2000

आज की तारीख में दोनों मांसले बहनें अपने जीवनकाल में ही एक किस्मती बन गयी है और अगर बड़ी बहन लता मंगेश्कर को भारतीय गायिकाओं की रानी कहा जाता है तो छोटी आशा को निर्विवाद रूप से गायिकी में विख्यातियों की रानी कहा जा सकता है। कभी-कभी तो यह विश्वास करना कठिन हो जाता है कि जीवन के 68 वर्षों से अधिक देख चुकी यह विलक्षण गायिका एक और तो अपने से आधी उम्र की कलाकारों को रवर देती है - वहीं दूसरी और अपने से बड़ी कलाकारों की भी आवाज़ बन जाती है।

आशा मांसले ने अब तक 18 भाषाओं में लगभग 12000 गाने फिल्म और गेट-फिल्म में गाए हैं। अपनी विलक्षण प्रतिभा के कारण उन्हें 8 फिल्म फेरवर, 6 सूर संगम और महाराष्ट्र सरकार के 17 पुरस्कारों सहित अनेक लोकप्रिय पुरस्कारों से सम्मानित किया गया है। महाराष्ट्र सरकार ने उन्हें 1962 और 1992 में सर्वश्रेष्ठ गायिका घोषित किया था। राज्य सरकार द्वारा दिए गए 17 पुरस्कार में 8 तो लगातार 8 वर्षों में दिए गए।

सागरी में 8 सितंबर, 1933 को जन्म-आशा अपने पिता की चार पुत्रियों में दूसरी हैं। उनकी दो छोटी बहन का नाम उषा और मोना और एकमात्र भाई का नाम उदयनाथ है।

आशा को पहली बार एक मराठी फिल्म गाजा बाला में पद्म पर गाने का मौका मिला, जब वह दस वर्ष की थी। फिर 1948 में फिल्म दुनिया में पार्श्व गायन के क्षेत्र में उनका पदार्पण हुआ। जल्दी ही फिल्म मिलाताओं को उनकी आवाज़ के जादू का आभास हो गया। लेकिन उनकी गायिकी के रास्ते के मील का पत्थर साबित हुआ वर्ष 1957, जब नवयुग साहब की दो-दो फिल्म तुमसा नहीं देखा और नया दौर में नायिका के सारे गाने आशा मांसले ने ही गाए और फिर... आशा ने कभी पीछे मुड़कर नहीं देखा।

आशा ने समय के हर ताल पर अपने सुरों का संसार रचा। जब 1990 के दशक में पॉप एल्बमों का युग शुरू हुआ तो उन्होंने भी इसमें प्रवेश किया और इस बिल्कुल नयी विधा के साथ भी अपने को एकाकार कर लिया। उस्ताद अली अकबर खान के साथ आशा के एल्बम लीगेसी को प्रेमिक सम्मान दिया गया। बाद में अंतर्राष्ट्रीय रंग के कलाकार ब्लाइज जार्ज के साथ मिलकर उन्होंने बाद डाउन मिस्टर एल्बम के लिए काम किया। पर विलक्षण कलाकारों की कला भावनाएं उपलब्धियां की सीमाएं कहां जानती हैं। अपने पहले एकल एल्बम आप को आशा में आशा ने पहली बार संगीत की रचना की स्वयं की। इसके अलावा उन्होंने राहुल एंड आई, आशा बंस मोर, जानम समझा करते और हाल ही में अदनान सांधी के साथ कभी तो नूनरे मिलाये जैसे एल्बम बनाए जो आधुनिक संगीत शृंखला में अपनी कर्णप्रियता और लोकप्रियता के हिसाब से एक मानक बने हैं।
DADA SAHEB PHALKE AWARD
WINNER OF 2000

Both the Mangeshkar sisters are living legends in themselves, and if her sister Lata is known as the Singing Queen of India, Asha Bhosle is easily the Queen of Versatility. It is difficult to believe that this singer, all of 68 years, is able to sing with equal finesse for film artistes who are less than half her age as well as for older heroines. She has sung more than 12000 songs in 18 languages in film and non-film musicals. She has won a large number of popular awards including eight Filmfare, six Sur Sangam, and 17 Maharashtra State award for best singer from 1962 to 1992 of which 8 were in a row.

Born on September 8, 1933 in Sangli, Asha was the second among four sisters (her younger sisters being Usha and Meena) and one brother, Hridaynath. Asha got her chance to sing when she was just ten in the Marathi film ‘Majha Bala’. Asha made her playback debut in 1948 with the film Chunariya. Soon, music directors realized the mischievous quality in her voice. Her big break came in 1957 when Nayyar used her to sing the heroine’s songs in ‘Tumsa Nahin Dekha’ and ‘Naya Daur’. And she has not looked back since. Asha further widened her horizons in the 1990s by rendering pop albums. Asha’s album with Ustad Ali Akbar Khan “Legacy” received a Grammy award. Later, she collaborated with Boy George on the internationally acclaimed single ‘Bow down Mister’. She then composed and sung her first solo album ‘Aap Ki Asha’, and has also recorded other albums like ‘Rahul and I’, ‘Asha Once More’, ‘Jaanam samjha karo’ and recently came out with ‘Kabhi To Nazar Milao’ with Adnan Sami.
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# FORTY EIGHTH NATIONAL AWARDS-IN BRIEF

## FEATURE FILMS

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<th>S.No</th>
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<td>1</td>
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<td>Marathi</td>
<td>Mahesh Manjrekar</td>
<td>Best Feature Film in Marathi</td>
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<td>1) Best Female Playback Singer (Bhavatharini R.), 2) Best Art Direction (P. Krishnamoorthy), 3) Best Costume Designer (P. Krishnamoorthy), 4) Best Feature Film in Tamil</td>
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<td>3</td>
<td>Chatledo Eidee</td>
<td>Manipuri</td>
<td>Makhonmani Mongsaba</td>
<td>Best Feature Film in Manipuri</td>
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<td>4</td>
<td>Daman</td>
<td>Hindi</td>
<td>Kalpana Lajmi</td>
<td>Best Actress (Raveena Tandon)</td>
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<td>5</td>
<td>Dekha</td>
<td>Bengali</td>
<td>Goutam Ghose</td>
<td>1) Best Feature Film in Bengali, 2) Special Jury Award (Soumitra Chatterjee)</td>
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<td>6</td>
<td>Gharaksharangal</td>
<td>Malayalam</td>
<td>Salim Padiyath</td>
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<td>Bharathi Raja</td>
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<td>Amol Palekar</td>
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<td>Rajeev Menon</td>
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<td>Lenin Rajendran</td>
<td>Best Lyrics (Yusafali Kechery)</td>
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<td>13</td>
<td>Moksha</td>
<td>Hindi</td>
<td>Ashok Mehta</td>
<td>1) Best Cinematography (Ashok Mehta), 2) Best Audiography (Anup Dev)</td>
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<td>14</td>
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<td>1) Nargis Dutt Award for Best Feature Film on National Integration, 2) Best Actor (Anil Kapoor)</td>
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<td>1) Best Music Direction (Anu Malik), 2) Best Lyrics (Javed Akhtar)</td>
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<td>24</td>
<td>Snip!</td>
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**NON FEATURE FILMS**

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<td>Rajesh Agarwal</td>
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<td>Anjalika Sharma</td>
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<td>Bappa Ray</td>
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<td>Kannada</td>
<td>Madhusree Dutta</td>
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<td>Supriyo Sen</td>
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<td>Braj Bhushan</td>
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**BEST WRITING ON CINEMA**

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<td>1</td>
<td>Anupama Chopra</td>
<td>Sholay</td>
<td>Best book on cinema</td>
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<tr>
<td>2</td>
<td>Niranjan Pal</td>
<td>Such is Life</td>
<td>Special mention</td>
</tr>
<tr>
<td>3</td>
<td>Uma Garg</td>
<td>Sangeet ka Soundarya Bodh</td>
<td>Special mention</td>
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**BEST FILM CRITIC**

<table>
<thead>
<tr>
<th>S.No</th>
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<th>Language</th>
<th>Awards Won</th>
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<tr>
<td>1</td>
<td>Vasiraju Prakasam</td>
<td>Telugu</td>
<td>Best film critic</td>
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<tr>
<td>2</td>
<td>Suresh Sharma</td>
<td>Hindi</td>
<td>Best film critic</td>
</tr>
<tr>
<td>3</td>
<td>Rattnotama Sen Gupta</td>
<td>English</td>
<td>Special Mention</td>
</tr>
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कथाचित्र Puraskar
Awards for Feature Films
BEST FEATURE FILM

SHANTHAM (MALAYALAM)

Swarna Kamal and cash prize of Rs 50,000 to the producer P V Gangadharan

Swarna Kamal and cash prize of Rs 50,000 to the director Jayaraj

CITATION

The Award for the Best Feature Film of 2000 is given to the Malayalam film Shantham, which addresses the very contemporary issue of political rivalry and violence in our society in an unusually imaginative way. The language of the film goes beyond conventional narrative for appeal to calmness and good sense.
P.V. GANGADHARAN
A noted businessman and publisher, Mr Gangadharan has also been President of the Film Federation of India. He has produced a large number of films in addition to being publisher of the ‘Mathrubhumi’ group of publications. He has earlier been president of the South India Film Chamber of Commerce and Director of the Kerala Film Development Corporation. He has served as member of the Selection Committee for the Indian Panorama and of the jury of the National Film Awards. A versatile man, his interests vary from industry to sports, politics and social work.

JAYARAJ
A graduate in Electronics and Telecommunication Engineering, Jayaraj has directed 13 feature films in Malayalam. His film ‘Desadanam’ won three National Awards and six Kerala State Film Awards. ‘Desadanam’ was invited to participate in Karlovy Vary (where it got special mention) and several other International Film Festivals. ‘Kalyyattam’ won two national awards for best direction and best actor (Suresh Gopi), and was entered in several foreign festivals. ‘Shantham’ is Jayaraj’s second film in ‘Navrasa’ series, the first being ‘Karunam’ which won the Golden Peacock for the Best Asian film at the International Film Festival of India last year. This film also went to different international festivals.
INDIRA GANDHI AWARD FOR THE BEST FIRST FILM OF A DIRECTOR

SAYAHNNAM (MALAYALAM)

Swarna Kamal and cash prize of Rs 25,000 to the producer M. S. Nazeer

Swarna Kamal and cash prize of Rs 25,000 to the director R. Sarath

CITATION
The Indira Gandhi Award for the Best First Film of a Director of 2000 is given to the Malayalam film Sayahnam. The jury applauds the nature and gripping manner in which this young director deals with complex issues like political honesty and nuclear disarmament.
M.S. NAZEER
After graduation, Nazeer lives in Thiruvananthapuram. The film "Sayahnnam" has also won seven state-level awards.

R. SARATH
A journalist-turned-filmmaker, Sarath was directorial assistant to the renowned director Shaji N. Karun. He directed Visuals for the Gita Govinda multi-media project, a collaboration between the Indira Gandhi National Centre for the Arts (IGNCA) and Xerox Parc of the United States, independently in 1996. His first documentary 'The Painted Epics' last year for the IGNCA is a landmark in the art history of Kerala. During the research for this documentary, he discovered the great painter Raja Ravi Varma's mural paintings in the family temple, Klimanoor. For this research, he got a research fellow from the Culture Ministry of the Government of India. 'Sayahnnam' is his first feature film.
BEST POPULAR FILM PROVIDING WHOLESOME ENTERTAINMENT

VANATHAIPPOLA (TAMIL)

Swarna Kamal and cash prize of Rs 40,000 to the producer V. Ravichandran

Swarna Kamal and cash prize of Rs 40,000 to the director Vikraman

CITATION
The award for the Best Popular Film Providing Wholesome Entertainment of 2000 is given to the Tamil film Vanathaippola for its sincere projection of the values of a joint family and the need to share good and difficult times together.
V. RAVICHANDRAN
A graduate in literature, Ravichandran began his career in film distribution and exhibition. He has distributed and released some very successful films. ‘Vanathaippola’ in Tamil is his first feature film as a producer. It has become a box office success, and appealed to people of all ages. It has run for more than 25 weeks in many centres. At the young age of forty, he is now producing some more Tamil films.

VIKRAMAN
A commerce graduate, Vikraman who is in his late thirties started making films fairly early, his first film coming in 1990, ‘Pudu Vasantham’. He has so far made nine films, some of them being ‘Kokalam’, ‘Suryavansham’, ‘Nan Pesa Nipaithalam’ and ‘Pudhihai Mannarkal’. Almost all his films have been dubbed in Telugu and Kannada, and have been acclaimed at the box office.
NARGIS DUTT AWARD FOR BEST FEATURE FILM ON NATIONAL INTEGRATION

PUKAAR (HINDI)

Rajat Kamal and cash prize of Rs 30,000 to the producer Surinder Kapoor

Rajat Kamal and cash prize of Rs 30,000 to the director Rajkumar Santoshi

CITATION
The Nargis Dutt Award for the Best Feature Film on National Integration of 2000 is given to the Hindi film Pukaar. The film tackles the problem of terrorist infiltrations and the army's counter attacks and situations where armed and civilian forces unite against the common external enemy.
SURINDER KAPOOR

A veteran in the film industry, Surinder Kapoor had begun his career as an assistant to K. Asif in ‘Mughal-e-Azam’. He became a producer in 1959 with ‘Jab Se Tumhe Dekha’. He has produced more than ten films, and some of them like ‘Hum Paanch’, ‘Woh Saat Din’ and ‘Judaai’ ran for 25 weeks other include. ‘Ponga Pandit’, ‘Loafer’, ‘Ek Shriman Ek Shrimati’, and ‘Phool Khilen Hain Gulshan Gulshan’. He has also served the industry in other capacities by being associated with several film trade bodies. His sons Boney (producer), Anil and Sanjay (actors) are also actively involved in the film industry.

RAJKUMARSANTOSHI

Beginning his career as a Special Assistant Director with directors like Govind Nihalani, Rajkumar Santoshi has gone on to carve a niche for himself by directing films like ‘Ghayal’, ‘Damini’, ‘Andaz Apna Apna’, ‘Barsaat’, ‘Ghatak’ and ‘China Gate’ (both of which he also produced). He has also acted in a children’s film, ‘Halo’, and is currently working on ‘Lajja’. Rajkumar has also made several advertisement films.
BEST FILM ON FAMILY WELFARE

KAL KA AADMI (HINDI)

Rajat Kamal and cash prize of Rs 30,000 to the producer Ministry of Health and Family Welfare

Rajat Kamal and cash prize of Rs 30,000 to the director Amol Palekar

CITATION
The Award for the Best Film on Family Welfare of 2000 is given to the Hindi film Kal Ka Aadmi. The film tells the story of Raghunath Karve who, early in this century, pioneered the debate on sexual and reproductive rights. The film recreates the period in painstaking detail and helps to raise consciousness about issues that are extremely relevant today.
AMOL PALEKAR
A graduate from the JJ School of Art, an actor and director on the Marathi stage in the evenings, Amol was a bank clerk during the day. After acting in a large number of feature films beginning with ‘Rajnigandha’ and winning high acclaim for his performances, Amol made his debut as a filmmaker in 1980 with ‘Akriet’, winner of the Special Jury Award at Three Continents’ Festival, Nantes, France. Amol has six major internationally acclaimed feature films to his credit, which include the path-breaking ‘Thoda Sa Romani Ho Jaayen’. His recent film, ‘Daayraa’ was the winner of the Grand Prix, Festival du Valenciennes, France, and was listed in ‘Time’ magazine’s selection of the Top Ten Films of 1996. London Film Festival accorded a rare honour to him by inviting two of his films to the World Cinema - Asia Showcase ’96. Amol Palekar’s last film ‘Kairee’ won a National Award and has been invited to Fukoka International Film Festival, Japan and London Film Festival after getting rave notices at Three Continents’ Festival, Nantes, France.
BEST FILM ON OTHER SOCIAL ISSUES SUCH AS PROHIBITION, WOMEN AND CHILD WELFARE, ANTI-DOWRY, DRUG ABUSE, WELFARE OF THE HANDICAPPED ETC.

VETRIKKODI KATTU (TAMIL)
and
MUNNUDI (KANNADA)

Rajat Kamal and cash prize of Rs 30,000 to the producers D. Pandian for VETRIKKODI KATTU and Navachitra for MUNNUDI
Rajat Kamal and cash prize of Rs 30,000 to the directors Cheran for VETRIKKODI KATTU and P. Sheshadri for MUNNUDI

CITATION
The Award for the Best Film on Other Social Issues such as prohibition, women and child welfare, anti-dowry, drug abuse, welfare of the handicapped etc. of 2000 is being shared by two films Vetrikkodi Kattu (Tamil) for discussing issues on migration from one’s own land and the social implications that follow in the heartland of Tamil Nadu, highlighting the need to re-establish the holistic culture of society, and Munnudi (Kannada) for attempting to discuss the misuse of shariat by opportunistic men and the manipulation of the testaments on ‘Nikaah’ and ‘Talaaq’,
D. PANDIAN
Starting his career as a distributor of films in Chennai, Pandian took a theatre on lease to launch as an exhibitor. He turned producer with ‘Vanmathi’ and then made ‘Kadal Kottai’ which won three National Awards. He has also produced ‘Kadal Pookkal’ for which director Bharati Raja has won the screenplay award. Pandian has so far produced eight feature films.

CHERAN
This graduate in economics who is in his late thirties has so far made four features, and all of them have been successful. The other films by Cheran were ‘Bharathi Kannamma’, ‘Porkalam’, and ‘Desiya Geetham’. He has won several state, popular or critics awards, but this is his first national award.

P. SHESHADRI
Sheshadri began his career as a journalist in the late eighties after his post-graduation in literature and a diploma in journalism. He also attended a certificate course in Commercial Art. Sheshadri entered the film world as a scriptwriter in 1990 with ‘Gourishankara’. He worked with T. S. Nagabharana to learn direction, and has made almost twenty television serials, telefilms and documentaries. ‘Munnudi’ is his first full-length feature film as a director.
BEST FILM ON ENVIRONMENT CONSERVATION/ PRESERVATION

ORU CHERU PUNCHIRI (MALAYALAM)

Rajat Kamal and cash prize of Rs 30,000 to the producer Jisha John

Rajat Kamal and cash prize of Rs 30,000 to the director M.T. Vasudevan Nair

CITATION
The Award for the Best Film on Environment Conservation and Preservation of 2000 is given to Malayalam film Oru Cheru Punchiri. The film tells the simple and moving story of an elderly couple and their relationship with the world around them. In depicting the couple’s love for the trees and plants in their garden, the film spreads the message of environmental conservation in the broadest sense in a gentle, unobtrusive way.
JISHA JOHN
Working with her father John Paul who is known for his scripts and screenplays, Jisha has entered the field of production with this film under the banner of 'John Paul Films' founded by her father.

M.T. VASUDEVANNAIR
Vasudevan Nair has won more awards than he cares to mention. He has won 22 state film awards for screenplay or direction, four National Awards for screenplay, and a large number of popular awards. He has so far written for over sixty Malayalam films, many based on his own stories. Some of his better-known films are 'Nirmalayam', 'Kadavu', 'Bandhanam' and 'Varikuzhy'.

