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V.K. Meena
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Designed and produced by the Directorate of Advertising & Visual Publicity, Ministry of Information & Broadcasting, Government of India, for the Directorate of Film Festivals, Printed at Tara Art Printers, New Delhi-110 002

Job No. 2/2/99 PP III 2,000 Copies

Feb. 2000
<table>
<thead>
<tr>
<th>Page No.</th>
<th>CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>(vii)</td>
<td>JURY MEMBERS</td>
</tr>
<tr>
<td>1</td>
<td>DADA SAHEB PHALKE AWARD</td>
</tr>
<tr>
<td>5</td>
<td>AWARDS FOR FEATURE FILMS</td>
</tr>
<tr>
<td>6</td>
<td>Best Feature Film</td>
</tr>
<tr>
<td>8</td>
<td>Indira Gandhi Award for Best First Film of a Director</td>
</tr>
<tr>
<td>10</td>
<td>Best Popular Film Providing</td>
</tr>
<tr>
<td>12</td>
<td>Wholesome Entertainment</td>
</tr>
<tr>
<td>14</td>
<td>Nargis Dutt Award for Best Feature Film on National Integration</td>
</tr>
<tr>
<td>16</td>
<td>Best Film on Family Walfare</td>
</tr>
<tr>
<td>18</td>
<td>Best Film on other Social Issues</td>
</tr>
<tr>
<td>20</td>
<td>Best Film on Environment Coservation/Preservation</td>
</tr>
<tr>
<td>22</td>
<td>Best Children's Film</td>
</tr>
<tr>
<td>24</td>
<td>Best Director</td>
</tr>
<tr>
<td>26</td>
<td>Best Actor</td>
</tr>
<tr>
<td>28</td>
<td>Best Actress</td>
</tr>
<tr>
<td>30</td>
<td>Best Supporting Actor</td>
</tr>
<tr>
<td>32</td>
<td>Best Supporting Actress</td>
</tr>
<tr>
<td>34</td>
<td>Best Child Artiste</td>
</tr>
<tr>
<td>36</td>
<td>Best Male Playback Singer</td>
</tr>
<tr>
<td>38</td>
<td>Best Female Playback Singer</td>
</tr>
<tr>
<td>40</td>
<td>Best Cinematography</td>
</tr>
<tr>
<td>42</td>
<td>Best Screenplay</td>
</tr>
<tr>
<td>44</td>
<td>Best Audiography</td>
</tr>
<tr>
<td>46</td>
<td>Best Editing</td>
</tr>
<tr>
<td>48</td>
<td>Best Art Direction</td>
</tr>
<tr>
<td>50</td>
<td>Best Costume Designer</td>
</tr>
<tr>
<td>52</td>
<td>Best Music Direction</td>
</tr>
<tr>
<td>52</td>
<td>Best Lyrics</td>
</tr>
</tbody>
</table>
Awards for Non-Feature Films

85  Best Non-Feature Film
86  Best First Non-Feature Film of a Director
88  Best Anthropological/Ethnographic Film
90  Best Biographical Film
92  Best Arts/Cultural Film
94  Best Environment/Conservation/Preservation Film
96  Best Historical/Reconstruction/Compilation Film
98  Best Film on Social Issues
100 Best Educational/Motivational/Instructional Film
102 Best Exploration/Adventure Film
104 Best Investigative Film
106 Best Animation Film
108 Special Jury Award
110 Best Film on Family Welfare
112 Best Short Fiction Film
114 Best Film on Family Welfare
| सर्वोत्तम छायांकन | 116  | Best Cinematography |
| सर्वोत्तम ध्वनी आलेखन | 118  | Best Audiography |
| सर्वोत्तम संपादन | 120  | Best Editor |
| सर्वोत्तम संगीत निर्देशक | 122  | Best Music Director |
| विशेष उल्लेख | 124  | Special Mention |
| पुरस्कार जो नहीं दिए गए | 126  | Awards Not Given |

| सिनेमा लेखन के लिए पुरस्कार | 127  |
| सर्वोत्तम फ़िल्म समीक्षक (1998) | 130  | Best Film Critic (1998) |
| विशेष उल्लेख | 132  | Special Mention |

| कथासार : कथाचित्र | 134  |
| अग्निरक्षी | 135  | Agnisaakshi |
| अंतःपुरम | 136  | Anthapuram |
| अमुख | 137  | Asukh |
| आत्मीय स्वतंत्र | 138  | Atmiyo Swajan |
| डा. बाबासाहेब अंबेडकर | 139  | Dr. Babasaheb Ambedkar |
| चिंताविषयया शयामाला | 140  | Chinthavishtayaya Shyamala |
| दया | 141  | Daya |
| दिल से | 142  | Dil Se |
| गोड मदर | 143  | God Mother |
| हूमा ले | 144  | Hoomale |
| हाउसफुल | 145  | House Full |
| हु दू दू | 146  | Hu Tu Tu |
| जननी | 147  | Janani |
| जीन्स | 148  | Jeans |
| कभी पास कभी फैल | 149  | Kabhi Paas Kabhi Fail |
| कन्तेकुटुंब पोटुमू बोटूमू | 150  | Kannezhuth Pottum Thottu |
| कंटे कुतुरे कानु | 151  | Kante Kuturne Kanu |
SYNOPSIS: NON-FEATURE FILMS

164 Anna Lives
165 Education Only Future
166 Faqir
167 In the Forest Hangs a Bridge
168 In search of Malana
169 Jee Karta Tha
170 Kherwal Parab
171 Kumar Talkies
172 Malli
173 N.M. 367-Sentence of Silence
174 A Painter of Eloquent Silence: Ganesh Pyne
175 Premji Ithihasathinte Sparsam
176 Repentance
177 The Saga of Darkness
178 Silent Scream
179 Unarvinte Kalam
180 Willing to Sacrifice
Jury Members
JURY FOR NON-FEATURE FILMS

Bhaskar Chandavarkar
V. Nirmala
Balachandra Menon
J.L. Ralhan
Ali Peter John
Shaji N. Karun (Chairman)
Rajesh Parmar
Nandan Kudhyadi
Sehjo Singh
Shoma A. Chatterji
JURY FOR BEST WRITING ON CINEMA

M.T. Vasudevan Nair (Chairman)

Githa Hariharan
Sanjit Narwekar
Dada Saheb Phalke Award
1998
दादा साहेब फालके पुरस्कार
विजेता 1998

बी.आर. चोपड़ा को मौजूदा पीढ़ी टेलीविजन धारावाहिकों के क्षेत्र में क्रौल लाने वाले फिल्मकार के रूप में अधिक जानती है। उन्होंने सन 1960 में "कानून" तथा सन 1969 में "इतिफाक" जैसी बेहोश फिल्मों का निर्माण किया। बिना गीतों वाली "इतिफाक" नई धारा की फिल्मों के दौर की महान कृति मानी जाती है और बी.आर. चोपड़ा ने सन 1965 में बनाई "वचन"। यह एक बड़ी मल्टी स्टार फिल्म थी। उन्होंने सन 1957 में "नया दौर" फिल्म बनाई, जब मशीनीकरण के खिलाफ बात करना इतना सरल नहीं था। उन्होंने उसके बाद विदेशी संस्थाओं पर "गुपराह", बलात्कार पर "ईसाफ का तराजू" तथा मुस्लिम समाज पर आधारित "निकाह" जैसी गजब की फिल्में क्रमशः 1963, 1980 तथा 1982 में बनाई।

अंग्रेज़ी साहित्य में पोष प्रेमुपत्र बी.आर. चोपड़ा देश के विभाजन से पहले लाहौर में पत्रकारिता के क्षेत्र में सक्रिय थे। उनकी बतौर निर्देशक पहली फिल्म "अफसना" थी। यह फिल्म आई.एस. जौहर की कहानी पर आधारित थी। इस फिल्म को सिनेमा प्रेमियों ने खूब सराहा और यहाँ से उनके बेहद सफल फिल्मी जीवन की शुरुआत भी हुई। वे इन दिनों अपनी आगमी फिल्मों क्रमशः "बागवान" तथा "खुशकुशी" के काम में जुटे हुए हैं। बी.आर. चोपड़ा को हमारे फिल्म उद्योग के सर्वोच्च आदरणीय हस्तियों में से एक माना जाता है। उनके पुत्र रवि चोपड़ा, भाई वश चोपड़ा तथा भतीजा आदित्य चोपड़ा भी भारतीय फिल्म उद्योग की महत्वपूर्ण हस्तियों हैं। वे संगीत, सेवा आयोग, महाराष्ट्र फिल्म तथा रंगमंच निगम आदि से भी जुड़े रहे हैं। छोटे दर्द के लिए सन 1988 में "महाभारत" सीरियल का निर्माण करके उन्होंने एक तरह से नया इतिहास रच डाला। बी.आर. चोपड़ा ने "चुनौती", "कानून", "में दिल्ली हूं" और "बेटा" धारावाहिक बनाये। ये सभी दुरदर्शन पर दिखाये गये। पिछले वर्ष भारतीय सिनेमा के इस दिग्गज सड़क से फिल्म उद्योग में अपने 50 साल पूरे किये।
FOR the current generation, B.R. Chopra may be more famous as the man who changed the face of television soap. But he is more than that. He is the man who made “Kanoon” in 1960 and “Ittefaq” in 1969, a songless film before experimental cinema became part of the New Wave. He made “Waqt” in 1965, a multi-starrer before Manmohan Desai made it into a formula. And he made “Naya Daur” in 1957 when it wasn’t very fashionable to talk of a revolution against mechanisation. He has made films on every conceivable topic: marital infidelity in “Gumrah” in 1963, rape in “Insaaf ka Tarazu” in 1980, and a Muslim social in “Nikaah” in 1982.

A post-graduate in English literature, he was a journalist based in Lahore. He made his directorial debut with “Afsana”, based on I.S. Johar’s story. The film worked and started Chopra off on his long road to success. He is currently working on “Bagban” and “Khudkhushi”. He is perhaps one of the most celebrated members of the film industry, apart from also spawning a dynasty of his own with son Ravi Chopra, brother Yash Chopra and nephew Aditya Chopra. He has been on the Central Board of Film Certification, on the Union Public Service Commission, and the Maharashtra Film and Stage Corporation. His move into television with “Mahabharata” in 1988 made history and since then he has continued with serials such as “Chunni”, “Kanoon”, “Mein Dilli Hoon” and now “Beta”, all on Doordarshan. Last year, he completed 50 years in the film industry.
Awards for Feature Films
सर्वोत्तम कथाचित्र पुरस्कार

समर (हिन्दी)
निर्माण सामाजिक न्याय एवं अधिकारिता मंत्रालय, भारत सरकार को स्वर्ण कमल तथा 50,000 का नकद पुरस्कार
निर्देशक श्याम बेनेगल को स्वर्ण कमल तथा 50,000 रुपए का नकद पुरस्कार

प्रशन
सर्वोत्तम कथाचित्र का 1998 का पुरस्कार हिन्दी फिल्म 'समर' को नवीनतापूरक और मानवीय प्रस्तुति के लिए जिसमें निर्देशक ने एक सामाजिक बुराई को प्रस्तुत और चित्रित किया है।

AWARD FOR BEST FEATURE FILM

SAMAR (HINDI)

Swarna Kamal and a cash prize of Rs 50,000 to the producer Ministry of Social Justice and Empowerment, Govt. of India

Swarna Kamal and a cash prize of Rs 50,000 to the director SHYAM BENEGAL

Citation
The Award for the Best Feature Film of 1998 is given to the Hindi film, SAMAR, for the innovative and human manner in which the director presents a continuing social evil.
Shyam Benegal

INDIRA GANDHI AWARD FOR BEST FIRST FILM OF A DIRECTOR

DAYA (MALAYALAM)

Swarna Kamal and a cash prize of Rs 25,000 to the producer C.K. Gopinath

Swarna Kamal and a cash prize of Rs 25,000 to the director VENU

Citation
The Indira Gandhi Award for the Best First Film of a Director of 1998 is given to the Malayalam film, DAYA, for its depiction of a delightful fairy-tale like theme lending exotic sophistication and colour to the unique mosaic of creativity, imagination and style.
C.K. Gopinath
Forty Five Year Old C.K. Gopinath is an entrepreneur and active member of several social and cultural organisations.

Venu
FORTY-TWO-YEAR-OLD Venu has worked as a cinematographer on 70 feature films in languages ranging from Hindi, “Mati Manas” (Mani Kaul); to Bengali, “Tahader Katha” (Buddhadeb Dasgupta); from English, “Miss Beaty’s Children” (Pamela Rooks), to Tamil, “Minsara Kanavu” (Rajeev Menon). He has been awarded the National Award for Best Cinematographer thrice before: in 1987, 1993, and 1994. Daya has already won him Best Debut Director Award from the Kerala State Government in 1998.
AWARD FOR BEST POPULAR FILM PROVIDING WHOLESOME ENTERTAINMENT

KUCH KUCH HOTA HAI (HINDI)

Swarana Kamal and a cash prize of Rs 40,000 to the producer YASH JOHAR

Swarana Kamal and a cash prize of Rs 40,000 to the director KARAN JOHAR

Citation
The Award for the Best Popular Film Providing Wholesome Entertainment of 1998 is given to the Hindi film KUCH KUCH HOTA HAI for the irresistible charm and universal appeal of its story, music, dance and performances.
Yash Johar

YASH JOHAR joined the film industry in 1952. In 1958, he was production controller for Fritz Lang's The Indian Tomb, Rolf Bayer's Evil Within. Sunil Dutt's “Mujhe Jeene Do” and “Yeh Raaste Hai Pyar Ke”. He stayed on in Navketan to work on the production of films such as “Jewel Thief”, “Prem Pujari” and “Hare Rama Hare Krishna”. In 1976, he started his own banner, Dharma Productions, which produced films such as “Dostana”, “Duniya”, “Muqaddar ka Faisla”, “Agneepath” and “Gumrah”. His company has also assisted for Walt Disney on their films, “The Last Dance” in 1995, and “Armageddon” in 1998. He is a former member of the managing committee of the Film Producers’ Guild of India Ltd and of the working committee of the Film Makers’ Combine.

Karan Johar

AT the age of 25, Karan Johar is part of the new breed of film makers who’ve redefined the agenda for Bollywood. “Kuch Kuch Hota Hai” was his first film as director. After completing his schooling from Greenlawns High School in 1988, Johar went on to graduate in commerce from H.R. College, Mumbai. Karan Johar wrote his first script on love and friendship which ended up as “Kuch Kuch Hota Hai”, after he had assisted his father in producing “Duplicate” and did the wardrobe for Shah Rukh Khan in mentor Yash Chopra’s “Dil To Pagal Hai”
NARGIS DUTT AWARD FOR BEST FEATURE FILM ON NATIONAL INTEGRATION

ZAKHM (HINDI)

Rajat Kamal and a cash prize of Rs 30,000 to the producer POOJA BHATT

Rajat Kamal and a cash prize of Rs 30,000 to the director MAHESH BHATT

Citation
The Nargis Dutt Award for the best Feature Film of 1998 is given to the Hindi film, ZAKHM, for boldly dealing with social and religious strife, communal tensions, violence and disharmony in contemporary times. The film has a message of love and peace that is conveyed in a sensitive way.
Mahesh Bhatt

MAHESH BHATT is easily one of the more prolific of our film-makers. Beginning his career in 1971 with “Manzilen Aur Bhi Hain” (which, in a precursor of things to come, was not cleared initially by the Central Board of Film Certification), Bhatt has gone on to make a mark in both mainstream and what is called parallel cinema. With stark and often highly personal films such as “Arth”, “Janam” and “Naam”, he has won over the critics, whereas with comedies such as “Dil Hai Ki Maanta Nahin” and “Hum Hai Rahi Pyar Ke”, he has won over the box office. Having worked with producers in Mumbai as well as in southern India, Bhatt has showed his versatility, which has extended to writing (he has authored a book on J.Krishnamurthi) and television production (the long-running DD serial, “Swabhimaan” and India’s first English language soap, “A Mouthful of Sky”). His memoirs, of his years in the Hindi film industry, are to be released by Penguin soon.

Pooja Bhatt

For Pooja Bhatt, who made her acting debut with father Mahesh Bhatt’s film, “Daddy”, production has become her first love. In fact, she calls it a way of life. She began her production career with “Tamanna” three years ago and has continued it with the controversial “Zakhm”, directed by her father. Though she continues to act in movies, as she did in J.P. Dutta’s Border and her own “Zakhm”, she is also exploring other arenas, such as theatre and television.
AWARD FOR THE BEST FILM ON FAMILY WELFARE

ATMIYO SWAJAN (BENGALI)

Rajat Kamal and a cash prize of Rs 30,000 to the producer
DHATRI FILMS

Rajat Kamal and a cash prize of Rs 30,000 to the director
RAJA SEN

Citation
The Award for the Best Film on Family Welfare of 1998 is given to the Bengali film ATMIYO SWAJAN for vividly emotional and moral problems faced by an extended family. Weaving a rich tapestry of relationships, the film brings forth hope for the aged and celebrates life for the young.
RAJA SEN

RAJA SEN is one of the more committed and serious film-makers in the new crop from West Bengal. His documentary on Suchitra Mitra, Bengal’s noted Rabindra Sangeet singer, won the National Award in 1993 for the best film in the art and cultural segment. He had already won quite a few laurels for his tele-serial “Subarnalata” which was based on the daunting work of Ashapurna Devi. Sen began as an activist in the Group Theatre movement, working with stalwarts such as Ajitesh Bandopadhyaya and Sombhu Mitra. His career as an independent director took off in 1982. As a maker of documentary films, his “Home Away From Home” on the cancer centre and welfare home in Thakurpukur, West Bengal, has had a considerable amount of impact.
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

CHINTHAVISHTAYAYA SHYAMALA (MALAYALAM)

Rajat Kamal and a cash prize of Rs 30,000 to the producer C. KARUNAKARAN

Rajat Kamal and a cash prize of Rs 30,000 to the director SREENIVASAN

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 1998 is given to the Malayalam film, CHINTHAVISHTAYAYA SHYAMALA, for its strong theme of a woman's struggle against relentless difficulties heaped upon her by a worthless husband. Her ultimate success and emancipation prove to be socially inspiring.
Sreenivasan

Sreenivasan is a graduate in Economics. He received a diploma in Film Acting from the South Indian Film Chamber of Commerce, Institute of Film Acting.

