



भारतीय पैनोरमा INDIAN PANORAMA 2009



**DIRECTORATE OF FILM FESTIVALS
NEW DELHI**

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Preface

Indian Panorama 2009



Through the Director's Lens

If there is a place from where to get a top-of-the-mountain view of Indian cinema, it is undoubtedly ***Indian Panorama*** at the International Film Festival of India (IFFI). This section presents a 360 degree sprawl of the Indian cinema which in its vast sweep encompasses many subcultures and lifestyles. The cinema that emanates out of this varied cultural landscape is also equally diverse and unique. ***Indian Panorama*** over the years has successfully attempted to capture this lingual and stylistic variety in its bouquet of films, both feature and non-feature. As always, this special collection of 26 features and 18 non-features this year, commands an exalted status in IFFI.

Additionally, this year we bring to you between the covers of this book, **Golden Jubilee Retrospectives** (a salute to some of those who have completed 50 years in the industry) , **Tributes** (homage to some renowned cine personalities who left us since we last met in Goa), **Vintage Musical Hits** (a throwback on times when cinema music let your heads sway instead of feet tap—this collection of music-based films brought to you courtesy National Film Archives of India in Pune), **Moments With The Maestros** (a Films Division presentation of documentaries on the life and times of some of India's music icons), **Platinum Jubilee of Assamese Cinema** (a hands-in-the-pocket walk through the road travelled by Assamese cinema over 75 years).

And of course, giving a first-ever international platform to India's grassroots **Spoof Cinema** (a jaw-dropping peek into how some small-time videographers in Malegaon near Nashik churn out Bollywood and Hollywood remakes with shoe-string budgets, using local talent and plenty of imagination) with the premiere of **Yeh Hai Malegaon Ka Superman** and **Gabbarbhai MBBS**.

There's also **NFA Gold** (National Award-winning best films from 1957,1958 and 1959).Finally, this year too we have Kishwar Desai talking to us on ***Adaptation of Literature in Hindi Cinema***.

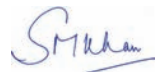
On offer, then, is a wide spectrum of themes and treatments, from contemporary cinema as well as from the classics. There is a director like Nandita Das who has gone behind the camera with ***Firaaq*** after making a big name in front of it. There are newcomers like Lakshmikant Shetgaonkar whose ***Paltadcho Manis*** (The Man Beyond The Bridge) is the opening film of ***Indian Panorama*** and Paresh Mokashi's ***Harishchandrachi Factory***, on the father of Indian cinema Dadasaheb Phalke, which represents India at the Oscars.

In fact there are as many as 11 films which are debut directorial ventures. However, there are seasoned warriors and maestros as well, like Buddhadeb Dasgupta, Shaji N Karun, M.S. Sathyu, Rituparno Ghosh and others. The range of themes is widespread—Farmers' suicides, child abuse, impact of globalisation to a thriller!

Non-features generally don't get the audiences they deserve. This time we have attempted to address this problem by innovating—coupling a non-feature with a feature film wherever possible, during screenings. The non-feature section includes 18 films that range from social issues like the impact of globalization to emotional ones like the plight of a bar dancer. Anirban Datta's ***Dot In For Motion*** is the Opening non-feature film in ***Indian Panorama***.

I thank the feature jury headed by Muzaffar Ali and the non-feature jury headed by Aribam Syam Sharma for their passion for films, their dedication to cinema and their tireless effort that has helped us mount the vibrant bouquet selected for an international audience.