म.टी. वासुदेवन नैयर
वासुदेवन ने स्क्रीनप्ले या निर्देशन के लिए 22 राज्य सर्वेभ फिल्म पुरस्कार जीते हैं। साथ ही उन्होंने स्क्रीनप्ले के लिए चार राष्ट्रीय पुरस्कार और दो दस सारे चर्चित पुरस्कार भी जीते हैं। उन्होंने अभी तक साठ से अधिक मलयालम फिल्म में लिखी हैं, जिसमें अनेक उनकी आत्मनी कहानियों पर आधारित हैं। उनकी कुछ जानी मानी फिल्में हैं- निर्मालयम्, कडावु, बंधनम्, और वरीकुट्टी।
BEST CHILDREN’S FILM

GHARAKSHARANGAL (CUSSED LETTERS) (MALAYALAM)

Swarna Kamal and cash prize of Rs 30,000 to the producer Salim Padiyath
Swarna Kamal and cash prize of Rs 30,000 to the director Salim Padiyath

CITATION
The award for the best children’s film of 2000 is given to Gharaksharangal. The film depicts, through the eyes of a child, love and respect for our mother tongue and culture, tackling many social issues pertaining to education, agriculture and general empowerment for a civic society.
SALEEM PADHYATH

A Commerce graduate, Saleem worked as an associate director with eminent directors like Kamal and M. T. Vasudevan Nair. He directed a documentary named ‘Sher-e-Malabar’ based on the life of Mohammed Abdul Rahiman Sahib, a great freedom fighter of Kerala. Later he directed a couple of short films and some advertisement films for television channels. ‘Gharaksharangal’ is the first feature film as a director and writer for this 42-year old filmmaker, who lives in Thrissur district.
BEST DIRECTION

RITUPARNO GHOSH

Swarma Kamal and cash prize of Rs 50,000 to the director Rituparno Ghosh

CITATION
The award for the best direction of 2000 is given to Rituparno Ghosh for his Bengali film Utsab. The director works with a large group of actors within the confines of a rambling old house. He builds an unpretentious, gripping and entirely credible narrative and brings about in the process some extremely powerful performances.
RITUPARNO GHOSH
Son of a short-filmmaker Sunil Ghosh, Rituparno’s interest in films was sparked off in childhood itself. After doing his Master’s in Economics, he joined an advertising agency as a copywriter and soon became involved in the making of advertising films. He won over ten ad-film awards during this period. Since 1994, Ghosh has been making feature films, and scripted and directed a popular television serial, ‘Bahanno Episode’.
Rituparno’s first venture into feature films was a children’s film, ‘Hirer Angti’. His second feature film, ‘Unishe April’, established his reputation as a young filmmaker to watch. ‘Unishe April’ won the National Award in 1995 for the Best Feature Film. Till date, all his films have won National Awards. “Dahan” and “Asookh” have received the Best Bengali Film Awards. He made “Bariwali” in 1999 and his latest film “Utsab” last year.
Sarvaottam Abhineta

Anil Kapoor

Abhineta: Anil Kapoor ko Rajat Kamal aur 10,000 rupaye

Prashnita


BEST ACTOR

ANIL KAPOOR

Rajat Kamal and cash prize of Rs 10,000 to the actor Anil Kapoor

CITATION

The award for the Best Actor of 2000 is given to Anil Kapoor for his role in Pukaar. A veteran actor of great versatility, Anil Kapoor meets the varied demands of this role with credibility and assured technical skill.
ANIL KAPOOR
Son of senior filmmaker Surinder Kapoor, Anil had always been interested in dramatics and had been influenced by his family’s involvement in the entertainment industry. In college, he had won the Dilip Kumar Trophy for acting in an inter-collegiate competition in 1974. He began his acting career in 1979 with ‘Hamare Tumhare’. Next year, he acted in ‘Ek Baar Kaho’ and then in his first non-Hindi films, ‘Vamsa Vriksham’ in Telugu and ‘Pallavani anu Pallavi’ in Kannada. But his first leading role came in 1981 in the film ‘Kahan Kahan se guzar gaya’, followed by ‘Laila’. With ‘Woh Saat Din’ a year later, Anil established himself. Since then, he has acted in almost fifty films. He has also won several awards for films like ‘Tezaab’, ‘Parinda’, ‘Ram Lakhan’, ‘Beta’, and others. Other important films include ‘Mr India’, ‘Eeshwar’, ‘Jamai Raja’, ‘Roop k rani choron ka raja’, ‘Mashaal’, ‘Karma’, ‘Lamhe’ and ‘1942- A Love Story’.
BEST ACTRESS

RAVEENA TANDON

Rajat Kamal and cash prize of Rs 10,000 to the actress Raveena Tandon

CITATION

The award for the Best Actress of 2000 is given to Raveena Tandon for her role in Daman. It is a portrayal of a submissive woman who is subjected to constant physical and psychological torture by her husband. The character comes out of her passive shroud fearing her daughter may suffer the same fate as her.
रवीना टन्डन
वर्ष 1990 में 'पत्थर के फूल' से अपना फिल्मी करियर शुरू करने वाली रवीना टन्डन हिन्दी फ़िल्म चित्रित पर छाई रही है। अभी तक उन्होंने 60 से भी अधिक फ़िल्मों में काम किया है तथा वह गैरमर्म और समस्तेंट भूमिकाओं में सामाजिक स्थापित रहने में सफल रही हैं। उन्होंने एक तरफ 'मोहरा', और दूसरी तरफ 'बड़े मियां छोटे मियां', 'शूल' और 'बमन' जैसी फिल्मों में अलग फ़िल्म की भूमिकाएं की बखूबी निभाया है। उनकी प्रतिभा और अभिनय की पराक्रम ने दर्शकों को हमेशा प्रभावित किया है।

इसका एक मात्र कारण है कि उनकी भूमिका के अनुकूल अपने आपकी बालनों का अच्छा गुण निहित है। उन्होंने हास्य, दुखद और गैरमर्म सभी प्रकार की भूमिकाएं की हैं। उनकी कुछ चरित्र फ़िल्मों में हैं- 'श्रवणी', 'परंपरा', 'मे खिलाड़ी तू अनाड़ी', 'इम्तिहान', 'गुलाम-मुस्तफा', 'आदी न. वन और घरवाली बाहरवाली।

RAVEENA TANDON
Since her debut with ‘Patthar ke Phool’ in 1990, Raveena has been the quintessential movie star on the Hindi film horizon. She has acted in over sixty films so far, and managed to keep the astute balance between glamorous and substantive roles. She has turned out stunning performances with equal ease for films like ‘Mohra’ and ‘Bade Miyan Chhote Miyan’ as for ‘Shool’ and ‘Daman’. Her talent and chiseled perfection has always dazzled viewers. One of the reasons for this is her capacity to totally surrender herself to her character, and thus enact it realistically. She has excelled in comic, tragic and generally glamorous roles. Some of her more popular films are ‘Kshatriya’, ‘Parampara’, ‘Main Khiladi tu Anari’, ‘Imtihaan’, ‘Ghulam-e-Mustafa’, ‘Aunty no. One’, and ‘Gharwali Baharwali’. 
BEST SUPPORTING ACTOR

H.G. DATTATREYA

Rajat Kamal and cash prize of Rs 10,000 to the supporting actor H. G. Dattatreya

CITATION
The award for the Best Supporting Actor of 2000 is given to H.G. Dattatreya in the Kannada film Munnudi for his portrayal of Hasanabba. He is an agent who procures local girls for Arabs to marry in an impoverished village in Karnataka. H.G. Dattatreya brings a wonderful sensitivity to the character, without turning it into a stereotypical villain.
H.G. DATTATREYA

After training as an engineer, Dattatreya had worked as a Commissioned Officer in the technical branch of the Indian Air Force for twenty years, rising to the rank of Wing Commander. He was awarded the Commendation of the Chief of Air Staff in 1981. He had been interested in theatre from his early days, and had acted in about 45 plays. His first supporting actor award came in the Kannada film ‘Asphota’. He has worked in about fifty feature films, scores of television serials, documentaries and radio programmes.
BEST SUPPORTING ACTRESS

K P A C LALITHA

Rajat Kamal and cash prize of Rs 10,000 to the supporting actress K P A C Lalitha

CITATION
The award for the Best Supporting Actress of 2000 goes to K P A C Lalitha for the role of Narayani in the Malayalam film Shantham. Narayani is an elderly mother whose son has been killed in political violence. In the course of the film, she is transformed, gently and unobtrusively into a crusade for peace. Lalitha brings great professional skills and sensitivity to the role.
K.P.A.C. LALITHA

A veteran actress of Malayalam films, KPAC Lalitha started her acting career at a young age with the popular stage troupe KPAC. A versatile actress who can enact various emotions ranging from character roles to slapstick humour, she is accepted by the masses and the critics alike. She lends a very emotional tone to her role in ‘Shantham’.
BEST CHILD ARTIST

MASTER UDAYARAJ

Rajat Kamal and cash prize of Rs 10,000 to the child artist Master Udayaraj

CITATION
The award for the best child artist of 2000 is given to Master Udayaraj for his portrayal of Pulli in the Tamil film Nilaa Kalam. Pulli is a very young orphan who works in a motor garage in Chennai. The jury applauds the way in which Master Udayaraj brings out both the innocence and street-smartness of Pulli, with a combination of energy and spontaneity.
MASTER UDAYARAJ
Born in February 1991 and now just over ten years old, D. Udayaraj is a student of class three. He has already acted in more than fifteen feature including ‘Vasuki’, ‘Veeramani’, and ‘Kadhai Kavithai’. He has also starred in several television serials including ‘Brindavanam’, ‘Manasu Plus’, and ‘Srathilam’.
BEST MALE PLAYBACK SINGER

SHANKAR MAHADEVAN

Rajat Kamal and cash prize of Rs 10,000 to the male playback singer Shankar Mahadevan

CITATION
The award for the Best Male Playback Singer of 2000 is given to Shankar Mahadevan for the soulful rendering of the song “Illai, Illai, Solla Oru Kanunu Ponnum” in the Tamil film Kandukonden Kandukonden.
SHANKAR MAHADEVAN

After training in Carnatic classical vocal music, Shankar now has proficiency in both Hindustani and Carnatic styles. He now sings for films, advertising jingles, jazz, fusion, ghazals, and even devotional music. He has sung in fusion with artistes like Louis Banks and Ranjit Barot as also held jazz concerts and performed with the Swedish band Mynta. He has sung for the Merchant Ivory film ‘Muhafiz’ and for Ketan Mehta’s ‘O Darling Yeh Hai India’, later rendering the popular ‘Urvashi Urvashi’ in ‘Bombay’. He recently gained fame for his song ‘Breathless’ penned by Javed Akhtar but rendered by Shankar in a unique style.
BEST FEMALE PLAYBACK SINGER

BHAVATHARINI R.

Rajat Kamal and cash prize of Rs 10,000 to female playback singer Bhavatharini R.

CITATION
The award for the Best Female Playback Singer of 2000 is given to Bhavatharini R. for the song “Mail Pooja Pattu” in the Tamil film Bharati. The song is outstanding because it depicts the velvet voice of the Diva.
BHAVATHARINI R.

Daughter of an illustrious father, Bhavatharini trained under him and her brother, and later learnt the piano, jazz, Carnatic music, and singing, apart from music direction. She has won several awards as a playback singer, and is now composing music for several television serials. She has recorded some albums of devotional and other music. She has sung in more than fifty films and had won an award for her very first song, ‘Masthana Masthana’ in ‘Rasjiah’.
BEST CINEMATOGRAPHY

ASHOK MEHTA

Rajat Kamal and cash prize of Rs 10,000 to cameraman Ashok Mehta

Rajat Kamal and cash prize of Rs 10,000 to the laboratory processing the film, Prasad Film Laboratory

CITATION

The award for the Best Cinematography of 2000 is given to Ashok Mehta for the Hindi film Moksha for providing wide range of tonal variation and outstanding compositions to cater to the changing moods of the film’s narrative.
ASHOK MEHTA

Ashok Mehta has really come up the hard way. Landing in Mumbai without any formal training in the early sixties, he had to work as studio canteen boy, office boy, carpentry boy and at other jobs for nine years before being accepted in 1972 at the age of 25 as cinematographer with ‘The Witness’ by Raj Marbros. Though the film was never released, he got instant recognition and got work in art films, mainstream films, advertising commercials, documentaries and musical videos, working with some of the best names in the industry. He has so far been the cameraman for over 25 films, some of which went on to gain international acclaim, such as ‘36 Chowringhee Lane’, ‘Paroma’, ‘Mandi’, ‘Making of a Mahatma’, ‘Ram Lakhan’, ‘Dr Babasaheb Ambedkar’, and ‘Gaja Gamini’. ‘Moksha’ is his first film as producer and director. He has also won several National and International awards.
**BEST SCREENPLAY**

**BHARATHI RAJA**

Rajat Kamal and cash prize of Rs 10,000 to the screenplay writer **Bharati Raja**

**CITATION**
The award for the Best Screenplay for 2000 is given to Bharathi Raja for the Tamil film Kadal Pookkal. In present times of degeneration, the film focuses on love, sacrifice and family values.

**Best Screenplay**

**Bharati Raja**

Awarded for the screenplay of the Tamil film *Kadal Pookkal*.

- **Rajat Kamal** and a cash prize of Rs 10,000 to the screenplay writer **Bharati Raja**.

**Citation**

The award is given for the screenplay of the Tamil film *Kadal Pookkal*. In times of degeneration, the film focuses on love, sacrifice, and family values.
BHARATHI RAJA
Bharathi Raja can look back at his career with satisfaction. Having directed more than thirty films in different languages, he has won at least five National Awards and several state-level and popular awards. His previous National Award-winners were ‘Mudal Mariyathai’, ‘Vedam Pudithu’, ‘Karuthamma’, and ‘Andhi Mandarai’. Other films include ‘Seetha Koka Chilaka’ and ‘Man Vaasanai’.
BEST AUDIOGRAPHY

ANUP DEV

Rajat Kamal and cash prize of Rs 10,000 to the re-recordist of the final mixed track Anup Dev

CITATION
The award for the Best Audioigraphy of 2000 is given to Anup Dev for the Hindi film Moksha. The audiographer has, with extreme care, chosen the right sound, ambience and layered the tracks in an immaculate way to create an atmosphere to support the narrative of the film.
ANUPDEV
Anup has already won state-level and popular awards for some films on which he worked as recordist, re-recordist, or associate re-recordist. These include the Marathi film ‘Deva Sapat Khare Sangen’ (Marathi), and ‘Soldier’. He has worked independently on over twenty films as re-recordist. These include ‘Pardes’, ‘Kareeb’, ‘Dr Babasaheb Ambedkar’, ‘Taal’, ‘Sarfarosh’, and ‘Moksha’.

अनुप देव
अनुप ने कुछ फिल्मों के लिए राज्य स्तरीय और चौथे पुरस्कार हासिल किए हैं। इन फिल्मों में उन्होंने रिकॉर्डिंग, री-रिकॉर्डिंग या सहायक री-रिकॉर्डिंग के रूप में काम किया। इन फ़िल्मों में मराठी फ़िल्म 'देव शापथ ख़रे संगेन' और 'सोल्जर' शामिल हैं। उन्होंने लगभग 20 फ़िल्मों में स्वतंत्र रूप से रिकॉर्डिंग का कार्य किया। इनमें से कुछ फ़िल्मों इस प्रकार हैं- परदेस, करीब, डा. बाबा साहेब अम्बेडकर, ताल, सरफ़रोश और मोक्ष।
सर्वोत्तम संपादन

सुरेश पाई और अपूर्व असरानी

संपादक: सुरेश पाई और अपूर्व असरानी को रजत कमल और 10,000 रुपये

प्रशस्ति

वर्ष 2000 का सर्वोत्तम संपादन का पुरस्कार सुरेश पाई और अपूर्व असरानी को अंग्रेजी फ़िल्म रिनप के लिए दिया गया। संपादकों ने एक ऐसी लय पैदा की है जो कहानी को रफ्तार देती है लेकिन फ़िल्म के स्वरूप और कथानक के सीमायें को बनाए रखती है।

BEST EDITING

SURESH PAI & APURVA ASRANI

Rajat Kamal and cash prize of Rs 10,000 to the editors Suresh Pai and Apurva Asrani

CITATION

The award for the Best Editing of 2000 is given to Suresh Pai & Apurva Asrani in the English film Snip! The editors have created an evocative rhythm in the film enhancing the pace of the narrative while aesthetically maintaining the unit of form and content.
SUresh Pai

For Suresh who is a graduate of the Film and Television Institute of India, Pune, this is his first assignment on a full-length feature film. However, he has earlier assisted Ketan Mehta on ‘Aar Ya Paar’ as well as several award-winning documentaries.

Apurva Asrani

Apurva is probably India’s youngest Filmfare Award winner, having bagged the 1998 Filmfare Award for his editing on Ram Gopal Varma’s critical and commercial success, ‘Satya’. He has also edited ‘Ek Ajooba’, a children’s film for the Children’s Film Society, India, by Sunil Advani, and prepared trailers and promotional shorts for several feature films apart from working on some television serials.
BEST ART DIRECTION

P. KRISHNAMOORTHY

Rajat Kamal and cash prize of Rs 10,000 to the art director P. Krishnamoorthy

CITATION

The award for the best art direction of 2000 is given to P. Krishnamoorthy in Tamil film Bharati. The art director has aesthetically recreated the period of early twentieth century taking great care in selecting authentic properties of the time to enhance the décor of both interiors as well as exteriors, thus bringing alive Tamil Nadu of that period.
P. KRISHNAMOORTHY

Graduating in Fine Arts, Krishnamoorthy has multifarious experience on stage, screen and visual arts like painting and sculpture. He has worked with renowned playwrights like B. V. Karanth and Bansi Kaul. He has been art director and costume designer for films from 1972 onwards, and has so far completed work in over 55 films of which over 35 have won awards. These include a large number of historical and period films and have been made by renowned filmmakers like Girish Karnad, Lenin Rajendran, G. V. Iyer, Nedumudi Venu, Bharati Raja, Balu Mahendra, and Anil Sharma. He has won awards from critics’ organisations, and at the state and national levels.
प्रशस्ति
वर्ष 2000 का सर्वोत्तम वेशभूषा सज्जा का पुरस्कार पी. कृष्णमूर्ति को तमिल फिल्म भारती के लिए दिया गया। इसमें उन्होंने बीसवीं सदी के पूर्वार्ध के तमिल/बनारस के परिधानों को पूरी व्यापकता में सजीव किया। रंगों का सादर्यपूर्ण चयन फिल्म के सैट से एकदम मेल खाता है और फिल्म को प्राथमिक झलक देता है।

BEST COSTUME DESIGNER

P. KRISHNAMOORTHY

Rajat Kamal and cash prize of Rs 10,000 to the costume designer P. Krishnamoorthy

CITATION
The award for the Best Costume Designer of 2000 is given to P. Krishnamoorthy in Tamil film Bharati. The costume designer recreates a whole range of period costumes to depict the early twentieth century of Tamil/Benaras. The aesthetic selection of colours goes well with the décor of the structure/sets and the costumes give the film an authentic look.
P. KRISHNAMOORTHY
Graduating in Fine Arts, Krishnamoorthy has multifarious experience on stage, screen and visual arts like painting and sculpture. He has worked with renowned playwrights like B. V. Karanth and Bansi Kaul. He has been art director and costume designer for films from 1972 onwards, and has so far completed work in over 55 films of which over 35 have won awards. These include a large number of historical and period films and have been made by renowned filmmakers like Girish Karnad, Lenin Rajendran, G. V. Iyer, Nedumudi Venu, Bharati Raja, Balu Mahendra and Anil Sharma. He has won awards from critics' organisations, and at the state and national levels.
सर्वोत्तम संगीत निर्देशन

अनु मलिक

संगीत निर्देशन (गीत एवं पृष्ठ संगीत) : अनु मलिक को रजत कमल और 10,000 रुपये

प्रशस्ति

वर्ष 2000 का सर्वोत्तम संगीत निर्देशन का पुरस्कार अनु मलिक को हिंदी फ़िल्म रिफ़्यूजी के गीत और संगीत के लिए दिया गया जो फ़िल्म के कथानक के साथ चुलमल कर कहानी को उभारते हैं। इस बात के पूरे प्रयत्न किए गए हैं कि गीतों में संगीत की आत्मा के सभी तत्त्व समाहित हों।

BEST MUSIC DIRECTION

ANU MALIK

Rajat Kamal and cash prize of Rs 10,000 to the music director (songs and background score)

Anu Malik

CITATION

The award for the Best Music Direction of 2000 is given to Anu Malik for the Hindi film Refugee for a score that blends with the story and heightens its narrative. A great effort has been made to ensure that the compositions have all the ingredients of the music of the soul.
ANU MALIK
Son of veteran music director Sardar Malik, Anu got his first opportunity when he was only 16 to score the music of ‘Hunterwali 77’. This was followed by a spate of films, but the eventful phase in his career started with ‘Sir’. He has so far composed over 1500 songs in more than 200 films. He has also sung a large number of songs and recorded a private album titled ‘English Eyes’. He has been nominated every year over the last decade for some of his songs for popular or National Awards. He won the National and several popular awards for the song ‘Sandeshe aate hain’ from the film ‘Border’. He is known for setting new trends and simultaneously creating a fusion of the old and the new. Some of his films include ‘Ek Jaan Hain Hum’, ‘Mard’, ‘Ganga Jamuna Saraswati’, ‘Sohni Mahiwal’, ‘Ek Chaadar Maili Si’, ‘Radha Ka Sangam’, ‘Baaazigar’, ‘Jaanam’, ‘Chamatkar’, ‘Akele Hum Akele Tum’, ‘Main Khiladi Tu Anari’ ‘Viraasat’, ‘Josh’, ‘Refugee’, ‘Kareeb’, and ‘Fiza’.