He is a popular actor of Malayalam Screen, having acted as a "Hero" in about 20 films and portrayed a writer as well, having written story, screenplay and dialogues for about 40 films. He has written, directed and acted in two well known films "Vadakku Nokki Yathra" and Chintavishtayaya Shyamala". He has won several Kerala State Government Awards and National Awards.

Sree

Karunakaran

C. Karunakaran is a successful entrepreneur. "Chinthavishtayaya Shyamala" is his first film as producer.
AWARD FOR THE BEST FILM ON ENVIRONMENT CONSERVATION/ PRESERVATION

MALLI (TAMIL)

Rajat Kamal and a cash prize of Rs 30,000 to the producer National Centre of Films for Children & Young People (N'CYP)

Rajat Kamal and a cash prize of Rs 30,000 to the director SANTOSH SIVAN

Citation
The Award for the Best Film on Environment Conservation/ Preservation of 1998 is given to the Tamil film, MALLI, for its lucid and lyrical depiction of nature and the need to save the environmental assets which have made life on this earth possible.
Santosh Sivan

SANTOSH SIVAN, a graduate of the Film and Television Institute of India, is a multiple National Award-winning cinematographer. His credits as cinematographer include Aditya Bhattacharya's "Raakh", Mani Ratnam's "Roja" and "Dalpathi", and Shankar's "Kala Pani". He has won National Awards as a cinematographer for the Malayalam films "Perumthachan", "Kaalapani", "Mohiniyattam" and the Tamil film, "Truvar". He debuted as a director with a short film, "Story of Tiblu" for the Films Division of India, which won the National Award for Best Short Fiction Film in 1988. His children's film, "Halo", for the National Council of Children and Young People, India, also won the National Award for Best Children's Film, for the year 1995. "Terrorist" is his first feature film as director and bagged the Golden Pyramid for Best Film, Best Director and Best Artiste at the 22nd Cairo International Film Festival.
AWARD FOR THE BEST CHILDREN’S FILM

KABHI PASS KABHI FAIL (HINDI)

Swarrna Kamal and a cash prize of Rs 30,000 to the producer
National Centre of Films for Children & Young People (N’CYP)

Swarrna Kamal and cash prize of Rs 30,000 to the director
VIRENDRA SAINI

Citation
The Award for the Best Children’s Film of 1998 is given to the Hindi film, KABHI PASS KABHI FAIL, for weaving an enchanting spell that can be enjoyed by children of all ages and drawing memorable performances from its large cast of characters.
Virendra Saini

CINEMATOGRAPHER Virendra Saini graduated from the Film and Television Institute of India with a diploma in 1976. Very much part of the New Cinema movement in India, Saini has worked on both feature films and documentaries with Saaed Mirza, Sai Paranjpye, Kundan Shah and Bhimsain. Films he has worked on have been screened at film festivals from Cannes to Tokyo, Berlin to San Francisco. In 1990, he won the National Award for Cinematography for the film, “Salim Langde Pe Mat Ro”. He has worked extensively as a director in television, on serials such as “Goongi Tarikh” on terrorism in Punjab and a documentary on Ayodhya. “Kabhi Pass Kabhi Fail”, a feature film for children, is his first directorial venture.
AWARD FOR THE BEST DIRECTION

T. RAJEEVNATH

Swarna Kamal and cash prize of Rs 50,000 to the director T. RAJEEVNATH

Citation
The Award for the Best Direction of 1998 is given to Rajeevnath for the Malayalam film, JANANI, for a warmly compassionate film where the subject and treatment are in perfect harmony.
T. Rajeevnath
BORN in 1951 in Changanacherry, T. Rajeevnath started his film career with a 16 mm short film after university. His first film, “Thanal”, was made in 1976. The film won the award for Best Director, Best Actor and Best Editor. He later made “Theerangal”, “Suryante Maranam”, “Purappad”, “Kaveri”, “Kadal Theerathu” and “Aham”. While “Kadal Theerathu", based on a short story by O.V. Vijayan, was selected for the Indian Panorama, 1989, his current film, “Janani”, was premiered in Oslo, Norway, and was invited to many international festivals. He is currently working on an English language, Indo-Norwegian venture. He is married to Sreekumary and they have two children, Sankarnath and Viswanath.
AWARD FOR THE BEST ACTOR

AJAY DEVGAN and MAMMOOTTY

Rajat Kamal and a cash prize of Rs 5,000 to each AJAY DEVGAN and MAMMOOTTY

The Award for the Best Actor of 1998 is given to two actors Ajay Devgan in ZAKHM for his restrained and moving performance of an angry man exasperated with the failing system. To Mammootty in DR BABASAHEB AMBEDKAR for bringing to life a great national figure in a strong and memorable performance spanning several decades across three continents.
Ajay Devgan

AJAY DEVGAN is one actor who has managed to keep his feet in both camps - mainstream and unconventional cinema. Having started his career in films with “Phool Aur Kante” in 1991, Devgan went on to establish himself as an action hero, continuing his father Veeru Devgan's legacy as a stunt director. But he has shown considerable flair for experimentation with films such as “Hum Dil De Chuke Sanam” and “Zakhm”, although he continues to maintain his position as a top star in commercial films such as Itihaas and “Pyar To Hona Hi Tha”. He is married to frequent co-star and one of the country’s leading actresses, Kajol.

Mammootty

A LAWYER turned actor, Mammootty has received national acclaim for his work in films such as “Anantaram” and “Vidheyan”. He ushered in a new era of Malayalam actors in the 80s, replacing stalwarts such as Satyan, Prem Nazir and Madhu. His performances in films such as “1921” and “Oru Vadakkan Veeragatha” have been memorable. With over 200 films under his belt, he has won as many as five State awards for acting.
AWARD FOR THE BEST ACTRESS

SHABANA AZMI

Rajat Kamal and a cash prize of Rs 10,000 to the actress SHABANA AZMI

Citation
The Award for the Best Actress of 1998 is given to Shabana Azmi for the Hindi film GODMOTHER for her dramatic and passionate portrayal of a woman forced to fight in a man’s world. The actress lends a rare intensity and dignity to her portrayal as the victim forced to take the law into her hands and projects a wide range of intricate and complex emotions with ease and sincerity. Shabana Azmi flawlessly weaves expression, voice and body language and comes up with one of her most memorable performances to date.
Shabana Azmi

SHABANA AZMI is an actress who has firmly entrenched her presence on the national screen both as an artiste and activist. A graduate in psychology from St Xavier’s College, Mumbai, she won the gold medal for the Best Student in Acting from the Film and Television Institute of India. She not only won a National Award for Best Acting for her very first film for Shyam Benegal in 1974, “Ankur”, but actually scored a hattrick when she repeated the success in 1983 with “Arth”, in 1984 with “Khandahar” and in 1985 with “Paar”. She has been internationally recognised for her work too, at the Taormina Arte Festival in Italy for Goutam Ghosh’s Patang and the Chicago International Film Festival for Deepa Mehta’s “Fire”. Retrospectives of her work have been held at Paris’ Centre Georges Pompidou, the Smithsonian Institution and the American Film Institute in Washington. She has been chairperson of the Montreal and Cairo international film festivals and acted in international films such as Roland Joffe’s “City of Joy” and Ismail Merchant’s “Muhafiz”. Awarded the Padma Shri in 1988, she was nominated to the Rajya Sabha in 1998.
AWARD FOR THE BEST SUPPORTING ACTOR

MANOJ BAJPAI

Rajat Kamal and a cash prize of Rs 10,000 to the actor MANOJ BAJPAI

Citation
The Award for the Best Supporting Actor if 1998 is given to Manoj Bajpai for the Hindi film, SATYA, for his flawless performance as an eccentric underworld figure trapped in a system, cold-blooded and vulnerable at the same time.
Manoj Bajpai
A HISTORY Honours graduate from Delhi University, Manoj Bajpai worked on the Delhi stage for 11 years, with Barry John, Badal Sircar, Devendra Raj Ankur and N.K. Sharma. He also performed in a French play at the "Theatre du Soleil". Though he played Mansingh in Shekhar Kapur's "Bandit Queen" and Bhanwar Singh in Govind Nihalani's "Sansodhan", it was his portrayal of the Mumbai gangster Bhiku Mhatre in Ram Gopal Verma’s "Satya" that catapulted him to iconic urban status.
AWARD FOR THE BEST SUPPORTING ACTRESS

SUHASINI MULAY

Rajat Kamal and a cash prize of Rs 10,000 to the actress SUHASINI MULAY

Citation
The Award for the Best Supporting Actress of 1998 is given to Suhasini Mulay for the Hindi film, HU TU TU, for bringing alive an evil personality and yet retaining her human face. She comes into her own with a conviction-packed performance that encompasses pride and sorrow.
Subhasini Mulay

SUHASINI MULAY is still known to many as the woman who stole Utpal Dutt’s heart in Mrinal Sen’s “Bhuvan Shome” but she has actually much more to her credit since then. She has directed more than 60 films and videos over the past 20 years, on subjects as varied as education, agriculture and tourism. She has been a consultant to the SNDT Women’s University in Mumbai between 1986 and 1988, and adviser to the Ministry of Rural Development between 1994 and 1997. She has won National Awards for producer for Best Information Film “An Indian Story” in 1981, for Director for Best Non-Fiction Film (Bhopal: Beyond Genocide) in 1987, Best Educational Film “Chitthi” in 1989, Best Art and Cultural Film “The Official Art Form” in 1998, and is empanelled as a producer/director with the Films Division, Doordarshan and the Ministry of Information and Broadcasting, among others.
AWARD FOR THE BEST CHILD ARTIST

BABY SWETHA

Rajat Kamal and a cash prize of Rs 10,000 to the child artist
BABY SWETHA

Citation
The Award for the Best Child Artiste of 1998 is given to Baby Amma for the Tamil film, MALLI, for her vibrant performance of a young child’s pure bonding with nature and her trauma at environmental degradation.
Baby Swetha

ALL of 10 years old, G. Swetha is studying in Class IV of Chennai’s Holy Angels’ Convent. She has already acted in more than 50 advertisements, 10 tele-serials and seven feature films. She’s just done a Tamil film, “Manam Virumbudhe Unnai”, with Prabhu and Meena.
AWARD FOR THE BEST MALE PLAYBACK SINGER

SANJEEV ABHYANKAR

Rajat Kamal and a cash prize of Rs 10,000 to the male playback singer SANJEEV ABHYANKAR

Citation
The Award for Best Male Playback Singer of 1998 is given to Sanjeev Abhyankar for the Hindi film, GODMOTHER, for the song, SUNO RE BHAILA, in which he successfully blends folk, bhajan and popular music to communicate the lyrics effectively.
Sanjeev Abhyankar

As a young torchbearer of the Mewati gharana, Sanjeev Abhyankar showed remarkable flair for music from an early age. Born in 1969, he started learning Indian classical music when he was eight. Initially, he learnt from his mother, Shobhatai Abhyankar, and Pandit Gangadharbua Pimpalkhare, both eminent musicologists. He gave his first public performance when he was 11 and since then he has travelled throughout the US, Canada, Australia and Europe. He has performed at Pune’s Sawai Gandharva Sangeet Samaroh, Calcutta’s ITC Sammelan, New Delhi’s Vishnu Digambar Paluskar Samaroh and the Spirit of Unity Concerts for National Integration. He has won the FIE Foundation National Award for Excellence in 1996 and done playback singing for “Maachis”, “Sanskodhan”, “Nidaan” and now “Godmother”.

Sanjeev Abhyankar

Mewati gharana ke kuldeep sanjiv abhyankar ne bhut chhhoti umar mein sangeet mein paath kaam karna liti thi. 1969 mein jisse abhyankar ne 8 saal ko umar mein hir bharatiya shastriya sangeet sikhana shuru karna diya. Unhonne shuruat mein own majhi maai shobha tara abhyankar aur pita gangadharbua pimpalkhare (donon suvarna sangeet) se sangeet sikhna. Sabse phalke gyaarh saal ko umar mein phalna kaarwam pehla karna diya. Tab se america, kanda, austrilia aur yurop mein yatra karenge program pehla karne rahi. Unhonne Pune ki svathi gharda sangeet sambhal, kalakatwa ki aatish. Sammelan, nai delhi ki vidhan gharda pureshkar sambhal aur rajyee ekta ke liye 'spirite oof viniti konstes' mein sangeet kaarwam pehla karna diya. 1996 mein unhone ek aatish foundation pureshkar mila same hi 'maachis', 'sang hid', 'nidan' aur ab 'gold madar' mein paarshw gaayan karna diya.
AWARD FOR THE BEST FEMALE PLAYBACK SINGER

ALKA YAGNIK

Rajat Kamal and a cash prize of Rs 10,000 to the female playback singer ALKA YAGNIK

The Award for the Best Female Playback Singer of 1998 is given to Alka Yagnik for the Hindi film song, KUCH KUCH HOTA HAI. Her rendering of this theme song brings out the different moods and emotions and adds greatly to the impact of the film.
Alka Yagnik

BORN in Calcutta, Alka Yagnik learned music from her mother, Shubha Yagnik. At the age of ten, she cut her first album for "HMV" with a composition by Gyan Prakash Gosh. The year 1980 saw her begin her career as a playback singer in the film, "Meri Bahu Alka". The music was by Rajesh Roshan. She then worked with veteran music directors such as Kalyanji Anandji and Laxmikant Pyarelal. The song "Mere Angne Mein Tumhara Kya Kaam Hai" from "Lawaris" was the start of her career from where she went on to sing in films such as "Tezaab", "Qayamat Se Qayamat Tak", "Saajan", "Deewana" and "Karan Arjun". She has won the Filmfare award for the Best Female Singer thrice, for "Tezaab", "Khalnayak" and "Pardes". She also won the Screen award for "Haqueeqat" and the National Award for the song "Ghunghat ki Aad Se" from "Hum Hain Rahee Pyaar Ke".
AWARD FOR THE BEST CINEMATOGRAPHY

SANTOSH SIVAN

Rajat Kamal and a cash prize of Rs 10,000 to the cameraman

SANTOSH SIVAN

Rajat Kamal and a cash prize of Rs 10,000 to the laboratory processing the film, GEMINI COLOUR LABORATORY

Citation

The Award for the Best Cinematography of 1998 is given to Santosh Sivan for the Hindi film, DIL SE. His camera travels across spectacular landscapes and architecture and through bustling humanity with great seductive charm. Colours and moods are created and disrupted with equal ease in a film which sets a high standard of cinematic perfection.
Santosh Sivan

SANTOSH SIVAN, a graduate of the Film and Television Institute of India, is a multiple National Award-winning cinematographer. His credits as cinematographer include Aditya Bhattacharya’s “Raakh”, Mani Ratnam’s “Roja” and “Dalpathi”, and Shankar’s “Kala Pani”. He has won National Awards as a cinematographer for the Malayalam films “Perumthachan”, “Kaalapani”, Mohiniyattam and the Tamil film, “Iruvar”. He debuted as a director with a short film, “Story of Tiblu” for the Films Division of India, which won the National Award for Best Short Fiction Film in 1988. In 1995, his children’s film, “Halo”, for the National Council of Children and Young People, India, also won the National Award for Best Children’s Film, 1996. “Terrorist” is his first feature film as director and bagged the Golden Pyramid for Best Film, Best Director and Best Artiste at the 22nd Cairo International Film Festival.
AWARD FOR THE BEST SCREENPLAY

ASHOK MISHRA

Rajat Kamal and a cash prize of Rs 10,000 to the screenplay writer
ASHOK MISHRA

Citation
The Award for the Best Screenplay for 1998 in given to Ashok Mishra
for the Hindi film, SAMAR, where he has used a unique structure to
explore the complex contradictions of urban/rural, rich/poor, power-
ful/downtrodden, in a simple storyline laced with poignant moments
of humour and irony for a perceptive insight into contemporary In-
dian life.
Ashok Mishra

ASHOK MISHRA is both a postgraduate in sociology as well as a diploma from the National School of Drama. He has written several films and serials, prominent among them “Naseem” by Saeed Mirza and “Kabhi Pass Kabhi Fail” by Virendra Saini, and Shyam Benegal’s “Bharat Ek Khoj” and Amol Palekar’s “Mrignayanani”. He has acted in films and on stage too - in films such as “Samar” and serials such as “Rajani”, and with veterans such as Habib Tanvir and M.K. Raina. A former drama teacher at Modern School, New Delhi, Mishra has directed more than 40 plays, among them “Waiting for Godot” and “Merchant of Venice”.