Enjoy the Festival. And take back pleasant memories from Goa



S M Khan

Festival Director

International Film Festival of India 2009

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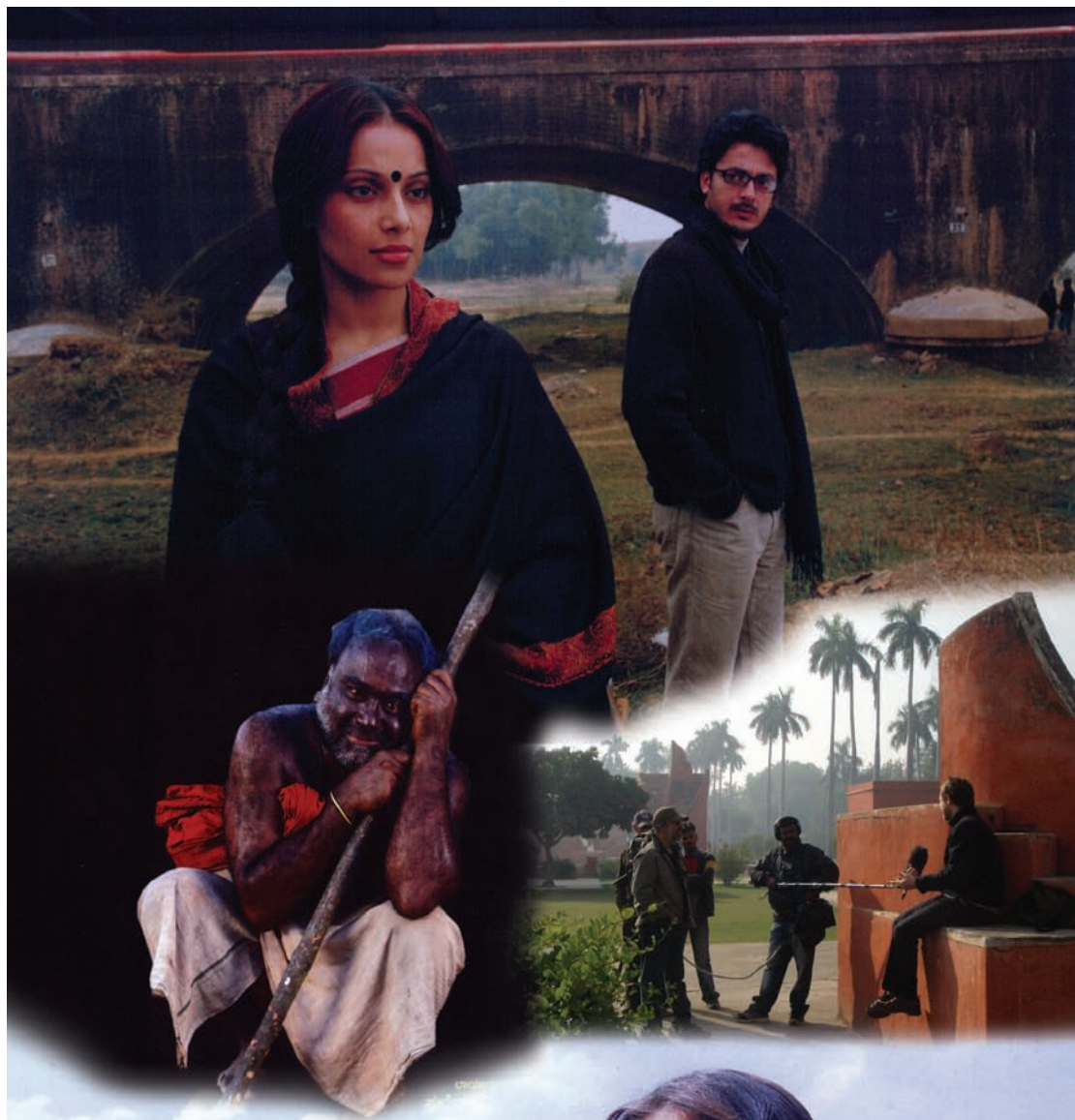
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Indian Panorama 2009

Feature Films Jury



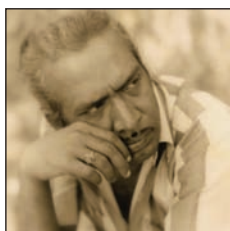
Muzaffar Ali
Chairman



Raja Mitra
Member



Leslie Carvalho
Member



J. Mahendran
Member



Joseph Pulinthanath
Member



Bobby Bedi
Member

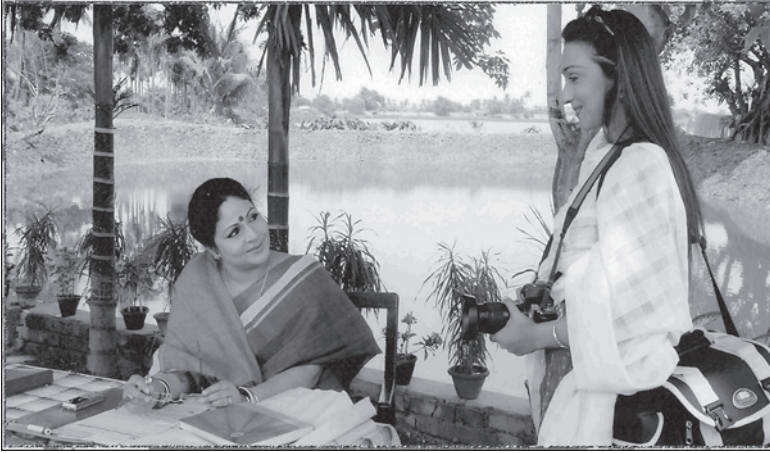


Gautaman Bhaskaran
Member

AAINAATE

(In The Mirror)

Bengali/114min/35mm/Colour



Truth is the image in the mirror. It bends and stretches as much as the object before it does. The mirror never lies, it merely reflects the truth. *Aainate* reflects the true nature of our contemporary society through the story of two women. Malini is a photojournalist who is fascinated by dead faces and specialises in clicking dead bodies. She finds the dead lively and communicative, while living people appear dead to her through the lens. Urmila Sanyal is a middle-aged, high profile socialite, working for the upliftment of downtrodden women. Malini meets Urmila on a shooting assignment. The two strike a chord. As they interact various hidden aspects of Urmila's life unfold. Given to reasoning and justice, Malini too goes through differences of opinion with her family and fiancée. The hidden face of every individual is uncovered in Malini's mirror.

Producer : Narendra Surana
Direction and Screenplay : Dulal Dey
Editing : Moloy Banerjee
Camera : Aseem Bose
Music : Joydev Sen
Cast : Rati Agnihotri, Rituparna Sengupta,
Saumitra Chatterjee, Dipankar Dey

DULAL DE



A science graduate, Dulal De, has worked in several TV serials, telefilms and feature films. He has been the chief assistant director for Aparna Sen's *Paroma*, *Picnic*, *Sati*, *Yugant* and *Japanese Wife* and a writer and associate director on *Mr and Mrs Iyer*. He has directed *Ananya* and *Samudra Saakshie* and his latest, *Maati Amaar Maa* is awaiting release.

ACHAMUNDU ACHAMUNDU

(I Am Scared... I Am Scared)

Tamil/107 min/35mm/Colour



Achamundu Achamundu is a psychological thriller. When a paedophile enters the home of a young couple with a lovely, little daughter, things turn ominous. Senthil Kumar lives it large. He earns a six-figure income in America. His wife Malini supports his dreams and aspirations but also holds on to the Indian culture. Rithika, their precocious six-year-old is bilingual and bicultural. The family is living the American Dream; everything appears to be truly ideal. However, everything turns topsy-turvy when Theodore Robertson enters their lives.

Producer	:	Ananth P. Govindan
Direction and Screenplay	:	Arun Vaidyanathan
Editing	:	N.P. Sathish
Camera	:	Chris Freilich

Music : Karthik Raja
Cast : Prasanna, Sneha, John Shae

ARUN VAIDYANATHAN



Arun Vaidyanathan grew up in Sirkali, a small temple town in South India. During his college days he produced and performed in Tamil TV shows and worked on a popular Hollywood movie review programme. He then moved to the USA, on an assignment with a software company. There he quit his job to study filmmaking at the New York Film Academy. Subsequently he made several short films which have been screened in several film festivals across the world. *Achamundu Achamundu* is his first feature film.

DIRECTOR'S NOTE

To make dreams into reality, only four things needed - God's Grace, Fire to achieve, Willingness to Learn, Right people by your side.