अनु मलिक
मशहूर संगीत निर्देशक सरदार मलिक के पुत्र अनु ने 16 वर्ष की आयु में संगीत निर्देशन के क्षेत्र में कदम रखा था। उस वक्त उन्हें ‘हंटरवाली-77’ के संगीत निर्देशन को जिम्मेदारी मिली थी। उनके कैरियर का महत्वपूर्ण समय ‘सर’ फिल्म से शुरू हुआ। अभी तक उन्होंने 200 से अधिक फिल्मों में 1500 से भी अधिक गाने का संगीत निर्देशन किया है। उन्होंने स्वयं भी अनेक गाने गाए हैं और उनकी एक एल्बम भी है जिसका नाम है- ‘इंग्लिश आईज’ उन्हें ‘बादर’ फिल्म का गाना ‘संदेश होते हैं’ के लिए राष्ट्रीय और अनेक चर्चित पुरस्कार मिले हैं। पुराने और नये गीतों को मिलाकर नया संगीत बनाने के लिए वह विचारत है। उनकी कुछ फिल्मों में ‘एक जान हैं हम’, ‘मर्द’, ‘गंगा जमुना सरस्वती’, ‘सोनी महिवाल’, ‘एक चाँद बैली सी’, ‘राधा का संगम’, ‘बाजगर’, ‘जानम’, ‘घमकर’, ‘अकेले हम अकेले तुम’, ‘मैं खिलाड़ी तू अनाधी’, ‘विरासत’, ‘जीवन’, ‘रिप्यूजी’, ‘करीब’ और ‘फिजा’ शामिल हैं।
BEST LYRICS

YUSAFALI KECHERY AND JAVED AKHTAR

Rajat Kamal and cash prize of Rs 10,000 to the lyricists Yusafali Kechery and Javed Akhtar

CITATION
The award for the Best Lyrics of 2000 is being shared by Yusufali Kechery and Javed Akhtar jointly for the song ‘Gayam Hari Nama Dhayam’ in the Malayalam film ‘Mazha - the Rain’ and for the song ‘Panchhi nadiya aur pavan’ in the Hindi film ‘Refugee’ respectively. Yusufali’s song depicts the right mix of the ethos of our land in an invocation to Lord Krishna, while Javed Akhtar in his inimitable style speaks of transcending borders and countries, with beautifully written words for love and compassion.
YUSUF ALI KECHERY
Trained and enrolled as an advocate, Yusufali is in legal practice in Trichur. He has published twelve books so far, of which eight are collections of poems. He has won a large number of awards for his poetry at the state-level and from different organisations. He has written lyrics for over 100 Malayalam films and won several state-level awards. Yusufali has also been recognised for his songs in Sanskrit, and has produced four films and directed three of them and they went on to win awards. He is a regular contributor to literary publications, and continues to be involved in production and direction of films.

JAVED AKHTAR
Son of the renowned Urdu poet and film lyricist Jan Nisar Akhtar, Javed has excelled as a scriptwriter, lyricist and poet. With his former partner Salim, Javed had written the scripts of various blockbusters like 'Zanjeer', 'Deewar', 'Sholay' and 'Haathi Mere Saathi'. Later on his own, he wrote films like 'Sagar', 'Mr India', and 'Arjun'. He has also published anthologies of poetry. Javed has won the National Award thrice, won the Filmfare Award ten times, and also several other awards. Revival of literary flavour in lyrics has been his major achievement. He collaborated with Nusrat Fateh Ali Khan for an album called 'Sargam' and with Shankar Mahadevan for 'Breathless', and brought out his own audio book 'Tarkash'.
SPECIAL JURY AWARD

SOUMITRA CHATTERJEE

Rajat Kamal and cash prize of Rs 25,000 to the actor Soumitra Chatterjee

CITATION
The Special Jury Award of 2000 is given to the actor Soumitra Chatterjee in Bengali film 'Dekha' for his realistic portrayal of the scion of a fading aristocracy who has lost his eyesight. Soumitra with great subtlety takes us through myriad evoking situations of his life, past and present with great sensitivity.
SOUMITRA CHATTERJEE

Now in his seventies, Soumitra had been deeply influenced by actor-producer Sisir Kumar Bhaduri in his younger days. He was working in All India Radio as a staff artiste when the legendary master of cinema Satyajit Ray offered him the role of Apu in ‘Apur Sansar’, the third of the ‘Apu’ trilogy. After that, he worked as the principal actor in fourteen films by Ray. He has so far acted in over 150 films with some of the most leading filmmakers in the country. He has also contributed to theatre as a writer, director and actor and is a poet of no mean repute. Some of his films include ‘Wheelchair’, ‘Ganadevta’, ‘Ganashatru’, ‘Gaach’, ‘Asookh’, and ‘Aakash Kusum’.
BEST CHOREOGRAPHY

G. KALA

Rajat Kamal and cash prize of Rs 10,000 to the choreographer G. Kala

CITATION
The award for the Best Choreography of 2000 is given to G. Kala for the Malayalam film ‘Kochu Kochu Santoshangal’ for the classical dancer number skillfully composed, creating the symbiotic dance in keeping with our rich traditions and heritage.
G. KALA

Learning classical dances from the age of five, Kala had her debut as a dancer when she was nine. At the age of twelve, she got her first break as Assistant Choreographer under her Guru, Raghu Ram. She also learnt Kathak from Gopi Krishna and ballet in London. She gradually picked up other Indian and western dance forms. When just 15, she started independent choreography for feature films. She has choreographed over 3300 songs in almost 600 films to date in various languages. She has also performed or organised shows in India and abroad. One of her achievements was the choreography for the Miss World Beauty Pageant 1996 in Bangalore. She now trains young aspirants at her own dance training institute.
Swarotsam Bangla Film

Dekha

Nirmalita: Ramesh Gandhi ko Rajat Kamal aur 20,000 rupee nukad

Nirdeshak: Goutam Ghose ko Rajat Kamal aur 20,000 rupee nukad

Prashasti

Vrth 2000 ka Swarotsam Bangla Film ka Puraskar Film Dekha ko diya gaya. Yeh Film Purvaanvadhyak ke dekhe - Anandesh Samsar ke Astitvavadi Asamaj ko khojane ka pravas karta hai aur Aadyunik Samay me iske pratinibh aur Aadyunik Muhavere ka samayon karati hai.

BEST FEATURE FILM IN BENGALI

DEKHA

Rajat Kamal and cash prize of Rs 20,000 to the producer Ramesh Gandhi

Rajat Kamal and cash prize of Rs 20,000 to the director Goutam Ghose

CITATION

The award for the Best Feature Film of 2000 in Bengali is given to the film Dekha. The film through the seen and unseen world of the protagonist tries to explore the existential dilemma of modern times which is reflected in the inexorable flow of time and intertwines into the mixed metaphor of modern allegories.
RAMESH GANDHI
A businessman involved in activities as varied as publishing newspapers to merchant banking, Ramesh is publisher of the English daily 'The Pioneer' in Delhi. A member of the Governing Council of the Society of the Satyajit Ray Film and Television Institute, he is also associated with Rainbow Productions which has been involved with production of television software like 'Khas Khabor' and the daily soap opera 'Jannabhoomi', and the Bengali film 'Kichu Sanglap Kichu Pratap'. A well-known media personality, he is additionally involved with an advertising and marketing company among other groups.

GOUTAM GHOSE
After graduating from Calcutta University, Gautam worked actively in the theatre and also for some time as a photojournalist. He began making documentaries in 1973 with 'New Earth', 'Hungry Autumn' in 1974 won awards at Oberhausen and Leipzig. Two years later, he made 'Chains of Bondage'. Interestingly, his first feature film was in Telugu, 'Maa Bhoomi' on the Naxalite movement in Telangana which won the National award as the Best Telugu Film of the Year. Then came films like 'Dakhal', 'Paar', 'Antarjali Yatra', 'Padma Nadir Majhi', 'Patang', 'Gudia' and 'Dekha'. He has won the National Award eight times, and 'Paar' won the best actor award for Naseeruddin Shah at Venice. He has won several other international awards.
BEST FEATURE FILM IN HINDI

ZUBEIDAA

Rajat Kamal and cash prize of Rs 20,000 to the producer Farouq Rattonsey

Rajat Kamal and cash prize of Rs 20,000 to the director Shyam Benegal

CITATION
The award for the Best Feature Film in Hindi of 2000 is given to Zubeidaa. The political turmoil has been juxtaposed with the upheavals of the life of a tempestuous Muslim girl who defies all norms to marry a married Maharaja. It is a story of obsessive love in the times of political priorities in post-independent India.
फारुक रातोसे
फारुक ने अब तक तीन हिन्दी फिल्मों का निर्माण किया है, जिनमें रवि टंडन-निर्देशित "खुदार" (1982) तथा "काश" (महेश भट्ट- 1987) शामिल हैं। दोनों फिल्में बहुद सफल रहीं।

श्याम बेनेगाल
श्याम बेनेगाल एक पेशेवर फोटोग्राफर के पुत्र है। सिनेमा के प्रति उनकी रुचि को उनके पिता ने एक मूर्ति कैमरा के देकर बढ़ाया। इस वक्त वह मात्र 12 वर्ष के थे। अर्थव्यवस्था में समस्तकोष की दिशा में हासिल करने के बाद श्याम ने विज्ञान से अपना कैरि�यर आरंभ किया। उन्होंने पहला बृत्तिश्वर 'चिल्टन ऑफ़ स्ट्रीट्स' वर्ष 1967 में बनाया तथा उनकी पहली फिल्म 'अंकुर' वर्ष 1974 में बनी। उन्होंने बीस से अधिक फिल्में, दो फिल्में लॉक ने बृत्तिश्वर, चार टेलीसीरियल और अन्य लंबे फिल्में बनाई हैं। उन्हें वर्ष 1976 में पदश्री और 1991 में पद्मभूषण से सम्मानित किया गया। उनकी हिन्दी की कुछ फिल्में हैं- 'मंदी', 'निशान', 'संदर्भ', 'भूमिका', 'कल्पना', 'सौंदर्य' और 'सूरज का सातवां' घोड़ा। अन्य भाषाओं की फिल्मों में 'वी मेकिंग ऑफ़ महात्मा' (अंग्रेजी एवं हिंदी), 'सरदारी बेगम' और 'मम्मा' (दोनों उर्दू) और 'अनुग्रहम' (तेलुगू) शामिल हैं। उन्होंने जबाब देने के लिए 'डिस्कवरी ऑफ़ इंडिया' पर आधारित दो श्रृंखला 'भारत एक खोज' बनाया।

FAROUQ RATTONSEY
A graduate, Farouq has so far produced three Hindi films, the others being 'Khuddaar' in 1982 directed by Ravi Tandon and starring Amitabh Bachchan and Parveen Babi and 'Kaash' in 1987 directed by Mahesh Bhatt starring Jackie Shroff and Dimple Kapadia. Both the films fared well at the boxoffice.

SHYAM BENEGAL
Son of a professional photographer, Shyam’s interest in cinema was first kindled when his father bought him a movie camera when he was hardly twelve years old. After completing his post-graduation in Economics, Shyam embarked on a career in advertising in Mumbai. He made his first documentary ‘Children of the Streets’ in 1967 and his first feature ‘Ankur’ came in 1974. Since then, almost every film made by him has won high acclaim and many have gone on to become boxoffice successes. He has already made more than twenty feature films, two feature length documentaries, four teleserials and innumerable short films. He was awarded the Padma Shri in 1976 and the Padma Shri in 1991. Some of his films include ‘Mandi’, ‘Nishant’, ‘Manthan’, ‘Bhumika’, ‘Kalyug’, and ‘Suraj ka Saatwan Ghoda’ in Hindi, ‘The Making of the Mahatma’ in English and Hindi, ‘Sardari Begum’ and ‘Mammo’ in Urdu, and ‘Anugrahram’ in Telugu. He also made the epoch-making ‘Bharat Ek Khoj’, a television series based on Jawaharlal Nehru’s ‘Discovery of India’.
BEST FEATURE FILM IN KANNADA

MATHADANA

Rajat Kamal and cash prize of Rs 20,000 to the producers H. G. Narayan and I.P. Malligowda

Rajat Kamal and cash prize of Rs 20,000 to the director T.N. Seetharam

CITATION

The award for the Best Feature Film in Kannada of 2000 is given to Mathadana based on a novel in the early sixties. The film delineates the way in which the larger political system influences and manipulates the lives of ordinary people at various levels: a commendable critique of the corroding corruption and power managing forces.
H. G. NARAYAN
Having more than thirty years of experience in the Excise business and more than two decades as fleet contractor, Mr Narayan who is now sixtyone is also well known for film production. He lives in Hassan in Karnataka.

I.P. MALLEGOWDA
A coffee planter from Hassan, I.P. Mallgowda had produced two Kannada feature films, the first being ‘Kanooru Heggadithi’. This film had also won an award at the national level.

T. N. SEETHARAM
Experience for Seetharam in the field of arts began at a young age when he started scripting Kannada plays. ‘Asphota’ in 1980 was hailed as a milestone, while ‘Nammolagobba Najookaiah’ in 1987 set a new trend. Seetharam is also a regular columnist in major newspapers. He acted the main role in the film ‘Pallavi’ which won a national award in 1976, and then went on to write scripts and dialogues for several films. He has won the State Nataka Academy award. He has produced several documentaries for the state and central governments and also scripted and directed television serials. ‘Mathadana’ is his first feature film as a director.
SAYANAM AND KOCHU KOCHU SANTHOSHANGAL

Rajat Kamal and cash prize of Rs 20,000 to the producers M.P. Sukumaran Nair for Sayanam And Messrs Grihalakshmi Films for Kochu Kochu Santhoshangal

CITATION

SAYANAM
The film with a wonderful structure and well worked out Mise-en-scenes tries to depict a complex story of a Christian community in a simple manner.

KOCHU KOCHU SANTHOSHANGAL
The film has a brilliant narrative depicting the complex relationship between a dancer wife and a loving husband. It highlights the values of life, art and the co-existence of the two.
SATHYAN ANTHIKKAD
Sathyan began his career in the literary field by writing poems and stories. He joined a course in Film Direction at Rekha Cine Arts in Madras in 1973. He directed his first film "Kurukkante Kalyanam" in 1982. He has directed over 40 films. His film "T.P. Balagopalan M.A." brought middle class life to the forefront in Malayalam cinema, and won the state award for the best story. "Veendum Chila Veettu Karyangal" won the state award for popular film and other awards. Some other films are 'Sanmanasullavarku Samadhanam', 'Nadodikattu', 'Sandesham', and 'Thuvallkottaram'.

M.P. SUKUMARAN NAIR
One of the most versatile filmmakers from Kerala, M.P. Sukumaran Nair is a producer, director, screenplay writer, and costume designer. After getting a Diploma in Direction from the Film and Television Institute of India in Pune, he was Assistant Director to Adoor Gopalakrishnan. His first independent feature was 'Aparahanam' in 1990 and 'Kazhakam' in 1995. The first won several awards, and was entered in several international festivals including those in Manheim, Vienna, Portugal and India. The second won the best film, best story, best actress, best music and best sound awards at the state level awards and was entered in Cairo, and Pesaro among other places.
BEST FEATURE FILM IN MANIPURI

CHATLEDÓ EIDEE

Rajat Kamal and cash prize of Rs 20,000 to the producer Makhonmani Mongsaba
Rajat Kamal and cash prize of Rs 20,000 to the director Makhonmani Mongsaba

CITATION
The award for the Best Feature Film in Manipuri of 2000 is given to Chatledo Eiddee. The film narrates a complex love story in a simple manner and reflects the flavour of the land beautifully.
MAKHONMANI MONGSABA
After arming himself with a Master in Literature and a Diploma in Dramatic Arts, this prolific short story writer, poet, lyricist, and producer and director also worked as actor on both stage and films. He has travelled to many countries with his plays and also won awards for acting in films. He has been making several television programmes for Doordarshan and films for the Films Division as well. He has produced several documentary films on various subjects. 'Chatledo Eidee' is his first feature film as producer-director.
BEST FEATURE FILM IN MARATHI

ASTITVA

Rajat Kamal and cash prize of Rs 20,000 to the producer Jhamu Sugandh
Rajat Kamal and cash prize of Rs 20,000 to the director Mahesh Manjrekar

CITATION

The award for the Best Feature Film in Marathi of 2000 is given to Astitva as it deals with social issues, adultery and the subjugation of women. The film ends on a positive note of a woman’s empowerment when the protagonist extends her horizon beyond home and hearth.
JHAMU SUGANDH
In the film industry for over a decade, Jhamu is credited with having produced and presented both commercial and artistic films. These include ‘Bombay’, ‘Rangeela’, ‘Daud’, ‘Chachi 420’, ‘Fire’, ‘Hum Dil De Chuke Sanam’, ‘1947 – Earth’, and ‘Khoobsurat’. He has given opportunities to a whole generation of creative directors. His new films include ‘Lagaan’ which is Aamir Khan’s first production under his own banner.