अषोक मिश्रा
अषोक मिश्रा ने समाज शास्त्र में स्नातकोत्तर उपाधि तथा राष्ट्रीय नाट्य विद्यालय से डिप्लोमा प्राप्त किया है। उन्होंने कई फिल्में और धारावाहिक लिखी हैं। उनमें सबसे मिज़ा की फिल्म ‘नसीम’ और वीरेंद्र सैनी की फिल्म ‘कभी पास कभी फेल’ तथा श्याम बेनेगल के ‘भारत एक खोज’ और आमोल पालेकर के ‘मृगनाथनी’ धारावाहिक प्रमुख हैं। उन्होंने फिल्म और रंगमंच दोनों में अभिनय किया है। मसलन फिल्म ‘समर’ और धारावाहिक ‘रजनी’। उनको हबीब तनवीर और एम.के. रेना जैसे नामी लोगों के साथ काम करने का मौका मिला है। नई दिल्ली के मॉर्न स्कूल में द्रामा टीचर रहा चुके श्री मिश्रा ने ‘वेटिंग फॉर गोडोट’ और ‘मर्चेंट ऑफ बनिस’ समेत 40 से अधिक नाटकों का निर्देशन भी किया है।
AWARD FOR THE BEST AUDIOGRAPHY

H. SRIDHAR

Rajat Kamal and a cash prize of Rs 10,000 to the re-recordist of the final mixed track, H. SRIDHAR

Citation
The Award for the Best Audiography of 1998 is given to H. Sridhar for the Hindi film, DIL SE, for capturing sounds as varied as the visuals and creating an unusual rhythm on the track.
H. Sridhar

H. SRIDHAR is a mathematics graduate with a keen interest in electronics and music. He started his career as a sound engineer in 1988 and has worked closely in that capacity with some of the finest names in southern cinema, among them Mani Ratnam, K. Balachandar, Kamal Hasan, Priyadarshan and Ramgopal Varma. He has engineered all the songs and background score for A.R. Rahman and has some groundbreaking films to his credit "Roja", "Gentleman", "Kadhalan", "Thiruda Thiruda", and "Iruvar". He was given the National Award for Best Audiography in 1994 for the film Mahanadi. He was also instrumental in creating the sound for India's first Dolby Stereo film to be produced in India, "Rangeela". He has also mixed sounds for international artistes such as George Harrison, Pandit Ravi Shankar, Zakir Hussain and L. Shankar.
AWARD FOR THE BEST EDITING

RENU SALUJA

Rajat Kamal and a cash prize of Rs 10,000 to the editor
RENU SALUJA

Citation
The Award for the Best Editing of 1998 is given to Renu Saluja for the Hindi film, GODMOTHER, for her smart, slick and innovative editing which adds an artistic touch to the film. Her pacing of the cuts enhances the emotions and the sound overlaps lend a remarkable lucidity to the narration.
रेनु सलूजा
पुणे के फिल्म एंड टेलीविजन इंस्टीट्यूट में फिल्म संपादन का डिप्लोमा लेकर रेनु सलूजा ने 50 से अधिक फीचर फिल्में की हैं। उन्होंने साइम मिर्जा की ‘अल्बर्ट पिंटो को गुस्सा कय़े आता है’, कुंदन शाह की ‘जाने भी दो यारे’, विधु विनोद चोपड़ा की ‘परिवा’ तथा गोविंद निहलानी की ‘अर्धसत्त्व’ जैसी कालजीवी फिल्मों का संपादन किया है। हाल ही में उन्होंने देव बेनेगल की ‘स्पिल्ट बाइड ऑपेन’, नागेश कुकुरू की ‘रॉकफोर्ड’ और शाजी एन. कल्लुनी और सुखवंत दादा की डाक्यूमेंट्री ‘रिवर्स ऑफ इंडिया’ के संपादन का काम पूरा किया है। उन्होंने ‘ये है जिंदगी’ और ‘स्वाभिमान’ जैसे टी.वी. धारावाहिकों के लगभग 1,000 एपीएसडे संपादित किए हैं।
उन्हें इससे पहले 1989 में परिवा, 1991 में सरदार तथा 1992 में धारावी के संपादन के लिए राष्ट्रीय पुरस्कार मिल चुका है।

Renu Saluja
WITH a diploma in film editing from the Pune-based Film and Television Institute of India, Renu Saluja has handled over 50 feature films. Among the many modern masterpieces she has edited are Saaed Mirza's "Albert Pinto Ko Gussa Kyon Aata Hai", Kundan Shah's "Jaane Bhi Do Yaaron", Vidhu Vinod Chopra's "Parinda" and Govind Nihalani's "Ardh Satya". She has just completed work on Dev Benegal's "Split Wide Open", Nagesh Kukunoor's "Rockford", and Shaji N. Karun and Sukhawant Dadda's documentary "Rivers of India". She has also edited about 1,000 episodes of several TV series, among them "Yeh Hai Zindagi" and "Swabhimaan". She has been awarded the National Award for Best Editing thrice before for Parinda in 1989, Sardar in 1991 and Dharavi in 1992.
AWARD FOR THE BEST ART DIRECTION

NITIN DESAI

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

Citation
The Award for the Best Art Direction of 1998 is given to Nitin Desai for the English film, DR BABASAHEB AMBEDKAR. The film covers a large time span from the pre-electricity age to post-Independent India. The scenes, both indoor and outdoor, move effortlessly from rural to urban, Indian to foreign locales and blur the distinction between sets and locations. With the aid of faultless camerawork, the art direction almost singlehandedly creates the entire period mood and feel of the film.
Nitin Desai
FROM Mansoor Khan’s “Jo Jeeta Wohi Sikandar” to Sturla Gunnarson’s “Such a Long Journey”, Govind Nihalani’s “Drohkaal” and Jane Campion’s “Holy Smoke”, Nitin Desai has worked as an art director on several films. He has helped design the backdrop of Sanjay Leela Bhansali’s “Khamoshi”, which was set in Goa, and handled the sets for Gulzar’s “Maachis”, which was based in terrorist-stricken Punjab. He has also done the sets for television serials such as “Chanakya” and “Geeta Rahasya”. He has already won two Screen and two Filmfare awards, and was nominated for the Genie awards for Best Art Director for “Such a Long Journey”.

नितिन देसाई
मंसूर खान की ‘जो जीता वही सिकंदर’ से स्टूडियो गनरसन की ‘सच ए लांग जर्नी’, गोविंद निहलानी की ‘ड्रोहकाल’ और जैन कॉम्प्यूटर की ‘होली स्मोक’ तक कई फिल्मों में नितिन देसाई का कला निर्देशन देखा जा सकता है। उन्होंने संजय लीला भंसाली की ‘खेमोशी’ के बैंक ड्राप डिजाइन में मदद की जिसका सेट गोवा में लगाया गया था। गुलजार ने आर्टिक बांट ग्रैंड पंजाब पर ‘माचिस’ बनायी जिसके सेट श्री देसाई ने बनाए। उन्होंने ‘चाणक्य’ और ‘गीता रहस्य’ जैसे धारावाहिकों के सेट भी बनाए। नितिन देसाई अब तक दो फ़िल्म फ़ेयर एवर्ड जीते हैं। उन्हें ‘सच ए लांग जर्नी’ के सर्वोत्तम कला निर्देशक के लिए जिमी एवर्ड के लिए नाम जड़ा किया गया था।
AWARD FOR THE BEST COSTUME DESIGNER

S. B. SATHEESAN

Rajat Kamal and a cash prize of Rs 10,000 to the costume designer S. B. SATHEESAN.

Citation
The Award for the Best Costume Designer of 1998 is given to S. B. Satheesan for the Malayalam film, DAYA, a fantasy without any concrete reference to known periods, locales and styles. The film achieves a high quality design integrity and the use of fabrics, weaves and prints leaves a lasting impression.
S.B. Satheesan

At the age of 30, A. Satheesan S.B. has already worked with the masters of Malayalam cinema. In 1996, he worked on Adoor Gopalakrishnan's "Kathapurushan". In 1997, he won the State award for Best Costume Designing for "Guru", directed by Rajeev Anchal. And in 1998, he repeated that feat when he triumphed with Venu's "Daya". Among the other films he has worked as designer are Suresh Krishna's "Bharatheeyam" and Siddique's "Friends".

एस.बी. सतीशन

30 साल की उम्र में, सतीशन एस.बी. ने मलयालम सिनेमा के चरित्र हस्तियों के साथ काम कर लिया था। 1996 में उन्होंने अदूर गोपाल कृष्णन की 'कथा पुरुषन' पर काम किया। 1997 में उन्होंने राजीव अंचल निदेशित 'गुरु' के लिए सर्वश्रेष्ठ कास्ट्यूम डिजाइनिंग का पुरस्कार प्राप्त किया। 1998 में वेणू की 'दया' के लिए सम्मानित किया गया। उन्होंने सुरेश कृष्ण की 'भारतीयम' और सिद्दीकी की 'फ्रेंड्स' में बतौर डिजाइनर काम किया।
AWARD FOR THE BEST MUSIC DIRECTION

VISHAL BHARDWAJ

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

Citation
The Award for the Best Music Direction of 1998 is given to Vishal Bhardwaj for the Hindi film, GODMOTHER, where the narrative of the film and music bring about an excellent blend of folk and modern. It retains the fragrance of the soil of Gujarat.
Vishal Bhardwaj

VISHAL BHARDWAJ has worked as music director for films ranging from Gulzar’s “Maachis” to Govind Nihalani’s “Sansodhan”, Ram Gopal Varma’s “Satya” to Venu’s “Daya”. Born in 1965, he is a graduate from Delhi University. Vishal’s work has no language barriers.
AWARD FOR THE BEST LYRICS

JAVED AKHTAR

Rajat Kamal and a cash prize of Rs 10,000 to the lyricist JAVED AKHTAR

Citation
The Award for the Best Lyrics of 1998 is given to Javed Akhtar for the Hindi film, GODMOTHER, for the song, MATI RE MATI RE, for its authentic blend of dialect and emotion. A song of patriotism and passion, the lyrics are lucid and thought-provoking.
Javed Akhtar

SON of well-known Urdu poet, Jan Nisar Akhtar, Javed Akhtar has carried forward the family tradition, where writing can be traced back to seven generations. Having done his schooling from Cambridge School, Bhopal, and graduation from Safiya College, Bhopal, Javed Akhtar’s work as a script writer, lyricist and poet is unrivalled in the Mumbai film industry. The creator, along with Salim Khan, of the “Angry Young Man image”, he has been instrumental in reviving popular interest in Urdu poetry. He has collaborated with a variety of artistes, from the late Sufi maestro Nusrat Fateh Ali Khan, to the current ghazal king, Jagjit Singh. Married to actress Shabana Azmi, he forms one-half of a dynamic power couple. Having started writing poetry in 1980, his first collection, “Tarkash”, is already in its sixth edition. He has already won the Padma Shri.
SPECIAL JURY AWARD

KICHHU SANLAP KICHHU PRALAP

Rajat Kamal and a cash prize of Rs. 12,500/- to the producer M/S DRISHYAKAVYA

Rajat Kamal and a cash prize of Rs 12,500/- to the director ASHOKE VISWANATHAN

Citation

The Special Jury Award of 1998 is given to the Bengali film KICHHU SANLAP KICHHU PRALAP, brilliantly directed by Ashoke Viswanathan. The film is extraordinary in its experimental effort and works as a satire on our pseudo-intellectual dominated value system.
Ashoke Viswanathan

ASSISTANT Professor at the Calcutta-based Satyajit Ray Film and Television Institute and occasional lecturer at the Jadavpur University, Ashoke Viswanathan is a graduate in film direction from the Film and Television Institute of India. A mathematics graduate from St Xavier’s College, Calcutta, he has directed more than 40 films and TV programmes. “Sunya Theke Suru” won the National Award for Best First Film for the year 1993 and the made a nine-part English serial for Doordarshan. Theatre “Through The Ages”, Viswanathan has worked in very film form possible. An active member of Calcutta’s English theatrical tradition, he is also a regular writer on cinema in journals and newspapers.
AWARD FOR THE BEST SPECIAL EFFECTS

S.T. VENKI

Rajat Kamal and a cash prize of Rs 10,000 to the creator S. T. VENKI.

The Best Special Effects Award of 1998 is given to the creator Venki for the Tamil film, JEANS, for his extremely innovative and spectacular special effects created on the computer. The animation of the twin characters is fascinating and intriguing.
S.T. Venki

S.T. Venki is a post-graduate in fine arts from the Government College of Arts and Crafts, Madras. The 44-year-old is a whiz at special effects and has spent 14 years now in animation and computer graphics. Some of the films he has worked on have been regarded as ground-breaking for their technical effects, among them “Anjali” (1990), “Gentleman” (1990) and “Indian” (1996).
AWARD FOR THE BEST CHOREOGRAPHY

BRINDA

Rajat Kamal and a cash prize of Rs 10,000 to the choreographer

BRINDA

Citation
The Award for the Best Choreography of 1998 is given to Brinda for the Malayalam film, DAYA, for the spirited and novel adaptation of an Arabic dance.
Brinda

Brinda Menon, youngest daughter of K. Gopal Menon hails from Vaikom District, Kerala. She started her dance from the age of 8 and her career started from 15. She first directed dances in a tamil movie “Ullathai Allitha” directed by C. Sunder. After that she has done 150 films in Tamil, Malayalam, Telugu, Kannada and Hindi including “Iruvar”, “Arunachalam”, Padaiyappa, “Mail Peeli”, “Daya” etc. She has received Filmfare Award (twice), Screen Awards, Cinema Express Award etc. She and her sister have their own troupe of dancers named as “Kala’s Kalayala” for stage shows.
AWARD FOR THE BEST FEATURE FILM IN ASSAMESE

KUHKHAL

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

Rajat Kamal and a cash prize of Rs 20,000 to the director JAHNU BARUA

Citation
The Award for the Best Feature Film in Assamese of 1998 is given to KUHKHAL for its authentic portrayal of a historical event of British India.
Jahnu Barua

Jahnu Barua is a graduate in film direction from Film and Television Institute of India. His first feature was “Aparoopa” film which won the National Award in 1983. His other film include “Papori” and “Halodhia Choraye Baodhan Khai” (The Catastrophe). The latter won him the Swarna Kamal at the National Film Festival, 1988 and Silver Leopard at the Locarno International Film Festival, 1988. It was also in the best of Asia Section of the Tokyo International Film Festival, 1989. He has also made “Banani” (The Forest) in 1990. Then he made “Firingoti” (The Spark) which has also won him the Rajt Kamal at the National Film Festival, 1992. His film “Hakhagoroloi Bahu Door” has won Rajat Kamal and several international awards. Before making feature film, Jahun Barua worked in the Indian Space Research Organisation (ISRO) making educational programmes for Mumbai television. He also teaches cinema at the Xavier Institute of Communications, Mumbai.
AWARD FOR THE BEST FEATURE FILM IN BENGALI

ASOOKH

Rajat Kamal and a cash prize of Rs 20,000 to the producer D. RAMA NAIDU

Rajat Kamal and a cash prize of Rs 20,000 to the director RITUPARNO GHOSH

Citation
The Award for the Best Feature Film in Bengali of 1998 is given to ASOOKH profiling the dilemma of a film actress, at a delicate point in her life. Rejected by her lover, ASOOKH is an internalised story of an actress coming to terms with multiple pressures in her life.
D. Rama Naidu

NOTHING short of an institution in the world of southern cinema, D. Rama Naidu has produced almost 100 films in Telugu, Tamil, Kannada and Hindi in a career spanning 33 years. From a farmer in Karamchedu in Andhra Pradesh to a rice mill owner, Rama Naidu has come a long way after moving to Chennai in 1962-63 to become an actor. But it was as a producer, under his banner Suresh Productions, that he made it big. He shifted his operations to Hyderabad in 1983 when the State government offered him a five acre plot on which he set up the state-of-the-art Ramanaidu Studio. His sons Suresh Babu, a producer, and Venkatesh, a highly-acclaimed actor, have continued his legacy.

Rituparno Ghosh

SON of short-film maker and painter Sunil Ghosh, Rituparno Ghosh started as a copywriter in an advertising agency after acquiring a post-graduate degree in economics. He made his debut in 1991, with a children’s film produced by the National Council of Children and Young People, but it was his 1994 film, “Unishe April”, starring Aparna Sen and Debasree Roy which won him the best feature film award at the National Film Awards ceremony in 1995. It was invited to international film festivals at Hong Kong, Hawaii, and San Francisco. His next film, “Dahan”, made in 1996, remained true to the new middle class cinema that he was establishing. That film fetched him a Silver Lotus for Best Screenplay. It also won the Best Bengali Feature Film. Dahan was shown at the “Forum for Young Cinema” at the Berlinale, 1998 and also the FIPRESCI award. Rituparno Ghosh’s latest feature film, “Asookh”, was completed in 1998. He is now working on his fifth feature film, “Bariwali”. In the midst of this, he also finds time to edit the popular Bangla film fortnightly, Anandalok.
BEST FEATURE FILM IN ENGLISH

DR BABASAHEB AMBEDKAR

Rajat Kamal and a cash prize of Rs 10,000 to the producer
Ministry of Social Justice & Empowerment, Govt. of India.
Rajat Kamal and a cash prize of Rs. 10,000/- to the producer: Director
General (Information), Govt. of Maharashtra.

Rajat Kamal and a cash prize of Rs 20,000 to the director,
DR JABBAR PATEL

Citation
The Award for the Best Feature Film in English of 1998 is given to
DR BABASAHEB AMBEDKAR, an authentic and well researched
biopic which probes the political and social aspects of the life of one
of the greatest leaders of India.
Jabbar Patel

A MEDICAL doctor by profession, Jabbar Patel, a graduate of the B.J. Medical College, University of Poona, did a diploma in child health from Mumbai, and started practising in 1971 with his gynaecologist wife, Maniben Patel. But he had always been actively involved in theatre. His internationally-acclaimed production, Ghasiram Kotwal, toured throughout Europe and the US. His first film, “Samana” in 1975, was the official entry to the “Berlin” Film festival, followed by a musical made for the Mangeshkar family. “Simhasan” and “Umbartua” remain milestones in modern Indian cinema, the latter especially for an outstanding performance by the late Smita Patil. He has also made documentaries such as Maharashtra: 25 Years, S.M. Joshi, Tarkatirtha and P.L. Deshpande, which reflect the importance he gives to the social and cultural point of view.
AWARD FOR THE BEST FEATURE FILM IN HINDI

GODMOTHER

Rajat Kamal and a cash prize of Rs 20,000 to the producers
GRAMCO FILMS

Rajat Kamal and a cash prize of Rs 20,000 to the director
VINAY SHUKLA

Citation
The Award for the Best Feature Film in Hindi of 1998 is given to the film GODMOTHER. The film deals with the contemporary power structure and confronts violence, corruption and extreme passion with ease. The music, art direction and the dialogues combine to create a strong ethnic character setting a new trend in popular Indian cinema.
Vinay Shukla

A GRADUATE in literature from Rajasthan University and a gold medallist in film direction from FTII, Vinay Shukla made his directorial debut in 1977 with "Sameera" starring Shabana Azmi and Amol Palekar. It was selected in the Panorama section of the International Film Festival of 1983 but it couldn't be released due to legal problems, a taste of things to come for Shukla, whose "Godmother" was also plagued by controversies. He made his debut as a writer in 1979 with "Hum Panch" starring Sanjeev Kumar, and has worked on 25 films subsequently. Among those he has written are: "Aitbaar" starring Dimple and Raj Babbar, and "Virasat" starring Anil Kapoor and Tabu.
AWARD FOR THE BEST FEATURE FILM IN KANNADA

HOOMALE

Rajat Kamal and a cash prize of Rs. 20,000/- to the producer
USHA RAO K.S.