ANGSHUMANER CHHOBI

(Angshuman's Film)

Bengali/125 min/35mm/Colour



Angshuman had left Kolkata eight years ago to pursue a course in filmmaking in Italy. He stayed back for a career in documentary and advertising. But he has to fulfil a commitment to his college professor to make a film in Bengali. Armed with an interesting script about the curious relationship between a septuagenarian celebrity painter and a young nurse, Angshuman lands in Kolkata. But the project turns out to be a non-starter with a series of hurdles coming one after another, involving three people who are linked to Angshuman's film-*Pradyut*, the legend of Bengali cinema living in self-imposed exile, Madhura, who could never live up to the expectations generated by the national award she won for her first film and Neel, a young man passionate about dance and astronomy who finds his life getting changed forever with a stroke of destiny. Things

come to a head with a crime on the scene. An alleged suicide brings SP Sourya Roy to investigate the case.

Producer	: T. Sarkar Productions
Direction and Screenplay	: Atanu Ghosh
Editing	: Sujoy Dutta Ray
Camera	: Sandip Sen
Music	: Rocket Mondol
Cast	: Saumitro Chatterjee, Indrani Halder, Tota Roychowdhury, Rudranil Ghosh, Indraneil Sengupta

ATANU GHOSH



Atanu Ghosh is a critically acclaimed Bengali film director and screenwriter. After completing post-graduation in journalism, Atanu started his career in 1996 as scriptwriter and director of documentary films, the first series being *Pioneers of Indian Science* for Doordarshan's national network. Thereafter, he branched out to fictional serials and telefilms. He received Doordarshan's national award for best children's telefilm for *Aar ek Bampi* in 2002. Another telefilm, *Akashchhoan* was selected for the 10th International Kolkata Film Festival, 2004. *Sumitra Online* was selected for the Telesamman award for the best telefilm of 2005 and *Asamapto* for best direction in 2006. *Megh Brishti Rodh* fetched him the coveted RAPA award for best screenplay. He was awarded the prestigious Shyamal Sen Smriti Samman for 2008. He has also written a play for National School of Drama, New Delhi, entitled *Rub-ba-Rub* directed by Koushik Sen. Till date, he has directed 23 telefilms. Atanu has also worked as scriptwriter and editor for many eminent directors. He has directed over 30 documentaries and corporate films. *Angshumaner Chhobi* is his first feature film.

ANTAHEEN

(The Endless Wait)

Bengali/120 min/35mm/Colour



Abhik Chowdhury is an honest, upright yet laidback IPS officer. Having lost faith in real relationships, he seeks solace in the virtual world and develops an online relationship with Brinda without knowing who she is. Brinda is a young, dynamic TV journalist. But both Abhik and Brinda don't know each other's real names and whereabouts. Ironically, their first meeting in the real world turns out to be acrimonious, at the launch of the controversial mega project of the real estate entrepreneur V.K. Mehra. Ranjan and Paromita, an estranged couple, become the bridge between Abhik and Brinda. Ranjan is Abhik's cousin and Paromita is Brinda's colleague and friend. As the film progresses these characters discover each other and themselves and reinforce that love might be fragile but it continues endlessly, linking us to eternity.

Producer	:	Screenplay Films P. Ltd.
Director	:	Aniruddha Roy Chowdhury
Screenplay	:	Shyamal Sengupta
Camera	:	Avik Mukhopadhyay
Music	:	Shantanu Moitra
Cast	:	Rahul Bose, Radhika Apte, Aparna Sen, Sharmila Tagore

ANIRUDDHA ROY CHOWDHURY



Aniruddha Roy Chowdhury has been involved in filmmaking since 1987. He began by directing and designing TV software and moved on to producing and directing TV commercials. His directorial debut in with *Anuranan*, which won the national award for best Bengali film 2007, the Aravindan Puruskaram for best debutant director 2007 and the best emerging director award at Santa Cruz film festival, 2007

DIRECTOR'S NOTE

The central theme of my film, Antabeen, is Urban loneliness. My characters are surrounded with the clutter and activities of modern day living, which gives them an outwardly sense of purpose but the loneliness which envelops them is more intense. A search to fill this emptiness, drives their lives, and entangles them in relationships, which are intangible and removed from the real world.

The world, Abbik and Brinda create, is one known only to them, and is outside the realm of the real lives which they lead. Abbik's aunt lives a lonely life, waiting for a call, which she hopes will come, but at the same times knows, will never come. She becomes an echo of the journey, which Abbik's life will turn out to be. Even though the love between Ranjan and Paro, is strong and constant, they ironically cannot find comfort and peace in the institution of marriage.

I have tried to create a tangible yet undefined molten space, where the fragile bond between love and loneliness can be explored.

BELI MATTHU HOLA (Fence and the Crop)

Kannada/105 min/35mm/Colour



The film focuses on the futility of the system of governance prevailing in the villages of South India. The common man is unable to reap the desired results due to the atrocities of the law enforcing authorities. Village pawnbroker and moneylender Badakotraiah loses his own wealth and the pawned gold of the villagers when a robbery takes place in his house. He suffers a paralytic stroke and dies. His son Chambasava takes over the affairs of his father and his main concern is the retrieval of gold and returning it to the owners. He takes the help of the police but turns a pauper in trying to meet their demands. He is trapped in a web and becomes a sacrificial goat. Everyone seems to be doing his duty and law seems to take its own course of action but in reality the common man's aspirations are never met.

Producer, Director and Screenplay : P.R. Ramadasa Naidu
Editing : Tulasi Kishore
Camera : S. Ramachandra
Music : Raju Upendrakumar
Cast : Achuthakumar, Mysore Maithi,
Huligappa Kattimani,
Venkat Rao

P.R. RAMADASA NAIDU



P.R. Ramadasa Naidu has been working in films and television for 30 years as a writer, producer, director and lyricist. His film *Mussanje* was part of the Indian Panorama in IFFI 2001 and won the Karnataka state film awards for best film, direction, dialogue and editing. *Pravaha* was selected for the panorama in IFFI 2004 and *Moggina Jade* featured in the Panorama in IFFI 2007. He is also the proprietor of Naidu Studios in Bangalore.

DEV.D

Hindi/144 min/35mm/Colour



Dev.D is a modern interpretation of Sarat Chandra's classic novel, *Devdas*. Dev, Paro and Chanda reflect the sensibilities, conflicts, aggression, independence, free thought, exuberance and recklessness of the youth today. It's a generation jammed between eastern roots and western sensibilities. *Dev.D* is set in the rustic and colourful Punjab and also explores the dark, dingy and morbid underbelly of Delhi, from sprawling mustard fields to a riot of neon.

Producer	: UTV Motion Pictures
Director	: Anurag Kashyap
Screenplay	: Anurag Kashyap and Vikram Motwane
Editing	: Aarti Bajaj
Camera	: Rajeev Ravi
Music	: Amit Trivedi
Cast	: Abhay Deol, Mahi Gill, Kalki Koechlin

ANURAG KASHYAP



Anurag Kashyap is an acclaimed, young Indian film director and screenwriter. Anurag started off by doing street theatre with Jan Natya Manch during his college days in Delhi. A retrospective of Vittorio de Sica films inspired him to opt for filmmaking as a career. His first major break was co-writing the script of Ram Gopal Verma's *Satya*, which got both critical acclaim as well as commercial success. He also wrote the dialogues for Mani Ratnam's *Yuva* and the script for Deepa Mehta's *Water*. His telefilm *Last Train To Mahakali* for Star Bestsellers got him noticed as a director. However, his debut feature film *Paanch*, on Pune's infamous Joshi-Abhyankar murder case, is yet to find release. Anurag believes in pushing the boundaries of cinema, both in terms of the content as well technique of filmmaking evident in his movies like *Black Friday*, *No Smoking*, *Dev. D* and *Gulaal*. *Black Friday*, a controversial film about the 1993 Bombay bombings, won the Grand Jury Prize at the 3rd Annual Indian Film Festival of Los Angeles (2005) and was a nominee for the *Golden Leopard* (Best Film) at the 57th Locarno International Film Festival (2004). Kashyap is now working on a thriller called *That Girl In Yellow Boots*.

DWANDO

Bengali/90 min/35mm/Colour



Sudipta faces a serious ethical dilemma involving her personal relationship with her husband. She is torn between two choices, each with huge and cascading repercussions, affecting the lives of several people. In this situation a neurosurgeon Dr Ashoke Mukherjee becomes crucially involved in her life. He helps resolve her dilemma and subtly manoeuvres her thought process and guides her to make a choice, thereby saving an innocent life.

Producer, Director and Screenplay : Suman Ghosh
Editing : Sujay Dattaray
Camera : Barun Mukherjee
Music : Mayookh Bhaumik
Cast : Ananya Chatterjee, Soumitra Chatterjee

SUMAN GHOSH



Suman Ghosh completed his PhD at Cornell in Economics in 2002 and while at Cornell he took filmmaking classes with Marilyn Rivchin in the Dept. of Theatre, Film & Dance. He has made a documentary about Amartya Sen, the Indian Nobel Prize Winner for Economics in 1998 and the feature film, *Podokhep*, which premiered at the Vancouver International Film Festival in 2006. He was an assistant director to Gautam Ghose in *Dekha*.

DIRECTOR'S NOTE

Human beings react to extraneous events in fascinating ways that oftentimes they are also unaware of. The certainties that one looks for in life are thrown upon into a quagmire of untoward external manifestations that makes life more complex yet interesting. It is the human brain that is the harbinger of such interesting behavior. Years of research and scientific advancements are still trying to unearth the mysteries of the human brain. Medulla Oblongata, Cerebellum...the different areas of the brain. I try to bring out this connection- the physicality of the human brain and the manifestations that it brings in human behavior through its many functionalities. The story revolves around Sudipta whose life's certainty is thrown haywire when an unexpected event happens in her life. She suddenly faces confusing choices in life for which she has to resort to a neurosurgeon for help who is responsible for solving her crisis in our narrative, but metaphorically who is infact a doctor of the human mind which controls our actions. Thus she is looking for help in her extraneous problem by trying to delve through the doctor into the inner world of 'tissues and nerves' within the brain. The doctor becomes the "poet of the body and the poet of the soul". In the film the doctor infact becomes the auteur in the life of Sudipta who shapes her future. The poetry of the anatomy of the human brain -as the doctor sees it- is transformed to the poetry of Sudipta's life.

EK CUP CHYA

(A Cup of Tea)

Marathi/120 min/35mm/Colour



Kashinath Sawant, a state transport bus conductor from a village in coastal Maharashtra, lives with his family-wife Rukmini, old mother, two daughters Vasanti and Vanadevi and two sons Chandan and Abeer. One fine day the family is slammed with a huge electricity bill. They feel trapped and humiliated by the indifferent bureaucracy. Saving grace is their sense of humour and warmth of familial bond. The right to information act accidentally crosses Kashinath's path. With the support of his driver friend Saiyyad and under the guidance of an activist Dr Durga, Kashinath regains his honour.

Producer	: K.S. Wani Memorial Trust & Schizophrenia Awareness Association
Director	: Sumitra Bhavé and Sunil Sukthankar
Screenplay	: Sumitra Bhavé

Editing	: Mohit Takalkar
Camera	: Milind Jog
Music	: Shrirang Umrani
Cast	: Kishor Kadam, Ashwini Giri, Devika Daftardar, Sunil Sukthankar, Kamal Desai

SUMITRA BHAVE AND SUNIL SUKTHANKAR



Sumitra Bhavé is a social researcher trained in Tata Institute of Social Sciences, Mumbai, and turned to filmmaking with Sunil Sukthankar, a trained filmmaker from FTII, Pune, 1985. They have worked together on eight feature films—*Doghi*, *Zindagi Zindabad*, *Dabhavi F*, *Vastupurush*, *Devrai*, *Badha*, *Nital* and *Gho Mama Asala Hawa*. *Ek Cup Chya* is their ninth feature film. They have also made a featurette, 40 short films, five telefilms and two TV serials. Their films have received three international, six national and more than 45 state awards.

DIRECTOR'S NOTE

A cup of tea is a symbol of hospitality. Unfortunately it has now become a symbol of corruption. A citizen who has every right to have the information of the decisions being taken in a democratic country is made to offer "a cup of tea". The film is about a family that accepts bureaucratic decisions as 'fate' and tries its best to cope with life. They are tolerant but not cowards. Their honour must be protected. The faceless systems in democracy will have to learn to think about them as unique individuals and not as mere numbers. The film salutes those who never offered "a cup of tea" and chose to fight their battle silently.

FIRAAQ

(Separation or Quest)

Hindi/100 min/35mm/Colour



Firaaq is an ensemble film that takes place over a 24-hour period; a month after a horrific communal carnage. The film traces the emotional journeys of 'ordinary people'. A middle class housewife closes the door on a victim and struggles to overcome her guilt. The loyalties of two best friends are tested in the times of fear and suspicion. A bunch of young men having suffered the riots, seek revenge to fight their helplessness and anger. A modern day Hindu-Muslim couple struggles between the instinct to hide their identity and the desire to assert it. A boy desperately searches for his missing father, having lost the rest of his family in the riots. A saintly musician clings on to his idealism, despite all the violence in the city, until an incident shakes his faith. While these stories, at times interconnected

and at times discrete, are across class, gender and religion, they are united by their spatial and emotional context.

Firaaq explores the impact of violence on human psyche and relationships. Some characters are victims, some are perpetrators and then there are those who watch silently. Violence spares nobody. Yet in the midst of all this madness, some still sing hopeful songs for better times.

Producer	: Percept Picture Company
Director	: Nandita Das
Screenplay	: Nandita Das and Suchi Kothari
Editing	: Sreekar Prasad
Camera	: Ravi K. Chandran
Music	: Rajat Dholakia and Piyush Kanojia
Cast	: Paresh Rawal, Naseeruddin Shah, Deepti Naval, Tisca Chopra, Sanjay Suri, Shahana Goswami, Raghuveer Yadav

NANDITA DAS



Nandita Das is known to world audiences for her critically acclaimed performances as an actor in films like *Fire*, *Earth*, *Bawander*, *Before the Rains* and many other films. She has acted in over 30 feature films, in ten different languages, with directors of international repute like, Deepa Mehta, Adoor Gopalakrishnan, Mrinal Sen, Shyam Benegal, Mani Ratnam, and others. She is known never to shy away from controversial issues and unconventional roles and has chosen to be part of stories which she believes in, and, in her words, that need to be told.

Firaaq was her directorial debut feature film, which had its world premiere at the Toronto International Film Festival in 2008 and then went on to many other festivals

across the world. It was released in India in March 2009 to critical acclaim and an overwhelming audience response. She has attracted the attention of artists, critics and film lovers across the globe and has won numerous awards, both as an actor and a director.

She has a fiery passion to make a difference, and her choices bear witness to that. Nandita's passion and commitment comes from her background in Human Rights. She did her Masters in Social Work from the University of Delhi and worked with various NGOs and continues to advocate issues of social justice.

Nandita Das has been a member of the main jury at the Cannes Film Festival in 2005 and at the Karlovy Vary International Film Festival in 2007. In 2008 the French Government conferred her with the prestigious Chevalier des Arts et des Lettres. She is currently the Chairperson of the Children's Film Society, India. She wants to further its vision of producing and distributing high quality films for children.

DIRECTOR'S NOTE

The journey of making Firaag has given me the opportunity to express my concerns and beliefs, apart from it being a cathartic experience. It has pushed my boundaries and has helped me grow both personally and professionally.

I have chosen an ensemble structure because in mass violence there are no individual heroes or villains. When thousands have suffered, the suffering of only one cannot be glorified. Most films about riots are full of violence that they set out to critique. Instead I wanted to explore fierce and delicate emotions of fear, anxiety, prejudice and ambivalence in human relationships during such times.

In the last few years, in my many travels and interactions, I have sensed a collective desire to understand the complex and violent world we inhabit. And with it, a palpable need for peace. I hope Firaag reflects this spirit and touches the hearts and minds of those who watch it. As Brecht said, "Will there be singing in the dark times? Yes, there will be singing, of the dark times."

AWARDS

- * Best Film, Best Screenplay and Foreign critics award (the 'Purple Orchid') for the Best Film - Asian Festival of First Films, Singapore (2008)
- * Special award - Thessaloniki International Film Festival (2008), Greece
- * Best Editor - Dubai International Film Festival (2008), UAE
- * Special Jury Prize - Kerala International Film Festival (2008), India
- * Best Film - Kara International Film Festival, (2009), Pakistan
- * Best film, 'The Maverick Spirit Award' - Cinequest Film Festival, San Jose, (2009), USA
- * Special Jury Prize - Istanbul Film Festival (2009), Turkey
- * