47th National Films Festival 2000
संपादक
रत्नोत्तमा सेनगुप्ता

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फ़िल्म समारोह निदेशालय के लिए विज्ञापन और दृश्य प्रचार निदेशालय, सूचना और प्रसारण मंत्रालय, भारत सरकार द्वारा आकलित और प्रकाशित।
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### SYNOPSIS: FEATURE FILMS

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Kalamandalam Gopi
Koihatir Dhulia
Mallika Sarabhai
Nottam
Of Confucius, S-Spots and Toyguns
Surabhi
Thang-Ta
Vehicle With the Soul of a Man
Jury Members
JURY FOR FEATURE FILMS

Goutam Ghose (Chairman)
Kalpana Agarwal
Saeed Mirza
Mohan Sharma
G.V.G. Raju
Gautami Tadimalla Bhatia
K. Ravindranathan Nair
Sreelekha Mukherji
T.S. Nagabharana
K. Janaki Ram
Leslie Carvalho
Malaya Goswami
JURY FOR NON-FEATURE FILMS
गैर फीचर फ़िल्मों के लिए जूरी

Dr. Jabbar Patel (Chairman)
JURY FOR BEST WRITING ON CINEMA

K. Satchidanandan (Chairman)

Deepa Gehlot

Sheeladitya Sen
Dada Saheb Phalke Award
1999
दादा साहेब फाल्के पुरस्कार
विजेता 1999

हिषिकेश मुखर्जी हिषिदा के नाम से जाने जाते हैं। इन्होंने हिंदी सिनेमा जगत को संपादन के क्षेत्र में नई-नई विधाएं प्रदान की। 1922 में कलकत्ता में जन्मे हिषिदा ने कलकत्ता यूनिवर्सिटी से प्रेजुएशन किया तथा आल इंडिया रेडियो में कलाकार बनने से पूर्व अध्यापन का कार्य किया। विमल राय की प्रेरणा से 1945 में न्यू थियेटर्स में लेबोरेटरी सहायक के रूप में, तदर्पण संपादक के रूप में कार्य आरंभ किया। तत्परतान विमल राय की लगभग सभी फिल्मों का संपादन किया। 1959 में पहली फिल्म अनाड़ी का निर्देशन किया जिसमें नूतन एवं राजकपूर ने अभिनय किया था। इसके पश्चात बलराज साहनी लिला नायडू की अनुरागा, जिसे राष्ट्रपति का स्वर्णपदक मिला, का निर्देशन किया। ललिता पवार, डेविड तथा जयन्त को लेकर मेम दीदी बनायी। इसके अतिस्वच्छ 60 और 70 के दशकों में कई सामाजिक, पारिवारिक और हास्य फिल्में बनायीं। हिषिदा कई वर्षों तक सेंट्रल बोर्ड ऑफ सर्टिफिकेशन तथा राष्ट्रीय फिल्म विकास निगम के अध्यक्ष रहे।

फिल्मोग्राफी
Hrishikesh Mukherjee, popularly called Hrishida, is renowned for introducing editing conventions basic to Hindi films, such as the insertion of a close-up as a bridge between incompatible shots.

Born in 1922 in Calcutta, he graduated in science from Calcutta University, and started life as a teacher before becoming a freelance artiste in All India Radio. Inspired by Bimal Roy, he joined New Theatres studio in 1945 as a laboratory assistant and later turned film editor. In 1950 he did his first full assignment as an editor in the Bengali film Tathapi. He actively assisted Bimal Roy in the production of Do Bigha Zameen and subsequently went on to edit most of Bimal Roy’s films. His first directorial assignment Anari, made in 1959, starred Raj Kapoor and Nutan. This was followed by Anuradha, starring Balraj Sahni and Leela Naidu, and Mem Didi, an experimental film with character artistes Lalita Pawar, David and Jayant. During the ’60s and ’70s he successfully directed a number of social, family and comedy films that won him both critical and commercial acclaim. He also served as the Chairman of the Central Board of Film Certification and the National Film Development Corporation.

**FILMOGRAPHY**

Awards for Feature Films
*BEST FEATURE FILM*

VAANAPRASTHAM (MALAYALAM)

Swarna Kamal and a cash prize of Rs. 50,000/- to producer **V. MOHANLAL**

Swarna Kamal and a cash prize of Rs. 50,000/- to director **SHAJI N. KARUN**

*Citation*
The Award for the Best Feature Film of 1999 is given to the Malayalam film **VAANAPRASTHAM**, for its multilayered treatment of issues like caste system, patronage to the arts, guru shishya parampara, and the identity crisis of a performing artiste.
Mohanlal

Mohanlal, born on May 1, 1960, made his debut in 1980 with Manjil Virinja Pookkal. In these 20 years he has acted in 250 films, mostly in the lead, and given super hits like His Highness Abdullah, Kireedam, Bharatham, Vaastuhaara and Iruvar.

Winner of the National Award in 1991, Mohanlal produced films like Kaalapani, winner of five National Awards in 1997. His love for quality cinema finds him distributing Malayalam films with actors like Mammootty.

Shaji N Karun

Born on January 1, 1952, Shaji N Karun is one of the leading cinematographers and directors to have emerged from the Film and Television Institute of India in Pune. He came to the centrestage with the films of G Aravindan. His work in 40 feature films won Shaji the Eastman Kodak Award for Excellence in Cinematography.

In 1988 Shaji directed his first feature film, Piravi (The Birth), which was selected for no less than 45 international and national festivals, and won 31 awards including the Charlie Chaplin Award at Edinburgh, the Silver Leopard at Locarno, the Special Mention of the Camera D'Or at Cannes 1989.
INDIRA GANDHI AWARD FOR THE BEST FIRST FILM OF A DIRECTOR

DOLLAR DREAMS (ENGLISH) AND LAADO (HARYANVI)

Swarna Kamal and a cash prize of Rs. 25,000/- to producers SEKHAR KAMMULA & KUMUD CHAUDHARY

Swarna Kamal and a cash prize of Rs. 25,000/- to directors SEKHAR KAMMULA & ASHWINI CHAUDHARY

Citation
The Indira Gandhi Award for the Best First Film of a Director of 1999 is being shared by two films, DOLLAR DREAMS (English) and LAADO (Haryanvi). Dollar Dreams tackles in a very natural manner the burning problem of brain drain to the technologically developed world, while Laado takes a bold stand over women's rights in the traditionally orthodox agricultural community of Haryana.
Sekhar Kammula

A mechanical engineer who did a Masters in Computer Sciences from USA, Sekhar Kammula's interest in cinema led him to do an MFA in Cinema from the Howard University, USA. While still a student, he directed two short films, *Quarter and Money*. On returning to India, he joined a software company where he currently works as a senior software consultant. His debut film, *Dollar Dreams*, encapsulates his personal experiences and observations.

Kumud Chaudhary

Kumud Chaudhary has produced a number of documentaries, current affairs series, short films and telefilms for Doordarshan, other television channels and various ministries. Prominent among them are a 26-episode current affairs series, *Beech Bahas Mein, Bhor Ka Sipahi* on the collected works of Premchand and *Basumati Ki Chitthi*.

Ashwini Chaudhary

With roots in the print media, Ashwini Chaudhary started his directorial career with *Beech Bahas Mein*, a news-based weekly on Doordarshan. *Bhor Ka Sipahi* and *Basumati Ki Chitthi* are his other notable works. *Laado* is the first celluloid venture of the 35-year-old director.
BEST POPULAR FILM PROVIDING WHOLE-SOME ENTERTAINMENT

SARFAROSH (HINDI)

Swarna Kamal and a cash prize of Rs. 40,000/- to producer JOHN MATHEW MATTHAN

Swarna Kamal and a cash prize of Rs. 40,000/- to director JOHN MATHEW MATTHAN

Citation
The award for the Best Popular Film Providing Wholesome Entertainment of 1999 is given to the Hindi film SARFAROSH for its engrossing projection of an honest officer, who fights engineered subversion which fuels suspicion and sours relationship between two communities. A bold subject for the debut film of a director in mainstream cinema.
John Mathew Matthan

After graduating in Psychology and Sociology, Matthan did a Mass Communications course at Xavier’s, Mumbai before going on to do a short term course at the Boston Film and Video Foundation, USA. The training was reinforced with his experience of working as chief assistant to Govind Nihalani in Aakrosh and in the second unit of Attenborough’s Gandhi. Subsequently he established his production house which specialised in advertising films and won the director several awards. Sarfarosh, Matthan’s first directorial venture, has won him the Filmfare and Screen awards for story, screenplay and direction.
NARGIS DUTT AWARD FOR BEST FEATURE FILM ON NATIONAL INTEGRATION

SHAHEED UDDHAM SINGH (PUNJABI)

Rajat Kamal and a cash prize of Rs. 30,000/- to producer IQBAL DHILLON

Rajat Kamal and a cash prize of Rs. 30,000/- to director CHITRAARTH

Citation
The Nargis Dutt Award for the Best Feature Film on National Integration of 1999 is given to the Punjabi film, SHAHEED UDDHAM SINGH, for opening a new window to the Jallianwala Bagh episode, which had jolted the conscience of the Indian people.
Iqbal Dhillon

Iqbal Dhillon is active in many fields of Punjabi cinema. He has produced 10 films in the last fifteen years i.e. Mahi Munda, Putt Jattan De, Gabhroo Punjab Da, Anakh Jatt Di, Badla Jatta Da, Dil Da Mamla, Baghi Soormay, Lalkara Jatti Da, Tabahi and Baghawat. He has produced and directed Sukha and Khoon Da Daaj. He has been the executive producer of national award winning films Kachehari and Shaheede Mohabbat Boota Singh. He has also scored music for Vairi.

Chitraarth

Graduating in direction from the FTII, Chitraarth had made it a point to make feature films in his mother tongue. Consequently, despite extensively working in Hindi serials for television, both his feature films, Chhann Pardesee and Shaheed Uddham Singh have been in Punjabi. Chhann Pardesee, made in 1981, won the National Award for the Best Film in the language. Chitraarth has also made documentaries and written scripts for outside productions.
BEST FILM ON FAMILY WELFARE

HARI BHARI (HINDI)

Rajat Kamal and a cash prize of Rs. 30,000/- to producer, Department of Family Welfare, Ministry of Health & Family Welfare, Govt. of India

Rajat Kamal and a cash prize of Rs. 30,000/- to director SHYAM BENEGAL

Citation
The award for the Best Film on Family Welfare of 1999 is given to the Hindi film HARI BHARI for unfolding several aspects of family life in an Indian town where awareness of women's health and upbringing of the girl-child is enveloped in ignorance and blind belief.
Shyam Benegal

This is the 12th National Award for Shyam Benegal, who became pioneer of the new cinema in India with the release of his first film, Ankur. Almost all his films have been widely acclaimed, not only in India but in international festivals, for the last 25 years. From Manthan and Mammo to Sardari Begum and Samar, the films have tackled the problems of development and social change on many levels. Apart from feature films he has made documentaries on subjects ranging from cultural anthropology and industrialisation, to music and recreation of history. His work on television comprise several popular series from Amaravati Ki Kathayen, to the 53-part Bharat: Ek Khoj, based on Nehru's Discovery of India.

Starting as a copywriter in advertising, Benegal taught mass communication techniques between 1966 and 1973 and later, as the chairman of the Film and Television Institute of India, he actively shaped film education from 1980 to 1983, and again from 1989 to 1992.

For his contributions to Indian cinema, the Government of India has conferred on him the Padma Shri (1976) and the Padma Bhushan (1991).
BEST FILM ON OTHER SOCIAL ISSUES SUCH AS PROHIBITION, WOMEN AND CHILD WELFARE, ANTI-DOWRY, DRUG ABUSE, WELFARE OF THE HANDICAPPED ETC.

KAIREE (HINDI)

Rajat Kamal and a cash prize of Rs. 30,000/- to the producer DEPARTMENT OF FAMILY WELFARE, MINISTRY OF HEALTH & FAMILY WELFARE, GOVT. OF INDIA

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 1999 is given to the Hindi film KAIREE for its charming portrayal of the need to give a secure future, through education, to the girl-child in the backwaters of the country.
Amol Palekar

Unusual themes, treated with a sombre sobriety: that seems to be the hallmark of Amol Palekar, a director and actor, both in cinema and on stage, besides being a professional painter.

A leading personality in Marathi and Hindi theatre since 1967, Palekar has been an acclaimed actor in cinema since 1974, having acted in films by noteworthy directors like Hrishikesh Mukherjee and Basu Chatterjee. However, since he directed Akriet in 1981, he has allowed the actor in him to be overshadowed by the filmmaker. The films, including Ankahee, Thodasa Romani Ho Jaye, Daayera and Bangarwadi, have been featured in several festivals, national and international.
BEST FILM ON ENVIRONMENT CONSERVATION/PRESERVATION

JALAMARMARAM (MALAYALAM)

Rajat Kamal and a cash prize of Rs. 30,000/- to producers LATHA KURIEN RAJEEV & RADHIKA SURESH GOPI

Rajat Kamal and a cash prize of Rs. 30,000/- to director T.K. RAJEEV KUMAR

Citation
The award for the Best Film on Environment Conservation/Preservation of 1999 is given to the Malayalam film JALAMARMARAM for handling a theme of great concern in the increasingly polluted environs of our industrial towns and cities, through the imaginative touch of a fairy tale.
Latha Kurien Rajeev
Radhika Suresh Gopi

An MA and a research fellow in the history of Art, at Santiniketan, Latha Kurien turned producer with Jalalarmaram. Her co-producer, Radhika Suresh Gopi is a professional singer who graduated in Music and is a regular artiste with AIR and Doordarshan.

T K Rajeev Kumar

A zoology graduate from the University of Kerala, 39-year-old Rajeev Kumar has a formidable filmography of eight Malayalam films - Chanakyan, Kshanakkathu, Mahanagaram, Pavithram, Thacholi Varghese Chekavar and Kannezhuthi Pottum Thottu among them - featuring actors like Kamalahaasan, Mammootty and Mohanlal. He is now completing a Hindi film, Raja Ko Rani Se Pyar Ho Gaya, featuring Arvind Swamy and Manisha Koirala. He has also directed some episodes of the Hindi teleserial, Bible Ki Kahaniyan.
BEST CHILDREN'S FILM

THE GOAL (HINDI)

Swarana Kamal and a cash prize of Rs. 30,000/- to the producer CHILDREN'S FILM SOCIETY, India

Swarana Kamal and a cash prize of Rs. 30,000/- to director GUL BAHAR SINGH

Citation
The award for the Best Children's Film of 1999 is given to the Hindi film THE GOAL, for stressing the sportsmanship of a small town coach who supports, without any bias, the raw talent of an underprivileged aspirant with no education and with a social stigma.
Gulbahar Singh

Since 1980, when he made his first film Weeds, Gulbahar Singh has bagged a number of National Awards. In 1986, he won it for Ankuran, and in 1992 for Biotechnology: Some Possibilities. While Bheet was adjudged the Best film on Family Welfare, Gotipua was accorded a special mention in the 45th National Award. His feature film, Sundari, was selected for an international festival in Russia. Recently he has completed a short film, The Melody Man, on the Carnatic maestro Balamurali Krishna. Earlier he had made a long documentary on Premchand for Doordarshan.
सवृंच्छन्न निर्देशक पुरस्कार

बुधदेब दासगुप्ता

निर्देशक बुधदेब दासगुप्ता को स्वर्ण कमल तथा 50,000 रुपये का नकद पुरस्कार

प्रशस्ति

सवृंच्छन्न निर्देशक का 1999 का पुरस्कार बुधदेब दासगुप्ता को बंगाल कथाचित्र उत्तरा में जीवन के विभिन्न तत्त्वों, रूपकों, प्रतीकों, एवं लोक कलाओं का तानाशाना बुनाने के लिए दिया गया है। निर्देशक ने आज के इस धूर्त युग में मानवता की परिभाषा पर एक प्रशस्ति भी लगाया है।

BEST DIRECTION

BUDDHADEB DASGUPTA

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

Citation

The award for the Best Direction of 1999 is given to Buddhadeb Dasgupta for the Bengali film UTTARA, for his skillful weaving together of different strands of life through metaphors, symbols and folk icons, to question the definition of humanity in our scoundrel times.
Buddhadeb Dasgupta

Buddhadeb Dasgupta is one of India's most eminent filmmakers today. What is of special interest about this filmmaker is not the extent to which he carries on the tradition set by Satyajit Ray, Ritwik Ghatak and the like, but the fact that he has consciously avoided incurring any debt to the founding luminaries of Indian art cinema or, for that matter, to any other filmmaker.


Once a teacher of Economics, Buddhadeb is also a distinguished poet and a novelist. He has to his credit seven volumes of poetry, many of which has been translated into different Indian and European languages. His novels have earned him a special berth in Bengali literature of recent times. He himself is the subject of three books: Time and Dreams by John W Hood, Buddhadeb Dasgupta: Cinema of Imprinted Times by Pradip Biswas and A Poet with a Camera by Ajoy Deb.
BEST ACTOR

MOHANLAL

Rajat Kamal and a cash prize of Rs. 10,000/- to actor MOHANLAL

Citation
The award for the Best Actor of 1999 is given to Mohanlal for the Malayalam film VAANAPRASTHAM, for his nuanced portrayal of the identity crisis experienced by a performing artiste who, in his personal life too, is torn between the denial of both, paternal identity and his own paternity rights.
Mohanlal

Mohanlal has described his performance as the Kathakali dancer in Vaanaprastham as a "guru dakshina to the profession". A befitting tribute, one could add. The actor, born on May 1, 1960, made his debut in 1980 with Manjil Virinja Pookkal. In these 20 years he has acted in 250 films, mostly in the lead, and given super hits like His Highness Abdullah, Kireedam, Bharatham, Vaastuhaara and Iruvar. Winner of the National Award in 1991 for Bharatham Mohanlal produced films like Kaalapani, winner of five National Awards in 1997. His love for quality cinema finds him distributing Malayalam films with actors like Mammootty.
**BEST ACTRESS**

**KIRON KHER**

Rajat Kamal and a cash prize of Rs. 10,000/- to actress **KIRON KHER**

**Citation**

The award for the Best Actress of 1999 is given to Kiron Kher for Bengali film **BARIWALI** for the range of emotions she brings into play in living the role of an aging woman whose unfulfilled desires make her a game for emotional exploitation by a dream-merchant.
Kiron Kher

A powerful actress on stage and screen, Kiron Kher did her Masters in English Literature before finishing drama school. She made her debut at the age of 18, playing the lead in Desire Under the Elms. Subsequently she has acted in Strindberg’s Miss Julie, The Stranger and Brecht’s The Good Woman of Schetzwan, under directors like Balwant Gargi, Amal Allana and Nadira Babbar.

She won the National Award for her role in Shyam Benegal’s Sardari Begum. She has also acted in Kalpana Lajmi’s Darmiyaan, and anchored television shows like Purush Kshetra, Kiron Kher Today and Jagte Raho with Kiron Kher. Winner of the Mahila Shiromane Award (1995), Kiron Kher writes for a daily on women’s rights and issues pertaining to the underprivileged.
BEST SUPPORTING ACTOR

ATUL KULKARNI

Rajat Kamal and a cash prize of Rs. 10,000/- to supporting actor ATUL KULKARNI

Citation
The award for the Best Supporting Actor of 1999 is given to Atul Kulkarni for the Tamil film HEY RAM for his serious performance as a cold blooded fundamentalist stalking the cities during the turbulent years of partition, that led to the assassination of Mahatma Gandhi.
Atul Kulkarni

Atul Kulkarni has gone on record saying he did not expect the National Award “in his wildest dreams,” but anyone who had seen him on stage, acting as the Mahatma in Gandhi Viruddh Gandhi, knew he had it coming, sooner or later. A graduate of the National School of Drama, 35-year-old Kulkarni had bagged eight different awards for the role, besides winning the state government’s award for acting and direction. Active in several television serials, Kulkarni has also acted in the Kannada film, Bhumi Gita, Kal Ka Aadmi on the social reformer Karve, besides the cameo of a handicapped school teacher in Amol Palekar’s Kairee.
BEST SUPPORTING ACTRESS

SUDIPTA CHAKRABORTY AND
SOHINI HALDAR

Rajat Kamal and a cash prize of Rs. 10,000/- to supporting actresses, SUDIPTA CHAKRABORTY and SOHINI HALDAR

Citation
The award for the Best Supporting Actress of 1999 is shared by two young actresses, Sudipta Chakraborty and Sohini Haldar for the films BARIWALI and PAROMITAR EK DIN respectively. Sudipta Chakraborty essays the zest for life of a maidservant who comes from the slums and lives in a haveli. Sohini Haldar breathes life into the schizophrenic daughter who knows she is a burden on her mother, but cannot help it.
**Sudipta Chakraborty**

Starting life on stage under the direction of her father, Biplab Ketan Chakraborty, this 24-year-old actress has gone on to perform under the legendary Utpal Dutt. A regular newscaster on *Khas Khabar*, the Bengali news and current affairs programme, she has acted in television serials and telefilms under established directors such as Raja Dasgupta, Raja Sen, Shyamanand Jalan, Aparna Sen, Gulbahar Singh, Anjan Dutt and Ashoke Viswanathan. *Sanghat, Siraj* and *Swapner Sandhaney* are the other feature films she has acted in.

**Sohini Haldar**

An MA in English literature, Sohini Haldar had started acting while still at Jadavpur University. Since then she has joined the renowned theatre group, Nandikar and acted in several of their major productions, including *Nagar Keertan, Kolkata Kolkata* and *Ei Shahar Ei Samay*. She made her debut on screen with the difficult role of a schizophrenic in Aparna Sen’s *Paromitar Ek Din* - and went on to win the National award.
BEST CHILD ARTISTE

ASWIN THAMPPY

Rajat Kamal and a cash prize of Rs.10,000/- to child artiste ASWIN THAMPPY

Citation
The award for the Best Child Artiste of 1999 is given to Aswin Thamppy for Malayalam film JALAMARMARAM for essaying the innocent faith of a child in the existence of a mermaid, and his confident strides to provide it with a safe environment.
Aswin Thampy

Born on January 4, 1991 to a school teacher mother and an accountant father, Aswin studies in a primary school in Thiruvananthapuram. Receptive, intelligent and smart in games, Aswin was first noticed by G S Vijayan, the director of Saphalyam who was casting for the role of Kannan, a central character in the film. Although his debut role, Aswin essayed the character with such confidence that he became the cynosure of the viewers. This resulted in his winning the Best Child Artist award from several forums including the Film Critics, Chalachitra Prashakha Samithy, Asianet, Mathrubhoomi and the Film Fans Club. Consequently upon the success of Saphalyam, Aswin was entrusted with the role in Jalamarmaram, among many others.
BEST MALE PLAYBACK SINGER

M.G. SREEKUMAR

Rajat Kamal and a cash prize of Rs. 10,000/- to male playback singer
M.G. SREEKUMAR

Citation
The award for the Best Male Playback Singer of 1999 is given to
M.G. Sreekumar for a heartwarming rendition of the song Chantu
Pottum in the Malayalam film VASANTHIYUM LAKSHMIYUM
PINNE NJAANUM.
M.G. Sreekumar

M.G. Sreekumar, a Commerce graduate, belongs to a family of musician father, mother, brother and sister. He has sung about 800 songs in more than 200 films. Winner of the Kerala state award as the best male playback singer for *Kireedam*, he received training in Classical music. In 1990 he won the National Award for singing in the film *His Highness Abdullah*.
BEST FEMALE PLAYBACK SINGER

JAYSHREE DAS GUPTA

Rajat Kamal and a cash prize of Rs. 10,000/- to female playback singer JAYSHREE DAS GUPTA

Citation
The award for the Best Female Playback Singer of 1999 is given to Jayshree Das Gupta for the song Hriday Aamar Prokash Holo (My Heart is Open to the Endless Sky) in the Bengali film PAROMITAR EK DIN. This song of Tagore has been soulfully rendered by the singer expressing the inner world of a mentally challenged character in this film.
Jayashree Das Gupta

Restraint yet expressive, Jayashree Das Gupta is particularly adept at conveying the lyrical beauty of a Tagore song. Remarkable is her aesthetic sensibility, intensity of expression and the tenderness that marks her tonality. It comes as a bit of surprise that singing is a leisure time activity for this executive of Tata Tea.

Music, however, has always claimed the attention of this graduate in Economics. Starting with lessons in Classical music, she has enjoyed the tutelage of distinguished exponents of Rabindra Sangeet such as Debabrata Biswas, Sailajaranjan Majumdar and Banani Ghosh. Qualifying with distinction from Surangama, Jayashree Das Gupta has been a graded artiste of AIR and Doordarshan. In addition, she has performed for well known directors like Mrinal Sen and Chidanand Dasgupta.
BEST CINEMATOGRAPHY

ANIL MEHTA

Rajat Kamal and a cash prize of Rs. 10,000/- to cameraman ANIL MEHTA

Rajat Kamal and a cash prize of Rs. 10,000/- to the laboratory processing the film ADLABS, Mumbai

Citation
The award for the Best Cinematography of 1999 is given to Anil Mehta for the Hindi film HUM DIL DE CHUKE SANAM for a wide range of tonal variations achieved by the cinematographer to express the changing moods of this musical in a given space and time.
Anil Mehta
A graduate of the Film and Television Institute of India, Pune, Anil Mehta has been the director of Photography for Mani Kaul's Cloud Door, Sanjay Leela Bhansali's Khamoshi The Musical and currently for Aamir Khan's Lagaan, besides a number of advertising and corporate films and documentaries. He has also been associated with Ketan Mehta, assisting him in Holi and Mirch Masala and co-directing the television serial Mr Yogi.

अनिल मेहता
भारतीय फिल्म एण्ड टेलिविजन संस्थान के स्नातक अनिल मेहता अनेक विज्ञापन फिल्मों तथा वृत्तचित्रों के साथ साथ मणिकौल की क्लाउड डोर, संजय लीला भानसाली की खामोशी द म्यूजिकल तथा आमिर खान की लगान के छायाकार हैं। इन्होंने होली, मिर्च मसाला तथा धारावाहिक मिस्टर योगी के निर्देशन में केतन मेहता को सहयोग भी दिया।
BEST SCREENPLAY

MADAMPU KUNJUKUTTAN

Rajat Kamal and a cash prize of Rs. 10,000/- to screenplay writer MADAMPU KUNJUKUTTAN

Citation
The award for the Best Screenplay for 1999 is given to Madampu Kunjukuttan for the Malayalam film KARUNAM. The touching story of Karunam was expressed with extreme economy and skillful cinematic treatment based on a sensitive screenplay woven around an old couple.
Madampu Kunjukuttan
A Sanskrit and Malayalam scholar, Madampu Kunjukuttan is a leading writer whose works in the language has won him the Kerala Sahitya Academy award. Among his screenplays, Desadanam got the National Award while Karunam won the Golden Peacock at the International Film Festival of India in 2000.
BEST AUDIOGRAPHY

ANUP MUKHOPADHYAY

Rajat Kamal and a cash prize of Rs. 10,000/- to Re-recordist of the final mixed track ANUP MUKHOPADHYAY

Citation
The award for the Best Audiography of 1999 is given to Anup Mukhopadhyay for the Bengali film UTTARA. The audiographer has created the ambience of sound in different layers to create an atmosphere in support of the stark visuals. The final mixed sound track has enhanced the effect of viewing the film enormously.
Anup Mukhopadhyay
An FTII graduate in Sound Recording and Sound Engineering, Anup Mukhopadhyay has worked in Doordarshan, NFDC and Rupayan, WBFDC Govt. of West Bengal. During his film career at these institutions he has designed, recorded or re-recorded (final mixing of sound track) for more than 250 feature films and documentaries made by many eminent filmmakers, namely, Satyajit Ray, Buddhadev Dasgupta, Tarun Mazumdar, Tapan Sinha, Mrinal Sen, Aparna Sen, Nabyendu Chatterjee, Gautam Ghosh, Prabhat Ray, M.S. Sathyu, Dr. Bhabendra Nath Saikia, Gautam Bora, Manmohan Mahapatra, Pradip Kishen, Victor Banerji as well as mainstream filmmakers like Anjan Chowdhury, Swapan Saha, Biresh Chatterji, Salil Dutta, Arabinda Mukherji.
SREEKAR PRASAD

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

Citation
The award for the Best Editing of 1999 is given to Sreekar Prasad for the Malayalam film VAANAPRASTHAM. The editor has maintained the required unity of form and content by putting images and sound tracks in perfect harmony and rhythm for this film.
A Sreekar Prasad

Born in 1963 in Chennai, Sreekar Prasad graduated in literature from the University of Madras. His training in editing was under his father, A Sanjivi, whom he assisted in 20 feature films before independently editing more than 150 feature and documentary films, "for filmmakers from Kerala to Kashmir." He has already won the National Award for four films: Hindi feature film, Raakh (1988); Assamese feature film, Raag Birag (1996); English Documentary Nauka Charitramu (1996) and the Tamil feature film The Terrorist (1998). Last year he won the Kerala State Award for Karunam. He has set up his own editing unit installed with the latest technology in Digital Non-linear Editing.
BEST ART DIRECTION

NITIN DESAI

Rajat Kamal and a cash prize of Rs. 10,000/- to art director NITIN DESAI

Citation
The award for the Best Art Direction of 1999 is given to Nitin Desai for the Hindi film HUM DIL DE CHUKE SANAM for recreating the haveli ambience and matching it with the existing structure used, the decor of the sets, and for recreating the best of lifestyles of the region.
Nitin Chandrakant Desai

National Award for Dr Babasaheb Ambedkar. Filmfare award for Khamoshi and 1942 A Love Story. Uptown award for the teleserial Chanakya. Nomination for the Prix Genie Award for Such a Long Journey, by the Academy of Canadian Cinema and Television. These tell their own story. As do the films Nitin Desai has worked for: Salaam Bombay, Kamasutra, Holy Smoke (directed by Jane Campion), Drohkaal, Parinda, Jo Jeeta Wohi Sikandar, Maachis, Kareeb, Hu Tu Tu, Josh... If each of these films impressed the viewers with their authentic recreation of period and place, it was in Dr Babasaheb Ambedkar that he truly excelled himself, with sets bringing to life the flavour of bygone years (1890-1940) and distant locations in London and America of the pre-Independence years.

The assurance of such quality work has increased the demand for Nitin Desai, who is often required to design stage for state and national occasions, even outside India.
BEST COSTUME DESIGNER

SARIKA KAMAL HAASAN

Rajat Kamal and a cash prize of Rs. 10,000/- to costume designer SARIKA KAMAL HAASAN

Citation
The award for the Best Costume Designer of 1999 is given to Sarika Kamal Haasan for recreating in HEY RAM a range of period costumes worn by characters from regions as varied as Lahore, Calcutta, Madras and Delhi, and coming down to present times.
Sarika Kamal Haasan

A shining star of the Mumbai film industry of the 1980s, Sarika chose to assist her husband Kamal Haasan in his passion, filmmaking. Taking to costume designing, she set for herself a standard that has won her rave reviews and now, a National award. Guna, Thevar Magan, Kadhal Kadhal, Chachi 420, Kurudhi Punal, Ladies Only and Hey Ram: The films show that her work is backed by research into the time period and the location against which the film is set - be it contemporary or a page out of history.
BEST MUSIC DIRECTION

ISMAIL DARBAR

Rajat Kamal and a cash prize of Rs. 10,000/- to music director (songs and background music score), ISMAIL DARBAR

Citation
The award for the Best Music Direction of 1999 is given to Ismail Darbar for the Hindi film HUM DIL DE CHUKE SANAM, for an innovative score that blends in the entire spectrum of Indian music, from classical to folk, to embellish the film’s musical narrative.
Ismail Durbar

In 1977, when he was barely into his teens, Ismail Durbar left Surat and came to Bombay to learn violin. After 12 years of training, as part of a musical team, he played for Sanjay Leela Bhansali’s Khamoshi The Musical. That was the beginning of an association which flowered into his composing the music for Hum Dil De Chuke Sanam, where music is as important as one of the characters.

Durbar has subsequently scored the music of Tera Jadoo Chal Gaya and is currently composing for Devdas, Deewangi and Mehbooba.
SARVABRIHAT GITAKAR PURASKAR

Vairamuthu

Gitakar Vairamuthu ko rajat kamlal tatha 10,000 rupeye ka naktal puraskar

Prasasti

Vahr 1999 ka sarvshreshth gitakar ka puraskar Vairamuthu ko tamil patkha sangam kie git mutal muraay killi paartenu ke liye diya gaya hai. Vijnan kabi ne apnii anukaranii shali me git ko adhmiit sansdrty pradan kiya hai.

BEST LYRICS

VAIRAMUTHU

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

Citation

The award for the Best Lyrics of 1999 is given to Vairamuthu, for the lyric Muthal Murai Killi Paarthen in the Tamil film SANGAMAM. In his own imitable style, the renowned poet has imparted a certain lyrical charm to the song.
Vairamuthu

This is the fourth time the National Award for the best lyrics is going to Vairamuthu, who won it earlier in 1986, 1992 and 1994. With numerous other state level awards going to him, Vairamuthu has become synonymous with quality songs in Tamil films.

No less worthy of recognition are his contributions to Tamil literature. He has published about 30 books, comprising eight anthologies of his poetical works, two of his lyrics, seven novels, eight collections of essays and an epic work on the life of Mahakavi Bharati. But before all this, at the age of 21, he wrote his autobiography - becoming perhaps the youngest to do so on the Indian subcontinent.

However, it is for the 4000 lyrics he penned since Bharathiraja introduced him in 1980, that the 47-year-old Vairamuthu is a household name today.
SPECIAL JURY AWARD

KALABHAVAN MANI
(Vasanthiyum Lakshmiyum Pinne Njanum)

Rajat Kamal and a cash prize of Rs. 25,000/- to actor KALABHAVAN MANI

Citation
The Special Jury Award of 1999 is given to the actor Kalabhavan Mani in the Malayalam film VASANTHIYUM LAKSHMIYUM PINNE NJAANUM for a sensitive and realistic portrayal of a blind man, complete with his behavioural and gestural distortions, as he copes with difficulties in making life meaningful.
Kalabhavan Mani

The 29-year-old actor who had started life on stage and gone on to act in hundreds of comedies, has arrived in Malayalam films with Vasanthium Lakshmiyum Pinne Njaanum. His efforts in mastering the gestures and mannerisms of a blind person have not gone unrewarded: he has already won the Kerala government’s Special Jury award and the Mathrubhumi award, among many others, for the role.
BEST SPECIAL EFFECTS

M/S MANTRA (HEY RAM)

Rajat Kamal and a cash prize of Rs. 10,000/- to M/S MANTRA

Citation
The Best Special Effects Award of 1999 is given to M/s Mantra for the Tamil film HEY RAM for judicious use of special effects to enhance the feel of living in the past and conversing with a legend of Indian history.
BEST CHOREOGRAPHY

SAMEER TANNA, ARSH TANNA AND VAIBHAVI MERCHANT

Rajat Kamal and a cash prize of Rs. 10,000/- to choreographers SAMEER TANNA, ARSH TANNA AND VAIBHAVI MERCHANT

Citation

The award for the Best Choreography of 1999 is given to Sameer Tanna, Arsh Tanna and Vaibhavi Merchant for 'Dhol Baje' in the Hindi film HUM DIL DE CHUKE SANAM for combining musical elements in the dance number skillfully composed by the choreographer to enrich visual opulence.
Arsh Tanna
Sameer Tanna

From a very young age, Arsh Tanna learnt Kathak Natwari Nritya under Roshan Kumari, while Sameer Tanna inherited the folk dance of his father, Aniruddh Tanna. They both represented India in the Festival of India and at a World Folk Festival in USA. In 1990 they founded their own group, Kala Nirjari which has performed in many countries. They also performed the colourful garbha and raas dances for the American President Bill Clinton when he visited Mumbai.

Vaibhavi Merchant

Great grand daughter of Jaipur gharana Kathak maestro Sundar Prasad and grand daughter of film choreographer Hiralal, Vaibhavi trained in both Indian and Western classical dance, under masters like Rohinton Cama, Chinni Prakash and Martha Da Cunha. Besides performing in festivals organised by Sachin Shankar Ballet Unit, Kathak Kendra and Sangeet Natak Akademi, she has acted in the lead role of a Malayalam film, Sneha Poorvam Anna. Currently she is choreographing for Lagaan, Na Tum Jaano Na Hum and Filhaal.
BEST FEATURE FILM IN ASSAMESE

POKHI

Rajat Kamal and a cash prize of Rs. 20,000/- to producer DOLPHIN COMMUNICATIONS

Rajat Kamal and a cash prize of Rs. 20,000/- to director JAHNU BARUA

Citation
The award for the Best Feature Film in Assamese of 1999 is given to POKHI for a beautifully structured film centered around the turmoil in the life of an orphan. The film finely balances the demands of characterisation, performance and storytelling to focus attention on the role played by the child in bringing about an attitudinal change in a selfish money lender.
Jahnu Barua

Born in 1952, Jahnu Barua graduated in Science before joining the Film and Television Institute of India in 1974. As a television producer for the Indian Space Research Organisation he made more than 200 educational programmes for rural children. Having sharpened his skills with short and documentary films, he launched his first feature film in 1982. All the nine feature films he has made since, have won national or international recognition. **Halodhiya Choraye Baodhan Khaye** won Golden Lotus in India and the Silver Leopard in Locarno, in 1988. Later **Hkhagoroloi Bohu Door** won the National Award for Best Direction as also one at Brussels. **Aparoopa, Papori, Banani and Firingoti** are among his widely acclaimed works.

Jahnu Barua

Jahnu Barua filme वें टेलिविजन संस्थान के स्नातक हैन्। उनकी प्रथम कथा चित्र अपराम (असमिया) को 1983 का राष्ट्रीय पुरस्कार प्राप्त हुआ था। पापोरी और हलोधिया चोराए बाओधन खाई भी सराहनीय थी। हलोधिया चोराए बाओधन खाई को 1988 के राष्ट्रीय फिल्म समारोह में स्वर्ण कमल तथा लोकानंतर अंतर्राष्ट्रीय फिल्म समारोह में रजत पदक प्राप्त हुआ था। 1989 में टोकियो फिल्म समारोह में इस फिल्म को सर्वोत्तम एशियाई फिल्म में दर्शाया गया था। 1990 में जाहु ने बनानी और उसके बाद फिरिगोटी बनाई। फिरिगोटी को 1992 में रजत कमल मिला। उनकी फिल्म हक्खागोतलोई बोदु दूर को सर्वोत्तम निर्देशन के लिए रजत कमल एवं अंतर्राष्ट्रीय पुरस्कार मिले। फिल्मों से पहले वे भारतीय अन्तरराष्ट्रीय अनुसंधान संगठन में काम करते थे। वे आजकल जैविक इंस्टीट्यूट ऑफ कम्यूनिकेशन, मुंबई में सिनेमा विषय को पढ़ाते भी हैं।
BEST FEATURE FILM IN BENGALI

PAROMITAR EK DIN

Rajat Kamal and a cash prize of Rs. 20,000/- to producer RAJESH AGARWAL

Rajat Kamal and a cash prize of Rs. 20,000/- to director APARNA SEN

Citation
The award for the Best Feature Film in Bengali of 1999 is given to PAROMITAR EK DIN. The changing temper of society and the changing balances of human relationships are very sensitively portrayed. The film highlights the changing equations between a mother-in-law and daughter-in-law, who begin as adversaries and become confidantes.
Rajesh Agarwal

Rajesh Agarwal, a leading producer of television serials, had turned to cinema with Bishnu Pal Chowdhuri's Nijer Sange Dekha and Swapna Niye. His serials include Kono Ek Din, Ekti Sambad, Chhaya Chhabi, Badhu Mata Kanya in Bengali, besides Abhinetri and Intezar Hai in Hindi.

Aparna Sen

Aparna Sen's father, noted film critic Chidanand Dasgupta, was a founder member of the Calcutta Film Society. It was in Ray's Teen Kanya that Aparna made her debut as an actress in 1961. She has since acted in films with several noted directors including Mrinal Sen, James Ivory and Rituparno Ghose. For her role in Sen's Mahaprithibi, she won the Best Actress award at the Moscow Film Festival.

Aparna's first directorial venture, 36 Chowringhee Lane won the National Award for direction besides the Grand Prix at Manila in 1981. Paroma, Sati, Yugant and Picnic for Doordarshan have continued to win her awards and honourable mentions.

While continuing to direct and act, Aparna is editor of Sananda, the popular Bengali magazine for women. The Government of India conferred on her the Padma Shri in 1986.
BEST FEATURE FILM IN HINDI

SHOOL

Rajat Kamal and a cash prize of Rs. 20,000/- to producers NITIN MANMOHAN & RAM GOPAL VARMA

Rajat Kamal and a cash prize of Rs. 20,000/- to director E. NIWAS

Citation
The award for the Best Feature Film in Hindi of 1999 is given to SHOOL, for unveiling the complete collapse of the socio-political system. A very effective portrayal of the determined fight of a single citizen in the centre of a facade of democracy.
Nitin Manmohan
Well-known producer Nitin Manmohan began his career in 1986 with *Baat Ban Jaye* which had a multiple star cast. Its success encouraged him to make *INSAAF* in 1987. Hence forth he made a number of movies *Bol Radha Bol, Baaghi, Mahasangram, Anjali, Laadla, Eena Meena Deeka* and his latest venture *Chal Mere Bhai*.

Ramagopal Varma
Ramagopal Varma a well known producer and director who made *Rangeela, Daud, Kaun, Satya, Mast* etc. His film *Satya* has won many awards which includes a National Award for Manoj Bajpai as best actor in the year 1998.

E. Niwas
At the tender age of thirteen a boy ran away from his village Anantpur, came to Hyderabad and joined Annapurna Studios to become something big in life. One day he met Ram Gopal Varma and told him of his dream. Ram Gopal Varma saw the fire in his eyes and accepted him as his assistant.

After six years his mentor, seeing his passion and technical maturity, offered him the prestigious project, *SHOOL*. With its release E.Niwas has proved himself.
BEST FEATURE FILM IN KANNADA

KANOORU HEGGADITHI

Rajat Kamal and a cash prize of Rs. 20,000/- to producers H.G. NARAYANA, C.M. NARAYANA and I.P. MALLEGOWDA

Rajat Kamal and a cash prize of Rs. 20,000/- to director GIRISH R. KARNAD

Citation
The award for the Best Feature Film in Kannada of 1999 is given to KANOORU HEGGADITHI, Jnanpith awardee K.V. Puttaappa’s epic novel concised by another Jnanpith awardee Girish Karnad into a film with an episodic structure. Increasing gaps between generation and genders are very sensitively portrayed through the three main female characters.
Girish Karnad

Jnanpith award winner Girish Karnad is not just India’s foremost playwright. He lends real meaning to the term ‘Renaissance figure.’ He wrote his first play *Yayati* when he was just 23 and a Rhodes Scholar studying Mathematics in Oxford. On his return to India he continued to write plays, many of which have been performed abroad, including *Tughlak*, *Hayavadan*, *Nagamandala* and *Rakt Kalyan*. Meanwhile he also took to making films - *Kaadu*, *Ondanondu Kaladalli*, *Chelluv* among others - that inspired a generation of filmmakers. Awards have chased Karnad even as he has moved from directing films to acting in them, from being the director of the Film and Television Institute of India to the chairman of the Sangeet Natak Akademi. He is currently the director of the Nehru Centre in London.
BEST FEATURE FILM IN MALAYALAM

PUNARADHIVAASAM

Rajat Kamal and a cash prize of Rs. 20,000/- to producer
N.P. PRAKASH

Rajat Kamal and a cash prize of Rs. 20,000/- to director
V.K. PRAKASH

Citation
The award for the Best Feature Film in Malayalam of 1999 is given to PUNARADHIVAASAM An intricately structured screenplay about the need for discovering new adjustments in family relationship and the complexities and fallacies of conjugal harmony.
N.P. Prakash
Born in Kerala on May 20, 1960 N.P. Prakash is a graduate of Electronics Engineering. From 1983-89 he worked at the school of Drama, Trichur. Later in Bangalore he worked for Advertising films. Together with V. K. Prakash he started Trends in 1994 where V.K. Prakash joined him as director. Trends has more than 200 advertising films before producing Punaradhivaasam.

V.K. Prakash
V K Prakash comes from Kerala, a state abundantly rich in art and culture. Graduating from the School of Drama, Calicut University, he directed numerous acclaimed plays before moving on to advertising films. After six years in that field, he ventured into directing his first feature film, Punaradhivaasam.
BEST FEATURE FILM IN MARATHI

GHAH-A-BAHER

Rajat Kamal and a cash prize of Rs. 20,000/- to producers RATAN MADAN AND NARENDRA SHINDE

Rajat Kamal and a cash prize of Rs. 20,000/- to director SANJAY SURKAR

Citation
The award for the Best Feature Film in Marathi of 1999 is given to GHAH-A-BAHER for depicting the hypocrisy exercised by man in complete contradiction of declared socio-political positions and a total reversal of behaviour when it comes to power and lust. It draws attention to the inherent problems in the empowerment of women.
Ratankumar T. Madan
An MFA in Dramatics, besides being an M.Com, Madan has acted in four television serials, Prem Sudha, Prarambh, Avart and Sur, before turning producer with Ghar-a-Baher.

Narendra K. Shinde
Like his co-producer, Shinde too did an MFA in dramatics besides M.Com, before acting in plays and tele-serials. He won a national award in 1990 for his play, The White Ants.

Sanjay Surkar
When he directed Tu Titha Mee, Sanjay Surkar won two National and 12 state awards, besides numerous other awards. Likewise, the National award he won for his previous film Rao Saheb had capped the 14 state awards he had taken home. Yadna, Apli Manas and Chaukat Raja too had won him honours associated with quality cinema. After Ghar-a-Baher, adjudged the Best Marathi Film of 1999, the filmmaker who started by directing plays on stage is now busy with the Marathi serial, Gharkul.
BEST FEATURE FILM IN ORIYA

BISWAPRAKASH

Rajat Kamal and a cash prize of Rs. 20,000/- to the producer NATIONAL FILM DEVELOPMENT CORPORATION, Mumbai

Rajat Kamal and a cash prize of Rs. 20,000/- to director SUSANT MISRA

Citation
The award for the Best Feature Film in Oriya for 1999 is given to the film BISWAPRAKASH. The story of a young man in search of his identity and direction in life. The beautifully photographed film depicts the lack of opportunities in a small town.
Susant Misra
Born in 1965, Susant Mistra graduated in screenplay and direction from the Film and Television Institute of India. Before making Biswaprakash, he made a short film Nischal Badal in 1989, a full length documentary Dhenkenal in 1995 and Indradhanura Chhai in 1997. His films have been shown at Oberhausen, Cannes, London, Rotterdam, Moscow, Montreal and Cairo.
BEST FEATURE FILM IN TAMIL

SETHU

Rajat Kamal and a cash prize of Rs. 20,000/- to producer A. KANDASAMY

Rajat Kamal and a cash prize of Rs. 20,000/- to director BALA

Citation
The award for the Best Feature Film in Tamil for 1999 is given to SETHU. An impressive debut by a director with a commendable grasp of the grammar of mainstream cinema, it deserves special mention for combining popular elements with the unconventional.
A Kandasamy

A Kandasamy, a 40-year-old constructor from Madurai, entered the world of cinema with Sethu. The success of his maiden venture has spurred him to transfer some of the best works of Tamil on to the screen.

Bala

After graduating in Tamil literature, this 34-year-old director from Madurai spent eight years assisting Balu Mahendradas in films like Veedu, Sandhya Ragam and Vanna Vanna Pookkal, some of which won the National Award. In the process, Bala imbibed some of Balu's techniques. At the same time, he stamps Sethu, his debut film, with his own sensitivity that does not fight shy of depicting life in the raw, even in an asylum. This unwillingness to muffle his creative aspiration makes him a name to watch out for.
BEST FEATURE FILM IN TELUGU

KALISUNDAM... RAA

Rajat Kamal and a cash prize of Rs. 20,000/- to producer D. SURESH BABU

Rajat Kamal and a cash prize of Rs. 20,000/- to director UDAY SHANKER

Citation
The award for the Best Feature Film in Telugu for 1999 is given to KALISUNDAM... RAA, a conventionally structured film in the genre of mainstream cinema which conveys in an entertaining manner the wholesome message of togetherness and the need for preserving the unit of the joint family.
D Suresh Babu
Son of renowned D Rama Naidu, 42-year-old Suresh Babu was producer of Ganesh, the award winner for the best Telugu film of 1998. He has also produced Bobbili Raja and Premindhukundam Raa, both of which have been hits on the Telugu screen.

Uday Shanker
**SPECIAL MENTION**

**MANJU BORAH (BAIBHAB)**
**KAVITA LANKESH (DEVEERI)**
**MOHAN JOSHI (GHAR-A-BAHER)**

**Citation**

A special mention for 1999 is given by the jury to Mohan Joshi for his wonderfully controlled performance of a corrupt politician in the film **GHAR-A-BAHER**. The jury also makes special mention of the director Manju Borah for her poetic expression in her debut film **BAIBHAB** and Kavita Lankesh for her exuberant debut as a director in the film **DEVEERI**.
Manju Borah
An MA in Philosophy from Guwahati University, Manju Borah is a regular writer of short stories and articles on the cultural ethos and social customs of diverse ethnic groups of North Eastern India. She has also directed a documentary on Nam Phakes, a North Eastern tribe, besides the telefilm Ekhon Seujia Khamor Chithi.

Mohan Joshi
In 1999, Mohan Joshi won an award for his performance in Tu Titha Mee; in 1998 for Rao Saheb; in 1997 for Mrityudand... Awards and citations seem to have become a habit for this 47-year-old thespian who started acting as a child, and went on to make his mark with classics of professional theatre such as Tee Phulrani and Katyar Karjaat Ghusali, besides Hindi films like Mrityudand, Major Saab, Ishq, Ghulam e Mustafa, Gopi Kishan and Elan.
Kavitha Lankesh

Kavitha Lankesh’s interest in the art of cinema led to the setting up of an audio-video production house which has produced more than 30 corporate films and documentaries, including for the government of Karnataka, all by the 36-year-old screenplay writer-director.

The films are on subjects that range from Tulasi, a barefoot ecologist who won the Indira Priyadarshini award; the Siddhi tribe of African origin; the Bannerghatta National Park; Ninasam, an experiment in rural theatre by the Magsaysay award winner K V Subanna; Hasekale, a fast vanishing rural art form; women folk singers of Karnataka; and six dynamic women of Karnataka - theatre person B Jayashree, artist Pushpamala, director Prema Karanth, actress Jayanthi, writer Vaidehi and contemporary dancer Tripura Kashyap.

Deveeri, her first feature film based on a novella by the celebrated P Lankesh, has won the Aravindan Puraskar for the best debut director of 1999, and the FIPRESCCI award at the International Film Festival of Kerala.
Awards for Non-Feature Films
SWARNA KAMAL KE KATHA CHITRA

DUIN PAATAN KE BEECH MEIN

NIRMALTA ARVIND SINHA KO SWARNA KAMAL YO 20,000 RUPEE KA NAKED PURASKAR
NIRDESHAK ARVIND SINHA KO SWARNA KAMAL YO 20,000 RUPEE KA NAKED PURASKAR

PRAASHASHTI

SWARNA KAMAL KE KATHA CHITRA KO 1999 KA PURASKAR HINDI FILM DUIN PAATAN KE BEECH MEIN KO UTTHAR BIHAR MEH PARYOCHANA KI ANANTHAKARI KSHATRI YO NARI TATHA DUIN PAATAN KE BEECH MEIN KARYA VISHAYANH KAROLOO PIYOLOO KI PIYOLOO KI BHUKAM KI LIYE DHIA GAYA HAI.

AWARD FOR THE BEST NON-FEATURE FILM

DUIN PAATAN KE BEECH MEIN (BETWEEN THE DEVIL AND THE DEEP RIVER)

Swarna Kamal and a cash prize of Rs. 20,000/- to the
Producer : ARVIND SINHA

Swarna Kamal and a cash prize of Rs. 20,000/- to the
Director : Arvind Sinha

CITATION

The award for the best Non-Feature Film of 1999 is given to Arvind Sinha’s Hindi film DUIN PAATAN KE BEECH MEIN (Between the Devil and the Deep River) for its in-depth portrayal of an environmental disaster in North Bihar, of lives uprooted and rendered ‘amphibian’ due to the blind imposition of the development model of embankment of rivers.
Arvind Sinha

Recipient of two National Awards for the films Ajit and The Recluse, Arvind Sinha is among the filmmakers acclaimed both in India and abroad. Ajit, about an eight-year-old working in a Calcutta household, was selected for 22 international film festivals and received the UNICEF trophy and the Gold Mikeldi Award in Spain. For the same film Sinha was adjudged the most promising Documentary filmmaker of 1996 at the Leipzig Festival in Germany. He also received the Jury Award at the New York Exposition of Short Films in 1997.

The Recluse, on the classical vocalist Ustad Nasir Aminuddin Dagar, was shown in more than 150 countries. Sinha’s first film, Chhau, about the masked dancers of Seraikella, a tribal belt bordering Bihar and West Bengal, was also extensively exhibited in India and abroad.
THE AWARD FOR THE BEST FIRST NON-FEATURE FILM OF A DIRECTOR

DEIVANGAL PADIYIRANGUMBOL (When Gods deaprt)

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

Citation
The award for the First Non-Feature Film of a Director is given to Pradeep Kumar’s Malayalam film DEIVANGAL PADIYIRANGUMBOL (When the Gods Depart) for its objective and well-researched point of view on the lives of tribes in the Wayanad region; it captures their fragile existence caught in the process of change.
Pradeep Kumar

A post graduate in English literature, Pradeep Kumar started life as a journalist. He spent seven years working as a film critic for different dailies and journals. He then returned home to Kerala and worked with noted filmmakers like Bharathan, T V Chandran and Raveendran. He continues to contribute to leading English and Malayalam journals. This is his first film.
AWARD FOR THE BEST ANTHROPOLOGICAL/ETHNOGRAPHIC FILM

KOIHATIR DHULIA (ASSAMESE)
SURABHI (TELUGU)

Rajat Kamal and a cash prize of Rs. 10,000/- to the
Producer: SATYABRAT KALITA of KOIHATIR DHULIA and K.
JAYDEV of SURABHI

Rajat Kamal and a cash prize of Rs. 10,000/- to the
Director: HEMANTA DAS of KOIHATIR DHULIA and K.N.T.
SASTY of SURABHI

Citation
The award for the best Anthropological/Ethnographic film of 1999 is
given to Hemanta Das' Assamese film KOIHATIR DHULIA
(Koihatir's Drummer) and K.N.T. Sastry's Telugu film Surabhi. To
Koihatir Dhulia for its portrayal of the maestro Mohan Bhawria
and his contribution to the revival of an art form from oblivion, its
dissemination and its incorporation of topical themes within a tradi-
tional art form. To Surabhi for being an important document of a
family-community of theatre performers and of cultural growth within
the community and its performances.
K Jayadev

K. Jayadev is a journalist by profession. A film buff, he is actively associated with film society movement in Hyderabad. Surabhi is the maiden venture of this producer for which he was also the Assistant Director. He is associated with the director of Surabhi in his other documentary, The Man of Cinema.

K N T Sastry

Sastry has won the National Awards for the Best Film Critic (1989) and the Publisher of the Best Book on Cinema (1995). However, his interest in cinema has not remained restricted to critical writing. He has worked as the script writer for the National Award winning Daasi and Maa Ooru. Having scripted a number of teleserials, he directed a series on South Indian Cinema, and another on Telugu poets, for the national channel.

Satyabrata Kalita

A performing stage artiste and the director of more than 50 plays, Satyabrata Kalita entered the celluloid world with Koihatir Dhulia. He is currently engaged, as both producer and director, in the making of two other documentaries and a television serial.

Hemanta Das

One of the captains of the film society movement of Assam, Hemanta Das has long been striving for the cause of quality cinema. His interest in the cultural life of Assam has led him to direct several short films and teleserials. Circle of Shambles (1988) was his first documentary film and Tathapio Nadi (1989) first feature film.
AWARD FOR THE BEST BIOGRAPHICAL FILM

NOTTAM AND MALLIKA SARABHAI

Rajat Kamal and a cash prize of Rs. 5,000/- each to the Producer: BINA NARAYAN of NOTTAM and FILMS DIVISION of MALLIKA SARABHAI

Rajat Kamal and a cash prize of Rs. 5,000/- each to the Director: M.R. RAJAN of NOTTAM and ARUNA RAJE PATIL of MALLIKA SARABHAI

Citation

The award for the Best Biographical film of 1999 is given jointly to Nottam and Mallika Sarabhai

Nottam portrays the renowned Kathakali actor Kizhpadam Kumaran Nair, his valuable contribution to the art form, his devotion, dignity and his insights into nature, art and life.

Aruna Raja Patil succeeds in her vibrant presentation of a contemporary woman’s life and art, through the perspective of Mallika Sarabhai.
Bina Narayan

Bina Narayan has done her masters in Political Science from Jadavpur University. A film enthusiast all along her academic life, continues its pursuance by being part of film productions as and when possible. Experience of earlier stints in various other capacities ventures her into this maiden venture as a producer for the film NOTTAM.

M R Rajan

Since he graduated from the Film and Television Institute, Pune in 1988, M R Rajan has directed eight documentaries, all of them relating to the stage or the screen. People dedicated to classical theatre and actors who transform the stage for social reform people his films. Rajan’s films are thus relevant not just in terms of documentation, but also in evolving a broader understanding of theatre by focusing on it from various angles.

Aruna Raje Patil

After graduating from the Film and Television Institute of India in 1969, Aruna Raje has made seven feature films: Shaquee, Gehrayee, Situm, Rhihaee, Patita Pavana, Patita Pavani and Bhairavi. All the films have been to festivals abroad and also won awards and honours. In addition, she has made 25 documentaries and 100 advertising films. She has also edited films Vamsha Vriksha, Gidhh, Phaniyamma. Besides editing her own films, she has written the scripts for Rhihaee, Patita Pavana, Patita Pavani and Bandh Jharokhe.
AWARD FOR THE BEST ARTS/CULTURAL FILM

THANG TA-THE MARTIAL ART OF MANIPUR

Rajat Kamal and a cash prize of Rs. 10,000/- to the producer INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS
Rajat Kamal and a cash prize of Rs. 10,000/- to director ARIBAM SYAM SHARMA

Citation
The award for the Best Arts/Cultural film of 1999 is given to Aribam Syam Sharma’s English film THANG-TA (The Martial Art of Manipur) for its passionate cinematic expression of the traditional martial art of Manipur.
Aribam Syam Sharma

He has come from teaching philosophy at the university to become one of India's widely recognised film directors thanks mainly to his lifelong involvement with music, dance and the theatre. He was associated with the production of the first Manipuri feature film, *Matango Manipur*, as an actor and music director. For his own feature films and documentaries he has been winning National Awards consistently, receiving five for his feature films and another five for the non-feature films. Many of these films have been shown in the Indian Panorama. Sharma's *Imagee Ningthem* (My Son, My Precious) won the Grand Prix at Nantes 1982. *Isanou* (The Chosen Ones) was shown in *Un Certain Regard*, Cannes 1991. *Sangai* (The Dancing Deer of Manipur) received five prizes at the International Wildlife Film Festival, Montana, USA; and it was declared the Outstanding Film of the Year 1989 by the British Film Institute.
AWARD FOR THE BEST ENVIRONMENT CONSERVATION/PRESERVATION FILM (INCLUDING AWARENESS)

AND THE BAMBOO BLOOMS

Rajat Kamal and a cash prize of Rs. 10,000/- to the producer FILMS DIVISION

Rajat Kamal and a cash prize of Rs. 10,000/- to director JOSHY JOSEPH

Citation
The award for the Best Environment Conservation/Preservation film of 1999 is given to Joshy Joseph's English film AND THE BAMBOO BLOOMS for its creative approach to the importance of bamboo in the economic and social lives of the people of Manipur and Mizoram.
Joshy Joseph

Joshy Joseph is a 37-year-old graduate in Malayalam literature. He assisted the Malayalam maestro Adoor Gopalakrishnan in the making of Kathapurushan. He joined the Films Divisions in 1985 where he has scripted and directed nine documentaries. He had won the National award last year for the newsreel Sentence of Silence.
AWARD FOR THE BEST FILM ON SOCIAL ISSUES
(Such as prohibition, women and child welfare, dowry, drug abuse, welfare of the handicapped etc.)

ATANKA KA ANDHAKAR (DARKNESS OF TERROR)

Rajat Kamal and a cash prize of Rs. 10,000/- to the producer FILMS DIVISON
Rajat Kamal and a cash prize of Rs. 10,000/- to director RAJIV KUMAR

Citation
The award for the Best Film of Social Issues (such as prohibition, women and child welfare, and dowry, drug abuse, welfare of the handicapped etc.) of the year 1999 is given to Rajeev Kumar's Hindi film DARKNESS OF TERROR for its documentation of the social issue of caste politics and the ensuing ruthless violence in Bihar.
SPECIAL JURY AWARD

DEEP PRAKASH

Rajat Kamal and a cash prize of Rs. 10,000/- to director Deep Prakash for Of Confucius, S-Sports and Toyguns

Citation
The Special Jury Award of 1999 is given to Deep Prakash's diploma film OF CONFUCIUS, S-SPORTS AND TOYGUNS for its stylised, graphic and playful narrative on modern life, violence and the contemporary media.
Deep Prakash

Thirty two years old, Deep Prakash did his Masters in Buddhist studies before graduating in direction from the FTII in 1994. *Vidambana* (1994), his first short film, had traced the agony of a conformist.
AWARD FOR THE BEST SHORT FICTION FILM

BLIND FOLDED

Rajat Kamal and a cash prize of Rs. 10,000/- to the producer A. SRIRAM
Rajat Kamal and a cash prize of Rs. 10,000/- to director S. SRIRAM

Citation
The award for the best Short Fiction Film of 1999 is given to the Tamil film BLIND FOLDED by S. Sriram for its creative controlled treatment of an emotional and socially relevant theme.
A Sriram

Starting life with Prasad Productions, Chennai in 1963, A Sriram worked as associate director for Tamil, Telugu and Oriya films. He coproduced Sati Anasuya (Oriya) in 1978, before producing The Terrorist (Tamil) which won the Golden Pyramid Award at Cairo in 1998.

S Sriram

It was only to while away his time during college vacations that he took up the part time job of an assistant director. It got him hooked to cinema. For, the director was none other than ace cinematographer Santosh Sivan. During the four years he worked with Sivan, Sriram also did the art direction for the award winning The Terrorist and Malli. Later he shot several ad films and two feature films before directing Blind Folded. The debut film has won the 32-year-old graduate of the Adyar Film Institute of Chennai both national and international recognition.
AWARD FOR THE BEST CINEMATOGRAPHY

RAVI VARMA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Cameraman RAVI VARMA
Rajat Kamal and a cash prize of Rs. 10,000/- to the Laboratory Processig the film PRASAD FILM LABORATORIES, Chennai

Citation
The award for the best Cinematography for a non-feature film of 1999 is given to Ravi Varma for the Malayalam film KALAMANDALAM GOPI for the imaginative and excellent visual quality rendered with consistency.
Ravi Varma
Beginning with Swayamvaram, for which he got the National Award in 1971, Ravi Varma has been the cinematographer of each and every one of Adoor Gopalakrishnan's films: Esthappan, Elipathayam, Mathilukal, Vidheyan. And now the non feature Kalamandalam Gopi gets him his second Rajat Kamal.
AWARD FOR THE BEST AUDIOGRAPHY

CHINMOY NATH

Rajat Kamal and a cash prize of Rs. 10,000/- to the
Re-recordist of the final mixed track: CHINMOY NATH

Citation
The award for the best Audiography in a non-feature film of 1999 is
given to Chinmoy Nath for the film THE VEHICLE WITH A SOUL
OF A MAN for imaginatively capturing the hard labour and tedious-
ness of the Pitthu through the sound design achieved through an
appropriate synthesis of sound and silence.
Chinmoy Nath

Bariwali, Gudia, Dahan, Unishe April, Shunya Theke Shuru, Mahaprithibi, Shwet Patharer Thala, Antareen, Yuganta, Kahini... the list of films Chinmoy Nath has worked for is as impressive as its length. Graduating from the FTII in 1986, this Sound Recoridst and Engineer joined the West Bengal Film Development Corporation. He has since then worked with almost every award-winning filmmaker in Bengal, from Mrinal Sen, Tapan Sinha and Aparna Sen to Gautam Ghose, Rituparno Ghose and Ashoke Vishwanathan.

In addition, he has worked for numerous Assamese and Manipuri films.
AWARD FOR THE BEST EDITING

AJITH KUMAR

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

Citation
The award for the Best Editing of a Non-Feature Film of 1999 is
given to Ajith Kumar for the film OF CONFUCIUS, S-SPORTS AND
TOYGUNS for the creative and crisp juxtaposition of imagery which
complements the theme of the film.
Of Confucius, S-Sports and Toyguns
SPECIAL MENTION

VINOD SUBRAMANIAN

Citation
The Non-Feature Film Jury makes a Special Mention for 1999 of Vinod Subramanian for the English-Hindi diploma film Fire for its imaginative and multifaceted presentation of the theme.
Vinod Subramanian

Fire is the diploma film of Vinod Subramanian, the 30-year-old sound engineer who joined the FTII in Pune after graduating in Physics.
<table>
<thead>
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<th>Awards Not Given</th>
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<tbody>
<tr>
<td>1. Best Scientific Film</td>
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<td>2. Best Promotional Film (To cover Tourism Exports,</td>
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<td>Crafts Industry etc.</td>
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<td>3. Best Agricultural Film</td>
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<td>4. Best Historical Reconstruction/Compilation Film</td>
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<td>5. Best Educational Motivational/Instructional Film</td>
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<td>6. Best Exploration/Adventure Film</td>
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<td>7. Best Investigative Film</td>
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<td>8. Best Animation Film</td>
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<td>9. Best Film on Family Welfare</td>
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<tr>
<td>10. Best Music Direction</td>
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Awards for Writing on Cinema
AWARD FOR THE BEST BOOK ON CINEMA

Swarna Kamal and a cash prize of Rs. 15,000/- to the authors MADHU ERAVANKARA (for Malayala Cinemayum Sahithyavum)
and ARUNA ANANT DAMLE (for Marathi Chitrapat Sangeetachi Vatchal)
Swarna Kamal and a cash prize of Rs. 15,000/- to the Publishers D.C. BOOKS (for Malayala Cinemayum Sahithyavum) and ANIL DAMLE (for Marathi Chitrapat Sangeetachi Vatchal)

Citation
The award for the Best Book on Cinema, 1999 goes to Malayala Cinemayum Sahithyavum for its indepth analysis of the relationship between literature and film; its thorough understanding of the medium, rigorous research and high readability and to Marathi Chitrapat Sangeetachi Vatchal for its meticulous research, its understanding of musical tradition in Marathi film and accessible style.
Madhu Eravankara

With Masters in Chemistry, Journalism and Mass Communication, Madhu Eravankara received a fellowship from the National Film Archive of India to do research under Adoor Gopalakrishnan on the topic Malayala Sinimayum Sahityavum. The book is a result of that research. Madhu has also directed the Malayalam film Nankooram, other documentaries and short films, besides publishing Snanakhatangal, a collection of short stories.

Aruna Damle

Music has been the first love of Aruna Damle, who used to carefully listen to gramophone records when watching movies was a taboo. This love was reinforced when she was married to the son of Vishnu Govind Damle, one of the founders of Prabhat Films. Her husband, Anant Damle, provided him opportunities to understand its subtle nuances. Leading classical music helped her to comprehend the references to arts and music in Sanskrit literature. All this has inspired her to record the musical transformation glimpsed through Marathi films of the silent era.

Anil Anant Damle

Wildlife and nature tourism are the twin love of Anil Anant Damle, a well known nature writer from Pune, whose nature photography and video filming, has been awarded by Rotary Club. He has written several articles on this subject in leading Marathi newspapers and weeklies and also authored 3 books: Bharatalil Abhayaranye, Kenyan Safari awarded as the best book on tourism and Nisarga Yatra.
AWARD FOR THE BEST FILM CRITIC 1999

I. SHANMUGHHA DAS

Swarna Kamal and a cash prize of Rs. 15,000/- to the Film Critic: I. SHANMUGHHA DAS

Citation
The award for the Best Critic of 1999 goes to I. Shanmugha Das for his understanding of the history of the art of cinema, his commitment to excellence in films, his grasp of film aesthetics and his originality of vision.
I. Shanmughadas
Born on June 4, 1954 in Kerala. Shanmugha Das did his masters in English and is a lecturer in the language. I. Shanmughadas has published three books on cinema in Malayalam: *It's Snowing In The Mountains* on ten films from world cinema related to death and resurrection, *On the Road to Cinema* on the aesthetics of Cinema with special focus on sound and *The Home of the Traveller* on the films of Satyajit Ray. This last won the State Award for the Best Book on Cinema in 1997.

At present he is working on a book based on *The God of Small Things* by Arundhati Roy.
SPECIAL MENTION

UMA J. NAIR

The Jury makes a special mention of Uma J. Nair for her Economic Aspects of Film Industry in Kerala with its original interdisciplinary research.
Uma J. Nair

Born in 1965 to Madhu, an eminent actor, director, producer and studio owner, Uma was exposed to the environment of Malayalam film industry since early childhood. With her father involved in the production of number of films, she witnessed serious discussions on financing problems, risks and other issues connected with film making. Therefore *Economic Aspect of Film Industry in Kerala* is a natural choice for the research she undertook for completing her PhD in Economics. It is an area in which few studies have been conducted. Uma’s work thus is a prime source of reference and take off point for further studies in this regard.
Synopses:
Feature Films
BAIBHAB
(A Scam In Verse)
Assamese/117 Min.

Producer, Director: Manju Borah
Screenplay: Ranjit Sarma
Camera: Mrinal Kanti Das
Art: Phatik Barua, Diganta Majumdar
Editor: A Srekar Prasad
Music: R D Rishi
Cast: Ashok Medhi, Dilip Borah

Samiran Choudhury is the son of a well-to-do officer with vast property and money. Samiran used to teach English literature in a college in Shillong and write poetry in English. But feeling that he is unable to truly express himself in this language, he leaves his job and returns to Guwahati to imbibe the culture and language of his land.

Samiran had a disturbed childhood. His father sent him away to the alien environment of Shillong hills to save him from psychological problems. But the exile doesn’t help and Samiran develops a stammer which becomes marked whenever any emotional issue crops up. Samiran’s childhood friend Bibhas knows this and so helps Samiran by reciting his poems.

Meanwhile, a CBI raid on their house reveals that Parikshit Choudhury had amassed his huge wealth through massive corruption. The poet is shocked to know this side of his father’s character.

By the time Samiran writes his second poem, Baibhab, his life is in a turmoil. His father is taken to jail. Bibhas’s mother also dies at this time. He runs away from all to find his self and his roots.
The old country mansion had seen better days. Not so its owner, a lonely middle-aged spinster who gave up hoping for a husband after her intended groom died a day before the wedding. Living with a retainer and a young maid, she is forced by rising taxes to rent out her home to a film unit. A sudden rush of strangers intrude upon her privacy night and day, foremost among them being the director himself. His apparently sensitive personality draws out all her suppressed longings, and he knows it. He is adept at handling women to suit his purposes. It’s all in the interest of good cinema, after all.

The heroine of his present film holds a torch for him. But the lady of the house hopes to win his heart, especially after he persuades her to do a small role in the film. But long after the shooting is over, she keeps waiting in vain hope: all her letters go unanswered. And when a letter finally arrives, it brings the news that the little scene in which she had acted had been edited out to save footage...
बिस्वप्रकाश/उड़िया/148 मिनट
निर्माता : राष्ट्रीय फिल्म विकास निगम
निर्देशक, संपादक : सुशान मिश्रा पटकाठा : सुशान मिश्रा एवं देबदास छोटराय छायाकार : जुगल देवता कला : महेन्द्र मिश्रा संगीतकार : विकास दास कलाकार : संजीव समल, नन्दिता दास, विनायक मिश्रा

हिन्दु तीर्थ स्थलों में पावन माने जाने वाले तीर्थपुरी के रहने वाले एक युवक बिस्वप्रकाश की अंतत्या और अंतिम का चित्रण है - बिस्वप्रकाश सुदीर्घादो मानसिकता की तुरकारक नये परिवेश में नई संस्कृति का आचरण करने वाला बिस्वप्रकाश समुद्र के पास एक छोटे घर में रहने वाली अंजलि से मिलता है। अंजलि अपने घर की होटल में बदलना चाहती है। दोनों के रिश्ते का अंत बीच में एक पुलिक कर्मी के आने से हो जाता है।

निराश बिस्वप्रकाश एक विदेशी युवक जून से यह सोचकर मिलता है कि वह उसको पुरी के बाहर निकलने में मदद करेगी। जून के माध्यम से विदेशियों की मित्रता प्राप्त करने वाला बिस्वप्रकाश अपने समाज और मित्रों से दूर होता जाता है। जब जून और विदेशी मित्रों के जाने का समय आता है तो बिस्वप्रकाश अपने आप को जीवन यात्रा में निराश अकेला पाता है।

BISWAPRAKASH
(The Young Rebel)
Oriya/148 min

Producer: NFDC Director &
Editor: Susant Misra Screen-
play: Susant Misra & Devdas Chhotray Camera: Jugal Devata
Art: Mahendra Misra Music:
Vikash Das Cast: Sanjeev Samal,
Nandita Das, Binayaka Misra

Puri, one of the four major Hindu pilgrimages, attracts people for its lovely beaches and archaeological heritage. The ancient town has an imposing culture of the Hindu joint family. Biswaprapaksh, a youth in his twenties, constantly clashes against its stranglehold. In an atmosphere where old values are giving way to consumer culture, he goes against the tradition of his Brahmin family and is alienated from his parents and sibling. Every time he has a conflict with his family, Biswaprapaksh goes away to the house of a friend Anjali, who lives with her mother in an old mansion near the sea. Anjali has turned her house into a holiday home and hopes to carry Biswaprapaksh along with her -- until a policeman comes between them.

Disheartened, Biswaprapaksh goes off to the beach where he meets June, a traveller from abroad who, he hopes, will help him escape the claustrophobic town. Through June he gets friendly with other foreigners. This alienates him from his own society and friends. When the time comes for June to leave Puri, Biswaprapaksh is trapped in a situation from where he has no way to return. The end finds him probing questions he should have asked at the beginning. What was the objective of his rebellion - and where did his journey take him to?
Deveeri
Kannada/97 min


Cast: Nandita Das, Manja

Kyatha, a 12-year-old boy, lives in the slums of Bangalore with Deveeri who is his sister, mother, father, friend and enemy too. As the film unfolds, so does the sordidness of the modern world where poverty soon corrupts innocence.

Kyatha is unable to comprehend the nocturnal job of his sister. His world of dimly lit hovels is as bleak as the future of the inmates, as empty as the dripping taps. Yet, even in this tattered world, Kyatha finds happiness. In Paddi, an aspiring starlet who will go to any length in search of stardom. In Ranganna, a kind hearted drunkard who has lost his life to gambling. In the childless Sampoorna who scrapes her own empty life to fill the young boy’s stomach. In Deveeri, the anchor of his life.

But Deveeri has lost her innocence. Her yearning for a better life for the two of them has made her a pawn in the hands of a small-time politician, his touts and his pimps. She is a sex worker who tries to hide the fact from her brother.

Kyatha’s innocence dissolves as he learns of the various kinds of corruption surrounding him. Of bribes which form the backdrop to local elections. Of schools where donation is more important than education. Of linguistic movements which are nothing less than extortion. Of the dream world of cinema which is as sleazy as his sister’s life. Kyatha wonders what Deveeri has to do with the pimps who hang around her. The day realisation dawns, the lad’s world changes drastically. The sister too decides to go away, leaving the boy to fend for himself. A devastated Kyatha tries to hold on to his morals while surviving in the colourless world of an orphanage.
Dollar Dreams

English/ 100 min

Producer, Director, Screenplay: Sekhar Kammula Camera: Vijaya Kumar Editor: Venkatesh & Madhava Music: Lucky Ali

Cast: Anish Kuruvilla, Priyanka Vir, Santosh Kumar, Satya

Dollar Dreams is about Ravi, Balu, Srinu, Phani, Sardar and Usha, six youngsters in Hyderabad trying to decide whether or not to board the flight to the US.

When Ravi leaves for the US, the friends help his parents cope with life without their son. Balu is also keen to leave. Srinu tries to take his MBA entrance. Phani is married to Archana, an ideal housewife. Sardar, who runs a family business, is untouched by the hype about US. Instead, he tries to talk his friends into doing some business. Usha, studying journalism, chooses to do a project on people leaving for US.

Balu uses money, influence, fraud with the computer institutes - whatever - to get a visa to US, and finally succeeds. Srinu resists pressure from friends and parents but fails in the entrance test. Should he give up and go to US? He makes a choice. Phani makes a choice too, as he starts getting frustrated in his job when he sees mediocre friends doing better. Usha's pursuit gets her first hand information about the IT industry in the city.

Missing Ravi in every walk of life, his father has a heart attack. During the crisis Ravi stays back in the US. When he finally returns, he feels he has outgrown India, makes a choice. This profusely affects Balu who gets a US visa but makes a different choice.

There is a conscience to the movie called 'She.' She sympathises with the gang during their hour of need, and tries to provide resolution when they are in a dilemma. Above all, she acts like a Sutradhar for Dollar Dreams.
घरा बाहेर/मराठी/135 मिनट
निर्माता: रतन मदन तथा नरेंद्र शिन्दे
निर्देशन: संजय सूरकर पटकेश: विजय कुकले कर्णे छायाकार: हरीश जोशी कला: अतिल दंडे कर्णे संपादक: विकस अनिल संगीतकार: श्रीराम फड्डे कलाकार: मोहन जोशी, सोनाली कुलकर्णी, सचिन खेदेकर, रीमा जीवन मूल्यांके लिए संघर्ष तथा सत्य की खातिर बदलते संबंध ती कहानी हा घरा बाहेर।

अननासेहेब लंबे समय से एम.एल.ए. ही तथा उन्होंने सत्य में होने का भरपूर लाभ उठाया है। उनकी बेटी बालसाहेब भी स्कूल, कॉलेज पंचायत - हर जगह पिता की शिक्षा का दुरुपयोग करता है। समस्या तब आती है जब उनका चुनाव क्षेत्र 'महिलाओं के लिए आरक्षित' घोषित कर दिया जाता है।

अननासेहेब समाधान ढूँढ निकालते हैं और अपनी पुत्री को चुनाव लड़ने के लिए मना लेते हैं। अपने पिता एवं भाई के कार्यालयों से अन्धभूत वसूला सोचती है कि वह सच में ही अपने स्थानीय लोगों के लिए कुछ कर पायेंगी। समय के साथ अपने कॉलेज के रिपोर्ट के माध्यम से सत्य का पता चलता है। इस बात से नायक बालसाहेब वसूला के पिता समाज सुधारक समूह का झटका देता है। पिता की इच्छा के विरुद्ध वसूला भाई को गिरफ्तार करवा देता है और निर्वाचन कर बनाणे के लिए अपनी पुत्री पुत्री एक छत के नीचे नहीं रह सकते। घर से बाहर निकलते वक्त उसकी माँ भी उसके साथ है।

GHAAR-A-BAHER
(Out of the Home)
Marathi/135 min

Producer: Ratan Madan & Narendra Shinde Director: Sanjay Surkar Screenplay: Vijay Kublekar Camera: Harish Joshi

Art: Ajit Dandekar Editor: Vishwas Anil Music: Shridhar Phadke Cast: Mohan Joshi, Sonali Kulkarni, Reema, Sachin Khedekar

Annasaheb is an MLA with a long innings in local politics and a standing in the party ruling the state. He has always manipulated to be at the power centre, and exploited his position to enrich himself. His son Balasaheb likewise misuses his position, indulging in objectionable activity at the school, college and gram panchayat institutions. Annasaheb’s mistress too uses her henchmen to cover up the misdeeds of the father and son duo.

The cozy equation is challenged when the constituency is declared a 'reserved seat for women,' under the 33 per cent reservation scheme announced to empower women. Annasaheb works a way out of the possible loss of power by persuading his architect daughter to fight the elections.

Innocent of the machinations of her father and brother, Vasudha genuinely believes that she can contribute to the betterment of life at the local level.

However, friends from her university reveal the reality of her kith and kin. This prompts her brother to use local goons to kill Samir, a social worker.

Under pressure from Vasudha, the police arrest the goons who reveal that they were hired by Balasaheb. A shattered Vasudha gets her brother arrested. When her father appeals to her in the name of family honour, she declares that she could not share the same roof with him and leaves home.
The film brings into focus the soccer world in the small towns of West Bengal.

Two sporting clubs, Benu Beena and Eleven Bullets are pitted against each other for the final round of the Challenge Cup. Anupam, the ace coach of Eleven Bullets with an uncanny capacity to spot talent, notices a shabbily dressed boy, Manu, intently watching the game in progress. Anupam inducts Manu into the practice and he proves his mettle in no time. But when Anupam decides to include the young player in the team for the finals, the other boys strongly object. The son of a low caste, congenital thief should not be a fellow player, they feel. The Club Secretary too supports the boys. When Anupam pleads that a child should not be punished for his father’s sins, the President vetoes the stand.

Anupam however, sticks to his guns. Bent upon grooming the talent in Manu, he takes the boy to Benu Beena where he is accepted. Manu’s skill plays a big role in winning Benu Beena the Challenge trophy. Anupam is accused of betraying his own club. He resigns and goes away to another town, but with no regrets. Perhaps he will become the coach for another club, and save another talent from falling to unsporting considerations.
Hari Bhari is the story of a Shaikh landholding family in the semi rural Badayun district of western Uttar Pradesh. The film deals with three generations of women: grandmother, her two daughters-in-law, a daughter and a grand daughter. Within the frame story are individual episodes dealing with the crises faced by each of them. Through it all, the film speaks of the need for women to develop an awareness of female health problems and their rights over their bodies as a necessary factor in their empowerment. Although a fictional saga of a family, Hari Bhari is based on actual case studies made in the region over a period.

Hasina is an ailing matriarch in a joint family which is run by her older son Khaleel Ahmed. His perpetually pregnant wife Najma has two young sons and a history of miscarriages and infant deaths. Hasina’s second son Khurshid works in Meerut but his conservative wife Afsana and her two young sons and an infant daughter live in the same house. Hasina’s daughter Ghazala, driven out by her husband Munir for not giving him a son, comes to stay with her. Her teenaged daughter Salma shuttles between this house and that of her erratic father. The bitter sweet events taking place in the house during the course of a year constitutes the film.

**HARI BHARI**
(Fertility)
Hindi/ 140 min

**Producer:** Dept of Family Welfare  
**Director:** Shyam Benegal  
**Screenplay:** Shama Zaidi  
**Camera:** Rajen Kothari  
**Art:** Nitish Roy, Sameer Chanda  
**Editor:** Aseem Sinha  
**Music:** Vanraj Bhatia  
**Cast:** Shabana Azmi, Surekha Sikri, Nandita Das, Rajat Kapur, Srivallab Vyas, Lalit Tewari, Alka Tewari, Rajeshwari Sachdev
HEY! RAM
Tamil/ 150 min


The story begins at the deathbed of 89-year-old Saket Ram, who rides the waves of memory to go back to the 1940s. Saket and his friend Amjad Ali Khan were archaeologists then, working under Mortimer Wheeler at the excavation sites of Mohenjodaro. In the Indus valley civilisation, born long before Ram, Christ or Mohammad, Saket and Amjad see no need for an absurdity like the making of the neo-Islamic state - Pakistan.

Gandhiji too did not like this division of India. He asked the nation to accommodate the Muslims within the country as brothers. But Jinnah’s dreams of Pakistan could not agree to such a simple compromise. But before these learned men could come to a decision, in 1946, Calcutta became the alter of human sacrifice as both Hindus and Muslims decided to fight it out. A near civil war broke out when Jinnah announced 'The Direct Action Day' and Suhrawardy executed it.

Saket, then living in Calcutta, is an impotent witness to the slaughter of his wife. This Brahmin from Madras loses his bearing. He tries to reach back to a place called home. But a second marriage, arranged by concerned elders, fails to help him settle down. Saket blames his state on the statesman who made hurried decisions on behalf of his country. His criticism finds company, and while Gandhiji’s philosophy of Ahimsa was engaging the attention of the world, Saket joins its bitter critics. But on January 30, 1948 he sees the triumph of human spirit over violence. He witnesses a different kind of crucifixion which changes him for life.
of Pundit Darbar and his large joint family, who live in a majestic haveli in Gujarat. The devotee of Hindustani music brings to his art a discipline that extends to his loved ones. His one weakness is Nandini, his passionate yet playful daughter.

Nandini’s willful spirit rebels when she has to give up the comforts of her room to accommodate Sameer, who comes from Italy to study our music. But Sameer’s refreshing candour and innate good nature prove irresistible. The two fall in love. As the seasons flow by, with their delightful songs and dance, Nandini and Sameer pledge themselves to a future together.

Unaware of this, the family finalises Nandini’s marriage with the highly eligible Vanraj. She fights to save her love but Pundit Darbar’s code of honour will not allow him to retract from a commitment. The intended marriage takes place.

Vanraj is deeply in love with Nandini and willing to wait till she reciprocates. His aspirations are shattered when Sameer’s letters to Nandini fall into his hands. Vanraj’s strong moral fibre decides to reunite her with her heart’s true desire.

They travel to Italy together on an adventure that is frustrating, ironic and tender. After a painful search they get news of Sameer. Nandini and Vanraj arrive at the opera where Sameer is to perform. It is the moment of truth. Nandini realises that through the depth of Vanraj’s self effacing love, she has learnt the true meaning of love. There is no turning back now. Together Nandini and Vanraj must create a lifetime to share.

HUM DIL DE CHUKHE SANAM
Hindi/140 Min.

Producer, Director, Screenplay: Sanjay Leela Bhansali Camera: Anil Mehta Art: Nitin Desai Editor: Bela Segal Music: Ismail Durrani Cast: Salman Khan, Ajay Devgun, Aishwarya Rai

Tradition is the household heritage
Jalamarmaram addresses itself to the basic issue of degradation of environment by powerful capitalists and the fatal effect of this on people and natural resources.

Usmaan, an environmental activist, was one of the many who lost their lives and their health because a factory in their village had converted water from the elixir of life to a river of death, by discharging polluting waste products.

Nirmal, Usman’s eight-year-old son, immediately identifies the chemical factory as the “enemy of the people.” As his mother gets involved in the mass movement against the factory, Nirmal finds solace in the fantasy world of mermaids who peopled the fables his father narrated to him.

The turning point in the narrative occurs when Nirmal goes to a carnival and finds a mermaid there, a popular sideshow in the carnival. He mistakes her for the real mermaid who, he believes, lives in a palace under the river now threatened by pollution.

From now on, the narrative shifts between the real and the fantastic as the little dreamer tries to live out his conviction that, in order to live on, the little mermaid needs a clean environment.

Jalamarmaram
(The Whisper of Water)
Malayalam/73 min

Producer: Latha Kurien, Radhika Suresh Gopi
Director: T K Rajeev Kumar
Screenplay: T K Rajeev Kumar & B Unnikrishnan
Camera: Ravi Varman
Art: Prakash Moorthy
Editor: Sreekar Prasad
Music: Sharreth
Cast: Aswin Thampy, G Gayathri
Kulkarni, a most significant writer of our times.

The film narrates the sweet and sour experiences of a ten-year-old brought to her maternal aunt, Taani’s house following the loss of her parents. Uprooted from a caring home, the girl struggles to cope with hostilities in her new environment. Taani Mausi, living a barren existence with a brute for her husband, tries single-handedly to preserve the child’s innocence and sensitivity as together they face the unpleasantness and vulgarity of an adult world.

Kaleidoscopic images of intimacy and bonding unfold as Taani Mausi helps the girl create a world of their own. A world full of love, beauty, and hope. A world of sunshine, woods, streams, peacocks.. And a world of raw possibilities!

Told entirely from the subjective viewpoint of the girl child, the lyrical texture of the film conveys the innocence and sensitivity of the child. Yet, the simple story of two lonely people does not remain at a linear, narrative level of story telling. It rediscovers the inner strength of Woman. A strength that enables her to dream and hope against all odds in a male dominated Indian society. A strength that helps her to mould a beautiful tomorrow.

KAIREE
(The Raw Mango)
Hindi/96 min

**Producer:** Dept of Family Welfare
**Director:** Amol Palekar **Screenplay:** Chitra Palekar, Amol Palekar **Camera:** Debu Deodhar
**Art:** Guruji Brothers **Editor:** Vaman Bhosale **Music:** Bhaskar Chandavarka
**Cast:** Shilpa Navalkar, Yogita Deshmukh, Mohal Gokhale, Atul Kulkarni, Sonali Kulkarni

Kairee is based on a renowned Marathi short story by G A
सलाह देती हैं। रघु अपनी चाची की पुत्री गंगा से मैत्री करता है। एक दिन मेला जाते समय वह गांव के बांध के इंजीनियर को राममोहन के बेटे एराबाबू से विवाह करने की अनुमति देता है। इंजीनियर बांध ठीक करने के लिए पानी की धारा बंद करना चाहता है। रघु अपने भाई रामजी के शर्म से इंजीनियर की कार्यस्थल से केस जीते देता है।

इसी के साथ रघु दोनों परिवारों की शांति कार्य करने का बचन लेता है। रामनवमी के अवसर पर वह दोनों बूढ़ों को एक नाच में यात्रा करने पर मजबूर कर देता है। फलस्वरूप दोनों बूढ़ों के बीच की कड़ीत भावना होने लगती है। परंतु बापों के समय सूचना मिलती है कि हाथी राममोहन के खेत तबाह कर रहे हैं तो दोनों बूढ़े हाथियों को रोकने की कोशिश करते हैं।

इसी समय रघु राममोहन की जान बचा कर दोनों परिवारों को मिलता देता है।

रघु जब मंगा से विवाह करने की आज्ञा मंगा को बड़ी यात्रा है तो उसे पता लगता है कि दोनों बूढ़े राममोहन के खेत का विवाह तय कर चुके हैं। कुछ नाटकीय घटनाओं के बाद रघु अपने आप को बीच से हटा कर फिर पनपने लगी शांति को समाप्त कर देता है।

**KALISUNDAM... RAA**

Telugu/ 150 min

**Producer:** D Suresh Babu  
**Director:** Uday Shanker  
**Screenplay:** Uday Shanker  
**Camera:** K Ravindrababu  
**Art:** Ashok  
**Editor:** K A Venkatesh, Madhav  
**Music:** S A Rajkumar  
**Cast:** D Venkatesh, Simron, K Vishwanath, Vijaya Kumari

रामजी और राममोहन नामक रघु हैं। रामजी की घटनापूर्व अवसर पर, उस का पोता रघु अपनी विवाह चाहता था। रामजी की पत्नी एराबू, कानून में उच्च शिक्षा प्राप्त रघु को परिवार के माथ पेल जोल रखने की कार्य के लिए रघु ने उसे कृपया नहीं किया कार्य के लिए। रामजी ने उसे नहीं किया कार्य के लिए। रामजी ने उसे कृपया नहीं किया कार्य के लिए।

Raghaviah and Rammohan have had a long standing rivalry that comes to the fore when the administration decides to repair a dam constructed during the British period. Rammohan’s son Errababu protests, since his fields are located there. But Raghaviah agrees and offers to make good Errababu’s losses. The latter refuses to accept.

Meanwhile Raghaviah prepares to celebrate the 60th anniversary of his marriage. He invites every member of his large family, including Kowsalya, the widow of his estranged son. But he is cold to his grandson Raghu.

Raghu strikes a friendship with Manga, the daughter of his paternal aunt. He takes all the children to an exhibition. On the way he finds the engineers quarreling with Errababu, who has brought a stay order. Raghu argues and vacates the stay. This impresses Raghaviah but leads to an altercation with Errababu. Raghaviah chides Raghu for increasing the bad blood created by his father.

Raghu is crestfallen to hear the saga of the two families which once lived next to each other, and planned to marry Rammohan’s daughter with Raghaviah’s son. But the son, studying in Bombay, had secretly married Kowsalya. When the truth is revealed, Rajani sets herself on fire and her sister’s husband perishes in the unrest that ensues. From that day Rammohan’s family had sworn enmity with Raghaviah.

Deciding to reunite the two families, Raghu saves Rammohan’s crops from elephants and the old man from the rampage that ensues. The affection this wins for Raghu is jeopardised when he seeks his grandfather’s consent for his marriage with Manga. For, this time, the elders seeking to heal the wounds of the past, have fixed her marriage with Rammohan’s grandson...
KANOORU HEGGADITHI
Kannada/ 140 min


The story, set in 1930s, unfolds around Chandrayya Gowda, the master of the house of Kanooru who has brought home his third wife. Subbamma, younger to him and less sophisticated, is unable to get on with Chandrayya’s children and widowed sister-in-law.

Chandrayya’s son Ramayya studies with his nephew Hoovayya. When the two cousins come to Kanooru for a vacation, its already turbulent atmosphere gets further vitiated. Chandrayya feels threatened by Hoovayya who is an intelligent, well read liberal. Being impotent, Chandrayya suspects his wife of being attracted to Hoovayya. He is also troubled by Ramayya’s emotional attachment to him. Things come to a head when Chandrayya gets Seetha, who loves Hoovayya, married to Ramayya.

As the family’s life worsens, Subbamma runs away to her father’s house; Seetha seeks shelter in Hoovayya’s house; Chandrayya dies and Ramayya, his sanity strained by misfortunes, commits suicide. Hoovayya is brought home to Kanooru by Seetha.
Mangalath **Editor**: A Sreekar Prasad  
**Music**: Sunny Stephen  
**Cast**: Vavachan Eliyamma Joseph, Biju Menon

Karunam explores the tragic implications of a situation that is common in India now: of elders whose children are settled abroad.

Chacockchan and Chechamama prepare for a visit from their son and his family. A Mass is offered for the occasion, the house is spruced up, special food prepared and a swing put up for the children - all with the assistance of Pakkaran, a faithful servant. But the visitors proceed instead on a free trip to Niagara.

Worse: the parents learn that their children have sold off the family house and arranged an old age home for them. Bewildered and saddened, they leave the house where their children were born, taking with them only a Crucifix from the prayer room.

The home for the aged, with its rigid adherence to routine, strikes a chill in their hearts. Chacockchan succumbs to it. His son does not come even for the funeral. Utterly bereft, the mother wanders away in search of consolation, which she finds in a home for mentally retarded children.

The story is told in a series of time shifts which move back and forth between the bright, hope filled period when the parents are awaiting the visit, and the painful loss of their home, their security, even their identity.
लाडो/हरयाणवी/135 मिनट
nिर्माता : कुमुद चौधरी निर्देशक : अश्विनी चौधरी पटकशा : सुरींदर चौधरी, अश्विनी चौधरी छायाकार : अश्वीक बहल संपादक : अरविन्द चौधरी संगीतकार : ललित सेन कलाकार : आशुतोष राणा, अरविन्द, संजय सिंह

वनविवाहिता उम्रि का पति सोनकर के लिए कलकत्ता चला जाता है। परिवार में सास-समुर नन्द प्रिंट व देवर शमशीर हैं। सास-समुर हरेश जगन्न के बैरों में साप रहते हैं, पति शहर में मकान लेने के लिए अधिक पैसा चाहिए, इसलिए पत्नी को साथ नहीं ले जाना चाहता। इससे सबसे बीच उम्रि की भावनाओं की कोई जगह न थी।

ऐसे में उम्रि इन्द्र की ओर आकर्षित होती है। इंद्र समुर के बड़े भाई का बेटा है जिनके पास काफी जमीन है तथा व गांव के सर्वश्रेष्ठ भी है।

एक रात जब घर में सास-समुर नहीं थे। उम्रि और इंद्र एक फिल्म देखने शहर जाते हैं। आशी रात को आने वाली वापसी की गाड़ी निकल जाती है। सुबह गांव पहुंचने पर, जब सारा गांव बहु को बूढ़ रहा है, उम्रि को अपने और इंद्र के संबंध में बातचीत करता है। इसे कोई स्वीकार नहीं करता। इंद्र भी पिता के दबाव में आकर चुप रहता है। उम्रि अपने पिता व भाई के सहयोग से पंचायत बुलाता है, पंचायत पहले तो उम्रि को दोषी ठहराती है किंतु उम्रि दृढ़ता से अपने आत्मसमान के लिए लड़ती रहती है और अन्ततः सफल हो जाती है। फिल्म पुरुष प्रथाम समाज में नारी को गरीब एवं अधिकार के पक्ष को निर्धारित करती है।

**LAADO**
Haryanvi/135 Min.

**Producer:** Kumud Chaudhary
**Director:** Ashwini Chaudhary
**Screenplay:** Surinder Chaudhary

Ashwini Chaudhary **Camera:** Ashok Behl **Art:** Chhail Paresh

Editor: Arvind Tyagi Music: Lalit Sen Cast: Ashutosh Rana, Arundhati, Sanjay Singh

Laado is the story of a village woman who is left behind, after marriage, to look after her in-laws while her husband Arvind returns to his job in Calcutta. Urmie's brother-in-law Shamsher is friends with Inder, the son of her father-in-law's elder brother, an influential landlord. One day the friends bring home a letter from Arvind and start teasing Urmie. Inder accidentally collides with Urmie and this leads him to think he is in love and wants to marry her. Urmie snubs him.

Arvind writes to say he will come home to fetch Urmie. This irks his father, who wants to acquire more farmland. Arvind wants to buy a plot for a factory in Rohtak. To fulfill both the wishes, Arvind must save, and so he leaves Urmie behind. Now her mother-in-law starts taunting Urmie, who is still without a child. Driven to the wall, Urmie finds solace in Inder's company.

One night when Urmie's in-laws go with Inder's parents to select a girl for him, the lovers slip off to see a film in Rohtak. They miss the midnight train they had planned to return by and reach the village only in the morning.

Confronted by her in-laws, Urmie reveals her relationship with Inder, only to be scoffed at. To settle matters, Urmie's brother calls a Panchayat, which declares Urmie guilty. Meanwhile Arvind arrives and has a discussion with Inder and Urmie. Following that, Inder owns up that he was the one Urmie had spent the night with. Arvind returns to Calcutta with Urmie.
PAROMITAR EK DIN
Bengali/133 Min.

Producer: Rajesh Agarwal Director, Screenplay: Aparna Sen
Camera: Abhik Mukherjee Art: Nikhil Barua Sengupta Editor:
Arghya Kamal Mitra Music: Jyotishka Das Gupta Cast:
Soumitra Chatterjee, Aparna Sen, Rituparna Sengupta, Rajatabh
Dutta, Sohini Haldar

Young Paromita was married into a traditional Bengali family of
North Calcutta. After marriage she discovers she does not have much
in common with her husband Biresh. In fact his drinking habit
and his ways seem unpalatable to
her. However, she develops a spe-
cial relationship with her mother-
in-law Sanoka and the mentally re-
tarded sister-in-law Khuku.
Paromita's tragedy seems to mul-
tiply with the birth of her spastic
son Bablu. Biresh finds this difficul-
to digest and becomes more irritable. Paromita and Sanoka
come closer through this tragedy.
The two develop a friendship that
survives the death of Bablu, al-
though it snaps the thin bond be-
tween Paromita and Biresh. He
had already found solace in an-
other woman, and she develops a
liking for a filmmaker she had met
at the Spastic Society. Sanoka is
heart broken, not so much at the
break up of her son's marriage as
at the loss of Paromita. The friend-
ship between the two has grown so
strong that on her death bed, Sanoka finds peace only when the
ex daughter-in-law returns to
nurse her...
POKHI
(And The River Flows)
Assamese/90 Min.

Producer: Dolphin Communications Director, Screenplay
Jahnu Barua Camera: P Rajar
Art: Phatik Baruah Editor: Hue
En Barua Music: Y S Moolky Cast
Bishnu Khargoria, Bina Potongia
Gargi

Pokhi is the story of an innocent orphan girl brought up by her aun
and uncle in a remote village in Assam. When they decide to shift
to the city, they leave Pokhi behind in the care of a wealthy but child-
less elderly couple.

Pokhi gets quite attached to the old lady, a kindly soul. But the old
man, a miserly shopkeeper who has made a pile through money lend-
ing, is quite annoyed at this new addition to his family. When his
wife dies in an accident, the old man, Dayananda, takes the ex-
traordinary stand that there is a curse upon Pokhi. However, the
sheer beauty of the little girl's in-
ocence and her protectiveness
over him gradually win him over
and also convinces the villagers
that the cantankerous man has left
his cynicism behind and turned a
new leaf in life.

The Director's Note: Simplicity is
something we generally tend to ig-
nore. To me, the purpose of being
intelligent, or acquiring knowledge
is not to complicate things in life.
We would do justice to our intelli-
gence only when we could simplify
the complexity of our life and also
help others to do the same. Pokhi
is about such wisdom.
Punaradhivaasam revolves around the fragility of human relationships and the constant struggle for inner peace.

Sudhakaran is agonised. What had seemed a marriage of convenience for his father has turned out to be a burden for him. He seeks solace in his senior officer Shalini.

Shalini's life too has its own complexities. A deep sense of gratitude had prompted Shalini to become the live-in partner of Viswanathan, whose affluent household had supported her education. But their relationship is devoid of emotional attachment: they continue to live separate lives.

Shalini, with hazy memories of her dying father, sees a reflection in Sudhakaran's father. She seeks a pathway to peace by reaching out to and nursing the ailing man. As they set out for the village, Sudhakaran and Shalini's friendship flourishes. But even as they are drawn to each other, they find themselves being dragged deeper into the quagmire of insecurity. Even as Shalini struggles to stand her ground, Sudhakaran and Savitri create a world of their own.
Sangamam

Nagaurang Nitishak, Patakha
Surekha Kishen Chhayaakar, Sarvann Kalta
Kumaran Sontakke, Surekha Ansa Sangeetika
E. A.R. Raman Kalakaar, Ruchan, Vindhya, Vaniwannan, Sreevija

Sangamam kahani hai lok and shaakshiyo gourv bharaon ka anrang baarey de pariwaron ki - Abudapillai aur shivamshkar kahoni.
Abudapillai ki jaiti lok hai, us ka prabhu sambhav bhi iski jaiti ka natak hai. Dooone ke pasa than na hai par man hai. Vishakha parr me nautch prastut karena aaye doone pariwaron ke baarke sambhav aur shivamshkar kahoon ki pujari abhisarman me mitrata ho jaati hai.

Sambhak naa muh mitarak kalaron ki liye ek manch ka nirnay karna chahate hain. Shivamshkar kahon ke liye, kahon ka pyari ka keval ek karyakram itna manch banao kha, pariwaron ke liye, pyari than de sakta hai. Abudapillai ish sharte ko sangeetika karni lete hai.

Sangamam

Tamil/165 min

Producer: V Natarajan Director,
Screenplay: Suresh Krishna
Camera: Sarvanan Art:
Krishnamurthy Editor: Suresh
Urs Music: A R Rahman Cast:
Raghuman, Vindhya, Manivannan, Srividya

Avudapillai's dance is based on a folk style. His son Selvam also follows the same style. They are popular and respected in the profession though their earning is meagre. They are invited to perform in a festival where Sivasankaran Moorthy is also to dance with daughter Abirami, a Bharatnatyam dancer. In the course of the festival Abirami and Selvam fall in love, despite the opposition of the wealthy Sivasankaran who wants a rich groom for his daughter.

Abirami finishes earlier in the festival. Nagaraj, the impresario, requests Sivasankaran to stay but he leaves, although Abirami stays on. Her love for Selvam grows when he saves her from rape by Nagaraj. However, this turns Nagaraj into an enemy who makes common cause with Sivasankaran.

Meanwhile, the troupes decide to construct a hall. Sivasankaran brags he alone can fund the building. Avudapillai insists that everyone should donate. This is viewed as a challenge by Sivasankaran who asks Nagaraj to stop at any cost the fund raiser organised by Avudapillai and Selvam. Nagaraj kills Avudapillai when he goes to the temple. Selvam, reminded of his father's last wish, places his body on a chair and dances like one possessed. This wins the approval of everyone present, including Sivasankaran who now repents for his action. Consequently his cremation finds Selvam and Abirami paying their last homage to Avudapillai as a couple.
A tribal leader operating in the jungles of Telengana uses AK 47 to kill and loot a marriage party in Maharashtra. The sophisticated weapons give away his links with the Mumbai underworld. A team from Mumbai’s Crime Branch, headed by ACP Ajay Singh Rathod, is assigned to investigate.

One evening Ajay attends a concert by renowned Pakistani singer Gulfam Hassan. There he meets Seema, who was his classmate until he had to leave Delhi following a terrorist attack that killed his brother and maimed his father. The chance meeting rekindles Ajay’s romance with Seema and also brings him in personal contact with Gulfam Hassan who sings exclusively for Seema’s brother’s music company in India.

Assisting Ajay in the case is a daredevil Inspector Salim. But when an encounter with a drug smuggler is foiled up, Salim is accused on communal grounds and removed from the case. But Rathod knows of Salim’s tremendous network of informers and requests him to continue on the case.

Gulfam Hassan loves to live in Bahid, Rajasthan, though his ancestral haveli in the border town is in disrepair. Gulfam actually is an ISI agent smuggles arms across the border. Local don Mirchi Seth then transports them across the land.

The investigations take on an edge as Salim helps Rathod track down evidence tying up the Mumbai drug mafia with Mirchi Seth. When a large consignment of arms arrives at Bahid, Rathod and his team raid Mirchi Seth’s haveli and come face to face with Gulfam Hassan.
Abitha's elder sister is sent home by her husband who wants Rs 40,000 from his in-laws. The sister, being unable to bear the separation from her son, decides to put together the amount. Her desperation is exploited by some anti-social elements who lure her into a brothel near the agraharam. At the same time, a drunken visitor makes a grab for the sister of Sethu's friend. Sethu goes after the rowdy and comes across Abitha. Sethu escorts her home and also forces her husband to take her home without dowry.

Abitha's fiancee witnesses this and tells her Sethu deserves her love more than him. Abitha feels love blossoming in her heart. But the brothel owners gang up to give Sethu a brutal beating that leaves him a mental wreck. Sethu is admitted to an asylum. Here, chained and kept in unhygienic conditions, Sethu becomes half the man he was. When he regains his senses, he tries to escape and injures himself.

Meanwhile Abitha's father learns of her love for Sethu and begs his brother to convince Abitha to marry Ambi. When Sethu's family tells her all is lost, she loses hope.

On the day of her marriage, Sethu finally escapes from Pandimadam. He reaches the Agraharam to find Abitha, unable to forget him and unwilling to fight her father, has sought refuge in death.

Sethu feels cheated and decides to return to Pandimadam for life—a fate worse than death.
9 a.m. July 31, 1940. Uddham Singh alias Ram Mohammed Singh Azad is executed in the Pentonville prison of London. He was charged with the murder of Sir Michael O'Dwyer, the Lt Governor of Punjab at the time of Jallianwala Bagh massacre who had hatched the conspiracy to 'teach a lesson to the revolting Indians.' But who was this selfless martyr?

December 26, 1899. A boy is born to Bibi Harnam Kaur and Sardar Tehel Singh of Patiala. The child, named Sher Singh at birth, lost his parents before he was seven and found shelter in Khalsa Dewan's orphanage near Amritsar, where he was baptised into Sikh brotherhood and given the name of Ude Singh. Along with theology he learnt carpentry, blacksmith and music. Yet he would have remained a non-entity, but for April 13, 1919.

On this bloody Baisakhi, Ude was one of the volunteers who had gathered in Jallianwala Bagh. He witnessed the butchering of 2000 Indians by the British army and also cremated the victims. This made him politically conscious. He accepted the methodology of the Ghadar Party, for which he worked in India and toured USA and Europe. On his return to India in 1927, he was arrested for illegal possession of arms and jailed for five years. After his release he went to England - to write the last and most glorious chapter of his life.

**SHAHEED UDDHAM SINGH**
Alias Ram Mohammed Singh Azad Punjabi/ 165 min

**Producer:** Iqbal Dhillon **Director:** Chitraarth **Screenplay:** Atul Tewari **Camera:** Rajesh Joshi **Art:** Munish Suppal **Editor:** K Ravikumar, Sachin Adurkar **Music:** Jagjit Singh, Sukhshinder Shinda

**Cast:** Raj Babbar, Shatrughan Sinha, Juhi Chawla.
In a small town in Bihar lives a man called Bachhu Yadav. The self-styled anarchist has no remorse, no human sympathy: he lives life only to exercise power and please himself.

Into this town comes Samar Pratap Singh, a police inspector whose rights and wrongs are clearly defined. He is stubborn and rigid to the point of being harmful. His wife Manjari has to bear the brunt of her husband’s wrath.

Problem starts brewing when Samar arrests some men for creating a riot. The men were Bachhu Yadav loyalists. The MLA cannot stomach the fact that an inspector dares to touch his men. Yadav thinks Samar can be handled in a jiffy. But Samar blows up the whole issue. This hurts Bachhu Yadav’s ego, and he uses all his connections to suspend Samar.

Once a hero, now a nobody, Samar becomes the butt of jokes and snide remarks. He can take it all up to a point, and then he snaps. He goes after them with a vengeance - but the process destroys his career, his family... When his life reaches a dead end, it is time to go after the man who destroyed a man simply for doing an honest job.
favourite pursuit – wrestling. Balaram is the signalman and Nimai the gatemani at this desolate station where a train passes through twice a day. This rustic locality, populated by tribals has a Christian pastor serving as a minister to his small flock of converts as also a medical practitioner. The only family of the widower is an adopted tribal boy, Mathew.

A party of dwarfs passes through the nearby forest every morning, setting out from the colony on the other side of the hill to earn their daily bread. One of these is a train guard, an object of admiration for Nimai and Balaram, who dream of being promoted to that position. Also wandering through the forest is a troupe of masked dancers, seemingly self-sufficient and content in their own art.

Cracks start to appear in this serene world when Balaram’s aunt insists on his getting married. The happy occasion of his bringing home his bride Uttara fractures the hitherto sublime relationship with Nimai. Unwittingly, their wrestling takes on an uncharacteristic seriousness. Hatred also enters in the form of extremists who come to the village with an appalling mission: to exterminate the pastor.

Gradually but relentlessly, the small world of love, friendship and trust falls prey to intolerance. While Balaram and Nimai set out obsessively to destroy one another, the extremists incinerate the pastor in his church, brutally rape Uttara and slaughter the guard.

And yet there is hope. Mathew, rescued from the killers by the masked dancers, again finds someone to love and care for him.
Namboothiri, the lord of the manor, Kunhikuttan suspects he is Namboothiri’s son, but Baghi refuses to reveal his father’s identity.

After an arduous apprenticeship in Kathakali, Kunhikuttan’s talent gains wide recognition. But the pain of not knowing his father is compounded by an unhappy marriage forced upon him by Namboothiri. This pain becomes the enigmatic power of his performances that charm the regent and his niece, the beautiful Subhadra who sees Kunhikuttan perform as the legendary Arjuna. Unable to distinguish between reality and fiction, Subhadra is consumed by her passion for the hero of the Mahabharata and falls in love, not with Kunhikuttan but with the persona he embodies on stage.

Kunhikuttan is deeply distressed by this, more so when Subhadra bears his child but refuses to let him see his son. A son deprived of a father, he is now a father deprived of a son. Devastated Kunhikuttan disappears after leaving a letter asking Subhadra to spare her son the pain of a lifelong torment by telling him the truth about his father.

After the film was completed, it struck director Karun that Piravi, Swaham and Vanaprastham form a trilogy around the relationship between father and son. “It may have a link with the fact that my own father was a distant man, unable to express his emotions.”

VAANAPRASTHAM
Malayalam/ 79 min

Producer: V Mohanlal, Pierre Assouline 
Director: Shaji N Karun 
Screenplay: Raghunath Palleri 
Camera: Renato Berta, Santosh Sivan 
Art: Prakash Moorthy 
Editor: A Sreekar Prasad 
Music: Zakir Husain 
Cast: Mohanlal, Suhasini, Archana

Kunhikuttan’s mother, the low caste Baghi, was a servant of
Ram, a sightless man with a divine voice, has two bright spots in his life: his loving sister Vasanthy and his beloved Lakshmi.

Vasanthy, highly attached to her brother, is happy to know that the childhood friendship of Ramu and Lakshmi has blossomed into love. But her other brother Chandru is a troublemaker who snatches away even the little Ramu brings home through singing at a tea stall. Finding it difficult to make ends meet, Ramu’s mother Bhavani Amma starts working as a maid servant to the local MP, Thomas Chacko.

Vinod, Chacko's friend from Delhi, happens to see Vasanthy and Lakshmi. Their virgin appeal fascinates him. Chacko, in his eagerness to please Vinod, plans a trap. Pretending to help Ramu regain his sight, he sends him to a nearby specialist and tactfully asks Bhavani Amma to send Vasanthy and Lakshmi to his bungalow for a photo session for marriage proposals. When Vasanthy and Lakshmi reach the bungalow, they are mercilessly molested. Unable to stand the shock, Vasanthy commits suicide. The entire village gathers for her funeral. Chacko also joins them. But when he tries to console the grief-stricken Ramu, he strangulates Chacko to death.
Synopses:
Non-Feature Films
AND THE BAMBOO BLOOMS

English/ 21 Min.

Producer: Films Division Director: Joshy Joseph Camera: K S Sridhar Audiography: T C Manjunath, Ramteke Editor: Bhupendra Mhatre, Sadanand Rane Music: Dinesh Prabhakar

The film studies the kinship between the tribal and the bamboo as a relationship from birth to death. It further investigates the flowering of the bamboo in Manipur and Mizoram in its environmental, economic and political context.
ATANKA KA ANDHAKAR

Hindi/ 17 Min.

Producer: Films Division Director: Rajiv Kumar Camera: Om Chand Audiography: S K Prusty Editor: P Elappan

In Central Bihar, over last 20 years, more than thousand men, women an children have lost their lives in brutal caste massacres. Most of these innocent and unsuspecting villagers were killed only because it was easy to kill them. This film captures their tragic tale.
Selvi is the archetype of the millions of underprivileged girls in the slums of India. Her mother works as a domestic help while her washerman father fritters away his time in drinking.

Selvi is among the top students in the neighbourhood school she never misses going to, in the face of opposition from her mother who views it as a waste of time. Despite the privations of poverty Selvi dreams of becoming a bureaucrat. School is also special because of her friend Amudha and an affectionate teacher who makes scoring high in tests a precious experience.

One day the girls are fascinated by the appearance of a giant wheel. But they have to admire it from a distance, since they cannot afford the ten-rupee entrance fee.

Back home, Selvi’s father offers a ten-rupee note to her mother for household expenses. She contemptuously tosses it aside. Selvi notices the note and expresses her desire for a ride on the giant wheel. It invites drubbing from her mother.

The next day at school Selvi comes first in the maths test. Wishing to give her a prize, the teacher takes the girl and her friend out, and learning of their heart’s desire. She gives them a ride on the giant wheel and buys them a toy each.

But the joy of the most memorable day in Selvi’s life is short lived. She returns home to find her parents locked in a quarrel since the ten-rupee note is found missing. Seeing the toy in Selvi’s hand, they conclude that she has stolen it. Her protests rent the air, but who cares to listen? Selvi runs to Amudha’s place. Who else can vouch for her innocence? But it is too late...
was covered by dense evergreen forests. And their original inhabitants, the Paniya, Mullakuramas, Kattunaikas, Kurichyas and Adiyas, moved about in a sylvan landscape of prehistoric beauty. When urbanity made inroads into the ranges, the tribals were dislodged from their life-sustaining environs and time honoured lifestyle.

As the song of a Paniya chieftain unfolds the myth, the tribal ancestors were enslaved by the landlords and forced to work on farms. Till that time, the tribals had no idea that land could belong to anybody. All they knew was they belonged to the earth! But, before the ruthless ways of the fortune hunters, the tribes lost their land, social life, culture, even their gods.

The situation was aggravated by the arrival of settlers from Travancore in the 1920s. They imposed their social, cultural, economic and religious values upon the tribals. The last straw came in the form of shortsighted developmental schemes that have compounded the depletion of the life sustaining eco system while the rehabilitation schemes only helped the middlemen to corner the funds.

The gods of the outside world have also made their way into the tribal land through evangelism and exploitation. The new faiths have stamped these ancient groups as ‘primitive’ or ‘savage’. This induced a sense of sin, which was hitherto unknown to the tribal psyche. Gradually, in the name of homogenisation, the tribal deities have receded into the primordial collective memory.
The state has been devastated by both, manmade floods and gross violation of human rights. The helpless poor are being trampled upon by the all-powerful politician-bureaucrat-engineer-contractor nexus. The environment has been ravished and a once-proud people are forced to leave their ancestral home and migrate to other parts of India. While they seek work as labourers, their children become child labourers.

They are left little choice by the floods that lash them every year. These are caused by the very embankments created to control floods! The land outside the mud embankments, which it is supposed to protect, is now waterlogged since the small rivers and streams that once flowed into the river no longer do so. Millions of acres of once-fertile farmland lies waterlogged. What is the way out, except the exodus?

The autobiographical flavour of the film comes from the fact that the filmmaker himself comes from Bihar, a neglected and backward state even by Indian standards. Why is no one bothered, wonders the filmmaker who views the complex situation in a historical perspective and also places it in the present political context.

DUI PAATAN KE BEECH MEIN
(Between the Devil and the Deep River)
Hindi/ 116 Min.

Producer, Director: Arvind Sinha Camera: Asim Bose
Audiographer: Suvabrata Halder
Editor: Sumit Ghosh

This sad and angry film critiques the development models that have destroyed the livelihood of tens of millions of people in Bihar.
FIRE

English-Hindi/23 Min.

Producer: FTII Director: Vinod Subramanian Camera: Indranil Audiographer: Subi Thomas Editor: Sameer Ahmed

In the beginning, God created the heavens and the earth. Now the earth was formless and empty, darkness was over the surface of the deep, and the spirit of God was hovering over the water. And God said, 'Let there be light....' Thus was born fire.

Ever since humankind has used fire in many ways, ranging from frying its meat to frying its own kind. Yet, which is the master and which the servant?
KALAMANDALAM GOPI
Malayalam/ 43 Min.

Producer: Films Division Director: Adoor Gopalakrishnan Camera: Ravi Varma Audiographer: Hari Kumar Editor: M Mani

There are few who would disagree that Kalamandalam Gopi is one of the all time greats of Kathakali. And today, the consummate artiste is at the zenith of his career.

It is a long distance Gopi has travelled. Like many a master, he had a childhood marked by poverty and trials. It was the benevolence of two Namboodiri families, Kathachira and Koodalloor Mana, that initiated him into Kathakali. It was shaped into perfection at
KOIHATIR DHULIA
Assamese/ 47 Min.

Producer: Satyabrata Kalita Director: Hemanta Das Camera: Mrinal Kanti Das Audiographer: Jatin Sarman Editor: A Sreekar Prasad Music: Prabhat Sarma

Koihatir Dhulia, training the lenses on a unique folk art form, resonates with the drum beat of the drummers of Kamrup district of Assam.

The film gets its name from the legendary troupe of Mohan Chandra Barman, popularly known as Mohan Bhawria. Now over 104 years old, the maestro brought national recognition to the folk art which combines songs, dance, cir-
MALLIKA SARABHAI

English / 31 Min.

Producer: Films Division Director, Editor: Aruna Raje Patil Camera: Sukumar Jatania Audiographer: Arun Nambiar, B K Chaturvedi

Mallika Sarabhai is a documentary film on the multifaceted life and art of the Bharatanatyam danseuse and stage actress.
NOTTAM
Malayalam/ 60 Min.

Producer: Bina Narayan  Director: M R Rajan  Camera: Jayan  Audiography: Harikumar  Editor: A V Narayan

The documentary film on Kizhpadam Kumaran Nair captures the art and perceptions of a veteran Kathakali actor those love for the tradition is reflected in all his gestures.
A treatise on the mass media’s influence, its manipulations and meditated ‘truths’ which aim at keeping people from asking the really important questions. And when Janie, a young man from troubled Nagaland, does that - he is arrested...
SURABHI - THE STAGE
Telugu/24 Min.
Producer: K Jaydev  Director: K N T Sastry
Camera: M V Raghav  Audiography: V Reddy
Editor: Sri Guha

Life for Surabhi, an itinerant nomadic community dedicated to theatre, is an extension of stage. Unlike other repertories, the members of the family of 52, aged between seven months and 77 years, select remote rural areas to put up a shed which becomes not only their auditorium but also their living quarters.

Surabhi - The Stage traces the history of the group through Nageswara Rao, the stage-leader who becomes a Sutradas in the tradition of Sanskrit dramaturgy. In the 1880s they had begun with puppetry and then graduated to the stage. Here, they introduced spectacular elements to the mythological tales they enacted. Tricks like an arrow colliding with a mace, lighting lamps and creating rains, play of light and shade, fade-ins and fade-outs have enthralled the rural audiences to such an extent that Surabhi came to be identified with special stage effects.

The coming of B V Karanth, the eminent theatre personality of Rangayan, Mysore has not taken the artists very far. A new trend was set when the repertory adapted Brecht's The Good Person of Schezwan to the rural conditions of India. However, their audiences still identify with spectacles - a notion that is at variance with their impoverished lifestyle. But, like a true artist, the Surabhi family does not share its woes, only its happiness. So the family gets busy with their art, which is threatened by television. Will the idiot box wean away their audience? Is it the end of road for Sri Venkateswara Natya Mandali?
Lessons in Thang-Ta begin with basic exercises in footwork and handwork. The semi-circular That Machet, the five-stepped Khong Pham Manga and the triangular Phunga Nungdum are some of them. They enable the practitioner to be aware of the inner reality of his physique and mind.

There are techniques in footwork for delivering hits, cuts and thrust to the vital limbs of the enemy. A single footstep has the ability to deliver multiple injuries. The spear dance is of ritual importance. There are nine different styles of it, including the pantomime in which a hero’s activity is depicted through bodily gestures. There is a sword dance too, which specifies that the swords of the performers should not clash.

Another dreaded weapon is the Rambai, a dart-like weapon used by the cavalry to inflict a deadly blow to the enemy from the horseback. The Manipuris also developed a special technique of unarmed combat.

Thang-Ta practitioners have to follow a strict code of conduct. There are many manuscripts on the subject. One deals with the reading of the signs of the clouds, when to attack and when to retreat. The Manipuris smelted iron from the iron ores available in Kakching. They treated the weapons with reverence since they believed that they evolved from the bones and limbs of Tin-Sidaba, the eternal one.
VEHICLE WITH THE SOUL OF A MAN

20 Min.

Producer, Director: Balaka Ghosh  Editor, Camera: Nilotpal Majumdar  Audiographer: Chinmoy Nath

Kedarnath, situated at 12,2000 ft in the Garhwal Himalayas, is one of the holiest of Hindu shrines. Lakh of pilgrims visit this abode of Shiva between May and October. Many of them are unfit to go through the trauma of journeying the 15 km trek through piercing sunlight, torrential rain and biting cold. The way out for the salvation seekers are the Dandi, carried by four persons, and the Pitthu, who carries the pilgrim in a basket tied to his back.

Ram Bahadur, one such human vehicle, is one of the thousands who seasonally migrate from Nepal to eke out a living. The tortuous terrain is their domain. The distance, the altitude, the uncertain weather all contribute to the stupefying doziness arising out of sheer exertion. The committed pilgrim rests in the comfort of the trustworthy vehicle which is cheaper than the animal transport, while a huffing and puffing Ram Bahadur completes the harrowing journey.

Pitthu’s journey ends with reaching the pilgrim safely to the abode of the lord. But he is on the trail of another eager pilgrim, for in six months he must accumulate enough to last him a year. For him the journey is a ritual in solace. For, he is delightfully proud of his own endeavour. The spirit is so well defined that the burden on his back seems an unacknowledged lightness of being.

The film is thus a celebration of the dignity of labour.