MAHESH MANJREKAR
After acting in more than thirty plays, telefilms, films, and television serials, Mahesh has turned producer and directed and made creative films in both the commercial and artistic mould. Some of his films that won state, national, critic or popular awards include ‘Aai’, ‘Astitva’, ‘Nidaan’, and ‘Vaastav’. He also won the best actor and other awards for his plays in Hindi and Marathi. Other films like ‘Jis Desh mein Ganga rehta hai’ and ‘Kurukshtetra’ also shows his range.
BHARATI

Rajat Kamal and cash prize of Rs 20,000 for the producer Messrs Media Dreams (P) Ltd

Rajat Kamal and cash prize of Rs 20,000 to the director Gnana Rajasekharan

CITATION
The award for Best Feature Film in Tamil is given to the film Bharati. This biographical film depicts the life and times of Subramanya Bharati in a very authentic manner, unfolding the history of our freedom struggle. The compositions of this great visionary poet stand out with great relevance today.
GNANA RAJASEKHARAN
A member of the Indian Administrative Service and holding senior positions in the state government in Kerala, Gnana Rajasekharan has also been involved with the Kerala State Film Development Corporation and the Central Board of Film Certification in Chennai. His very first film ‘Mogha Mull’ in 1994 had won the Indira Gandhi National Award for the best first film of a director, and a state-level special jury prize in Tamil Nadu. He had also directed feature film ‘Mugam’ two years ago and made a short film. He is also a well known playwright and novelist.
BEST FEATURE FILM IN TELUGU

NUVVE KAAVAALI

Rajat Kamal and cash prize of Rs 20,000 to the producer Ramoji Rao

Rajat Kamal and cash prize of Rs 20,000 to the director K. Vijaya Bhaskar

CITATION

The award for the Best Feature Film in Telugu is given to Nuvve Kaavaali, a refreshing film about a teenage friendship that blossoms into romance. The film stands out for its youthful treatment, thus bringing out the exuberance of this film.
RAMOJI RAO
Founder of the Eenadu-Margadarsi group of newspapers, Ramoji Rao had begun his business in a financial company. He is today credited with having set up the ‘Ramoji Film City’ in Hyderabad, which is one of the most modern studios in India. Apart from the ‘Eenadu’, ‘Newstime’ and ‘Sitara’ publications, he has set up Eenadu Television, which has channels in different languages and is expanding to cover most of India. He has produced more than fifty feature films, mostly in the Telugu language.

K. VIJAY BHASKAR
In 1991, Vijaya Bhaskar directed his first film ‘Pradhana’. His second film ‘Swayamvaram’ won four awards from the government of Andhra Pradesh. He has done the screenplay himself for his films and ‘Nuvve Kaavaali’ is his third film as a director.
BEST FEATURE FILM IN LANGUAGES OTHER THAN THOSE SPECIFIED IN SCHEDULE VIII OF THE CONSTITUTION

BEST FEATURE FILM IN ENGLISH

PANDAVAS

Rajat Kamal and cash prize of Rs 20,000 to the producer Pentamedia Graphics Ltd

Rajat Kamal and cash prize of Rs 20,000 to the director Pentamedia Graphics Ltd

CITATION
The award for the Best Feature Film in English of 2000 is given to Pandavas. This film of 3-D animation brings the epic of Mahabharata to life on screen with depth and detail.
PENTAMEDIA GRAPHICS

Starting in 1992, the company has been making animation and special effects for several important films in different languages. It started a Digital Imaging Centre in 1996 and even did special effects for foreign filmmakers. This includes programmes for Canal Plus of France, and a toy company in the United States. It specialises in three-dimensional technology for animation. Its first project was ‘Sindbad’ followed by ‘Pandavas’, and now a production of ‘Ali Baba’ is underway. It also has the world’s first 24-hour live online multilingual entertainment portal.
AWARDS NOT GIVEN

Feature Film:
1. BEST SPECIAL EFFECTS
2. BEST FEATURE FILM IN ASSAMESE
3. BEST FEATURE FILM IN ORIYA
4. BEST FEATURE FILM IN PUNJABI
Non-Feature Awards 2001
AWARD FOR THE BEST NON-FEATURE FILM

RASIKPRIYA

Swarna Kamal and Cash Prize of Rs 20,000 to the Producer
Joint Secretary, Ministry of External Affairs, (XP Div.), Shastri Bhawan, New Delhi.
Swarna Kamal and cash prize of Rs 20,000 to the director Arun Vasant Khopkar

CITATION
The award for the best Non-feature film of 2000 is given to ‘Rasikpriya’ for its sensitive treatment of Hindustani art music, tracing its evolution and cultural confluence to the present times, rendered with an exceptional collage of visuals and sounds.
ARUN KHOPKAR

After obtaining his Diploma in Film Direction from the Film and Television Institute of India, Pune, in 1974, Arun has directed and produced over 25 short films, of which ‘Tobacco Habits and Oral Cancer’ (1978), ‘Figures of Thought’ (1991), ‘Sanchari’ (1992), and ‘Colours of Absence’ have won National or international awards and have been shown in the Indian Panorama. His film ‘Soch Samajh ke’ won the National Award for the Best Film on Family Welfare in 1996. His book on Guru Dutt won the National Award for the Best Book on Cinema in 1986. He has lectured extensively on aesthetics in India and abroad and contributed research papers to national and international journals. He is an internationally recognised authority on Eisenstein and was a Homi Bhabha Fellow from 1984 to 1986. A widely travelled polyglot, he knows French, German, Russian and Bengali. He directed the feature film ‘Katha Don Ganpatraoanchi’ (A tale of two Ganpatraos) for the National Film Development Corporation and Doordarshan. It was selected for the Indian Panorama in the International Film Festival of India held in Thiruvananthapuram in 1997 as well as for Moscow, Sarajevo and Beppu (Japan) International Film Festivals.
THE AWARD FOR THE BEST FIRST NON-FEATURE FILM OF A DIRECTOR

MEENA JHA

Rajat Kamal and cash prize of Rs 10,000 to the Producer
Satyajit Ray Film and Television Institute, Kolkata

Rajat Kamal and cash prize of Rs 10,000 to the Director Anjalika Sharma

CITATION
The Award for the first Non-feature Film of a director is given to Anjalika Sharma’s Hindi film ‘Meena Jha’, for its innovative approach in narrating a story of adolescent human experiences, treated in a stylized manner.
ANJALIKA SHARMA
A graduate in Economics and a Post-Graduate in Socio-Communications media, Anjali was a student of the first batch of the Satyajit Ray Film and Television Institute where she completed her Diploma in Film Direction and Screenplay writing during 1996-99. She was later assistant director in a number of television productions as well as films under some eminent filmmakers.

She was one of two students selected for the Indo-German Cultural Exchange Programme to shoot a film in Germany as a Director in collaboration with the Film School at Postdam in Germany for the German Festival in India. ‘Meena Jha’ by her was also selected in the Film School Section of the Sixth International Film Festival in Kerala.
AWARD FOR THE BEST ANTHROPOLOGICAL/ETHNOGRAPHIC FILM

SCRIBBLES ON AKKA

Rajat Kamal and cash prize of Rs 10,000 to the Producer Flavia Agnes

Rajat Kamal and cash prize of Rs 10,000 to the Director Madhusree Dutta

CITATION

The Award for the best Anthropological/Ethnographic Film of 2000 is given to Madhusree Dutta’s Kannada film ‘Scribbles on Akka’ for exploring the life of a 12th century Karnataka ascetic poet Mahadevi Akka, who was an exponent of individual independence. The relevance of this rebellious poet is treated dramatically, in the context of contemporary times.
FLAVIA AGNES

A practising advocate of Bombay High Court, Flavia has written several books on women’s rights, rights of minorities, and discourses on feminist jurisprudence. She is a pioneer in demystifying law and making it accessible to ordinary people, especially women in distress. Filmmakers in India and abroad have made several films on the life and works of Ms Agnes. She is the founder member and secretary of Majlis, a cultural and legal resource centre in Mumbai.

MADHUSREE DUTTA

An alumnus of the National School of Drama, Madhusree has been making non-fiction films since 1993. Gender, identity and marginalisation are her chosen areas of work. She is the Executive Director of Majlis, a cultural and legal resource centre in Mumbai, which is engaged in spreading cultural literacy among students and in producing plays, films, and multi-disciplinary art works. Her films include “Memories of Fear” on domestic violence, which won a National Award, and ‘Kya aapko pata hai?’, a series of spots on legal literacy, which won the RAPA Public Service Advertising Award, and ‘Ailo Bailo Bailo’ on women trafficking.
AWARD FOR THE BEST BIOGRAPHICAL FILM

DEVARNATHAKAN

Rajat Kamal and cash prize of Rs 10,000 to the Producer Kerala State Chalachitra Academy.

Rajat Kamal and Cash Prize of Rs 10,000 to the Director Sudish Gopalakrishnan

CITATION

The award for the best Biographical film of 2000 is given to the Malayalam film 'Devanarthakan' (The Divine Dancer) for the effective portrayal of Kodakkat Kannan Peruvannan, the renowned Theyyam artist, popularly known as Devanarthakan.
SUDHISH GOPALAKRISHNAN
A Science graduate, he started his film career as a producer and actor in ‘Daaliya Pookkal’ in Malayalam in 1980. Later he acted in more than fifteen films in Malayalam and Tamil. He worked as Assistant Director with the well-known Shaji N. Karun and with the late G. Aravindan, and later as Associate Director with some other filmmakers for more than 18 films. He has worked with the filmmaker Markus Imhoof of Switzerland for the film ‘Flames in Paradise’ in 1996. He has also worked as art director with the award-winning documentary ‘Bashir the Man’.
AWARD FOR THE BEST ARTS/CULTURAL FILM

TRIBAL WOMEN ARTISTS

Rajat Kamal and cash prize of Rs 10,000 to the Producer Kuldeep Sinha, Films Division.
Rajat Kamal and cash prize of Rs 10,000 to the Director Braj Bhushan, Films Division.

CITATION
The award for the best Arts/Cultural film of 2000 is given to the Hindi Film ‘Tribal Women Artists’ for highlighting the creative abilities of the tribal women of Hazaribagh (Jharkhand) in an effective manner.
KULDEEP SINHA
After graduating from the Film and Television Institute of India, Kuldeep joined the Films Division as Director in 1982. He has already won various international awards for his films at various festivals in Berlin, Czechoslovakia, Santaram, and Belgrade. He also won the National Award for his film ‘Taranath Shenoy’ in 1986. He has made about 75 films as director and he was awarded the National Award as producer in 1988 for ‘In search of Excellence’.

BRAJ BHUSHAN
A science graduate who later trained in film technology in Chennai, he is an approved producer and director on the panels of Doordarshan and the Films Division and is a member of the Advisory Panel of the Central Board of Film Certification. He began his professional career in 1977 as an assistant director and became independent in 1979. He has been involved with the making of more than fifty feature and non-feature films and serials for television, and this includes several feature films. He has also won three National Awards before this. Some of his films include the features ‘Insaf ki Manzil’, ‘Razia’ and ‘Ajniabi Saya’, the serial ‘Nanha Jasoos’, the children’s film ‘Bahadur Tom’, and non-feature ‘Do Ghulab’.

KULLADIP SINHA
फिल्म एंड टेलीविजन इंस्टीट्यूट आफ इंडिया से स्नातक करने के बाद कुलदीप की किया गया वर्ष 1982 में फिल्म प्रभाग में बल्लेबाज निर्देशक हुई। उन्होंने अपनी फिल्मों के लिए बर्लिन चेळेस्कोलाबफिमा, सांतारम और बेलग्रेल में आयोजित फिल्म समारोहों में अनेक अंतरराष्ट्रीय पुरस्कार जीते हैं। उनकी फिल्म ‘तारानाथ शेनोय’ के लिए उन्हें वर्ष 1986 में राष्ट्रीय पुरस्कार मिला है। बाल्लेबाज निर्देशक उन्होंने 75 फिल्में बनाई हैं और वर्ष 1988 में ‘इन सर्च आफ एक्सेलेंस’ के लिए दी नीति निर्देशक उन्हें राष्ट्रीय पुरस्कार मिला।
AWARD FOR THE BEST SCIENTIFIC FILM
(Including method and process of science, contribution of Scientists etc.)

VEDIC METHAMATICS

Rajat Kamal and cash prize of Rs 10,000 to the Producer **Bhanumurthy Alur, Films Division**

Rajat Kamal and cash prize of Rs 10,000 to the Director **K. Jagjivan Ram**, Films Division

CITATION
The award for the best Scientific film of 2000 is given to the English film ‘Vedic Mathematics’ for presenting a scientific method of Mathematical calculations, existing in the Vedas and relating the relevance of this knowledge to the present times.
Bhanumurthy Alur
Deputy Chief Producer at the Films Division, Alur is a Diploma holder in cinematography from the Film and Television Institute of India, Pune, and was a Gold Medallist. He worked as cinematographer in various short and feature films before joining his alma mater for five years as a lecturer. He was head of the Department of Cinematography. He has earlier won several awards for direction and production of films. Coming back to the Films Division in 1996, he is now posted in Delhi.

K. Jagjivan Ram
After completing his Diploma in Cinematography Technology from Sir Jayachamarajendra Polytechnic in Bangalore, Jagjivan Ram worked as apprentice cameraman with Messrs Premier Studios, Mysore. In 1975, he joined the Films Division as documentary cameraman. He also worked as newsreel officer, Deputy Director and Director. Over the years, he has photographed more than 160 documentary and short films and directed more than 65. He won National Awards for ‘Angora for Wool’, ‘Tuna - the Chicken of the Sea’, and ‘Integrated Pest Management in Cotton’. ‘Water Harvesting’ and ‘Angora for Wool’ have won the Slovak and Berlin Festival awards respectively.
AWARD FOR THE BEST ENVIRONMENT/CONSERVATION / PRESERVATION FILM (INCLUDING AWARENESS)

THE NEST

Rajat Kamal and Cash Prize of Rs 10,000 to the Producer Sparsh Productions (P) Ltd., Kolkata

Rajat Kamal and cash prize of Rs 10,000 to the Director Supriyo Sen

CITATION
The award for the best Environment/Conservation/Preservation film of 2000 is given to the Bengali film 'the Nest' for painstaking effort on capturing the uncompromising dedication of Jatin Mahato (Midnapore-West Bengal), a heroic conservator and protector of migratory and endangered birds.
SUPRIYO SEN
Starting his career as a journalist for various dailies in Kolkata after completing his Masters, Supriyo was simultaneously drawn to social causes. He formed a group of young people and investigated the case of genocide caused by a stone-crushing factory near Kolkata. The result was a film, ‘Wait until Death’ which he directed, and then used, to follow the case till the Supreme Court. His second film was ‘The Dream of Hanif’. All his films have won awards or taken part in festivals. He is currently working for a project on a film on the division of Bengal for the International Documentary Film Festival of Amsterdam which has granted him a fellowship for this purpose.
AWARD FOR THE BEST PROMOTIONAL FILM
(to cover tourism exports, crafts, industry etc.)

PASHMINA ROYALE

Rajat Kamal and cash prize of Rs 10,000 to the Producer Bappa Ray

Rajat Kamal and cash prize of Rs 10,000 to the Director Bappa Ray

CITATION
The award for the best Promotional film of 2000 is given to Bappa Ray’s English film ‘Pashmina Royale’ for creatively tracing the history of the Pashmina shawl and aesthetically portraying the designs and styles of this ancient Kashmiri art, which has now been revived.
BAPPA RAY

With a keen interest in tribes and tribal development, Bappa Ray has been working amongst tribal communities for the past two decades. ‘Wangala - A Garo Festival’ in 1993 and ‘Ladakh - Life along the Indus’ in 1994 won awards as Best Anthropological/Ethnographic films. These films were also selected for the International Film Festival of India in 1994 and 1995 respectively. His first feature on women’s empowerment, ‘Ek thi Goonja’, was selected for the Indian Panorama at the IFFI 1995. He is presently working on the Banam, a musical instrument of the Santhal community, and on the dormitory system of Wanchos of Arunachal Pradesh.
AWARD FOR THE BEST AGRICULTURAL FILM

(To include subject related to and allied to agricultural like animal husbandry, dairying etc.)

NEWS MAGAZINE NO. 424 - VERMI CULTURE

Rajat Kamal and cash prize of Rs 10,000 to the Producer Kuldeep Sinha, Films Division
Rajat Kamal and cash prize of Rs 10,000 to the Director A.R. Sharief, Films Division

CITATION

The award for the best Agricultural film of 2000 is given to the Hindi film ‘Vermi Culture’ for methodically unfolding new techniques of composting manure from natural organic wastes that are biodegradable and eco-friendly.
KULDEEP SINHA
After graduating from the Film and Television Institute of India, Kuldeep joined the Films Division as Director in 1982. He has already won various international awards for his films at various festivals in Berlin, Czechoslovakia, Santaram, and Belgrade. He also won the National Award for his film ‘Taranath Shenoy’ in 1986. He has made about 75 films as director and he was awarded the National Award as producer in 1988 for ‘In search of Excellence’.

A.R. SHARIEF
After qualifying in motion picture technique in 1968, Abdul Razack Sharief joined a studio in Bangalore as Assistant Cameraman and later joined the Films Division as Assistant Cameraman. He is now posted in Jaipur and has been involved with production of newsreels. One of his most memorable experiences is when he had gone to Ajmer to report the annual Urs in the mid-70s and was caught in heavy floods. He took advantage of the situation to make a film on the floods for which he won an award for Best Newsreel Cameraman.
AWARD FOR THE BEST HISTORICAL RECONSTRUCTION/COMPILATION FILM

FROM THE LAND OF BUDDHISM TO THE LAND OF BUDDHA

Rajat Kamal and cash prize of Rs 10,000 to the Producer Kuldeep Sinha, Films Division
Rajat Kamal and cash prize of Rs 10,000 to the Director Shalini Shah, Films Division

CITATION
The award for the best Historical Reconstruction/compilation film of 2000 is given to the English film ‘From the land of Buddhism to the land of Buddha’ for its realistic and pictorial depiction of the culture, traditions and socio-economic conditions of the Tibetans settled in India.
KULDEEP SINHA
After graduating from the Film and Television Institute of India, Kuldeep joined the Films Division as Director in 1982. He has already won various international awards for his films at various festivals in Berlin, Czechoslovakia, Santaram, and Belgrade. He also won the National Award for his film ‘Taranath Shenoy’ in 1986. He has made about 75 films as director and he was awarded the National Award as producer in 1988 for ‘In search of Excellence’.

SHALINI SHAH
After post-graduating in science and completing a multi-media course from the Birla Institute of Technology and Science, she assisted Saeed Akhtar Mirza on his film ‘Naseem’ which won a National Award for Direction in 1996. She was the associate director in the film ‘Mukti’ by Sudipt Bose, and again in ‘Pyas’ by him for Films Division. She also worked as an associate director for a music video by Arun Sharma for TIPS, and was associated with Rajesh Bhatia for a commercial for Golden Forest. Shalini has written 33 episodes of screenplay with Vinod Ranganathan for the serial ‘Itihaas’, wrote a few episodes of the serial ‘Kabhi Kabhi’, and is presently writing for Vinod Pande for the serial ‘D-Zone’ being made for Doordarshan.
AWARD FOR THE BEST FILM ON SOCIAL ISSUES
(Such as prohibition, women and child welfare, and dowry, drug abuse, Welfare of the handicapped etc.)

INFLTRATORS

Rajat Kamal and cash prize of Rs 10,000 to the Producer Urmii Chakraborty, Films Division
Rajat Kamal and cash prize of Rs 10,000 to the Director Urmii Chakraborty, Films Division

CITATION
The award for the best film on Social issues of 2000 goes to the English film "Infiltrators" for its in-depth probe that unveils the illegal migration of Bangladeshis into India and the urgent need to address this issue on humanitarian grounds.
URMI CHAKRABORTY
A law graduate, Urmì is an Indian Classical Dancer excelling in Bharatnatyam who has given recitals in India as well as abroad. She began acting in 1989 and has worked in both films and television. Her interest in direction began in 1994 and since then she has directed various fictional and non-fictional films for Doordarshan, public and private sectors.
AWARD FOR THE BEST EDUCATIONAL/MOTIVATIONAL/INSTRUCTIONAL FILM

TULASI

Rajat Kamal and cash prize of Rs 10,000 to the Producer Bhanumurthy Alur, Films Division

Rajat Kamal and cash prize of Rs 10,000 to the Director Rajgopal Rao, Films Division

CITATION
The award for the best Educational/Motivational/Instructional film of 2000 is given to the English film ‘Tulasi’ for the powerful portrayal of an aged tribal woman Tulasi’s single-handed crusade against de-forestation and the resultant participation of people in preserving forests.
**Bhanumurthy Alur**

Deputy Chief Producer at the Films Division, Alur is a Diploma holder in cinematography from the Film and Television Institute of India, Pune, and was a Gold Medallist. He worked as cinematographer in various short and feature films before joining his alma mater for five years as a lecturer. He was head of the Department of Cinematography. He has earlier won several awards for direction and production of films. Coming back to the Films Division in 1996, he is now posted in Delhi.

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**Rajgopal Rao**

After a Diploma in Civil Engineering and graduation from Bombay University, Rajgopal completed a Diploma Course in Cinematography Technology in Bangalore. He first worked as a cameraman in the film industry in south India before joining the Films Division. He has directed a number of documentaries, feature films and short films for more than a decade and has won some national and international awards. In 1980 came his first National Award for ‘Tragedy of Gendi’ and has also won this award for ‘Ducks out of Water’, ‘Technique of Seed Production Wheat and Paddy’, ‘Ber’, and ‘Arid Horticulture’.
AWARD FOR THE BEST INVESTIGATIVE FILM

WEARING THE FACE

Rajat Kamal and cash prize of Rs 10,000 to the Producer Bankim, Films Division

Rajat Kamal and cash prize of Rs 10,000 to the Director Joshy Joseph, Films Division

CITATION

The award for the best Investigative film of 2000 is given to the English film ‘Wearing the Face’ for insightfully and sensitively probing the masked lives of the college students of Manipur, who are compelled by socio-political circumstances to pull rickshaws for their livelihood.
BANKIM
Presently Chief Producer at Films Division, Bankim first joined the Film and Television Institute of India, Pune, for a course in cinema direction, then going on to a Diploma course in journalism before training in Organisation Behaviour and Leadership. In 1984, he had been deputed to Mauritius to make ‘Eternal Ties’, a film on Indian immigration to the Island. He has also received some training in television in NHK Japan. He held charge of Doordarshan’s Nagpur centre before moving to the Films Division where he has held his present post since March 1997. He is a linguist and also writes widely on various subjects. He has won several awards as director, and these include ‘Eternal Ties’, ‘Liquid Gold’, and ‘Sikkim Culture and Progress’.

JOSHY JOSEPH
Joshy assisted famed filmmaker Adoor Gopalakrishnan in the making of the award-winning ‘Kathapurushan.’ He has also scripted and directed several documentaries on his own. Films like ‘Wheels of Change’ and ‘Defying Darkness’ have participated in the competition section of several international festivals. ‘Sarang: symphony In Cacophony’ won the National Award in 1998; and ‘Sentence of Silence’ won an award the following year.
AWARD FOR THE BEST ANIMATION FILM

THE LANDSCAPE

Rajat Kamal and cash prize of Rs. 10,000 to the Producer Bankim, Films Division

Rajat Kamal and cash prize of Rs 10,000 to the Director Ravi Jadhav, Films Division

CITATION
The award for the best Animation film of 2000 is given to the film 'the Landscape' for its artistic visual narration of nature's beautiful landscapes turning into modern urban horrors.
BANKIM

Presently Chief Producer at Films Division, Bankim first joined the Film and Television Institute of India, Pune, for a course in cinema direction, then going on to a Diploma course in journalism before training in Organisation Behaviour and Leadership. In 1984, he had been deputed to Mauritius to make ‘Eternal Ties’, a film on Indian immigration to the Island. He has also received some training in television in NHK Japan. He held charge of Doordarshan’s Nagpur centre before moving to the Films Division where he has held his present post since March 1997. He is a linguist and also writes widely on various subjects.

RAVI JADHAV

Born in 1966, this director has the degree in B.F.A from Sir JJ Institute. He has worked with many recognized agencies as a freelancer and as a commercial assistant and therefore gained good experience. Ravi Jadhav joined the Films Division in 1990 and has assisted in award winning animations like ‘Last Drop’, ‘Friendship’. He has recently directed and animated two films ‘Lifeline’ and ‘Landscape’.
SPECIAL JURY AWARD

A MEMORY OF THE SEA

Rajat Kamal and Cash Prize of Rs 10,000 to Producer Roabin Mazumdar
Rajat Kamal and Cash Prize of Rs 10,000 to Director Lygia Mathews

CITATION

The Special Jury award of 2000 is given to Lygia Mathews for the English film 'a Memory of the Sea' for her skilful narration of the various cultures and religions from across the sea, that have historically influenced the coastal life of Malabar.
ROABIN MAZUMDAR
Roabin works as producer and scriptwriter with Lygia to produce promotional films and sponsored programmes. Involved with filmmaking for more than twelve years, ‘Light on the Water’ was his first ethnological documentary, and was screened at the International Film Festival of India in 1999. Later, it went to several international festivals including Teheran, and the Nordic Anthropological Film Festival. He continues his interest in history and anthropology in his films.

LYGIA MATHEWS
A Post-graduate in literature and social communications media, Lygia started her career with weekly news and current affairs programmes for Bombay Doordarshan, moving on to advertisement films and sponsored programmes for the National Network. After working with an advertising consultant for six years, she set up ‘Mantra Magic Films’ with Roabin Mazumdar and the two have produced a large number of television and film programmes. ‘Light on the Water’ was their first ethnological documentary, and was screened in India and some foreign film festivals.
AWARD FOR THE BEST SHORT FICTION FILM

BHOR

Rajat Kamal and cash prize of Rs 10,000 to the Producer
Satyajit Ray Film and Television Institute, Kolkata

Rajat Kamal and cash prize of Rs 10,000 to the Director Ritubarna Chudgar.

CITATION
The award for the best Short Fiction film of 2000 is given to the Bengali film ‘Bhor’ for its multi-layered treatment of a story that sketches the lives of two young people (siblings) caught in the web of their past and yet coping for survival.
RITUBARNA CHUDGAR

A graduate in arts, Ritubarna is a Diploma holder in direction from the Satyajit Ray Film and Television Institute in Kolkata. She has experience of directing plays for various amateur groups and institutions. She also has varied experience in creative writing, performing arts and drama. ‘Bhor’, which is her Diploma film, had also been entered in the School Film Section of the Sixth International Film Festival in Kerala.
परिवार नियोजन पर सर्वोत्तम फ़िल्म

'अकारेनिन्नु' और 'महानन्दा' (संयुक्त पुरस्कार)

निर्माता: टी. सुनील कुमार को अकारेनिन्नु के लिए रजत कमल और 5,000 रुपये का नकद पुरस्कार
nिर्माता: फिल्म प्रभाग को महानन्दा के लिए रजत कमल और 5,000 रुपये का नकद पुरस्कार
nिर्देशक: टी. सुनील कुमार को अकारेनिन्नु के लिए रजत कमल और 5,000 रुपये का नकद पुरस्कार
nिर्देशक: मानिक दास को महानन्दा के लिए रजत कमल और 5,000 रुपये का नकद पुरस्कार

प्रशस्ति

वर्ष 2000 का परिवार नियोजन पर सर्वोत्तम फ़िल्म का पुरस्कार अकारेनिन्नु और बंगाली फ़िल्म महानन्दा को संयुक्त रूप से दिया गया है। अकारेनिन्नु (मलयालम) एक ऐसे परिवार पर केंद्रित है जिसका एक सदस्य एड्स से पीड़ित है। फिल्म में दिखाया गया है कि ये परिवार सामाजिक कृतियों का कैसा सामना करता है।

महानन्दा (बंगाली) में बड़े ही संबद्ध शाश्त्र व्यक्ति से अल्प संबंध से एक गांव की महिला द्वारा अपने परिवार को नियोजित करने के संघर्ष की कहानी दर्शाई गई है।

BEST FILM ON FAMILY WELFARE
'AKARENINNU' AND 'MAHANANDA' (JOINT)

Rajat Kamal and Cash Prize of Rs 5,000 each to the Producer
T.Sunil Kumar for Akareninnu.
and
Films Division for Mahananda
Rajat Kamal and cash prize of Rs 5,000 each to the Director
T.Sunil Kumar for Akareninnu.
and
Manik Das for Mahananda

Citation

'Akareninnu' (Malayalam) focuses attention on the plight of a family with an AIDS patient and their struggle in overcoming the social stigma, while the film 'Mahananda' (Bengali) handles a sensitive theme on family welfare, which depicts the fight of a village woman from a minority community who succeeds in her pursuit of a planned family.
MANIK DAS

Manik Das who is in his late thirties is a professional actor who has worked on stage, television serials and feature films mainly in Bengali under some of the most renowned directors in Bengali for the past ten to twelve years. ‘Mahananda’ is his first venture as a director.
AWARD FOR THE BEST DIRECTION

RASIKPRIYA

Swarna Kamal and cash prize of Rs 20,000 to the Director Arun Vasant Khopkar

CITATION
The award for the best direction of 2000 is given to the Arun Vasant Khopkar’s film ‘Rasikpriya’ for artistically weaving visual metaphors to the rhythms of Hindustani classical music in a stylized and poetic manner.
स्वयं खोजकर

रंग के फ़िल्म एंड टेलीविजन स्टूडियो से डिप्लोमा हासिल करते के बाद
सहने ने 25 फिल्मों का निर्माण और निर्देशन करा है जिसमें से अनेक ने राष्ट्रीय और अंतरराष्ट्रीय पुरस्कार प्राप्त हुए है तथा उन्हें भारतीय पैनोरमा में दर्शाया गया है। उनके द्वारा गुरुदत्त पर लिखी गई
स्तंभ को वर्ष 1986 में सिनेमा पर लिखी गई 'सर्वसंप्रदाय पुरस्कार' का पुरस्कार मिला था। उन्होंने वर्तमान में विदेशों में सीनरिवर्किस्ट व्याख्यान देने, और राष्ट्रीय और अंतरराष्ट्रीय व्यक्तिगत विद्वानों में इस विषय पर अपने शोध पत्र प्रस्तुत किये। वह आइकनस्टोन के मामले में
संस्कृत भाषा का नाम अधिकारी रहा। वह 1984 और 1986 तक 'संस्कृत भाषा फॉलो' रहे। उन्हें फ्रेंच
पान, जर्मन, रोसियन और बियेनल भाषा पर
कुछ उन्नति मिली। उन्होंने राष्ट्रीय फिल्म विकास निगम
और दूसरे के लिए 'कथा दोन गणपत्रोंची'
प्रकार फिल्म का निर्माण किया। इसका चयन
1997 में गिरी नंतरपुरम में आयोजित इंटरनेशनल
फिल्म फेस्टिवल आफ इडिया में भारतीय पैनोरमा
के लिए किया गया। साथ ही इसे मास्को, सराजेवो,
वैर बेत्तु (जापान) अंतरराष्ट्रीय फिल्म समारोहों
भी शामिल किया जा चुका है।

ARUN KHOPKAR

After obtaining his Diploma in Film
Direction from the Film and Television
Institute of India, Pune, in 1974, Arun has
directed and produced over 25 short films,
of which many have won National or
international awards and have been
shown in the Indian Panorama. His book
on Guru Dutt won the National Award for
the Best Book on Cinema in 1986. He has
lectured extensively on aesthetics in India
and abroad and contributed research
papers to national and international
journals. He is an internationally
recognised authority on Eisenstein and
was a Homi Bhabha Fellow from 1984 to
1986. A widely travelled polyglot, he
knows French, German, Russian and
Bengali. He directed the feature film ‘Katha
Don Ganpatraoanchi’ (A tale of two
Ganpatraos) for the National Film
Development Corporation and
Doordarshan. It was selected for the
Indian Panorama in the International Film
Festival of India held in Thiruvanan-
thapuram in 1997 as well as for Moscow,
Sarajevo and Beppu (Japan) International
Film Festivals.
AWARD FOR THE BEST CINEMATOGRAPHY

RASIKPRIYA

Rajat Kamal and cash prize of Rs 10,000 to the Cemeraman Prasann Jain
Rajat Kamal and cash prize of Rs 10,000 to the Laboratory Processing the film: Ad Labs, Mumbai.

CITATION
The award for the best Cinematography of 2000 is given to the Prasann Jain for the film ‘Rasikpriya’ for capturing images that speak in tones of light and shade, thereby giving life to the lyrical form of the film.
PRASANN JAIN
Prasann Jain studied painting at the College of Art in Delhi and at the Triveni Kala Sangam. He also learnt pictorial photography. He then joined the Film and Television Institute of India, Pune, and after graduating with a Diploma in Cinematography, assisted A. K. Bir. He has independently shot three Assamese films. He has been working as a freelance cameraman for over a decade. He was the cameraman for Shyam Benegal’s award-winning film ‘Mammo’ and also shot two prestigious shots for Discovery Channel. He has also worked on video as a cameraman, apart from working on short and feature films.
AWARD FOR THE BEST AUDIOGRAPHY

A MEMORY OF THE SEA

Rajat Kamal and cash prize of Rs 10,000 to the re-recordist of the final mixed track: Hari Kumar

CITATION

The award for best audiography of 2000 is given to Hari Kumar for the film ‘A Memory of the Sea’ for designing sound that imaginatively and creatively enhances the mood and narration of the film.
HARI KUMAR

A Diploma holder from the Film and Television Institute of India, Pune, in the 1990 batch with specialisation in sound recording and engineering, forty-year old Hari Kumar M. has worked as a free lance sound recordist in more than 25 documentaries and serials.
AWARD FOR THE BEST EDITING

LOKPRIYA

Rajat Kamal and cash prize of Rs 10,000 to the Editor Sankalp Meshram

CITATION
The award for the best editing of 2000 is given to Sankalp Meshram for the film ‘Lokpriya’ for skilfully juxtaposing three streams of visuals into one rhythmic meaningful narrative.
SANKALP MESHRAM
A Lawyer by training, Sankalp also holds a Diploma in Film Editing. He has produced and directed a large number of television serials and documentaries. These include thirty episodes of ‘Kaleidoscope’, 31 episodes of, ‘Good Food Guide’, ‘Dil Deke Dekho’, documentaries ‘High Current’, ‘A Path Less Travelled’, and ‘Attar’. As editor, he has been involved in almost all films of Arun Khopkar, serials ‘Tara’ and ‘Sadma’ and some corporate films. He has also written some scripts and some lyrics. He plays several musical instruments including the tabla, flute and spanish guitar.
AWARD FOR THE BEST MUSIC DIRECTION

AJEEB GHAR

Rajat Kamal and cash prize of Rs 10,000 to Music Director Usha Khanna

CITATION
The award for the best music direction of 2000 in a non-feature film is given to Usha Khanna for the film 'Ajeeb Ghar' for rendering a melodious and vibrant tune, that keeps the story moving and engrossing.
USHA KHANNA

Usha Khanna is the only female music director to have survived for three decades in an almost exclusively male dominated profession and industry. Born in Gwalior to a family that was musically inclined as her father was a lyricist and singer, Usha Khanna displayed a flair for composing music. Usha was barely in her teens when poet Indeevar who knew her father took her to filmmaker S. Mukherjee who gave her a break with ‘Dil Dekhe Dekho’. Hits like ‘Chodokal ki baaten’ from ‘Hum Hindustani’ slowly established Usha. She has given music for over 150 films in different languages, among them ‘Souten’, ‘Agar Tum Na Hote’, ‘Honeymoon’, ‘Saajan Bin Suhagan’, and ‘Bin Phere humtere’. She has also given music for television serials and won a large number of awards.
SPECIAL MENTION

AMAL NEEROD C.R., Cameraman for the film ‘Meena Jha’
And
HAIMANTI BANERJEE, Director of the film ‘Balgandharv’

CITATION

The jury makes a special mention of Amal Neerod C.R., cameraman of the film ‘Meena Jha’ for his pictorial vision and capturing of images imaginatively showing great promise.

The jury also makes a special mention of Haimanti Banerjee, Director of the film ‘Balgandharv’, for effectively capturing the spirit of the legendary Marathi theatre personality Balgandharv, the singer, well known for his portrayal of women characters.
AMAL NEEROD C.R.
A graduate in Arts, Amal was a student of the first batch of the Satyajit Ray Film and Television Institute where he completed his Diploma in Cinematography (Motion Picture Photography) during 1996-99. He won the University-level photo competition and attended a Film Appreciation course in the Film and Television Institute of India in Pune. He was one of two students selected for the Indo-German Cultural Exchange Programme to shoot a film in Germany as a cinematographer in collaboration with the Film School at Postdam in Germany for the German Festival in India.

HAIMANTI BANERJEE
A postgraduate in English, Haimanti began filmmaking with educational video films in 1988. She was applauded for the film ‘Gangutai’ produced by the Human Resource Ministry of the Government of India, and also made ‘Yellama, the mother of all’. ‘Towards Joy and Freedom’ in 1992, a film on Rabindranath Tagore’s school in Santiniketan, won a National Award for best educational film. She has given innumerable lectures on various aspects of cinema, and has published a monograph of Ritwik Ghatak for the National Film...
Awards Not Given Non-Feature Films

1. AWARD FOR THE BEST EXPLORATION/ADVENTURE FILM
   (INCLUDING SPORTS)
Awards for Writing on Cinema
AWARD FOR THE BEST BOOK ON CINEMA 2000

SHOLAY (ENGLISH)

Swarna Kamal and cash prize of Rs 15,000 to the producer Anupama Chopra

Swarna Kamal and cash prize of Rs 15,000 to the publisher M/s. Penguin Books, Panchsheel Park, New Delhi

CITATION
The award for the Best Book on Cinema, 2000 goes to Sholay for its lucid story-telling. A fast-paced, informative book, a fitting tribute to a box-office phenomenon. Even after 25 years, the making of Sholay, reported crisply and researched thoroughly, makes absorbing reading.
ANUPAMA CHOPRA
A Special Correspondent with ‘India Today’ magazine, she has for the last seven years covered the film industry extensively. She also writes a weekly column called ‘24 Frames per Second’ for the India Today Group Online. Before joining ‘India Today’, Anupama worked as an assistant to the entertainment editor at Harper’s Bazaar Magazine in New York. A post graduate in Journalism in North Western University, Chicago, she also won the Harrington Award for magazine journalism. She is a gold medallist from Bombay University with a Bachelor’s degree in English Literature.
विशेष उल्लेख

लेखन ज्यूरी निर्माण पाल की पुस्तक सच इज़ लाइफ (अंग्रेजी) में सीधे-सादे हंग और व्यक्तिगत घटनाओं से प्रेरित भारतीय सिनेमा की शुरुआत की पुस्तकीय यादों को ताजा करने के लिए दिया गया।

लेखन ज्यूरी डॉ. उमा गर्ग को उनकी हिंदी पुस्तक संगीत का सीढ़ियाँ बोध में एक ऐसी खोज के लिए- भारतीय फ़िल्म संगीत- करती है जिससे लेखक आमतौर पर दूर रहते हैं।

SPECIAL MENTION

The Book Jury makes a Special Mention for 2000 of Niranjan Pal for his book Such Is Life (English) for its straightforward narration and personalized nostalgia, taking the reader right into the beginnings of Indian cinema.

The Book Jury makes a Special Mention for 2000 of Dr Uma Garg for her book Sangeet Ka Soundarya Bodh - Film Sangeet ka Sandharva Mein (Hindi) for going into and exploring a territory which authors rarely venture into - Indian film music.
NIRANJAN PAL

Niranjan Pal had been despatched to England by his father Bipin Chandra Pal when the latter came to know the son was getting involved with the terrorist movement in Bengal in the early part of last century. He became interested in the Indian film industry in 1913 and his story ‘Faith of a Child’ was made into a silent film. Later ‘Light of Asia’ on Gautam Buddha was made into a film, and his stage play ‘Goddess’ introduced Himansu Rai. He then made ‘Troubles Never Come Alone’. He was a pioneer of children’s films, the first being ‘Hatey Khori’ in Bengali. His films include ‘Shuktara’, ‘Rash Poornima’, and ‘Brahmin Kanya’ and he wrote the screenplay for ‘Achchut Kanya’. He died in November 1959 at the age of 72.

UMA GARG

Born into a Bengali family of music lovers, Uma initially received music guidance from her parents. She later learnt under renowned Gurus like P. P. Johri and Ustad Hafeez Ahmed Khan and Pandit Mani Prasad. She is equally at ease in all kinds of singing - be it classical music, ghazals, or devotional music. She has received several awards and has sung for several television serials. Currently a Reader in the Faculty of Music and Fine Arts in Delhi University, the special mention has come for her Ph. D. Dissertation on the 'Aesthetic Sense of Indian film music'.
AWARD FOR THE BEST FILM CRITIC 2000

Vasiraju Prakasam (Telugu) and Suresh Sharma (Hindi)

Swarna Kamal and Cash prize of Rs 7,500 each to Film Critics
Vasiraju Prakasam and Suresh Sharma

CITATION

The award for the Best Film Critic of 2000 goes to Vasiraju Prakasam for deep knowledge of cinema, which is reflected in his prolific writing

And

The award for the Best Film Critic of 2000 goes to Suresh Sharma for his interesting and analytical writing on cinema, constantly keeping in mind the Indian viewer.
VASIRAJU PRAKASAM
A versatile personality, Vasiraju Prakasam is a producer, director, a television producer, journalist and film critic. As a filmmaker, he produced the Telugu film ‘Kalam Marindri’ which won the state award, the children’s film ‘Balaraju Katha’, and ‘Bapuji Bharatam’ on the dreams of Mahatma Gandhi. He has produced some popular television serials for Doordarshan. Mr Prakasam has also been involved with the organisation of the International Film Festival of India, the International Children’s Film Festival and the Film Stars Charity Cricket Match. Mr Prakasam has also won a large number of awards. He is a feature writer for the Telugu daily ‘Vaarta’ and is editor of the Andhra Pradesh Film Chamber magazine.

SURESH SHARMA
A post-graduate in Hindi from Bihar, Suresh was initially involved with Lok Nayak Jaiprakash Narayan’s movement and even went to jail. He later migrated to Delhi where he completed his M. Phil. in Hindi and later his Ph.D. from the Jawaharlal Nehru University. Suresh Sharma worked in the Jansatta Hindi daily for about seven years. He then joined the Navbharat Times, where he rose to become the Assistant Editor, apart from being its film critic and columnist. Having edited several anthologies, he is currently writing a book on Renu’s ‘Teesri Kasam’. He has also received several awards for film criticism and journalism.
SPECIAL MENTION

The Jury makes a special mention of Ratnottama Sengupta for consistency and variety in her knowledgeable reporting on cinema.
RATNOOTAMA SENGUPTA
Daughter of the well-known writer and filmmaker Nabendu Ghosh who scripted some of the classics of Indian cinema, it was perhaps natural for Ratnottama to take to films. A working journalist for 22 years, she has been the Arts Editor of ‘The Times of India’ since 1991. Her brother Subhankar is also a filmmaker. She has been writing on cinema since 1978, and has contributed to various journals including ‘Screen’, ‘The Telegraph’, ‘Anandlok’, ‘Filmfare’ and the ‘Economic Times’ besides ‘The Times of India’. She has also reported on Festivals of India held overseas. She is a short story writer in her own right and is currently writing a book on Culture for an encyclopaedia.
कथासार : Synopses :
कथाचित्र : Feature Films
Aditi and Shrikant’s son Aniket is engaged to be married to Revathy. When Malhar Kamat, a former music teacher, dies leaving his entire property in her name, Shrikant wonders why. He learns from his wife that Malhar is Aniket’s father, as Aditi had succumbed to the needs of her body in a weak moment. Being male chauvinists, both father and son disown Aditi.

Though completely helpless, Aditi gradually regains her composure. Revathy breaks off the engagement when she learns how narrow-minded Aniket is. Aditi leaves the home along with Revathy to start life anew, but asks some questions before she leaves. If this had happened to Shrikant, would he have left home? Why is Shrikant allowed to have affairs when she is punished for a weak moment? Did he ever stop to think what happened to the women he slept with? Shrikant is impotent, but would she not have been called barren if she had not given birth to Aniket? Does Aniket not owe his very being, his personality, to her - irrespective of the identity of the father?
This film is based on the life of Subramanya Bharati, the National Poet. Born in Ettayapuram on the December 11, 1882, Subbaiah took to writing poems at the tender age of seven. In 1893, he was awarded the title of ‘Bharati’ for his contribution to Tamil Literature. He studied at the Hindu College at Tirunveli for his graduation course during the years 1894-97 and married seven-year old Chellamma in the same year.

After his father’s death, he came back to Ettayapuram to assist the Raja in his administration. He worked as a teacher at Sethupathy High School at Madurai for a few months in 1904. He took active part in politics and was part of the Congress at Surat in 1907. An arrest warrant put out by the British forced him to move to Pondicherry. In 1910, the daily magazine ‘India’ was restricted to be published only in Pondicherry. He left Pondicherry in 1918 with his family and was arrested by the British Government on November 20 and released on condition that he stays only at Kadayam, his wife’s place.

In 1919, he met Gandhiji in Madras, and again joined as the Assistant Editor of ‘Swadeshamitran’. He was attacked by the temple elephant at Triplicane in Madras in July 1921. Though he survived the attack, he suffered a severe stomach ailment and died that year at the young age of 39. The poems he wrote in his short life are still remembered and sung the world over.
चटलेडो आइडी
(मणिपुरी - 135 मिनट)

निर्देशक - निर्देशक - मखोनमानी मोंगसा; गीत-मखोनमानी मोंगसा, मोइरांगथम इनाओ; सुनील नाोमो; संगीत-सागलोमो; निजेदु; कृमरा-चंद्रा; प्रति-नित्यागाँवी; कृति, आदि. ज्ञानरंजन, शूमिला

संध्या और उसकी विधवा माँ का जीवन मुश्किलों में बट रहा था क्योंकि संध्या का भाई राजन अपनी पत्नी के काहने में आकर उनके साथ बुध व्यवहार करता था। संध्या, राजेश से मोहब्बत करती थी। राजेश अपनी विधवा माँ और छोटी बहन के साथ रहता था। संध्या से कुछ मदद लेकर एक मुग्गिखाना शुरू किया लेकिन महामारी के चलते सारी मुग्गिखाना मर गई। उसने एक सरकारी नौकरी के लिए अर्जी दी लेकिन पैसा नहीं दे पाने के कारण वह नौकरी नहीं पा सका। उसे यह बात संध्या की सहली राधा के पिता से मालूम हुई।

संध्या ने अपनी माँ से झुठ बोला कि वह एक डॉक्टर से प्रेम करती है। राजेश ने वह जागर छोड़ देने का निश्चय किया जिससे संध्या अपनी माँ को मर्जी के अनुसार दूसरे लड़के से शादी कर सके। राजन और उसकी पत्नी को अपने बत्तीवर पश्चात्ताव हुआ पर शादी के बाद ही माँ की मृत्यु हो गई। लेकिन संध्या ने खुद को यही समझा कि उसे पहले के कर्मों को सजा मिल रही है।

CHATLEDO EIDEE
Manipuri/135min

Producer-Director: Makhonmani Mongsaba; Lyrics: Makhonmani Mongsaba, Moirangthem Inao, Sunil Naorem; Music: Sagolsem Tijendra; Camera: Chandra; Cast: Nityaibi, Kavita, R.K. Jnanranjan, Shumila.

Rajen under the influence of his wife illtreated his sister Sandhya and widowed mother. Shailesh, who lived with his widowed mother and younger sister, did not hesitate in working hard.

Shailesh, who loved Sandhya, started a poultry farm with some assistance from Sandhya but the chickens perished because of an epidemic. He applied for a government job but was rejected because money changed hands. He learnt this from Sandhya’s friend Radha’s father who was himself in the Selection Board.

Sandhya had not told her sick mother about her love for Shailesh, and had lied that the person she loved was a doctor. Shailesh went away one day, and Sandhya was married to someone else, even as her mother lay seriously ill. Rajen and his wife had a change of heart and deep remorse for their neglect of the old woman and Sandhya. Sandhya could not forget Sailesh. She reconciled herself to the thought that she was condemned to this fate by her previous karma.
दमन

(हिंदी - 126 मिनट)

निर्माता-महिला एवं परिवार कल्याण मंजूल, निर्देशक-कलपना लालामी, गीत-पूर्वपूर्व हरियाली, माया गोविन्द, संगीत-पूर्वपूर्व हरियाली, पात्र-रीता ट्रस्ट, साहित्य चित्रक, संजय सूरी, राहुल सेन, रंजन कोंशल, शान, भारती जाफरी, निन्यान गोविन्द, कलपना बक्स, इशान बनर्जी, मित्ती मित्ती, अशा भिश्याय, दिलेश भिश्याय

दुर्गा की शादी असम के एक धनी चाय बागान मालिक संजय हरियाली से होती है जो इंक तो शादी के खिलाफ है लेकिन महिलाओं से अवैध संबंध रखता है। दुर्गा को सिफर इसी बात की संवेदना है कि उसका देवसूनील उसके दु:खों को समझता है। एक रात नशें में उसका पति उसका बलात्कार करता है। बाद में जब वह एक लड़की को जमा देती है वह उस पर सुनील के साथ अवैध सम्बंध रखने का आयोप लगाता है और नशी की हलत में सुनील को मार देता है।

दुर्गा अपनी 13 वर्षीय बेटी दीपा के साथ भागकर गुवाहाटी आ जाती है जब संजय जबरन दीपा की शादी करना चाहता है। अपने माता की हलत देखकर दीपा शादी के खिलाफ है, लेकिन उसे क्रिश्चियन नाम के एक लड़के से प्यार हो जाता है। संजय अपनी पत्नी और बेटी को दूर लेता है जब उसके पिता अपनी सारी सम्पत्ति दीपा के नाम करने के बाद मर जाते हैं। दीपा सम्पत्ति पिता के नाम करने से मना कर देती है।

उसके अंतिम दिन जब शक्ति की देवी दुर्गा मों की मूर्तियों को नटी में प्रवाहित करना था, संजय अपनी ही बेटी को मारने पहुँचता है। दुर्गा आगे बढ़ती है और अपने पति को मार देती है।

DAMAN

Hindi/126 min

Producer: Ministry of Health and Family Welfare; Director: Kalpana Lajmi; Lyrics: Bhupen Hazarika, Maya Govind; Music: Bhupen Hazarika; Cast: Raveena Tandon, Sayaji Shinde, Sanjay Suri, Raima Sen, Ranjan Kapoor, Shaan, Bharti Jaffrey, Nippon Goswami, Kalpana Barua, Ishaan Barua, Girija Das, Indira Banerjee, Jharna Bhishaya, Dinesh Bhishaya

Durga is married off to Sanjoy Hazarika, a rich tea plantation owner in Assam who was opposed to marriage but is otherwise a sadistic womanizer. Durga finds solace in the fact that her brother-in-law Sunil understands her woes. One night, Sanjoy turns sadistic and rapes her. Later when she gives birth to daughter Deepa, he charges Durga of illicit relations with Sunil and in a fit of anger kills Sunil.

Durga runs away to Guwahati to start life anew and gets her daughter educated when Sanjoy wants Deepa to be married though she is young. Deepa, who is opposed to marriage in view of what happened to her mother, falls in love with Kaushik Nath.

But Sanjoy traces them as his father died leaving the property in the name of Deepa. Deepa refuses to transfer the property to her father. On the last day of the festival when the effigies of Durga, the Goddess of Power, are to be immersed in the river, Sanjoy comes to kill his own daughter. This is when Durga moves as if in a trance and kills her husband.
The film is the cinematic expression of the weird penumbra of our educated, civilized society. The seen and the unseen worlds of our protagonist Shashibhushan are inextricably intertwined into a mixed metaphor of modern allegories.

A scion of the fading aristocracy, Shashibhushan lost his eyesight almost 17 years ago. He lives out his visual memories and the sounds, smells and touch of the past in his crumbling ancestral mansion in the heart of town. His teacher’s daughter Sarama and her 10-year-old son Shumon have taken shelter here. The plotline of Sarama’s past includes Shashibhushan too.

Another man enters the orbit of their lives on a vacation in the country. Gagan is born blind, never having seen the universe. Shashibhushan’s memories include those of his wife and daughter, and turbulent times through which he has lived. Gagan’s perceptions of his unseen world and Sarama’s fragmented reality coalesce into a symphony.
Gharakarashangal
(Malayalam - 79 min)
Producer-Director: Salim Padiyath; Music: Manoj George; Camera: P. Sukumar; Cast: Sadique, Sona Nair, Jose Pallissery, Manka Mahesh, Master Arun Monayi is expelled from his class for not wearing a proper uniform. Fearing his impoverished mother Mary will be hurt, his two classmates Sindhu and Soumya remove the bottom portion of their old uniform frock to make it look like a boy’s uniform. But the truth is exposed, and he is dismissed from school despite the desperate pleas of his mother.
Suresh persuades Monayi’s mother to send him to a Malayalam Medium School. Monayi lies to his mother that the school is great. But Suresh loses his job when the authorities learn the school is running below its mandatory strength. Monayi stops going to school.
Monayi starts working as a shepherd in Kurup’s farm and learns about agriculture. Monayi buys a part of Kurup’s land using the money he received from his father’s insurance. He starts working with a spade, while his father’s soul seems to nod approval in the backdrop.
Karuthiah wants his sister Kayal to be married to an educated, employed person. Kayal falls in love with Peter but does not disclose her love. Uppili, a young girl living in the nearby village Uppalam, falls in love with Karuthiah when she comes to sell salt. Peter, who lives with his sister and mother, aims to buy a launch and become a rich man. James Selvin, who has come from Chennai for research about the sea, rapes Peter’s sister Mariyam. Knowing this, Karuthiah advises Peter to get his sister married, but Peter refuses.

Fishing areas are divided in accordance with the instruction of the local leader. The fishermen with Kattamaran have to fish within five km from the shore and the launch holders can fish beyond that. When Karuthiah goes to fish beyond the limit to earn more money for his sister’s marriage, the launch owners get irritated and destroy Karuthiah’s fish. Kayal tells her brother that she loves Peter.

Meanwhile, Peter comes to know of his sister Mariyam’s rape. Peter agrees to marry Kayal in return for Karuthiah marrying Mariyam. Both marriages take place but Karuthiah tells Mariyam also about his love for Uppili, and that he knows about her past life. Later when Mariyam is pregnant, he is shocked to learn that Peter and his mother had known about Mariyam’s affair. Selvin comes back to the village to marry another girl. Peter tries to kill Selvin but Karuthiah intervenes and questions Peter about his own betrayal to him. Both friends make up.
KAL KA AADMI
(Hindi/140 min)
Producer: Ministry Of Health and Family Welfare; Director: Amol Palekar; Music: Anjan Biswas; Camera: Debub Deodhar;
Cast: Kishore Kadam, Seema Biswas, Sachin Khedekar, Varsha Usgaonkar

Nearly eight decades ago, when there was no talk of birth control and no awareness of ‘female sexuality’ even at a conceptual level, Raghunath Karve (1882-1953) envisaged that women should have the power to decide their own reproductive behaviour and have control over their own bodies.

Karve, the eldest son of the well-known social reformist Bharat Ratna Maharshi Karve, was born in the small village of Murud in the state of Maharashtra. A highly educated mathematician, he sacrificed a successful academic career to devote himself to the causes of birth control and women’s reproductive health. Karve sought to explore, introduce and popularize contraceptive devices that were non-coercive and started the first birth control clinic in India in 1921.

Karve published books, manuals and a magazine called Samaaj Swaasthya (Health of the Society) consistently for twenty-seven years despite financial hardships. Although the published works had no pornographic intent, he faced charges of indecency and obscenity, and was punished on those grounds. However, his wife Malati fully supported him, even bearing the financial responsibility.
KANDUKONDAIN

Producer: S. Thanu; Director: Rajiv Menon; Music: A. R. Rehman; Lyrics: Vairamuthu; Camera: Ravi K. Chandran; Cast: Tabu, Aishwarya Rai, Mammootty, Ajith, Pooja Batra, Abbas, Manivannan, Anitha Rathnam, Srividy, ‘Nizalgal’ Ravi, Baby Shamli, Raghuvaran, Arvind, Unnikrishna Namboodiri, Dino Morea, and (guest artiste) Senthil

Sowmya loves Manohar, an aspiring filmmaker. Her more outgoing sister Meenakshi falls in love with Srikanth, especially as they also share a love for Subramanya Bharati’s poetry. But one day Srikanth disappears, and the sisters along with their younger sister Kamla and mother Padma are turned out of their mansion Lakshmi Nivas after her brother Sam and his wife Lalitha inherit the estate following the death of their father.

The four women arrive in Chennai. Sowmya finds a job as a telephone operator in a computer software company. Major Bala, an army officer who left the army after he lost a leg in action, loves Meenakshi - a good singer and is content to see her happy and finds her a job.

Later, Meenakshi learns that Srikanth married a minister’s daughter to get money. Ultimately, Meenakshi realises that she has fallen in love with Major Bala, and Sowmya marries Manohar who has become a director.
Kochu Kochu Santoshangal

Malyalam/155min

Producer: P.V. Gangadharan, Suku Nair; Director: Sathyan Anthikkad; Music: Ilayaraja; Lyrics: Kaithapram Damodaran Namboodiri 'Kairali'; Camera: Vipin Mohan; Cast: Jayaram, Laxmi Gopalaswamy, Lalu Alex, Kavya Madhavan, Master Kalidas

Gopan, who lives with his son Achu in Goa, works in a Petrol Bunk. Selin, the teenage daughter of Andrews who runs a neighbouring Restaurant, loves Gopan but he does not respond. Nobody knows anything about Achu’s mother except his father. One day, Selin comes to Gopan’s house when her brother-in-law pesters her. It is then that Gopan reveals his story.

A cameraman in Kerala, Gopan loved and married Asha Lakshmi despite the opposition of her rich parents. Asha went to Delhi to perform as a dancer with Maya Varma. When Asha’s fame spread far and wide, the unhappy Gopen left town with his son Achu.

Hearing this, Selin goes back to her house. One day, Maya Varma sees Gopan. With Selin’s help, Maya helps to unite Gopan and Asha, and he learns that she never danced once he left her. But now, she joyfully dances for the family.
MATHADANA

Kannada/140min

Producer: H.G. Narayan, I.P. Mallegowda; Director: T.N. Seetharam; Camera: Ashok Kashyap; Lyrics: Dr. Siddalingaiah, H.S. Venkatesh Murthy; Music: C. Ashwath, V. Manohar; Cast: Hemanth Vasista, Tara, Avinash, Vanamala Vishwanath

Based on the novel of the same name by Dr. S.L. Bhyrappa published in 1964, Mathadana is a searing critique of the gradual degeneration of Gandhian ideals. Ramalinga Gowda is an honest civil contractor and a family man with two daughters—Sunanda and Lakshmi. Sunanda is married to Putta Thammaiah, a State Government employee, and Lakshmi is unmarried. Putte Gowda—a minister—uses Ramalinga for political gains. Markande Gowda does not like Ramalinga.

The idealistic Dr. Shivappa loves Lakshmi, but breaks off his engagement following a conspiracy by Markande who feels threatened by Shivappa’s alliance with Ramalinga. Lakshmi is forced to marry her brother-in-law when Sunanda dies while delivering their daughter.

Ramalinga commits suicide when he is harrassed by Markande who has become a minister. Lakshmi is shattered by his death and she walks out of her husband’s home. Later Dr. Shivappa realizes his folly in entering politics and vows to serve the poor.
MAZHA-THE RAIN
Malyalam/145min

Producer: G. Harikumar; Director: Lenin Rajendran; Lyrics: Yusafali Kechnery, Jayakumar, D.V. Usha; Music: Raveendran; Camera: S. Kumar; Cast: Biju Menon, Samyuktha Varma, Jagathy Sreekumar

Mazha is based on a story by Kamala Das. It is the story of Bhadra who is angry at her father Dr Madhavan Nair’s decision to leave Bangalore and come to the village to open a clinic. But then she meets and falls in love with Ramanuja Shastri from whom she begins to learn music.

Love for music and for Ramanuja transforms this city-bred girl into accepting her life in the village. Dr Madhavan Nair realises this when Ramanuja comes to him for his mother’s treatment. Not wanting his daughter to marry the music tutor, Dr Nair convinces Ramanuja’s uncle to get the nephew married to another girl.

Years later, Bhadra who is a doctor is leading an estranged married life with her husband Chandrasekharan, a computer engineer. Chandrasekharan learns about her love for Ramanuja, and this complicates their life further. Though she finds solace in her work, she is constantly haunted by memories of her past. After the death of her alcoholic husband, she goes to the village, but is shocked to learn that both Ramanuja and his wife Jnanambal suffer from throat cancer and cannot sing.
मोक्ष
(हिंदी - 150 मिनट)

निर्माता-अशोक मेहता, नीरज मेहता;
निर्देशक-कैम्यू - अशोक मेहता; गीत-जावेद अख्तर; संगीत-राजेश रोशन; पार्थ-अरुण सामपाल, मनोज कोइलाल, गुलशन ग्रोवर, कल्पना पंडित

फ़िल्म कानून के उन दोषों को सामने लाती है जिसके चलते एक तेजस्वी वकील सच्चाई के साथ खिलाड़ी कर सकता है।

विक्रम सिन्हा ऐसे से वकील है और एक ऐसी संस्था स्थापित करना चाहता है जहां यथार्थ के लिए गरीब भी जाएं। वह एक लेख भी लिखता है जिसके बाद लोग उसके पास न्याय मांगने पहुँचते हैं।

लेकिन भाषा का अर्जों खेल है कि विक्रम एक हत्या के आरोप में जज के सामने खड़ा है। रितिका सान्याल की मौत हो चुकी है। उसकी मौत आत्महत्या जैसी लगती है लेकिन कोर्ट को इसके लिए सबूत चाहिए। विक्रम खुद को इतनी अच्छी तरह बचाता है कि मामला और उलझ जाता है।

विक्रम कहता है कि ऐसा भी हो सकता है कि उसने अपनी संस्था के लिए बैंक लूटने का निश्चय किया था और रितिका के धोखा देने पर उसका कहा कर दिया है। इस बात से सब दुःखी में पड़ जाते हैं लेकिन जब विक्रम को सबूतों के अभाव में रिहा कर देते हैं। सब खुश हैं सिवाय विक्रम के, क्योंकि उसे पता है कि कानून को कैसे तोड़ा मरोड़ा जा सकता है। उसे लगता है कि वह उसी दिन मर गया था जिस दिन रितिका ने उसे धोखा दिया और उसने रितिका से समयभर तोड़ लिए थे।

MOKSHA
Hindi/150 min
Producer: Ashok Mehta, Neerja Mehta; Director-Camera: Ashok Mehta; Lyrics: Javed Akhtar; Music: Rajesh Roshan; Cast: Arjun Rampal, Manisha Koirala, Gulshan Grover, Kalpana Pandit

The film aims at exposing the flaws in law that make it possible for a smart lawyer to distort the truth.

Vikram Sehgal, who has trained as a lawyer, wants to set up an institution where the poor can come for help. He even writes an article, which makes many people come to him for justice.

By a strange quirk of fate, Vikram is now standing before a judge, accused of murder. Ritika Sanyal is dead. The death looks like a suicide, and Vikram has defended himself so well that the case has become more confusing.

Vikram himself suggests a theory. Perhaps he needed money desperately for his institution, and decided to loot a bank. He confided in Ritika. But she informed the police. He may have therefore murdered her. Everyone is confused at this theory, but the judge declares Vikram not guilty for want of evidence. But Vikram is sad. For he now knows how law can be twisted. Though not sentenced to death, he feels he died the day Ritika betrayed him and he severed ties with her in the Fort.
**MUNNUDI**

*Kannada/120min*

**Producer:** Navachitra; **Director:** P. Sheshadri; **Lyrics:** Boluvar Mohammed Kuniti; **Music:** V. Manohar; **Camera:** B.S. Shastrti; **Cast:** H.G. Dattatreya, Tara, Shivamogga Venkatesh, M.P. Venkarao, C. R. Sashikumar, M.N. Suresh, Mohammed Kulaayi, Sreevatsa, Chayasingh, Nandita, Sudhi Raj

When Arabian traders come to the tiny seaside village Mutthuchera on the Arabian Sea to buy wood, spices and so on, local traders induced poor women to a 'system' in which they marry the Arabinians and live with them as their wives in nearby posh hotels, and are divorced when the Arabs want to go back. These women get good money as Meher, as a part of marriage custom, every time they marry.

But Rukhiya and the Arabian she married fall in love with each other. He does not divorce her and promises to return soon to take her back with him. Rukhiya gives birth to daughter Unnisia. Sixteen years pass by but the Arab does not return. Rukhiya continues to wait and wards off pressures and inducements for remarriage. Rukhiya also successfully manages to prevent her daughter Unnisia being married off in the same manner.
Pulli, 8, and Amar, 12, work in the car shed owned by Guruswamy in the heart of Chennai city. They make friends with Nila, the ten-year old daughter of film actress Veni who lives in a posh bungalow nearby. Unknown to them, Raju, Vemban and Sunderraj are planning to kidnap Nila for a ransom. They even ask Amar to write a ransom note playfully, which he does for some money. One of the kidnappers leaves behind his hat.

The next day, Nilaa, Amar and Pulli manage to leave the house with her dog Lancy to go on a drive. Seeing the kidnapper’s hat which Amar is wearing, Vemban posts the ransom letter as they had planned earlier. When their car is stuck because of shortage of fuel, Nilaa decides to call her father (who has divorced Veni) for help and goes in search of a phone booth. Meanwhile, Veni thinks her ex-husband has kidnapped Nilaa but her secretary Pattabi suspects it is the work of the kids.

Ultimately both the children are arrested and Nilaa is taken home. Amar and Pulli are sent to a juvenile detention home. After a period of two years both escape from the detention home. They see a film poster showing a heroine wearing a sexy dress but fail to recognize it is Nilaa, who has become a busy actress. They are forced into a life of crime.
NUUVE KAAVAALI
Telugu/153 min
Producer: Ramoji Rao; Director: K. Vijaya Bhaskar; Camera: Hari Babu Anumolu; Lyrics: Ch. Sitarama Sastry, Bhuvana Chandra; Music: S.R. Koteswara Rao; Cast: Tarun, Richa Pallod, V. Sai Kiran, Madhavi Sri

Tarun realizes he loves his classmate Madhu when she goes away to a cultural festival in Bangalore with Prakash, who loves her. He is afraid she may never have treated their friendship as love. Later with Tarun’s consent, Madhu starts going on dates with Prakash, who feels jealous of Tarun’s friendship with Madhu.

Prakash’s grandmother and Madhu’s parents want the children to marry. Madhu now realizes that she loves Tarun. When an emotionally broken Madhu asks Tarun why he had not proposed to her earlier, Tarun goes away.

When Tarun convinces her that their union would go against the wishes of both families, Madhu gets engaged to Prakash. But later when Madhu sees the letters Tarun he wrote to her, she realizes she cannot live without him and tells him she will not marry Prakash. She reveals the truth to her parents.

When Tarun is about to go to a camp, Madhu’s parents meet him at the railway station and say they would like him to return and marry their daughter.
ORU CHERU PUNCHIRI

Malayalam/96min

Producer: Jisha John; Director: T. Vasudevan Nair; Music: Johnson; Camera: Sunny Joseph; Cast: Oduvilunnikrishnan, Nirmala Sreenivasan, P.K. Venukuttan Nair, Roslyn James, Master Vignesh

Krishnakurup had retired as Superintendent of an estate and now lives in the village with his wife Ammalukutty. Their intimacy has weathered time and petty irritations of ordinary life. They quarrel with each other, tease each other and all at the same time care for each other.

Their children who are settled in cities do not appreciate their parents' lifestyle and are anxious to move the old couple to their urban homes. Kurup decides to support his granddaughter who loves a Muslim against the wish of her parents. Their son and daughter-in-law have to consent to the marriage.

Kurup taught Ammalu to be strong for herself and for him, so when he dies, she is grateful that he knew no pain or suffering. She has the strength to contain her grief and assure her children that she can go on living as she has always lived, secure in the knowledge that his spirit will continue to inhabit the piece of earth he loved so deeply, the garden he made for her.
पांडव
(अग्नि 90 मिनट)
निर्माता-पेंटामीडिया ग्राफिक्स, निर्देशक-उपा गणेश, राजेश पंकजेश बाबू, संगीत-इल्लायारा श्रीडी मोडलिंग और मोशन कैप्चर तकनीक में प्रयोग करके हकीकत सी जान पड़ने वाले दृश्यों से 'महाभारत' का पर्यावरण बनाया गया है। मोशन कैप्चर तकनीक में जिसके तहत असली कलाकार विशेष पैशाक पहन कर अभिनय करता है तथा कैमरे के माध्यम से कलाकार की गतिविधियों को कैद कर विशेष कम्प्यूटरों में भेंज दिया जाता है।
भारत के सबसे बड़े महाकाव्य महाभारत पर
आधारित इस फिल्म में धर्म और अधर्म के बीच संघर्ष कौरवों व पांडवों के बीच महाभारत का युद्ध के रूप में दिखाया गया है। पांडु के पांच पुत्रों के सी चरण में भाई कौरव उनके लिए हमेशा पराजित खड़ी करते रहते हैं। फिल्म की शुरुआत उनके जन्म के साथ होती है। कौरवों से पांडवों के झगड़े तथा पांडवों की कृत्या से भिन्नता होती है।

14 साल के बाद बहुत कष्ठ सहने के बाद भी कई भाग्य के फैसले के लिए कुरुक्षेत्र के मैदान पर युद्ध हुआ। पांडव राजकुमार अर्जुन अपने ही भाईयों की हत्या की बात सोच कर दुखी हो जाता है। तब अर्जुन के सारथी के रूप में इस युद्ध में भाग ले रहे स्रीकृष्ण अर्जुन को भगवान गोता का उपदेश देते हैं कि उसे सिर्फ़ कर्म करना चाहिए और फल इंस्मार पर छोड़ देना चाहिए।

PANDAVAS
English/90 min
Producer: Pentamedia Graphics;
Director: Usha Ganesh, Rajah, Venkatesh Babu; Music: Ilayaraja

Brought to the big screen using state of the art animation technology involving 3-D modeling and motion capture techniques, the film brings the epic to life on screen with realistic depth and detail and mind-boggling battle scenes. Motion capture is the process of a real actor performing the motions or acting for a 3-D character wearing a special suit. As the actor moves and performs, the action is captured by these cameras and input into sophisticated computers.

A classic tale adapted from one of India's greatest epic - The Mahabharata - the story depicts the eternal fight between good and evil, between the virtuous and the immoral through the story of the Pandava brothers and their war with the Kauravas. Their hundred-strong Kaurava cousins forever trouble the sons of Pandu, the five strong and honourable Pandava brothers. The film begins from their birth and training as youths with the Kauravas, following the pranks and petty quarrels, and the deception of the Kauravas. Through all their trials, they have for friend and counsel Krishna.

After 14 years in exile where they face innumerable hardships, the Pandavas return only to be faced with cataclysmic events that decided the fate of several dynasties - the battle of Kurukshetra. The battle is more than physical for the Pandava prince Arjuna who is drowned in sorrow at having to kill his own cousins. On the battlefield, Krishna who participates in the war as Arjuna's charioteer, preaches to him the Bhagwat Gita that teaches him that he has to do his duty on earth, leaving the results to God.

An international terrorist in Kashmir is surrounded on all sides by the Indian army. A politician, Mishra, goes to the forest despite the warnings by the army. He is kidnapped and the terrorist demands a free passage in return for the politician’s life. Major Jaidev, sent by Colonel Hussain, frees the politician and captures the terrorist. Jaidev suspects Mishra is not as innocent as he seems.

Meanwhile, Jaidev’s childhood friend Anjali who loves him is jealous when he falls for Pooja. Taking advantage of this, Mishra makes Anjali find the code word from the house of Jaidev, as a result of which the terrorist is freed. Anjali had expected that this would mean that Pooja’s father would not agree to her marriage with Jaidev.

But the result is that Jaidev is branded a traitor and court-martialed, and his father commits suicide. Hurt by what she has done, Anjali tells the truth to Hussain. But Hussain is shot at and wounded. While dying, Hussain tells Jaidev that the terrorist means to blow up Red Fort on August 15. It is now upto Jaidev, and Anjali who has made up with him, to save the Prime Minister.
रिफ्यूजी एक बिहारी मुसलमान परिवार को पाकिस्तान जाने में मदद करने के लए तैयार हो जाता है। इस परिवार में मुख्य आलम उसकी माँ, पत्नी उसकी बेटी नजरीन हैं। बाद में उसकी माँ मर जाती है। इस दौरान रिफ्यूजी और नजरीन में प्यार हो जाता है। पाकिस्तानी रेजर अशरफ का साथी रिफ्यूजी को आर्द्रोंक विफ्योटक के साथ भारत भेज देता है। भारतीय सीमा सुरक्षा बल अधिकारी राजदीर अशरफ से मिलता है। अशरफ बाद में मां लेता है कि उसका देश भारत में सीमापार आतंकवाद पड़ा रहता है। और वे दोनों फैसला करते हैं कि दोनों प्यार करने वालों को मिला दिया जाए।

Refugee agrees to help a Bihari Muslim family to go to Pakistan. It comprises of its head Mansoor Alam, his mother, his wife, and daughter Nazneen. Later the mother dies. During the journey, Nazneen and Refugee develop love for each other. Pakistani Officer Ashraf’s assistant sends Refugee to India with some RDX explosives. The Indian border officer Raghubir meets Ashraf decide to help the two young lovers to unite.
SAYAHNNAM
Malayalam/89min

Producer: M.S. Nazeer; Director: R. Sarath; Lyrics: Prabha Varma; Music: Perumbavoor G. Ravindranath, M. Jayachandran; Camera: M.J. Radhakrishnan; Cast: O. Madhavan, Ibrahim Kutty, Anand, Gomathi Mahadevan, Alex Kadavil, Jomol, Remya Nambeesan, Shaari, Jishnu

KK Madhavan, a respected figure in Kerala politics and a former Chief Minister who has retired from active politics, lives with wife Bharathy, elder daughter-in-law Shalini who wishes she could spend more time with her husband Siddharthan, and grandchildren Amala, 12, who loves KK and Ritwick, 15, who remains in a world of his own.

KK’s elder son Siddharthan is a nuclear scientist working in Mumbai, and younger son Vinayan is a musician. KK had always wanted Siddharthan to be a scientist but is unhappy that his son is working to develop nuclear weapons.

KK is forced by his party to react his views when India decides to go nuclear. But he feels his life as an idealist is over, and is unable to bear all this.
SAYANAM
Malayalam/96min

Producer-Director: M.P. Sukumaran Nair; Music: Jerry Amaldev; Camera: K.U. Mohanan; Cast: Babu Antony, Kalpana, Indrans, K.G. Devaky Amma

The vicar of the local church wants to clear the land adjoining the cemetery, which is short of space.

It is noticed during the digging that the coffin of Thoma, an antisocial who was buried one year earlier, has not decayed. The news spreads like wildfire and people pour in to witness this. Mary and Mariyam, the two wives of Thoma want that Thoma should be elevated to the order of Saints. To diffuse tension, the Vicar proposes burial of the body of Thoma for a second time with church honours. But the wives are in no mood to accept anything less than sainthood.

The Vicar calls for a church advisory committee meeting to discuss the matter. Each of the members narrates a story from their experience about how Thoma violated the Ten Commandments one by one. But Mary barges into the meeting and starts telling her stories. As a result, the committee is unable to come to a decision. The Vicar asks her to leave the hall immediately. Mary claims she will perform magic and leaves the hall. By now the graveyard becomes a festival ground and small groups start exploiting the situation to satisfy vested interests. Finally rain comes, and it rains for days.
SHANTHAM
Malayalam/95min

Producer: P.V. Gangadharan; Director: Jayaraj; Camera: S. Ravi Varman; Lyrics-Music: Kaithapram. D. Namboodiri; Cast: I.M. Vijayan, Seema Biswas, KPAC Lalitha, Lena Kumar, Kalamandalam Gopi, Athul Vinu, Narayani, Madambu Kunjukuttan, M.G. Sasi

Two young men are slowly drawn into rival political movements. Velayudhan is commanded to kill Raghavan in the name of the cause. The gruesome killing takes the toll of both their families and the mothers of both the murdered boy and the murderer arrive at the Thirunavaya temple on the banks of the river Bharatha Puzha where the bereaved gather to perform the funeral rites.

Meanwhile, the members of the murdered boy’s party want to avenge his death. The priest poses a difficult question—who grieves more: Narayani, the mother of the son who died so cruelly, or Karthiyayani, the mother of the son who is going to be killed at any moment?

Observer and participant in this drama, ‘he’, the nameless man whom Narayani encounters, convinces her that she, and through her the whole world, can find calmness in the midst of such suffering if she forgives Karthiyayani for being the mother of her son’s murderer. She realizes that he too has come to Thirunavaya to try and atone for the wrong he has done.
सनप!  
(अंग्रेजी/ हिन्दी 110 मिनट)  
निर्देशक-सुनील सिम्पी; संगीत- 
आयुषोंग पाठक, भ्रूव धानेकर; पात्र-सोफिया 
हक, सोहराब आर्देशिर, सौरभ शुक्ला, मकरन 
देशपाडे, निखिल चिन्हप्पा, अर्जुना युन सिंह, 
नादीया, ओकिआ डिल्लन।  
ब्रूजी सैलून में काम करने वाली तारा पूर्व फिल्म 
फिल्म कार मोंटी कपूर के वहा जाती है क्योंकि उसे 
कह दिखाना है। उसके साथ काटे समय तारा 
से मोंटी का कान कट जाता है और वह अपना 
खून देखते ही मर जाता है। तारा डर जाती है कि 
अब पुलिस उसे नहीं छोड़ेगी।  
मोंटी के पतलू में ही छुपा खतरनाक अपराधी- 
मुन्ना यह रथ देख लेता है। मुन्ना ने तफज्जुल 
शो उर्फ टोफू को मार दिया है और इसलिए वह 
छुप रहा है। मुन्ना चुप रहने की कोशिय के रूप 
में तारा के घर में रहने लगता है। टोफू अण्डा 
लाने वाले अबुल को अपने बकाया पैसे तारा के 
घर से लेने की सलाह देता है। बचावी तारा को 
अपने प्रिय दोस्त जॉनी के साथ रात बितानी पड़ 
जाता है क्योंकि मुन्ना उसके पतलू में शराब 
पीकर खियांतले रहा था।  
बाद में मुन्ना को अपने व्यवहार पर दु:ख होता 
है और वह उसे घर बुला लेता है। उसी दौरान 
मोंटी का शव बरामद होता है और जॉनी तारा के 
पास भागता है। उधर अबुल बेल्लू के दल का 
सदस्य बन जाता है और वह भी मुन्ना के पीछे 
भी पड़ जाता है। इन सबसे काफी गड़बड़ी पैदा 
हो जाती है।
UTSAB

Bengali/124min

Producer: Tapan Biswas, Sutapa Ghosh; Director: Rituparno Ghosh; Lyrics: Rabindranath Tagore; Music: Debajyoti Mishra; Camera: Avik Mukhopadhyay; Cast: Prosenjit Chatterjee, Rituparna Sengupta, Ratul Shankar Ghosh, Mamata Shankar, Arpita Pal, Madhabi Mukherjee, Binit Ranjan Moitra, Pradeep Mukherjee, Alakananda RoyA

Bhagbati stays alone in a stately home a few hours’ drive from Calcutta as all her children are away, but they always get together during the Durga Puja festival. This year’s Puja is special as Bhagbati’s younger daughter Keya is coming for the first time since her marriage three years ago. The story is related through Joy, the college-going amateur moviemaker son of elder daughter Parul.

But there is tension as a long-aliensated cousin has made a tempting offer to buy up the house, throwing up issues that are considered taboo.

The alcoholism of Keya’s husband Arun, a disillusioned political activist and failed artist, is another point of tension. The cousins Joy and Shampa are close, but Parul wonders if history will repeat itself. Asit the younger son has problems on the job front but he does not want his wife to know anything about it. Will Puja pass off peacefully?

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VANATHAI POLA

Tamil/152min

Producer: V. Ravichandran; Director: Vikraman; Camera: Arthur A Wilson; Lyrics: Viveka; Music: S.A. Rajkumar; Cast: Vijayakanth, Meena, Prabhudeva, Anju Aravind, Livingstone, Kousalya

The young Vellaichamy is looking after his family consisting of a grandmother and three young brothers Muthu, Shanmugam and Selvam, still in school. Vellaichamy refuses to marry Radha who insisted on sending his brothers to boarding school, and so loses a partnership with her brother Dharmalingam.

Sundaram, a rich industrialist in Chennai, rejects Muthu's match for his daughter Gowri, as the boy is a cook. Muthu gets a job as a cook in Sundaram's house. Gowri later recognizes Muthu and insists on marrying him. Shanmugam - now a police officer - gets married to Sumathi, daughter of Vellaichamy's friend. Shanmugam resigns his job on being asked to arrest Vellaichamy for a crime he has not committed.

Dharmalingam agrees to a marriage between his daughter Nandini and Vellaichamy's youngest brother Selvam who is a doctor, but says Vellaichamy will not take part in the marriage ceremony. But both Selvam and Nandini look for him desperately as the marriage is on. A man with whom Nandini's marriage had been fixed earlier kidnap her. Muthu and others rescue her, and also find Vellaichamy in a train.
The film seeks to advise young men to invest in their own country instead of going abroad. Valli, a rich man’s daughter, marries Muthu who is from a poor family against her parents’ wish. Pestered by her, Muthu goes to Chennai to meet the Agent with huge money in order to get a job in Dubai.

Like him Sekar who is from a poor family comes to the same Agent with money. But, Abubucker, the Agent who took the money absconds. Now Muthu, Sekar and Palani another poor young man who also lost his money are arrested by the police for not paying for the lodge and food given to them.

Sekar and Muthu become friends and work out a plan to set each other’s house in order. Accordingly, Sekar goes to Valli, telling her that her husband in Dubai told him to come to the house, while Muthu does the same in Sekar’s house. Sekar has to take care of Muthu’s wife Valli, his two sisters and his father. He sets up a small restaurant and Valli also helps him. On reaching Sekar’s village Muthu finds the poor status of the family. But when Valli is found to be pregnant, Sekar is accused.
जुबैदा
(हिन्दी/उर्दू 169 मिनट)

रियाज़ एक पत्रकार है जिसे उसकी नानी फ़ायज़ी बेगम फाल्ती-पोसती है। 1952 में एक ही फिल्म से स्टार बन गई अपनी मां जुबैदा के बारे में सच्चाई जानने के दौरान उसे पता चलता है कि बिना आज़ा 'बनजारा डायर' फिल्म में अभिनय करने से उसके पिता सुलेमान सेंट नाराज हो गये थे। बाद में सेंट के पाकिस्तान से आए मिज़ा साजिद मसूद के पुत्र महबूब से जुबैदा की जबरदस्ती शादी कर दी गई। इस बीच जुबैदा ने रियाज़ को जन्म दिया, लेकिन उनका तलाक हो गया जब साजिद ने पाकिस्तान बाहर जाने की इच्छा व्यक्त की।

इसके बाद जुबैदा का विवाह पहले से ही विवाहित फौहुपुर के महाराज विजयेन्द्र सिंह से हो गया और उसे नया नाम मीनाक्षी देवी दिया गया। विजयेन्द्र चुनाव के लिए खड़ा हुआ और उसकी पहली पत्नी मन्दिरा देवी ने उसके साथ इसमें काम किया। इस समय देवी राहुल की बुरी नीति के चलते जुबैदा गुस्सा हो गई और दिल्ली जाने के लिए कहने लगी, जबकि मन्दिरा जाने को तैयार थी। हवाई जहाज दुर्घटना ग्रस्त हो गया और दोनों मारे गये।

ZUBEIDA
Hindi/Urdu/169 min


Riyaz is a journalist brought up by his maternal grandmother Faiyazi Begum. Searching for the real truth about his mother Zubeida who had become a star with just one film in 1952, Zubeida annoyed her father Suleman Seth when she acted in the film ‘Banjara Dancer’ without his permission. Later, she was forcibly married to Mehboob, son of Seth’s friend Sajid Masud who had come from Pakistan. In time, Zubeida gave birth to Riyaz. But she was divorced when Sajid wanted to go back to Pakistan as he was not happy in India.

Zubeida then married the already married Maharaja Vijayendra Singh of Fatehpur, and was renamed Meenakshi Devi. Vijayendra stood for elections with his first wife Mandira Devi by his side. All this - and the fact that her brother-in-law Rahul was making advances-made Zubeida very angry and she insisted on going with Vijayendra-much to his annoyance-to Delhi, though Mandira was all ready to leave. The plane crashed and they were both killed.
Synopses:
Non-Feature Films
A MEMORY OF THE SEA
English/35 m/40 min
Producer: Roabin Mazumdar; Director: Lygia Mathews

This film looks at the Malabar Coast’s long maritime history to show how the sea has shaped humanity and civilizations. Why seafarers are still discussed and why some native Indian skills evolved over generations will be lost if more attention is not paid to this heritage. Calicut’s spice trade shows how it brought with it a people and a culture that re-defined the region. The centuries old wooden dhow-building industry, which made the spice trade possible, is based on indigenously evolved carpentry skills passed on from father to son by the master carpenters of Beyapore. The Zamorin of Calicut talks of the crucial role his family played in this sea-front kingdom when the first colonialist, Vasco da Gama, arrived. Then there is the legend of the Kunjali Marakkars who defended the Malabar from Portuguese cannon-power for almost 80 years using only indigenous methods of guerrilla warfare. An old boat-builder talks about the building of dhows and how this carpentry heritage is about to be lost forever.
AJEEB GHAR
Hindi/Animation/35mm/18min

Producer: Children's Film Society, India; Director: Rajesh Aggarwal; Camera: Bhaskar Sarnaik; Lyrics: Yogesh; Music: Usha Khanna

Lakhi, Moti and Nathu are three fishermen who with their wives live like one big happy family. Their only complaint is that their hut is small. Out at sea one day they see a huge whale closing in on them. So they throw all their food into the sea to keep the whale away. Suddenly, a storm starts and the whale suggests they hide inside his stomach. The stomach is almost like a huge tunnel. Safe from the storm, the three friends feast on the food and dance and sing. But that makes the whale uncomfortable and it throws everyone out.

AKKARENINNU
Malayalam/35mm/65min

Producer-Director: T. Sunil Kumar;

When Rafi failed to reach home after years of toiling in the Arabian deserts, his family members started making enquiries. They discovered Rafi suffers from Acquired Immuno-Deficiency Syndrome (AIDS). The news spreads like wildfire and people are opposed to Rafi living in the village, deciding he should not be allowed to come. When he arrives, he is unable to go to his house and no one helps him. But schoolteacher Venumash gives him shelter. When the villagers show their anger, Venumash explains facts about HIV to the people. Because of his efforts, the villagers allow Rafi to go back to his house.
This is a biographical film about the theatre legend, who was born in Pune in 1898 and given the name Narayan Sreepad Rajhans. The film shows his old photographs and film clips. Several people like the octogenarian singer and actress of yesteryears Jyotsna Bhole, theatre and film actor Mohan Agashe and writer Sulabha Ternikar give their views about Balgandharva. The film tells about his grace and beauty when enacting roles of women and how his fans rejected him in the roles of men. The film also has extracts of his songs. Dr. Agashe speaks about the enchanting Indian concept of ardhnaarishwar and how Balgandharva truly epitomized it and shows Prabhat Studio where Balgandharva worked. Three decades of Natya Sangeet in Maharashtra had been completely captured by this king of theatre with his sparkling costumes, ornaments, sets, and elaborate hairstyles.

Rithubharna Chudgar

Living in abject poverty and humiliation in an unfriendly city, a brother and sister recall the days when they were happy and contended. This takes them to the old house in which they lived in the suburbs which is now deserted except for one old man who allows them to spend one night there. They went there only to recall happy memories, but the past has something else in store.
Director: Sudish Gopalakrishnan;
The film is about Kodakkatt Kannan Peruvunnan, one of the best-known artists of Theyyam, the performing ritual art of North Kerala. He has supreme command in every sphere of the art, being in the lineage of Adi Manikandam who was the most outstanding performer in the history of Theyyam. Peruvunnan has contributed a great lot in conserving and disseminating the essence and artistic values of this practice and bringing global attention to it. His father Kuttiampu Manakkadan was also a maestro of Theyyam and a well-known Ayurvedic physician, and so Peruvunnan learnt the esoteric lessons of local medical practice from childhood. He is famous for his pediatrics and treatment for epilepsy.

FROM THE LAND OF
BUDDHISM TO THE
LAND OF BUDDHA
English/35 mm/20 min
Producer: Kuldip Sinha, Films Division;
Director: Shalini Shah;
The film depicts the realistic and pictorial depiction of the culture, traditions and socio-economic traditions of Tibetans in India.
INFLTRATORS

English/16 mm/52 min

Executive Producer-Director: Urmir Chakraborty

The film highlights the infiltrators problem on the India-Bangladesh border, the illegal migration of Bangladeshis into India and the urgent need to address this issue on humanitarian grounds.

LOKAPRIYA

Hindi-English/35 mm/28 min

Executive Producer-Director: Arun Vasant Khopkar; Editor: Sankalp Meshram

Lokapriya deals with confluence in Hindi Film Music. This is done through shots of illuminated film posters, people in music shops, people dancing in discotheques, and on the streets of Mumbai. There are extensive interviews of Naushad Ali, doyen of the Hindi film music directors; Tushar Bhatia, a film composer and scholar; Taufique Qureshi, a performer; and music director Viju Shah. They speak about the beginnings of Hindi film music from performances of mythology on stage, the work and contribution of different composers, filmmaker Raj Kapoor, Pandit Ravi Shankar, the influence of various musical cultures on film music, the importance of electronics over visuals, and market conditions.
Laila Bibi already has one four-and-a-half year old son Anu and is pregnant. She wants to abort, but her mother-in-law Johra Bibi and husband Aijuddi are opposed to this. She tells him of the four miscarriages she had, and so he finally agrees to go for a medical check-up. She gives birth to a girl, Nilofer, but undergoes tubectomy. In the Village Council, Laila is termed a witch and while running away with her husband and children from the people who are stoning her, they jump into the river Mahananda, where she loses her son Anu. Nilofer is sent for upbringing to Laila’s friend Madhu, and gradually becomes a doctor. She is advised by Madhu to work in the village to which she belongs.

Producer: Films Division; Director: Manik Das

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Meena Jha, who came to Kolkata from Bihar, and Ayesha Banerjee who is a thoroughbred urban Bengali, are friends in a Convent School. Ayesha lives in a dream world of her own creation and always wants something to stimulate her, but Meena is a simpleton who believes her friend. The film is a collage of shared experiences, memories, dreams and realities in a city just waking up to satellite television with its confused images.

Producer: Satyajit Ray Film and Television Institute, Kolkata; Director: Anjalika Sharma
**Pashmina Royale**

(Anandji/Ismail Khan/35

**Producer-Director:** Bappa Ray; **Camera:** Adeep Tandon;

Nothing epitomises the glorious history of Kashmiri craftsmanship as warmly and beautifully as Pashmina. A legacy of the Mughuls, it evolved over three hundred years under the patronage of four different dynasties -the Mughuls, the Afghans, the Sikhs and the Dogras-reaching its zenith with European royalty. While the fabric survived, the craft gradually perished. The original kani technique has been replaced by the sozni or embroidery technique. But thanks to the Jammu and Kashmir State Handloom Development Corporation, pashmina wool is handspun and hand-woven in Kani Village in the same painstaking way that it has been for hundreds of years.

**Rasikpriya**

(Anandji/Hindi/35

**Producer:** Joint Secretary, Ministry for

This film on the confluence of Hindustani classical music has no commentary and traces the history of this music through images. The filmmaker shows old Bheembetka caves, primitive instruments and sounds, cave paintings, the first musical note by way of Vedic chanting, and evolution of Dhrupad classical devotional music. The advent of Muslim rule with influences of Persian, Arabic, Afghani, and Turkish music into dhrupad gave birth to the khayal. The elements including the climate influenced music as in raga Basant. The evolution of the tarana, raga Kaafi, the various Gharanas, and the vibrancy of the music is also shown.
SCRIBBLES ON AKKA
Kannada-Hindi-English/35 mm/60 min
Producer: Flavia Agnes; Script & Direction: Madhusree Dutta; Song Composition: Illayaraja; Camera: A Mukul Kishore, R.V Ramani; Editing: Shyamal Karmakar; Background music: Shantanu Mitra; Main artists: Seema Biswas, Sabitri Heisnam

This short film is about the twelfth century ascetic poet Mahadevi Akka. Her radical poems were written with the female as a metaphor. Mahadevi Akka, while leaving the domestic arena in search of God, also abandoned clothing. The film explores the meaning of this denial through visual arts and literary works of contemporary artists. The film is a celebration of rebellion, femininity and legacy down nine hundred years.

THE LANDSCAPE
Only music/35 mm/2.5 min
Producer: Bankim, Films Division; Director: Ravi Jadhav

Nature has given so much. But man has no gratitude. By his greed, he is tearing the beautiful landscape and digging his own grave. The film is a visual narration of nature's beautiful landscapes turning into modern urban horrors.
The film made as a result of a World Wildlife Fund investigation tells the extraordinary story of Jatin Mahato, who lives in Kendua village in Midnapur District of West Bengal. Jatin and his family tend and play host to thousands of open-billed storks who arrive in the month of June in Jatin’s garden and breed virtual colonies in the trees adjacent to the house. Jatin and his ancestors have been tending these seasonal guests with care and respect.

TRIBAL WOMEN ARTISTS
Hindi/35 mm/17 min
Producer: Kuldip Sinha, Films Division; Director: Braj Bhushan
The film depicts the creative instincts and abilities of tribal women of Hazaribagh in Bihar through the paintings, drawing and sketches done traditionally.
TULASI
(NEWS MAGAZINE 438)
English/35 mm/13 min
Producer: Bhanumurthy Alur, Films Division; Director: Rajgopal Rao
The film portrays the story of a lone crusader: the aged tribal woman Tulasi’s single-handed selfless crusade against deforestation and the resultant participation of people in preserving forests.

VEDIC MATHEMATICS
English/35 mm/10 min
Producer: Bhanumurthy Alur, Films Division; Director: K. Jagjivan Ram
Vedic Mathematics is an ancient science derived from the Vedas. There are various advantages of learning Vedic Mathematics. Their simplicity and several methods of calculations relieve the anxiety faced in teaching mathematics all over the world.
VERMI CULTURE
(NEWS MAGAZINE 424)
Hindi/35 mm/9 min
Producer: Kuldip Sinha, Films Division;
Director: A. R. Sharief
This film depicts earthworms, which feed on organic debris to eliminate the organic waste accumulated by other animals and human beings. The organic waste, which is converted into organic manure, is known as Vermicompost.

WEARING THE FACE
English/35 mm/14 min
Producer: Bankim, Films Division;
Director: Joshy Joseph
This film has probed the face behind the masked faces of the Manipuri Rickshaw Pullers in a humane manner. The social fabric, the collective psyche and the economic and political realities of Manipur emerge as a resultant of this lens-eyewitness account.