Rajt Kamal and a cash prize of Rs. 20,000/- to the Director
NAGATHIHALLI CHANDRASHEKAR

Citation
The Award for the Best Feature Film in Kannada of 1998 is given to
HOOMALE for its strong statement about a widow surmounting
severe trials in an unfamiliar land and circumstances and finding
love against a background of Terrorism.
Usha Rao K.S.
AFTER completing her B.Com, Usha Rao K.S. got married in 1985. In 1986, she lost her husband, Ananth, in a road accident and was left with a two-and-a-half-month-old baby. But that wasn’t the end of her life. She married Nadahalli Sripad Rao, a young postal employee, in 1988, and started a new organisation with her husband for the welfare of widows, called “Parivarthana”. As many as 13 widow marriages have been arranged through their organisation, which has produced “Hoomale”, also based on widow remarriage. While Ilayaraja has scored the music, Dadasaheb Phalke Award-winner Dr Rajkumar has sung a song, and National and State Award-winner Nagathihalli Chandrashekar has directed the film. Already, Hoomale has been recognised as the second best film by the Kannada Chitra Premigala Sangha, and the hero, Ramesh, heroine, Suman Nagarkar, and director, Chandrashekar, have all bagged awards.

Nagathihalli Chandrashekar
NAGATHIHALLI CHANDRASHEKAR, popularly known as Chandru, is the son of a teacher and began his career as a writer of short stories and novels. His maiden directorial venture in 1991, “Undu Hoda Kondu Hoda”, won a State award for best story, while both “Kotreshi Kanasu” in 1994 and America! America! in 1996 won National Awards for Best Regional Film in Kannada.
AWARD FOR THE BEST FEATURE FILM IN MALAYALAM

AGNISAAKSHI

Rajat Kamal and a cash prize of Rs 20,000 to the producer M/S SRIHSTI FILMS
Rajat Kamal and a cash prize of Rs 20,000 to the director SHYAMA PRASAD

Citation
The Award for the Best Feature Film in Malayalam for 1998 is given to AGNISAAKSHI. It deals, in a very authentic fashion, with the social ambience prevalent among the Brahmans ages ago. The story unfolds through the bold adventures of one Brahmin woman _ Thethi _ who finally takes “sanyas”.

Dr. Shyama Prasad

WITH a master’s degree in media studies from Hull University, England, on a Commonwealth scholarship, 39-year-old R. Shyamaprasad has many award-winning works to his credit, though Agnisakshi is his feature film debut. His telefilm, Nilavariyunnu, won the special jury prize at the Golden Crest TV fest held at Plovdiv in Bulgaria in 1996 and the Onida Pinnacle National Award for Best Director in 1993 and 1994. Agnisaakshi won him nine prizes at the Kerala State film awards in 1998—among them was Best Director.
AWARD FOR THE BEST FEATURE FILM IN MARATHI

TU TITHE MEE

Rajat Kamal and a cash prize of Rs 20,000 to the producer SMITA TALWALKAR

Rajat Kamal and a cash prize of Rs 20,000 to the director SANJAY SURKAR

Citation
The Award for the Best Feature Film in Marathi of 1998 is given to TU TITHE MEE which sheds light on the plight of the old and the crumbling of the joint family in the novel and entertaining format of a love story. Beautiful performances by Mohan Joshi and Suhas Joshi are the highlights of the film.
Smita Talwalkar

SMITA TALWALKAR started her career as a newsreader in Mumbai Doordarshan in 1972 and went on to act on stage and in films. Beginning her own production company in 1989, Talwalkar has produced several films, “Kalat Nakalat” and “Chaukat Raja”; and produced and directed “Savat Mazi Ladki”, which won five State awards.

Sanjay Surkar

SANJAY SURKAR, a post graduate in fine arts, has been working in Marathi theatre for the last 20 years. Director of several Marathi plays such as “To Ek Kshan” in 1988 and TV serials such as “No Problem” in 1990, he also directed “Chaukat Raja”, a Marathi film which was selected for the Indian Panorama in 1991. His next film, “Apali Mans”, won the State’s Best Film of the Year Award in 1992. His latest film, “Tu Tithe Mee” has already won three Screen awards, five Filmfare awards and 11 State awards.
AWARD FOR THE BEST FEATURE FILM IN ORIYA

NANDAN

Rajat Kamal and a cash prize of Rs 20,000 to the producer National Centre of Films for Children & Young People (NCYP) Rajat Kamal and a cash prize of Rs 20,000 to the director A.K. BIR

Citation
The Award for the Best Feature Film in Oriya for 1998 is given to the film NANDAN for its simple story and realistic milieu. NANDAN portrays the aspiration of a poor child and the constraints of his parents in fulfilling them. The triumph of family values and love over material gloss has universal appeal.
A.K. Bir

AFTER graduation from Orissa, A.K. Bir took up cinematography, enrolling at the Film and Television Institute of Pune in 1969-70. Since then he has shot several advertising films, documentaries and features. He won the National Award for Best Cinematography in 1974 and also the BFJA award for cinematography for "27 Down". He has collected other awards for films such as "Gharonda" and "Oondanondu Kalladali". He directed and produced his first film, "Adi Mimansa" in 1992, which was highly appreciated and won the Aravindan Award for the Best First Film of a Director. It was also selected for the Tokyo International Film Festival and the International Film Festival in Bangalore. He also directed the children's film, "Lavanya Preeti", which received the National Award and International Jury’s Critic Award at the Udaipur International Film Festival, 1993. He directed a feature film, "Aranyaka", which was selected and screened at the Mumbai International Film Festival. His "Shesha Drushti" received the National Award for Best Feature Film in Oriya and participated in the competition section in the Singapore International Film Festival.
সর্বোচ্চ পাংরাবী কথাচিত্র পুরস্কার

শাহীদ-এ-মোহাব্বত বুटा সিংহ

নির্মাতা : মঃ জেরিল মাঙ কো রাজ কমল এবং ২০,০০০ রুপির কা নোদ পুরস্কার
নির্দেশক : মনোজ পুঁজ কো রাজ কমল এবং ২০,০০০ রুপির কা নোদ পুরস্কার।

প্রশস্তি

বর্ষ ১৯৯৮ কো সর্বশ্রেষ্ঠ পাংরাবী ফিল্ম কো পুরস্কার 'শাহীদ-এ-মোহাব্বত বুটা সিংহ' কো দিয়া গিয়া হয়। ফিল্ম মন্ত্র বুটা সিংহ কো দুঃখ এবং শান্তি কো সংবেদনশীল চিত্রণ হয়। গুরুদাস মাঙ সিংহ নে বুটা সিংহ কো ভূমিকা কো জান ফুঁক দি হয়। ফিল্ম বুটার কে বাবা কো দুঃখ স্থিতি কো বিবেচনা করতি হয় এবং মানুষ দ্বারা বুটা গাই সীমাক কে পার প্রেম এবং মানবতা কো সংদেশ দেতি হয়।

AWARD FOR THE BEST FEATURE FILM IN PUNJABI

SHAHEED-E-MOHABBAT BOOTA SINGH

Rajat Kamal and a cash prize of Rs 20,000 to the producer MANJEET MAAN

Rajat Kamal and a cash prize of Rs 20,000 to the director MANOJ PUNJ

Citation

The Award for the Best Feature Film in Punjabi of 1998 is given to SHAHEED-E-MOHABBAT BOOTA SINGH for its sensitive depiction of pain and sorrow perpetrated by the Partition of India on Boota Singh. The role is played to perfection by Gurdas Maan and the film reflects the aftermath of a tragedy. It delivers a message of love and humanity, reaching far beyond man-made borders.
Manjeet Maan

THE 37-year-old graduate from Delhi University, Manjeet Maan, has produced a number of projects such as “Poptime” for Doordarshan and music videos for companies such as Tips and Super Cassettes. She has also acted in Punjabi feature films such as “Dushmani di Aag”, “Gabroo Punjab Da” and “Kee Banoo Duniya Da”. She also manages the career of singer/actor Gurdas Maan, to whom she is married.

Manoj Punj

MANOJ PUNJ has over seven years experience in the industry, ranging from directing plays, serials to music videos. A graduate in arts from Punjab University, Chandigarh, he has attended workshops on film appreciation conducted by the Film and Television Institute of Pune, the embassies of Czechoslovakia and France, among others. Among the variety of projects he has helmed are: Gurdas Maan’s album, Chaklo Chaklo, the first Punjabi video film, Meher Mittal Night, a number of plays in Chandigarh and his first film, written by Suraj Sanim, Shaheed-e-Mohabbat Boota Singh.
AWARD FOR THE BEST FEATURE FILM IN TAMIL

HOUSE FULL

Rajat Kamal and a cash prize of Rs 20,000 to the producer Messers Bioscope Film Framers.
Rajat Kamal and a cash prize of Rs 20,000 to the director R. PARTHEPAN.

Citation
The Award for the Best Feature Film in Tamil for 1998 is given to HOUSE FULL telling the story of a theatre manager and his passionate bonding with his audience. A bomb is discovered in the theatre during show time but removed in the nick of time saving the lives of those in the audience. In denouncing violence, the film makes a strong statement against terrorism.
R. Parthepan

**FORTY-ONE-YEAR-OLD**

R. Parthepan has acted in 20 films and directed 10. The Chennai-based actor has won a National Award and the Tamil Nadu Government State Award for his first film, *“Puthia Paathai”* in 1989, the Cinema Express Award for Best Actor in 1998 and the Tamil Nadu Government State Award for Best Actor in 1998 for the film, *“Bharathi Kannamma”*. 

आर. पार्थेपन

41 वर्षीय आर. पार्थेपन ने 20 फिल्मों में अभिनय किया है तथा 10 फिल्में निर्देशित की हैं। चेन्नई निवासी इस एक्टर ने 1989 में अपनी पहली फिल्म ‘पूथिया पाथिया’ के लिए राष्ट्रीय पुरस्कार और तमिलनाडु राज्य का पुरस्कार प्राप्त किए हैं। 1998 में ‘भारती कन्नम्मा’ के सर्वश्रेष्ठ अभिनेता का एवार्ड ‘सिनेमा एक्सप्रेस’ और तमिलनाडु राज्य ने उन्हें दिया।
AWARD FOR THE BEST FEATURE FILM IN TELUGU

THOLI PREMA

Rajat Kamal and a cash prize of Rs 20,000 to the producer G.V.G. RAJU

Rajat Kamal and a cash prize of Rs 20,000 to the director A. KARUNAKARAN

Citation
The Award for Best Feature Film in Telugu for 1998 is given to THOLI PREMA, an unusual love story about two friends who confess their feelings for each other at the end of the film, which is a break from the run-of-the-mill film.
G.V.G. Raju

G.V.G. RAJU is a 37-year-old commerce graduate who has produced three films earlier. He has already won the Andhra Pradesh State Golden Nandi Award for Best Picture in 1999 for "Tholi Prema".

A. Karunakaran

THE screenplay writer and director of "Tholi Prema", the 33-year-old A. Karunakaran is actually a diploma in mechanical engineering. His first film has already won the Andhra Pradesh State Nandi Awards for Best Film Director, Best Screenplay and Best New Director.
SPECIAL MENTION

1. Dr Dasari Narayana Rao, director, producer for the film, KANTE KUTURNE KANU
2. Prakash Raj, actor, for his performance in the film, ANTHAHPURAM
3. Manju Warrier, actress, for KANNEZUTHI POTTUM THOTTU

Citation

The feature film jury makes a special mention for 1998 for the Telugu film, KANTE KUTURNE KANU, for taking a stand on gender discrimination of Prakash Raj in the Telugu film ANTHAHPURAM for his wholesome performance as an obsessive feudal lord still living in medieval times of MANJU WARRIER in the Malayalam film, KANNEZUTHI POTTUM THOTTU, for her subdued and consistent performance in several films.
Prakash Raj

THIRTY-FOUR-YEAR-OLD Prakash Raj is a native of Karnataka but has been working as an actor/writer/director in Chennai. He has performed in more than 2,500 shows of Indian plays and Western adaptation. He is now active in all the four southern languages, having won the prestigious “Kalaimamani” award from the Tamil Nadu Government for his performance in “Kalki” and the Nandhi award from the Andhra Government for “Gunshot” and “Andhapuram”. His performance in Mani Ratnam’s “Iruvar” won him many plaudits, as also an invitation to attend an international festival at UCLA, California. He also won the Best Supporting Actor at the 45th National Film Awards in 1997 for the “Iruvar” role.

Manju Warrier

MANJU WARRIER is a well known actress of Malayalam cinema. Eepuzhyum Kadannu was her first film. She has won the hearts of cinegoers in the short span of only two years. She has won several prizes including three Kerala State Awards and Kerala Film critics’ Award.
Dasari Narayana Rao

FIFTY-YEAR-OLD Dasari Narayana Rao started off as an actor in Telugu plays at an early age but joined films as a writer in 1972. After he wrote and directed his first Telugu film, “Thatha-Manavadu” in 1973, there was no looking back. Since that time, he has directed 140 films in four languages; Telugu, Tamil, Hindi and Kannada. Though he continued dialogue and song-writing, he emerged as a popular actor and also found time to produce 26 feature films. He has received several awards for all his achievements, ranging from the Nandi awards to an honorary doctorate from Andhra University for his contribution to Telugu culture and cinema. He received the prestigious Raghupathi Venkaiah Award from the Andhra government in 1991 and has also been president of the South Indian Film Directors Association for eight years as well as of the Film Employees Federation of South India.
Awards for Non-Feature Films
AWARD FOR THE BEST NON-FEATURE FILM

IN THE FOREST HANGS A BRIDGE (ENGLISH)

Swarna Kamal and a cash prize of Rs 20,000 to the producer SANJAY KAK, Octave Communications Pvt Ltd

Swarna Kamal and a cash prize of Rs 20,000 to the director SANJAY KAK

Citation
The Award for the Best Non-Feature Film of 1998 is given to the film, IN THE FOREST HANGS A BRIDGE, for its excellent cinematic documentation of the triumph of the collective spirit.
Sanjay Kak


Sanjay Kak


Sanjay Kak


Sanjay Kak


Sanjay Kak


Sanjay Kak

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

REPTENTANCE (MALAYALAM)

Rajat Kamal and a cash prize of Rs 10,000 to the producer, 
**DR MOHAN AGASHE**, director, Film and Television Institute of 
India, Pune

Rajat Kamal and a cash prize of Rs 10,000 to the director, 
**RAJEEV RAJ**

Citation
The Award for the First Non-Feature Film of a Director is given to 
**REPENTANCE** for exploring new forms of cinematic expression.
Mohan Agashe

Mohan Agashe is a psychiatrist by training and an actor by instinct. Acknowledged as one of the finest actors of stage and screen, Agashe has also earned his spurs as organiser of the Theatre Academy's overseas tours. As project director of the Theatre Academy-GRIPS Project, he introduced and developed the concept of meaningful plays for children and young people in collaboration with GRIPS, a theatre group from Berlin. Agashe has also worked as a theatre consultant for the Indian Council for Cultural Relations. He is a recipient of the Homi Bhabha Fellowship in 1985, Padmashree in 1990 and Sangeet Natak Academy Award in 1996. He has also been honorary president of the Theatre Academy in Pune, as well as professor and head of the Department of Psychiatry, B.J. Medical College, Pune.

Rajiv Raj

RAJIV RAJ was in 1971 and did his his B.A. in philosophy from University College, Thiruvananthapuram. He directed and co-scripted a short film in Malayalam called "Untitled" (1993). The film was shown in the Spectrum India section of the Third Mumbai International Short Film Festival, 1994. Rajiv Raj joined the Film and Television Institute of India in January 1995 as a student of direction. "Repentance" is his diploma film.
AWARD FOR THE BEST ANTHROPOLOGICAL/ETHNOGRAPHIC FILM

KHERWAL PARAB (SANTHALI)

Rajat Kamal and a cash prize of Rs 10,000 to the producer
SANKAR RAKSHIT

Rajat Kamal and a cash prize of Rs 10,000 to the director
SANKAR RAKSHIT

Citation
The Award for the Best Anthropological/Ethnographic Film of 1998 is given to KHERWAL PARAB for offering an insider's view of Santhal rites and rituals with great authenticity.
Sankar Rakshit

WITH a father who was a drama enthusiast, Sankar Rakshit started his career as an assistant director in 1965 and then joined Doordarshan Kendra, Calcutta, as a stringer in 1974. He has directed several documentaries for Doordarshan, among them “Gram Bangalar Khala”, “Kumartullyr Katha” and “Silk Sareer Atmakatha”. He has always been interested in Adivasi culture, which led him to the subject of his current film, “Kherwal Parab”.

Sankar Rakshit

Sankar Rakshit के पिता नाटकों में हिंसा दिलचस्पी लेते थे, इसलिए उनका नाटकों में शुरू से ही खासा रुझान था। रक्षित ने सन 1963 में सहायक निर्देशक के रूप में अपने पेशेवर जीवन की शुरुआत की। उसके बाद उन्होंने सन 1974 में दूरदर्शन के कलकत्ता केंद्र में नौकरी शुरू कर दी। रक्षित ने दूरदर्शन के लिए ग्राम बंगाल खाला, कृमानुपुक्ती कथा तथा सिल्क शेरीर आत्मकथा नाम से कई वृत्तचित्र बनाये। उनकी आदिवासी संस्कृति में गहरी दिलचस्पी है। संभवतः इसी वजह से उनकी ताजा फिल्म खेंरवाल परब की पृष्ठभूमि आदिवासी समाज पर ही है।
BEST BIOGRAPHICAL FILM

PREMJI – ITHIHASATHINTE SPARSAM (MALAYALAM) and UNARVINTE KALAM – M.R.B. (MALAYALAM)

Rajat Kamal and a cash prize of Rs 10,000 to the producer, secretary of the Kerala Sangeetha Nataka Akademi, Trichur

Rajat Kamal and a cash prize of Rs 10,000 to the director, M.R. RAJAN

Citation
The Award for the Best Biographical Film of 1998 is given to the films PREMJI – ITHIHASATHINTE SPARSAM and UNARVINTE KALAM for an insightful voyage into the exemplary lives of Premji and M.R.B., two legendary social reformers.
M.R. Rajan

BORN in Thrissoor, M.R. Rajan graduated in philosophy and then joined the Film and Television Institute of India, Pune, from where he graduated in direction. His diploma film, “Dooram”, in 1989, received much critical acclaim and was selected to be part of the India Panorama at the International Film Festival of 1990. His next films, “Chhaya” and Prakash “Nattam Amannur” won the National Awards. Rajan has also made several TV programmes on art and culture, one of which, “Chenkallil Oru Sankeerthanama” in 1993, won the Kerala State Award. He is currently working on a series of films on eminent theatre personalities: “Natakapatha” on actor T.R. Gopalan in 1997 and “Unarvine Kalam” - MRB in 1998 on M.R. Bhattachirippad have already been completed.
AWARD FOR THE BEST ARTS/CULTURAL FILM

A PAINTER OF ELOQUENT SILENCE; GANESH PYNE (ENGLISH)

Rajat Kamal and a cash prize of Rs 5,000 to the producer, BUDDHADEB DASGUPTA
Rajat Kamal and a cash prize of Rs. 5,000 to the Producer, Films Division Mumbai.

Rajat Kamal and a cash prize of Rs 10,000 to the director, BUDDHADEB DASGUPTA

Citation
The Award for the best Arts/Cultural Film of 1998 is given to "A Painter of Eloquent Silence: GANESH PYNE for a moving tribute from one artiste to another and an appreciation of the painter's hidden expression."
Buddhadeb Dasgupta

BUDDHADEB DASGUPTA is a well-known Bangla filmmaker and what gives special interest to this particular filmmaker is not just that he is part of a long and distinguished tradition of Satyajit Ray and Ritwik Ghatak but that he has consciously avoided incurring any debt to the founding luminaries of Indian art cinema. Dasgupta’s films reflect his vibrant individualism, many reflecting an amazing originality. His work has won numerous awards in India and abroad - three of them have won the National Award for Best Film of the Year, and most have been shown to great acclaim at several international film festivals.
AWARD FOR THE BEST ENVIRONMENT/CONSERVATION/PRESERVATION FILM (INCLUDING AWARENESS)

Rajat Kamal and a cash prize of Rs 10,000 to the producer, DAYAKAR RAO

Rajat Kamal and a cash prize of Rs 10,000 to the director, B.V.P. RAO

Citation
The Award for the Best Environment/Conservation/Preservation Film of 1998 is given to the film, WILLING TO SACRIFICE, for an honest portrayal of the sacred convictions of a people for whom conservation is a way of life.
B.V.P. Rao

FORTY-THREE-YEAR-OLD B.V.P. Rao was born in Warangal district, Andhra Pradesh. After school in his village, he moved to Warangal town to graduate in commerce. He went on to Osmania University to do law and then joined the Jawaharlal University in New Delhi to do research in international law. He then joined the Indian Administrative Service in 1982. As a civil servant he held several important assignments in Assam. It was while he was organising film festivals in Assam that he met filmmaker Jahnu Barua. This association led him to discover an alternative medium of expression, cinema. Having learnt some of the basics of this craft from his friend, he then did a short term course in filmmaking at the New York Film Academy. "Willing To Sacrifice" is his first film.

Dayakar Rao

BORN into a family of farmers in Andhra Pradesh, Dayakar Rao has been an entrepreneur from his college days. For the past 10 years, in fact, he has been involved in deep-sea fishing and marine exports in Vishakapatnam. Yamini Films is his company and "Willing to Sacrifice" is his first film.
AWARD FOR THE BEST HISTORICAL/RECONSTRUCTION/COMPILATION FILM

ANNA VAAZHIGIRAR (TAMIL)
Rajat Kamal and a cash prize of Rs 10,000 to the producer, Director, Tamil Nadu Films Division

Rajat Kamal and a cash prize of Rs 10,000 to the director, Director, Tamil Nadu Films Division

Citation
The Award for Best Historical Reconstruction Film of 1998 is given to the film, ANNA LIVES, for integrating various cinematic forms to present a strong portrait of ANNADURAI.
AWARD FOR THE BEST FILM ON SOCIAL ISSUES (SUCH AS PROHIBITION, WOMEN AND CHILD WELFARE, AND DOWRY, DRUG ABUSE, WELFARE OF THE HANDICAPPED ETC.)

MALLI (TAMIL)

Rajat Kamal and a cash prize of Rs 10,000 to the producer, director, Film and Television of Tamil Nadu

Rajat Kamal and a cash prize of Rs 10,000 to the director, R. MADHAVA KRISSHNAN

Citation
The Award for Best Film on Social Issues of 1998 is given to the film, MALLI, for its original reflection on the subject of sex workers.
P. Amritham

P. AMRITHAM made his entry into the world of cinema in 1956 at the age of 20. He has served as director of photography on over 25 films and has directed 20 films in Tamil, Telugu and Kannada. In 1969, he won the Best Comeraman Award of the Tamil Nadu State Government for the Tamil film, “Sorgam”. He has been director of the Film and TV Institute of Tamil Nadu and the Tamil Nadu Films Division since 1996. His institute won the Best Short Film Award for “Vidiyalai Nokki” at the 44th National Film Festival and both “Vaanavil” and “Vidiyalai Nokki” won entry into the Indian Panorama of the International Film Festival of 1998, a first of its kind since the institute was established in 1960.

Madhava Krishnan

TWENTY-THREE-YEAR-OLD R. Madha Krishnann is a B.Sc in Chemistry from Presidency College, who went on to do a diploma in film technology and television production at the Film Institute in Chennai.
BEST EDUCATIONAL/MOTIVATIONAL/INSTRUCTIONAL FILM

SILENT SCREAM (ENGLISH)

Rajat Kamal and a cash prize of Rs 10,000 to the producer Messers Vivek Films. Rajat Kamal and a cash prize of Rs 10,000 to the director, VIKRAM K. KUMAR

Citation
The Award for the Best Educational/Motivational/Instructional Film of 1998 is given to the film, SILENT SCREAM, for its daring attempt to shake people out of their apathy towards youth in distress.
Vivek K. Kumar

A GRADUATE in Life Sciences from the PSG College of Arts and Science, Coimbatore, 27-year-old Vivek K. Kumar has done an MBA from the International Management Institute, New Delhi. As a producer, "Silent Scream" is his first short fictional venture. Directed by his younger brother Vikram, it was selected and screened as part of the Indian Panorama section of the International Film Festival held at Hyderabad in 1999. It was shot on a shoe-string budget over a single day in Chennai.

Vikram K. Kumar

TWENTY-THREE-YEAR-OLD Vikram K. Kumar graduated from the Madras Christian College in Chennai. He joined Priyadarshan S. Nair, one of the leading film directors in India, in April 1997, initially as an apprentice, where he worked on the Malayalam film, "Chandralekha". Since then they have worked together in films such as "Heerapheeri" (yet to be released) and "Doli Saja Ke Rakhna", both in Hindi. He is currently working as an assistant director with him.
AWARD FOR THE BEST EXPLORATION/ADVENTURE FILM (TO INCLUDE SPORTS)

MALANA _ IN SEARCH OF (ENGLISH)
Rajat Kamal and a cash prize of Rs 10,000 to the producers, Messers Neo Films, Mumbai
Rajat Kamal and a cash prize of Rs 10,000 to the director, VIVEK MOHAN

Citation
The Award for the Best Exploration/Adventure Film of 1998 is given to the film, MALANA _ In Search Of for its indepth and detailed unearthing of a people isolated in time.
Vivek Mohan

WRITING brought Vivek Mohan from Shimla to Mumbai. Encouraged by Vinod Advani (then copy chief at Frank Simoes Advertising) he joined the Lintas Film department, and worked with top ad makers for three years. After a brief stint with filmmaker Pankaj Parashar, he joined Pradeep Uppoor's Neo Films. This was where he directed ad films and corporate documentaries before venturing into his first major film, "In Search of Malana".

विवेक मोहन

विवेक मोहन शिमला से मुंबई लेखन के सिलसिले में गये। उस समय फ्रैंक सीमोस विज्ञापन एजेंसी में कार्य प्रमुख विनोद आडवानी के प्रोत्साहन के फलस्वरूप विवेक ने लिंटास विज्ञापन एजेंसी के फिल्म विभाग में नौकरी करनी शुरू कर दी। उन्होंने यहाँ पर रहते हुए तीन साल तक चौटी की विज्ञापन की मर्जिया की हस्तियों के साथ काम किया। कुछ समय तक फिल्म निर्माता पंकज पराशर के साथ काम करने के पश्चात वे प्रदीप उपपूर की निउ फिल्म में चले गये। यहाँ पर विवेक ने बहुत सी विज्ञापन तथा कार्यरत कृतियों का निर्देशन किया। उन्होंने फिर "इन सर्च ऑफ मलाना" जैसी बड़ी फिल्म के लिए काम किया।
AWARD FOR THE BEST INVESTIGATE FILM

SAGA OF DARKNESS (BENGALI)

Rajat Kamal and a cash prize of Rs 10,000 to the producer, M/S CREATIVE IMAGE
Rajat Kamal and a cash prize of Rs 10,000 to the director, GAUTAM SEN

Citation
The Award for Best Investigative Film of 1998 is given to the SAGA OF DARKNESS for its courageous expose of an inhuman practice and the State's apathy to it.
Gautam Sen

A POST-GRADUATE in Bengali Literature, from Jadavpur University, Calcutta, Gautam Sen started his career as an assistant director and script writer. He has done work in both Hindi and Bangla. He directed three Hindi serials and three Bangla serials, including a current daily soap, “Akash Chaon”, on DD Metro and DD Bangla. His experience in documentary filmmaking is varied: from “Putul Katha” on the traditional clay dolls of Krishnanagar to “Sapuriar Sat Khana” on the snake catchers of Bengal. He has also done work for the corporate sector. His “Saga of Darkness” is in the 16 mm format.
AWARD FOR THE BEST ANIMATION FILM

EDUCATION ONLY HER FUTURE (ONLY MUSIC)

Rajat Kamal and a cash prize of Rs 10,000 to the producer, ARUN GONGADE of the Films Division, Mumbai
Rajat Kamal and a cash prize of Rs 10,000 to the director, ARUN GONGADE, Films Division, Mumbai

Rajat Kamal and a cash prize of Rs. 10,000 to the animator, ARUN GONGADE, films Division, Mumbai.

Citation
The Award for the Best Animation Film of 1998 is given to the film, EDUCATION ONLY HER FUTURE, for its imaginative use of technique to make a strong statement for the education of the girl-child.
Arun S. Gongade

निर्णायक मंडल का विशेष पुरस्कार

पवन मल्होत्रा
अभिनेता पवन मल्होत्रा को रजत कमल एवं 10,000 रुपए का नकद पुरस्कार वर्ष 1998 का निर्णायक मंडल का विशेष पुरस्कार अभिनेता पवन मल्होत्रा को गौतम घोष की फिल्म 'फाकीर' (हिन्दी) में पासूबिनत के निर्यंत्रित अभिनय के लिए दिया जाता है।

SPECIAL JURY AWARD

PAVAN MALHOTRA

Rajt Kamal and a cash prize of Rs. 10,000 to the actor PAVAN MALHOTRA

The Special Jury Award for 1998 is given to the actor Pawan Malhotra for his superb restraint in portraying innocence in Goutam Ghose’s film, FAQIR (Hindi).
पवन मल्होत्रा

पवन मल्होत्रा ने सिनेमा को लाभ दी सारी फिल्मों में निर्धारित रूप से कार्यरत रहे हैं। उन्होंने 1990 में सईद मिर्ज़ा की "सलीम लांगड़े पर मत रो" और बुद्धदेव दासगुप्ता की "बाघ बहादुर" में काम किया था और 1996 में उदयन प्रसाद की बीबीसी-२ फिल्म, "बादशह इन ट्रूबल" में काम कर अंतर्राष्ट्रीय ख्याति प्राप्त की। हाल की कुछ फिल्मों में ब्रिटेन की एक फिल्म "डॉग ट्राईब" में एक अभिनेता की भूमिका, दीपा मेहता की फिल्म "1947", सईद मिर्ज़ा की दो कृतियों "राजा का बाज़ा" और "पतंग" (दोनों टेलिविजन धारावाहिक) उल्लेखनीय हैं। गैतम गोपका फिल्म "फाफीर" में एक मजदूर एवं समर्पित मुस्लिम की भूमिका में भी उन्होंने काफी सशक्त भूमिका निभाई हैं।

Pavan Malhotra

Pavan Malhotra has been a fixture in nearly all the New Cinema films. He acted in Saeed Mirza's "Salim Langde Pe Mat Ro" in 1990, Budhadeb Dasgupta's "Bagh Bahadur", also in 1990, and then went on to win significant international acclaim in Udayan Prasad's BBC 2 film, "Brothers in Trouble" in 1996-96. Some of his current projects are the role of an immigrant in a UK film, "Dogtribe", and parts in Deepa Mehta's "1947", Saeed Mirza's "Raja ka Baja" and "Patang" - the latter two on television. As the field labourer and devout Muslim in Goutam Ghose's "Faqir", based on Bibhuti Bhushan Banerjee's story, he is powerful in his usual understated style.
AWARD FOR THE BEST SHORT FICTION FILM

JEE KARTA THA (HINDI)

Rajat Kamal and a cash prize of Rs 10,000 to the producer, DR MOHAN AGASHE, director, Film and Television Institute of India, Pune
Rajat Kamal and a cash prize of Rs 10,000 to the director, HANSA THAPLIYAL

Citation
The Award for the Best Short Fiction Film of 1998 is given to the film, JEE KARTA THA, for its brilliant originality in delineating a small town and in evolving a new cinematic idiom.
Mohan Agashe

Mohan Agashe is a psychiatrist by training and an actor by instinct. Acknowledged as one of the finest actors of stage and screen, Agashe has also earned his spurs as an organizer of the Theatre Academy's overseas tours. As project director of the Theatre Academy-GRIPS Project, he introduced and developed the concept of meaningful plays for children and young people in collaboration with GRIPS, a theatre group from Berlin. Agashe has also worked as a theatre consultant for the Indian Council for Cultural Relations. He is a recipient of the Homi Bhabha Fellowship in 1985, Padmashree in 1990 and Sangeet Natak Academy Award in 1996. He has also been honorary president of the Theatre Academy in Pune, as well as professor and head of the Department of Psychiatry, B.J. Medical College, Pune.

Hansa Thapliyal

Hansa Thapliyal was born in 1971 in New Delhi. Completing her graduation in English Literature from Lady Sri Ram College, she did a course in social communications media from Sophia Polytechnic. She joined the Film and Television Institute of India as a student of direction in 1995. "Jee Karta Tha" is her diploma film.
AWARD FOR THE BEST FILM ON FAMILY WELFARE

N.M. NO. 367 _ SENTENCE OF SILENCE (ENGLISH)

Rajat Kamal and a cash prize of Rs 10,000 to the producer,
Y.N. ENGINEER, Films Division, Mumbai

Rajat Kamal and a cash prize of Rs 10,000 to the director,
JOSHY JOSEPH, Films Division, Mumbai

Citation
The Award for the Best Film on Family Welfare of 1998 is given to
the film, N.M. NO. 367 _ SENTENCE OF SILENCE, for its strong
redefining of the family ethos among the Indian Christians.
Yazdi N. Engineer

YAZDI N. ENGINEER did his diploma in cinema from the Film and Television Institute of India in 1968. He has worked in the Hindi film industry as an assistant to cinematographer Jal Mistry, as a cameraman on Doordarshan and as a lecturer in the FTII. Since 1978, as a director in the Films Division, he has made more than 40 documentaries and since 1990, he has produced 70 documentaries and news magazines. He has won one National Award as director and seven National Awards as producer. At present, he is Deputy Chief Producer in the Films Division.

Joshy Joseph

JOSHY JOSEPH is a 37-year-old graduate in Malayalam Literature. He assisted the Malayalam language maestro Adoor Gopalakrishnan in the making of Kathapurushan and joined the Films Division in 1985 where he has scripted and directed nine documentaries.
AWARD FOR THE BEST CINEMATOGRAPHY

RANJAN PALIT

Rajat Kamal and a cash prize of Rs 10,000 to the cameraman, RANJAN PALIT
Rajat Kamal and a cash prize of Rs 10,000 to the laboratory processing the film, PRASAD FILM LABORATORIES, Chennai

Citation
The Award for the Best Cinematography for a Non-Feature Film is given to Ranjan Palit for the film, IN THE FOREST HANGS A BRIDGE (English), for his perception of images to define a style that illustrates the harmony in the film.
Ranjan Palit

RANJAN PALIT is an internationally-recognised cinematographer, who began his career in 1984 as the co-director and cameraman of Bhopal: “A Licence to Kill”. Since then he has regularly worked on several demanding documentaries such as Bombay: “Our City for Channel 4 in 1986”; “Voices From Baliapal” which won the National Award for the Best Film on Social Issues in 1989; “Memories of Milk City” for Channel 4 which won the main prize at the Oberhausen Festival in 1992; “Kamlabai”, winner of the Best First Documentary at the Bombay International Film Festival in 1992; “The Magic Mystic Marketplace” which bagged the Golden Conch at the Mumbai International Film Festival in 1996; and “Mask of Desire”, a two-hour feature film on 35 mm shot in Kathmandu.
AWARD FOR THE BEST AUDIOGRAPHY

SATHEESH P.M.

Rajat Kamal and a cash prize of Rs 10,000 to the audiographer, 
P.M. SATHEESH

Citation
The Award for Best Audiography in a Non-Feature Film of 1998 is
given to SATHEESH P.M. for the film, KUMAR TALKIES (Hindi),
for a sound design which evokes a vision of an era fast fading away.
P.M. Satheesh
THIRTY-FOUR-YEAR-OLD P.M. Satheesh graduated in physics in 1985 and joined the Film and Television Institute of India, Pune, in 1987, for a sound-recording course. Completing the course in 1990, he moved to Mumbai and has been working on documentaries for the past eight years. He has done the sound for the children's film, “Sunday”, in 1993, and “Limited Manushki”, produced by the National Film Development Corporation, in 1996. He has done documentaries for Channel 4, National Film Board of Canada, Canadian Broadcasting Corporation, and Central Television, England, among others.
AWARD FOR THE BEST EDITING

REENA MOHAN

Rajat Kamal and a cash prize of Rs 10,000 to the editor, REENA MOHAN

Citation
The Award for the Best Editing of a Non-Feature Film of 1998 is given to Reena Mohan for the film, IN THE FOREST HANGS A BRIDGE (English), for weaving a narrative imbued with lyricism of life.
Reena Mohan

Reena Mohan is a bachelor in arts from Miranda House, Delhi University, and a diploma in cinema from the Film and Television Institute of India. She began her career as a producer in 1983 with the Centre for Development of Instructional Technology, New Delhi, and as editor and assistant director on "Maati Manas", Mani Kaul's 90-minute documentary on the myths, techniques and traditions of terracotta in India. She has had varied experience as a director on Pathfinders: "Baba Amte", a 26-minute documentary on the human rights activist in 1999, and a 15-minute documentary on sujni embroidery in Bihar, Journeys, in 1998. She has also worked as editor on Ritu Sarin and Tenzing Sonam's Big Treasure Chest for Future Children and Anita Pratap's Orphans of An Ancient Civilisation both in 1999. Reena has won National Award for her documentary Kamalabai.
AWARD FOR THE BEST MUSIC DIRECTION

Rajat Kamal and a cash prize of Rs. 10,000 to the music director Biswadeb Dasgupta.

The Award for the Best Music Direction of a Non-Feature Film of 1998 is given to Biswadeb Dasgupta for the film, A PAINTER OF ELOQUENT SILENCE: GANESH PYNE (English) for enriching the visuals with a contemplative sense of rhythm.
Biswa Deb Dasgupta

A SELF-TAUGHT music director, Biswa Deb Dasgupta has had no conventional training from any gharana or individual. Having inherited the love of music from his parents, his first love remains film direction. He has directed four films and won the National Award for "Majhi", for which he also scored the music (as he does for all his films). He has also composed the music in films such as Buddhadeb Dasgupta's "Tahader Katha" and "Charachar".
विशेष उल्लेख

उन्मी विजयन

प्रशस्ति
वर्ष 1998 के गैर-कथाचित्र निर्मातामंडल द्वारा हिंदी फिल्म 'जी करता था' के लिए उन्मी विजयन का फिल्म के निर्माण में एक आलमनिष्ठा एवं अवेशणात्मक शिल्प को साकार करने के लिए विशेष उल्लेख किया गया।

SPECIAL MENTION

UNNI VIJAYAN

Citation
The Special Mention for 1998 is made for Unni Vijayan for the film, JEE KARITA THA (Hindi), for his realisation of an innovative and a personalised style of constructing the film.
Unni Vijayan

THIRTY-YEAR-OLD Tharavath Unni Vijayan is a graduate of the Mahatma Gandhi University, Kottayam. He has also done a diploma in cinema with a specialisation in film editing from the Film and Television Institute in Pune. Having apprenticed with film editor Subhash Gupta between January 1995 and 1996, he worked with another editor, K. Rajagopal, on two Malayalam films. He is currently working with a studio, Digital Magic, where he has handled serials and ad films.
AWARDS NOT GIVEN

1. BEST SCIENTIFIC FILM INCLUDING METHOD AND PROCESS OF SCIENCE, CONTRIBUTION OF SCIENTISTS, ETC.

2. BEST PROMOTIONAL FILM (TO COVER TOURISM, EXPORTS, CRAFTS, INDUSTRY ETC.)

3. BEST AGRICULTURAL FILM (TO INCLUDE SUBJECT RELATED TO AND ALLIED TO AGRICULTURE LIKE ANIMAL HUSBANDRY, DAIRYING ETC.)
Awards for Writing on Cinema
AWARD FOR THE BEST BOOK ON CINEMA 1998

CINEMAEE BHASHA AUR HINDI SAMVADON KA VISHLESHTAN (Hindi) by Dr Kishore Vaswani

Swarna Kamal and a cash prize of Rs 15,000 to the author
DR KISHORE VASWANI
Swarna Kamal and a cash prize of Rs 15,000 to the publisher,
HINDI BOOK CENTRE

Citation
The Award for Best Book on Cinema for 1998 goes to CINEMAEE BHASHA AUR HINDI SAMVADON KA VISHLESHTAN for taking on a new area of study and for its original analysis of the evolution of language in Hindi cinema, drawing links with Indian theatre and literature.
किशोर वासवाणी
किशोर वासवाणी का जन्म 1944 में सिंध में, जो कि अब पाकिस्तान में है, हुआ था और वह बड़ोदरा में सिंधी भाषा को बढ़ावा देने वाले राष्ट्रीय परिषद के निदेशक है। वह हिंदी साहित्य में एम.ए, एवं पी.एच.डी. है तथा उन्होंने संस्कृत, संगीत पत्रकारिता एवं फ्रेंच में भी डिप्लोमा किया है। दीवो सृजनात्मक के लिए भारत और राष्ट्रीय फिल्म पुरस्कार के रिसर्च पेटर्स के रूप में उनका कैरियर बहुआयामी रहा है। उन्होंने कविताएं नामक हिंदी कविताओं का संकलन भी लिखा है।

Kishore Vaswani
KISHORE VASWANI was born in Singh, now in Pakistan, in 1944, and is director of the National Council for Promotion of Sindhi Language, in Vadodara. A postgraduate in MA (Hindi Literature) and Ph.D in Hindi, he has also done diplomas in Sanskrit, music, journalism and French. He has has a varied career, as a scriptwriter for a TV documentary, research fellow with the National Film Archives of India, and written a collection of Hindi poems, "Kavitayen".
AWARD FOR BEST FILM CRITIC 1998
MEENAKSHI SHEDDE

Swarrna Kamal and a cash prize of Rs 15,000 to the film critic, MEENAKSHI SHEDDE

Citation
The Award for the Best Film Critic of 1998 goes to Meenakshi Shedde for her lucid and objective criticism. She goes beyond the evaluation of a film in her attempt to place it in its social milieu and her work reflects a strong grasp of the aesthetics of cinema.
Meenakshi Shedde

MEENAKSHI SHEDDE is Assistant Editor and Film Critic of *The Times of India*. She has been consistent writer on cinema for the past 16 years for national newspapers such as *The Times of India, The Asian Age, The Hindu* and *The Independent*. A member of the Federation “*Internationale de la Presse Cinematographique*” (FIPRESCI), she has been on the festival of several prestigious international film festivals such as the Oberhausen International Film Festival in Germany in 1995 and the critics jury at the Mumbai International Film Festival for Short Films in 1998. She has covered over a dozen international film festivals, including those in Berlin, Paris, Oberhausen, Mannheim-Heidelberg, Vilo de Conde, Mumbai, Hyderabad. A former assistant director with United Television, she was television critic of “*Mid-day*” from 1988-90, and “*Debonair*” from 1985-87.
Special Mention

The Book Jury makes a Special Mention for 1998 of GASTON ROBERGE for his book COMMUNICATION CINEMA DEVELOPMENT which brings a multidisciplinary approach to bear on the subject of film.
Gaston Roberge

GASTON ROBERGE was born in Montreal, Canada, in 1935. After obtaining a BA (Classics) from the University of Montreal, he joined the Society of Jesus (Jesuits). At his request, he was sent to India in 1961. Since then he has been living mostly in Calcutta. In 1970, he obtained an MA in Theatre Arts (Film) from the University of California at Los Angeles (UCLA). In the same year, with the late Satyajit Ray, he founded the communication centre, Chitrabani, at Calcutta. In 1986, he founded the Educational Media Research Centre (EMRC) of St Xavier’s College, Calcutta, one of the centres created by the University Grants Commission, to produce educational television programmes telecast throughout India by DD. Father Roberge was director of EMRC and of Chitrabani until 1996 when he was called to Rome, the headquarters of the Jesuits, to be the society's secretary for social communication. After three years in Rome, he came back to Calcutta as a staff member of Chitrabani. Father Roberge has been a guest lecturer at the Film and Television Institute of India and at the National Institute of Design. He has written extensively on cinema.
कथासार: Synopses:
कथाचित्र Feature Films
AGNISAAKSHI
Malayalam/140 Min.


THANKAM NAIR arrive in Haridwar to perform the final rituals of her late brother Unni. The occasion causes her to look back on her life. As a young man, her brother Unni was deeply pious and committed to tradition. When Theethi was brought into the household as his wife, changes came about in Unni. When Theethi’s brother P.K.P. Namboodiri, a freedom fighter, was arrested, Thethi was told never to set foot in her natal home again. Meanwhile Thankam refused to marry and upon Unni’s intervention was allowed to study in the city. But when Thethi’s mother died and she was allowed to go home after a struggle, she decided never to return to Unni. She joined the independence movement and became a social reformer. Years rolled by. Unni died, leaving her a parcel with Thethi’s mangalsutra and a letter she sent to Unni saying how she could never find happiness and had decided to become a sanyasin. Thankam locates her in Haridwar, where they finally meet after all these years.

अग्निसाक्षी/मुल्यालम/140 मिनट

निर्माता: सूर्या फिल्म्स निर्देशन एवं पटकथा: रघुपति कृष्ण, कलाकार: राजत कपूर, शोभना, माइल, प्रवीण निर्देशक: कृष्ण उन्नी संपादक: भीषण कलानिर्देशक: प्रेमचंदन संगीतकार: कैथप्राम नव्वूदीरी

थंकम नैयर, मूर्त भाई उन्नी के अंतिम संस्कार के लिए हरिद्वार आती है। इस मौके पर उसे अपनी बीती जिद्दी को फिर से याद करने का अवसर मिलता है। एक युवा के रूप में उसका भाई उन्नी का फायदा एवं पारंपरिक मूल्यों में विश्वास करना वाला बहुत था। जब थंकम उसकी पत्नी के बचाव के दौरान उसके पर में आई तब तक उन्होंने वाला वाला कार्य किया था। जब थंकम के नये स्वतंत्रता सेनानी थे, उन्होंने नई अवधि को गिरफ्तार कर लिया गया। वे थंकम को कहा गया कि वह फिर कभी अपने थंकम के ना जाए। इस बीच थंकम ने शहीद करने से मना कर दिया और उन्होंने इस कार्य के बाद उसे शहीद माने जाने को अनुमति दे दी गई। लेकिन जब थंकम की मां की निधन हो गई और थंकम बाद उसे पर जाने की अनुमति दे दी गई। तो उसने फिर से किया कि अब वह कभी भी उन्होंने के पास नहीं रहेंगे। उसने स्वतंत्रता संग्राम में हिस्सा ले लिया और समाज सुधारक बन गई। उसने के पहले उन्होंने थंकम के नाम एक पार्सी पुत्र छोड़ा था जिसके थंकम का मागल सुधार था और उन्होंने उसे निखार दिया था जिससे थंकम ने लिखा था कि उसे कभी भी वहां नहीं रहे। अभी उन्हें काफी निकालती है और वे सातों के बाद फिर से मिल जाते हैं।
ANTHAHPURAM
Telugu/120 Min.


Bhanumathi and her uncle, Bobby, live in Mauritius and have a loving relationship. Bhanumathi is married to Prakash, who is an enterprising young man. They have little son, Raja. This idyllic existence is torn apart by news of a bomb blast in a remote village in Andhra Pradesh. The family travels to see how badly Prakash's mother is injured in the attack by his father's rivals, Narasimha. The group also attack the bus Prakash and his family are travelling in. Finally, they escape it to arrive at Anthahpuram, Prakash's ancestral home, where the patriarch, takes an instant dislike to his daughter-in-law. One day, Prakash is killed. Bhanumathi decides to return home to Mauritius but her father-in-law refuses to let his grandson accompany her. How she outwits the old man with the help of a petty thief, Veeraju, is the crux of the story.
IN Asukh, his fourth feature film, Rituparno Ghosh traverses familiar territory, the middle class woman's mind. Rohini, a popular film star, comes to a phase in her life when her fiancé falls for a young starlet and her mother is struck down by an illness suspected to be AIDS. As her life unravels, including the relationship between her parents, whom she idolises, Rohini finds solace only in the words of Rabindranath Tagore. The movie marks the return of Soumitra Chatterjee to Bengali cinema as Rohini's father. It also marks the return of Debashree Roy to Rituparno Ghosh's fold. The movie, which is inspired by a Tagore poem, handles delicately the multiple pressures working on a woman's life.
आत्मीये स्वजन/बंगाली/140 मिनट
निर्देश : धात्री फिल्म्स निर्देशन : राजा सेन
पटकथा : उज्जाल चट्टर्जी कलाकार : सौमित्रा चट्टर्जी, सुप्रिया देवी, सब्यसाचर चक्रबर्ती, एसवर्ण सेनगुप्ता छायाकार : सीमेन्द्र राम संपादक महादेव शी कलानिर्देशक : गौतम चोप संगीतकार : पार्थ सेनगुप्ता

दो उमड़राज माता-पिता अपने बच्चों के साथ रहते हैं। ये लोग मानवीय मूल्यों के अवभूत्यन के उदाहरण हैं। निर्देशक, महत्त्वाकांक्षी एवं आत्मक्रिया। उनकी दो बेटियाँ भी अपनी-अपनी धरोहर परेशानियों की शिकार हैं। एक का वैवाहिक जीवन टूट के कगार पर है तो दूसरी का पति एक भ्रष्ट अफसर है जिसकी तलाश में सी-बी-आई लगी हुई है। कहानी में उस वक्त मोड़ आता है जब वृद्ध व्यक्ति मरने की होता है और इस निरस्कृत जीवन से अपनी पत्नी को भी मुक्त करने की इच्छा व्यक्त करता है। लेकिन उसकी पत्नी बच जाती है और तब उसे जिन्दगी की सही दिशा परिभाषा का पता चलता है। फिर दोनों ने अपनी पारिवारिक समस्याएं भी सुलझाए लगती हैं और परिवार के सारे सदस्यों को यह आसास हो जाता है कि सभी को एक दूसरे के सुख दुख में व्यापक भाग लेना चाहिए।

ATMIYO SWAJAN
Bengali/140 Min.

Producer : Dhatri Films Director : Raja Sen
Screenplay : Ujjal Chatterjee
Cost : Soumitra Chatterjee, Supriya Devi, Sabyasachi Chakraborty, Rituparna Sengupta
Cameraman : Soumen Roy
Editor : Mahadeb Sri Art Director : Goutam Bose Music Director : Partha Sengupta.

TWO aged parents live with three sons who are typical examples of urban decay; callous, ambitious or plain self-serving. Their two daughters are caught up in their own domestic wrangles. One is in a marriage that is verging on a breakdown and another is married to a corrupt officer being investigated by the CBI. The twist in the tale comes when the father is dying and is about to fulfill his desire to end his meaningless life - taking his wife with him. But when the wife survives and realises the true meaning of life, it is then that the family problems are resolved with every member realising they owe it to themselves and to their family to live on.
एस. बाबा साहेब अंबेडकर/अंग्रेज़ी/70 मिनट
निर्माता: सामाजिक न्याय एवं अधिकारित मंजूलय भारत सरकार तथा महानदेशक (सूचना) महाराष्ट्र सरकार निर्देशन: जन्म राय पटेल
पटकथा: यूनी तारापोरोवाला, अरुण साधु, दया पठार कलाकार: ममूती, सोनाली कुलकर्णी, मोहन गोळे, मृणाल कुलकर्णी छायाकार:
अशोक मेहता ध्वनि आलेख: प्रमोद पुरन्दर संपादक विजय कोरी तथा व्यक्तित्व: निलिन वेसाई संगीतकार: अमर हल्दीपुर.

ऐसे समय में जब जाति व्यवस्था समाज का एक अभिभावक खंड था, बाबा साहेब अंबेडकर इसे राजनीतिक व्यवस्था के केंद्र बिन्दु में ले आए। अंबेडकर के लिए यह एक मुश्किल कार्य था, खासकर तब जब भारत श्रीलंका साम्राज्य की शब्दितिके जूझ रहा था।

महात्मा गांधी एवं जवाहरलाल नेहरू से मतभेद के बावजूद वह भारतीय संविधान के लेखक बने, जो अपनी पूर्णता के मामले में एक अद्वितीय मिसाल है। फिल्म उस हलचल आंदोलनों और संघर्ष को रेखांकित करती है जो दलितों के राजनीतिक एवं सामाजिक रूप से जागरूक समुदाय बनने को प्रक्रिया में चल रही थी।

AT a time that the caste system was an entrenched part of society, Babasaheb Ambedkar brought it to the centre stage of the political system. For Ambedkar it was a difficult task, especially as India was fighting the might of the British empire. Despite his well-known differences with Mahatma Gandhi and Jawaharlal Nehru, Ambedkar rose to become the author of the Indian Constitution, a document unrivalled by any other for its completeness. The film, Dr Babasaheb Ambedkar by Jabbar Patel captures this turmoil, the tears and the struggle that went into making Dalits a politically and socially conscious community.
CHINTHAVISHTAYAYA
SHYAMALA
Malayalam/130 Min.


SHYAMALA is lonely because of her husband Vijayan’s erratic ways. Surrounded by friends and drinks, cards and jokes, finally, both families prevail upon Vijayan to mend his ways, beginning with a pilgrimage to Sabarimala. Here a sudden transformation occurs. Vijayan becomes completely devoted to God. He returns home, prays, conducts poojas, shuns meat and alcohol. When he is reprimanded by his wife for his extreme ways, he runs away from home. But when he goes to an ashram, he realises he is not cut out for the holy life. Shyamala, meanwhile, has decided face up to life’s challenges. Vijayan returns home and finds that his wife is no longer the forgiving, amenable woman she was when he left. He learns to behave responsibly and it is only then that she accepts him.
DAYA
Malayalam/150 Min.


Daya a slave girl pushes her master, Mansoor, who has been wasting his life luxuriating in his inheritance, into selling her for a handsome sum. When she is about to be bought by a rogue, Ali, the king's envoys intervene and subject Daya to several tests. Daya passes all and the king allowed her to stay with Mansoor. Daya starts making carpets but Ali took revenge by kidnapping her. Daya escapes, stealing off to a neighbouring state in the guise of a man. As minister, she assumes enormous popularity with her policies. So much so that the king is happy enough with her to offer the hand of his daughter. But by this time, Daya locates Mansoor and they are united. The king is told about the deceit and is duly angered by it. He forwards the matter to the royal council, which demands that she be pardoned.
AMAR KANT VARMA, the son of a deceased army officer, is a reporter with All India Radio, has gone to North-East on an assignment. While at work, which involves meeting the head of a militant faction, he comes across a beautiful young woman named Meghna and fell in love with her. He tracks her down to Ladakh, but there again she evades him, leaving him with a note in the sand which says: “Some people’s lives are like words written on the sand. One gust of wind and they disappear.” It is when he is about to marry that she surfaces in New Delhi, asking him for a job in AIR. He gives in and wants more from her, pledging to give up his life for her, but she remains steadfast in maintaining a distance from him. That she is a terrorist who plans to attack the President during the Republic Day parade is something that unravels slowly. Can he abort her mission? Can he get rid of his obsession?
GODMOTHER
Hindi/


THIS is the story of a woman who grows from being a votary of non-violence to an avenger of her husband’s murderer and a power centre in her own right. Rambhi, is the widow of Veeram, a hero of the Mer community who is manipulated into becoming a mafia don by the powerful politician Keshubhai. Once he takes an oath of non-violence, Veeram is killed at the hands of Keshubhai, who now looks at Rambhi to replace her husband. But Rambhi proves to be more than a match for Keshubhai’s designs - she agrees to allow herself to be elected president of the taluka panchayat, make no mistake - anyone who opposes her finds themselves being eliminated, even her brother-in-law. It is her election to the Vidhan Sabha which seals her ascent as a ruthless politician. But it is when her son Karsan grows up to become a man and parrots her philosophy - get what you want, any way you want - that Rambhi comes to learn the error of her ways.
HOOMALE
Kannada/150 Min.


SANTOSH is a young creative director in an advertising firm, full of energy and enthusiasm. His home reflects his outgoing, fun-loving spirit: his grandparents, parents, a bachelor uncle, two sisters, a domestic help, a pet dog and a cute cat. Into this vision of perfect domesticity he has to usher in whoever his wife is to be. When he watches a young woman member in a TV show audience arguing forcefully for marriage, he is impressed enough to think she will fit in perfectly with his family. She is a Kannada girl who lives in Assam. He goes off to locate her, only to discover that she is the mother of a small child and a young widow. Her husband was killed in militant action. The film deals with both the touchy topic of widow remarriage as well as of a state battling with terrorism.
HOUSE FULL
Tamil/127 Min.


An old man, affectionately known as Ayya, owns a cinema hall called Bharath. The police receive a call one day that says some bombs are being kept in this theatre. They come on a search mission but find that the hall is full - people will panic if there is an alarm. Indu, a young flower vendor, and Hameed, a lorry cleaner, decide to celebrate the confirmation of their marriage by going to the cinema. Even as they are going in, Indu is sought out to make a garland. Hameed goes inside alone. She is prevented from going in by the police once the scare is on. So is Ayya's wife. Will they manage to save their husbands?
HU TU TU
Hindi/178 Min.

Producer: Dhirajlal Shah
Director: Gulzar
Screenplay: Gulzar
Cast: Sunil Shetty, Tabu, Nana Patekar, Sushasini Mulay
Cameraman: Manmohan Singh
Auditor: Ravi Sada Ramkoti
Art Director: Nitin Desai
Music Director: Vishal

PANNA has seen the transformation of her mother from a school teacher in a small school in Shewri village to becoming the chief minister of the state. Malti Barve, was just a social worker who, upon being introduced to the elected representative of the village constituency, Sawantrao Gadre, moves from being head of the mahila kendra to becoming part of the party mainstream in the city to finally becoming a cabinet member in Sawantrao’s government. Her son Arun goes to study abroad, Panna is at the police academy, her soft-spoken husband runs his own construction business. Life couldn’t be better. But that is until Aditya Patel, the son of a wealthy industrialist and Bhau, a Dalit poet, enter Panna’s life. Aditya and Panna are mesmerised by Bhau’s poetry. Bhau, is a powerful influence on Malti Barve. Hu Tu Tu explores the relationship between politics and personal lives.
THE film begins with the arrival of Mother Goretti into a convent for retired nuns. Life is dull here. But the arrival of a baby on Christmas makes up for all that. Though they feed the baby that day, they decide to send it to an orphanage the next day. But the bridge collapses. The nuns decide to keep the baby for a few days and are overjoyed to learn that an American couple wants to adopt it. As they wait for the formalities of the adoption to be over, have become quite attached to the baby. But when news comes that the couple in the US are about to have another baby, the nuns are forced to send the baby to an orphanage. Life settles down into its meaningless routine again.
It tells the story of a romance between Madhumitha and Viswanathan, when the former lands in the US, for her grandmother’s brain surgery. Viswanathan helps her and they fall in love. But there is a catch. Viswanathan has a twin brother, Ramamurthy, and their father, NACHIAPPAN, will allow them to marry only twin sisters to prevent family disharmony. Madhumitha now has to disguise herself as Vaishnavi, and conveniently, Ramamurthy falls in love with her. But the lie is exposed when the twins have to marry the same day. Much drama happens but finally the union does go through and Nachiappan understands that true love cannot be rendered asunder.
KABHI PASS KABHI FAIL
Hindi/90 Min.


AN eight-year-old, Robin, has an amazing natural talent for numbers, and is generally a happy child who shares his joy with Koko, his dog. He is his uncle Joe formulates a plan to take Robin with him to Panjim, where he proposes to exploit his talent. Robin took koko along with him. Once in Panjim, Joe and his wife Shiela make a curiosity out of Robin, showing him off to tourists who are supposed to pay for every puzzle Robin solves. Uncle Joe starts to rake in the cash and Robin becomes a celebrity with appearances on television and articles in newspapers. A television network structures a show round Robin but it here that inspiration deserts him completely. All he wants to do now is return home. He runs away with a truck driver. And as soon as he's home, his talent comes flooding back - a washerwoman poses a problem to him and Robin answers correctly. All is well again.
KANNEZHUTHI POTTUM THOTTU
Malayalam/127 Min.

Producer: S.N. Reghuchandran Nair
Director: T. K Rajeev Kumar
Direction and Screenplay: T.K. Rajeev Kumar
Cast: Thilakan, Manjuwarrier, Biju Menon
Cameraman: Ravi, K. Chandran
Editor: Sreekar Prasad
Art Director: Sabu Cyril
Music Director: M.G. Radha Krishnan

KUTTANAD is famous for its lush green backdrop, sprawling backwaters and its hard-working population. It is harvest time when Bhadra comes to a village in this area. Although she is here ostensibly as a wage labourer, her real purpose is to expose a bitter secret - that her father, Chandrappan, was buried alive by the local landlord Natesan in the guise of performing a human sacrifice to solder the crack in the bund that protects the paddy fields, the source of livelihood for the entire village. Added to the central revenge drama is the complicated relationship between Natesan and his son, Uthaman, and the burgeoning love affair between Bhadra and Moosakutty. Bhadra’s transformation into the local deity, Veera Bhadra, continues the exploration of female power and sexuality that the film engages in.
THE film highlights the importance of a girl child. The first part deals with Jyothi, a child who is allowed to be born only because she is associated with a male twin. Her life is a constant case of discrimination: whether it is in her twin brother going to a convent and her going to a municipal school or whether it is in the housework she is forced to do. Yet, Jyothi excels in academics, unlike her brother, and the intervention of a teacher saves her schooling from being aborted by her father.
KICHHU SANLAP
KICHHU PRALAP
Bengali/116 Min.


NEWTON is a Sixties character, caught in a time warp of endless cups of tea and lots of idle chatter (what Bengalis like to call adda) at the Coffee House. Ananya, a still photographer, is a close friend. The other friends in Newton's circle: the intellectual Shyamal, the retired government servant Amal, corporate executive Biswajit, and eccentric journalist Biswajit. Then there is Labony, Ananya’s one-time college mate and now a popular actress. Arup, a mysterious character who claims to be a screenwriter, enters the scenario at this stage. He volunteers to help Newton with his business plans and introduces him to Saigalji, a businessman. Together they decide to invest in funerary transport. But Arup then disappears: leaving Newton bankrupt and Ananya bereft. Or has he returned?
KUCH KUCH HOTA HAI
Hindi/185 Min.


A FILM that is supposed to combine the best of both worlds, Indian and Western, Kuch Kuch Hota Hai has the stunning Rani Mukherjee sporting a mini but singing Om Jai Jagdish Hare. It tells the story of Rahul, played by Shahrukh Khan) and Anjali (Kajol, in a role that consolidated her position at the top of Bollywood’s heroines), are best friends at college. They are separated when Rahul marries Tina and Anjali goes home to nurse her wounds. Eight years later, Tina has died of complications during childbirth and has left a letter for her daughter, also named Anjali, to re-unite Rahul with his college mate. But of course, the path of true love is difficult. Anjali is engaged to be married to Aman. Rahul and Anjali do finally meet, but that is only after the intervention of Rahul’s daughter, mother and former father-in-law.
KUHKHAL
Assamese/116 Min.

Producer: Dolphin Communications
Director and Screenplay: Jahnuch Barua
Cast: Sanjib Sabhapandit, Gary Richardson, Anup Hazarika, bina Potonya
Cameraman: P. Rajan
Audiographer: Jatin Sarma
Editor: Hue-en Barua
Art Director: Phatik Baruah
Music Director: Satya Baruah.

THE state is Assam. The time is 1942. The Congress unit at Sarupathar, a remote area in Assam, misinterprets Mahatma Gandhi's call to non-violence and sabotages a train. Only Kuhkal Konwar, the president of that unit, understands the essence of Gandhi's message and tries to prevent the sabotage. He fails. In an extraordinary act, Konwar actually accepts responsibility for the action, though he is not guilty. It suits the British head of the district, C.A. Humphrey, who wants an important scapegoat. Konwar is not only honest but also of royal lineage - the perfect victim. In the end a man is hanged for no fault of his.
MALLI
Tamil/90 Min.


MALLI, a ten-year-old, tries her best to help her parents by collecting firewood. In between, she finds time to spy on the activities of the village doctor, who has a knack of communicating with his animal patients. But she has two dreams: to buy a new dress for the festival and to get the 'blue bead' which will cure her friend of her deficiency. Both the ambitions are fulfilled if required. Malli invokes a spirit, gets a new yellow dress, rescues a fawn shot from a poacher, waits through the night as the doctor treats the injured animal, tears her dress and finally, finds a blue bead.

MALLI/तमिल/90 मिनट
निर्माता: राष्ट्रीय बाल एवं युवा चलचित्र केन्द्र
निर्देशन एवं छायाकार: संतोष सिवन पटकावा
संविदा: संतोष सिवन, रवि देशपंडे बालकलाकार:
बेवी अम्मा (श्वेता) संपादक: ए. श्रीकर प्रसाद
कलानिर्देशक: ए.श्रीराम संगीतकार: असलम मुस्तफा

मल्ली 10 वर्ष की बच्ची है जो जलावन जमा करने के काम में अपने माता-पिता को मदद करती है। बीच-बीच में वह गांव के एक डॉक्टर की गतिविधियों पर नजर भी रखती है जिसे अपने फूल-फूल मोटरियों की भाव समझने का कौशल प्राप्त है। उसके दो ख्यात हैं - एक पर्व के लिए नई पोशाक खरीदना और दूसरा अपने मित्र की बीमारी के इलाज़ के लिए "नील माणिक" पाना। उसकी ये दोनों महत्वस्त शैक्षणिक पूरी होती हैं लेकिन जिस संगीतकार करीव से संतोष सीखना यह कार्य पूरा रहता है वह बाल दुष्कर्म की सूचनाओं को फीडअप का बेहतरीन प्रयास है। मल्ली के आत्मा को सुखाती है, उसे एक नई पोशाक भी स्वामी की गोली से हायल मृगशास्त्र की वजह से बचाता है और पूरी ताद जब तक डॉक्टर उसका इलाज़ करता है, जगह रहती है। उसके लिए अपनी नई पोशाक को भी फाड़ डालती है और आखिरकार वह नीला माणिक प्राप्त कर लेती है।
NANDAN
Oriya/82 Min.

Producer: N'CYP Director: A.K. Bir
Director and Screenplay and Cameraman: A.K. Bir Child
Artist: Saubhagy Chandan Art
Director: Chel-Paresh Music
Director: Bhavdeep Jaipurwala

A SPIRITED, energetic boy of 12, Nandan has a fascination for cars. His family, which is lower middle class, finds this obsession fanciful. Their rather sceptical view of him is heightened when one day, led by an imported car he sees in a toy shop, he is involved in a series of dramatic events which lead him
SAMAR
Hindi/125 Min.

Producer: Ministry of Social Justice and Empowerment, Govt. of India
Director: Shyam Benegal
Screenplay: Ashok Mishra
Cast: Kishore Kadam, Raghuvir Yadav, Ravi Jhankal, Rajeshwari Sachdev, Divya Dutta
Cameraman: Rajen Kothari
Audiographer: Sinha
Art Director: Sameer Chanda
Music Director: Vanraj Bhatia.

MADE for the Ministry of Welfare, the film deals with role-playing, literally and metaphorically. It examines the shooting of a movie based on an actual incident involving the use of a village well in a sleepy village of Bundelkhand in Madhya Pradesh. A movie on the incident is shot in the same village seven years later. It examines how the Dalits reacted to the oppression at the time they were prevented from constructing their well and how they are expected to play their roles - words such as victims are bandied about. It looks at how a Dalit actor, Kishore, responds to the treatment of his role - he is told by his director that only he can understand the situation because of his caste. But Kishore finds that patronising. The films explores how he comes to term with his Dalitness, "everything he had been trying to escape all these years".

यह फिल्म कल्याण मंत्रालय के लिए बनाई गई है और इसमें शाब्दिक एवं लाभार्थिक रूप से भूमिका-विवादों का प्रश्न उठाया गया है। यह फिल्म मध्य प्रदेश के बुंदेलखंड के एक छोटे से गांव में कुएं के उपयोग की वास्तविक पटना पर आधारित फिल्म की शूटिंग की तहसील करती है। सात वर्ष बाद इसी गांव की इसी पटना पर फिल्म बनाई जाती है। फिल्म इस बात की आंख करती है कि जिस वक्त कुएं का निर्माण हो रहा था उस वक्त दलितों ने खुद का निर्माण कार्य से बंध रहे जाने पर कैसी प्रतिक्रिया व्यक्त की थी और अब उनसे कैसी भूमिका निभाने की उपेक्षा की जा रही है। इस फिल्म में इस बात पर गोपनीय डाली गई कि एक दलित अभिनेता किशोर अपनी भूमिका के प्रति कैसी रुख अंदाजे रखता है - उस उसका निर्देशक बताता है कि केवल वही इस स्थिति को समझ सकता है क्योंकि उसकी भी जाति वही है। लेकिन किशोर को यह रैवां संरक्षणपूर्ण लगता है। फिल्म इस बात की विवेचना करती है कि अपने "दलित होने" की यह किस प्रकार लेता है, हर चीज जिससे वह पिछले तमाम वर्षों में पलायन करता रहा है।
SATYA

Hindi/160 Min.


SATYA, a young man, comes to Mumbai, the city of dreams, hoping to make a living. He finds a job as a waiter in a bar but when he stands up to some anti-social elements, he is subjected to a lot of mental and physical harassment. Eventually, he ends up in prison on concocted charges. This is where he meets the local gangster Bhiku Mhatre, who takes him under his wing. Together they take on the gang's enemies, but Satya begins to realise he is wrong when he falls in love with Vidya. A simple, middle class girl, Vidya teaches him the little passions of life and how to treasure them. With her he realises what life is all about. He wants to find a way out but it's way too late.
शहीद-ए, मोहब्बत बूटा सिंह/ पंजाबी/130 मिनट
निर्माता : मंजीत मान निर्देशक : मनोज पुंज
पटकथा : सूरज सनीम कलाकार : गुरदास मान, दिया दता, रघुबीर यादव छायाकार : प्रमोद पाटिल वर्ण आलेख : भरत सिंह संवाददर्शक : अंकित भान्सी कलानिर्देशक : जान सिंह संगीतकार : अमर हरदीप

बूटा सिंह एक पूर्व सैनिक और किसान जो बमों की लड़ाई से गांव वापस लौटता है तब तक कोई और उससे विवाह करने के लिए सुलभ नहीं रहती। तभी पूर्वी उत्तर प्रदेश का एक व्यापारी उसे बताता है कि वह दो हजार रुपए में एक दुल्हन खरीद सकता है। अब पिछले चार फसलों में उसने 1800 रुपए बचाए हैं। एक फसल और आएगी और बूटा सिंह शादी करता हो जाएगा। तभी देश के बटवर देश के दोनों दीर्घा एक हरममुसलम लड़की जैजब उसके हृदय में आक्रम बुझाने आती है। जैजब उससे अपनी जिंदगी की भीख मांगता है और बूटा सिंह के पास उसके आक्रमण कर देने के लिए उसे 1800 रुपए देकर आगे बढ़ाने के लिए उसके आक्रमण करता है। गांव बाले भी बूटा सिंह को सलाह देते हैं कि जैजब से शादी कर ले। जैजब की सहमति से दोनों में शादी हो जाती है। इसके बाद जब आदेश आता है कि पाकिस्तान की सभी मुसलमान लड़कियों की हिंदुस्तान से एवं हिंदुस्तान की सभी हिंदु लड़कियों को पाकिस्तान से वापस भेजा जाएगा तो पुलिस जबरन जैजब को पकड़ लेती है और उसे पाकिस्तान भेज देती है जहां उसकी शादी उसके चचेरे भाई से कर दी जाती है। बूटा सिंह वहाँ जाकर वहाँ की कार्यवाहियों में दखल देता है और घोषणा करता है कि वह उसकी पत्नी है। इस पर बूटा सिंह को चंद्रण दो जाता है और उसके शरीर के एक तालाब में फेंक दिया जाता है। फिर जब एक अदालत में जैजब को पाकिस्तान में रहने या भारत लौट जाने का विकल्प दिया जाता है तो वह अपने चरम के कारण बूटा सिंह से अपनी शादी को इंकार कर देते हैं। बूटा सिंह अपनी बेटी को तो वापस ला सकता है मगर अपनी पत्नी को नहीं। वह उसके लिए असहजी है और वह खुदकुशी कर लेता है। जब उसके पूर्व शरीर को लाहीर के लोग जैजब के गांव में लाते हैं तो जैजब के संबंधों उन पर बात आती है कर देते हैं। एक धमाका लड़ाई छिड़ जाती है और लाहीर बालों को उसका पूर्व शरीर वापस ला पड़ता है। वे उसके नाम पर एक मकबरा बनाते हैं जहां आज भी हर साल उसका आयोजन किया जाता है। बूटा सिंह और जैजब की बेटी बड़ी रहती है एक सतहीतिक से शादी करती है। उसके पिता का मकबरा भारत और पाकिस्तान के बीच प्रेम और पृथ्वी के जटिल संबंधों का एक वसीयतनामा बन जाता है।
SHAHEED-A-MOHABBAT BOOTA SINGH
Punjabi/130 Min.


BOOTA SINGH is an ex-soldier and a farmer who served under Lord Mountbatten in Burma. By the time he returns from the front, he can find no woman to marry him. This is when a trader from eastern Uttar Pradesh tells him that he can buy a bride for Rs 2,000. Over the last four harvests, he has saved Rs 1,800. Another harvest and Boota Singh will be a married man. But Partition intervenes. It impacts on his little world when the beautiful Muslim girl, Zainub, comes to seek shelter in his fields. Zainub pleads for her life and Boota Singh has no option but to buy off her attackers who are demanding Rs 1,800. When the trader from Uttar Pradesh comes the next day to sell a woman to Boota Singh, he tells him he is destined to remain a bachelor, having lost his savings. Soon, Zainub, who has remained with him, takes over his household and there are even suggestions from the village that he marry her. Zainub consents and they are married. But when an order is passed that all Pakistani Muslim girls are to be deported from India (and likewise Indian Hindu girls in Pakistan), the police forcibly pick up Zainub. She is sent back to Pakistan, where she is married to her cousin. Boota Singh interrupts the proceedings there and announces that she is his wife - for his pains he is assaulted and his body thrown into a pond. But when Zainab is given the choice to remain in Pakistan or go back to India, in a court of law, she denies her marriage to Boota Singh because of threats from her parents. Boota Singh can take their daughter but not his wife. This is intolerable for him, and he commits suicide. When his body is taken back to Zainab’s village by the people of Lahore, Zainab’s in-laws mount a vicious attack. A pitched battle follows, and the Lahoris have to take his body back. They erect a tomb in his name where urs is performed every year even today. Zainab and Boota Singh’s daughter grows up to marry a diplomat. And her father’s grave becomes a testament to the complex relationship of love and hatred between India and Pakistan.
TU TITHE MEE
Marathi/135 Min.

Producer Acrtres : Smita Talwalkar
Director: Sanjay Surkar, Screenplay: S.N. Naware
Cast: Mohan Joshi, Suhas Joshi, Suhas Joshi, Sudhir Joshi

The film deals with the late-developing romance between Nana and Aai, who have two grown-up sons. When Nana retires at 60, he doesn't know what to do with his time. One day, while sitting in the balcony, he espies two young lovers in the building sending signals to each other. He tries the same with his wife, who is busy in the kitchen. Since this is a completely new language for her, it is entirely lost on her. When he is able to finally express to her in code that he wishes to see her in private outside the house, they meet at the temple. But this is cut short by the transfer of his younger son, Prasad, to Solapur, where it is decided by the youngsters that Aai will go with them. Poor Nana is not even consulted. At the same time, Nana discovers an old age club, called Scap. But he continues to be separated from his wife. What ensues and how the two ageing lovers meet is the essence of this little romance.
THOLI PREMA
Telugu/145 Min.

Producer: G.V.G. Raju Director: A. Karunakaran, Direction and Screenplay : A. Karunakaran

BALU, the hero, belongs to a middle class family. Priya, a cousin, often drops in on the household. Things change when Balu falls in love with Anu, an NRI. In the course of a trip to Ooty, where each has gone their separate way, Balu saves Anu from an accident. But he himself lands up in hospital. Balu is unable to reveal the depth of his feelings for her. She too loves him but is focused on her ambition of attaining a degree from Harvard University. When the day comes for her to leave, she realises the extent of her affection for Balu. But though he responds in kind, he decides not to stand in her way. Love can wait.
ZAKHM

निर्माता एवं अभिनेता : पूजा भट्ट निर्देशक : महेश भट्ट पटकथा : तनुजा चंद्रा कलाकार : अजय देवगन, कुणाल खंडु छायाकार : निर्मला जानी संपादक : संजय संकला कलानिर्देशक : गणपा चक्रवर्ती संगीतकार : एम.एम. करीम

जखम एक मां बेटे की कहानी है। यह एक ऐसे बेटे की कहानी है जिसके लिए उसकी मां की अनुयायी, इच्छाएं उसकी अपनी इच्छाएं हैं, उसकी मां की प्रतापिताएं उसकी प्रतापिताएं एवं उसकी मां का दर्द उसका दर्द अपना दर्द। 1993 के सांप्रदायिक दंगों के कारण मुस्लिमों की भीड़ उसकी मां को जंदा जला देती है, पुलिस उसकी मां को अचेतनता में इसी अस्तित्व में लाती है हिंदू-मुस्लिम ताकतों तथ्यों की रणभूमि बन जाता है। वहां अजय अपनी मां के आक्रोश को याद करता है अपने आपको सामाजिक रूप से अलग-अलग महसूस करने लगा। अब जबकि उसकी मां लघुभा मुश्कील पर लेट चुकी है, उस अपनी मां की अंतिम ख़बरियाँ कि उसे दफनाया जाए - को पूरा करना अपना पर्याय समझता है। लेकिन लोगों को यह मालूम हो चुका है कि उसकी मां एक मुस्लिम और धर्म और यह बात उसके छोटे भाई के राजनीतिक जीवन को निःशुल्क रूप से बर्बाद कर सकती है। उसका भाई एक हिंदू कल्पनकेता का अब दाहिना हाथ है जो शहर में दंगों भड़काने के लिए जिम्मेदार है। लेकिन अजय को अब ऐसी किसी बात की परवाह नहीं है और फिर ......
कथासार : Synopses :
गैर-कथाचित्र Non-Feature Films
ANNA LIVES
Tamil/22 Min.

Producer and Director: Director Tamil Nadu Films Division, Script: M. Lakshmanan

THE documentary depicts the life of former chief minister of Tamil Nadu C.N. Annadurai. Hailing from the traditional weaver’s family in the temple town of Kancheepuram, Arignar Anna, as he was affectionately called, came out of nowhere to become the most admired leader in the State. The film reconstructs the life of Anna, and helped by rare documents preserved in the Tamil Nadu Films Division, it manages to convey his many facets: as orator, teacher, dramatist, journalist and above all, a great leader.
EDUCATION ONLY 
HER FUTURE

Only music/5 Min.

Producer Director and Animator: Arun Gongade, Films Division
Cameraman: Ranchandra Kashid, Vinayak Pupula, Prakash Parmar
Music Director: Dinesh Prabhakar

THIS is a story about a poor potter's daughter, who is condemned to doing all the household chores. In fact, when she is born, her father just assumes that she will be attending to all these duties. But later when he senses in her the urge to learn, he decides to

एजुकेशन ऑनली फॉर 
प्रशूचर सिस्के संगीत/5 मिनट 
निर्माता, निर्देशक एवं कार्यकार: अरुण गोंगाडे, छायाकार : रामचंद्र कशिर, विनायक 
पुपुला, प्रकाश परमर संगीतकार : दिनेश प्रभाकर

यह एक गरीब कुम्हार की बेटी की कहानी है 
जिसे घर का सारा काम करना पड़ता है।
वास्तव में, जब उसका जन्म हुआ था, तभी उसके पिता ने सोच लिया था कि वह घर का 
सारा काम करेगी। लेकिन बाद में जब वह 
अपनी बेटी के पहले व सीखने की लागत को 
देखता है तो वह उसे शिक्षित बनाने का फैसला 
करता है। उसे इस बात का अहसास हो जाता 
है कि पढ़-लिख कर ही वह एक संपूर्ण मानव 
बन सकती है।
ICHU MONDAL and his wife Nimmi live in a remote suburb of eastern India. While Nimmi likes her material comforts, including men, Ichu is otherworldly, always in search of the God. Yet Nimmi is fond of Ichu and together they share a comfortable marriage where no questions are asked and none answered. That is till one morning where Nimmi’s body is found dead on the railway tracks, setting off a tizzy of speculation and rumour. Whispers gather that Nimmi was a woman of ill-repute. For the first time, it dawns on Ichu that God’s ways are inscrutable but then so is human existence.
IN THE FOREST HANGS A BRIDGE

English/39 Min.

Producer, Director and Screenplay: Sanjay Kak, Cameraman: Ranjan Palit Music Director: Susmit Sen

As the people of Damro village in the Siang Valley of Arunachal Pradesh gather to rebuild a suspension bridge, the film explores life in a tribal area where nearly six months of rain means that cane and bamboo eventually rot and fall away. So with the winter harvest done, the village council sets a date for the construction of the bridge for which cane and bamboo have to be fetched from the communal forests. No one will be paid wages, no one is in charge. Like the bridge, the Adi tribal's home also needs to be frequently rebuilt. February becomes the month to rebuild houses as well. The community builds for each other, exchanging labour, and setting up the intricate network of relationships that makes it possible to sustain the community.
MALANA, a tiny hamlet, embedded in the North-West Himalayas in Kullu Valley is a law unto itself. Because of its geographical isolation and the utmost devotion of its people to the reigning deity Lord Jamlu, Malana is like a republic within a republic. The film explores the place and its people in the form of chronicling a day in the life of a Malani.
JEE KARTHĀ THA
Hindi/21 Min.

Producer: Mohan Agashe, Director FTII Director and Screenplay: Hansa Thapaliyal Camera man: Andre Menezes Music Director: Ajit Soman

BARKHA, a young married woman, returns to her parents' home for a few days. The arrival brings some relief to her childhood friend, Chaman's life. Now in her mid-twenties, Chaman, is stuck in a small town with middle class parents and feels suffocated by her ordinariness. Barkha's third childhood friend, Rekha, now spends her entire day combing her hair.
KHERWAL PARAB
Santhali/38 Min.

Producer and Director: Sankar Rakshit, Cameraman: Sourav Rakshit

THE film attempts to explore the tedium of Santhali life as it is relieved by their festivals. Whether it is the Maghakunami, when they usher in the New year, or Baha, when they celebrate Basant with colours drawn from trees such as Sal, Simul and Palash, or Sedra when they undertake hunts to re-enact the past when they were forced to kill for survival, or even Dasai when they move from house to house dressed in colourful clothing to announce the arrival of Durga, the adivasi existence is simple yet joyous. The film imitates the rhythm of nature and the seasonal cycle is essentially a metaphor for the perpetuity that the adivasis seek.
KUMAR TALKIES
Hindi/76 Min.

Director: Pankaj Rishi Kumar,
Cameraman: Arijit Mukul
Kishore Audiographer: Satheesh P.M.

KUMAR TALKIES explores the relationship between Kalpi, a small town in northern India, and its only surviving cinema hall, a decrepit and cash-strapped shed located in a particularly dirty corner of town. Seen from within this context, cinema emerges as a vehicle for conveying remote, urban images to small towns and a medium through which they express their own existence. The film documents the vital realities of Kalpi and its implications in the larger drama of film-making in India, where the compelling imagery of television is fast replacing the more direct experience of cinema.
MALLI
Tamil/

Producer: P. Amirtham, Director, Film and Television Institute Tamilnadu Director and Cameraman: R. Madhava Krishnan Music Director: Karthik Raaja

Malli, a prostitute meets with a customer who talks to her in a very affectionate manner by asking her well-being and her interests and likes & dislikes, inturn she asks him of his well-being and why he is here inspite of getting married and expresses her feelings for a happy married life. The time comes for the customer to leave because there is another customer waiting for her. To her amusement she finds the same customer and asks him not to waste money and inturn he says that he wants to marry her and live with her happily. They get married and get along well suddenly a thunder strikes she just shockingly gets up and then she finds out that it was all a dream till now.
N.M. 367 - SENTENCE OF SILENCE

English/14 Min.

Director and Screenplay: Joshy
Joseph Cameraman: N. Stanley
Music Director: Dinesh Kumar Prabhakar

THE film takes a compassionate look at the problem of divorce in general and of the Christian community in particular. It is based on recent High Court judgments and the Law Commission’s Report on the Indian Divorce Act.
A PAINTER OF ELOQUENT SILENCE:
GANESH PYNE

English/24 Min.

**Producer**: Films Division, Mumbai  
**Director**: Buddhadeb Dasgupta  
**Cameraman**: Ashim Bose  
**Music Director**: Biswadeb Dasgupta

M.F. HUSAIN considers him to be one of the most significant painters of modern India. Yehudi Menuhin was so deeply touched by his work he could not resist writing to him after acquiring one of his canvases. Suave and soft-spoken this diminutive painter who sells at Sotheby's auctions in New York or Christie's in London, Ganesh Pyne remains a painter of few words and few works. Here and now, reality and imagination, tradition and modernity, craft and intellect merge in his art. The film explores how this complex artist arrives at his multi-layered and enigmatic visual statements.
**PREMJI - ITHIHASATHINTHE SPARSAM**

Malayalam/50 Min.

**Producer:** Secretary, Kerala Sangeetha Nataka Academy  
**Director:** M.R. Rajan  
**Camera man:** R.V. Ramani

ACTOR, poet, playwright, social reformer and activist Premji (or Mullamangalath Parameswaran Bhattathiripad) was in the forefront of the Namboodiri youth movement that rebelled against the forces of orthodoxy and hegemony. The spirit of the times turned Premji into the controversial author of Rithumathi, a play which shocked the state by expressing the misery of women in his community. Premji was also able to carve a niche for himself as a film actor and his role in Piravi earned him the Bharath Award for Best Actor. Both Premji and his equally illustrious brother, Mullamangalath Raman Bhattathiripad, also a poet and playwright, paved the way for a brave new world in Kerala. They themselves married widows, which sent shock waves into the community which excommunicated them.
REPTENCE
English/22 Min.

Director Screenplay and Music
Rajeev Raj Cameraman: Shammi Nanda

THIS is the story of Neelakantan, a factory worker, who commits suicide with his family. It is the eve of the new millennium and his factory has just closed down. Unable to find an alternative way of life, the breaking point comes when he realises his wife has just had a miscarriage. He breaks down and his image is captured on TV and the camera pans away to reveal the factory worker’s family lying dead in front of TV. The film ends with a sequence in a slaughter house, which is supposed to symbolise the continuing process of exploitation of man by man.
THE SAGA OF DARKNESS
Bengali/38 Min.

Director and Screenplay:
Gautam Sen Cameraman: Ashim Bose

TRAVELLING from the Sundarbans to Jalpaiguri, from Midnapore to Purulia, the film seeks to explore the still prevalent tradition of witch-hunting in West Bengal. The film unearths the actual reasons for witch-hunting: family rivalry, political conflict, lack of education, proper medical facilities and property clashes.
SILENT SCREAM
English/13 Min.

Director and Screenplay:
Vikram K. Kumar Cameraman:
Arjun Jena Music Director:
Jaishankar, Arvind

THE film is about a young man who lives alone in a room overlooking the railway bridge. For reasons best known to him, he has decided to end his life. He opens a drawer, takes some pills, and swallows them. He then lies down, awaiting the inevitable. The enormity of the deed then strikes him. He rushes to the bathroom and tries to vomit the pills out. He rushes to the door to ask for help but realises he has thrown away the key to the lock. He goes to the window to scream but a passing train drowns out his voice. He then notices the suicide note on his table and tears it in disgust. He then notices a photograph on the windowsill and holds it to his chest - it has all the reasons for his wanting to live. Then he realises the pills are having an effect. He slaps himself but it is too late.
UNARVINTE KALAM
Malayalam/40 Min.

Producer: Kerala Sangeeta Natak Academy Director: M.R. Rajan Cameraman: R.V. Ramani
Music Director: Kottakkal Murali

RENAISSANCE leader, poet, playwright, editor and essayist, Mullamangalath Raman Bhattathiripad, better known as MRB, was in the vanguard of the social reform movement in Kerala along with EMS Namboodiripad and V.T. Bhattathiripad. Born into an orthodox Namboodiri family in 1909, thanks to his native village of Vanneri being in the eye of the storm of great ideas, he came into contact with legendary writers/thinkers of his time such as the poet Vallathol, critic Kuttikrishna Marar, and eclectic thinker Nalappat Narayana Menon. Through his play Marakkudakkullile Mahanarakam and his own act of marrying a widow, he was a moving force behind the liberation of women. Later taking to literature and journalism, he was on the editorial board of several publications such as Yuvadeepam, Unni Namboodiri, Navalokam and Sahitya Parishad Monthly.
WILLING TO SACRIFICE
English/25 Min.

Producer: Dayakar Rao
Director: B.V.P. Rao
Music Director: Mayukh Hazarika/Amit Kilam

THIS is the story of Nihal Chand Bishnoi, who was killed by poachers when he tried to protect wild animals in his village in October 1996. It links his sacrifice to that of his community, people from which draw their inspiration from their ancestors who withstood an attack on their trees in 1731 by soldiers of the Jodhpur kingdom - they had come to cut trees in Khejarli village. As they hugged the trees, 363 of them were killed. The community they left behind, the Bishnois, continue to follow two principles: not to cut green trees and not to kill wild life.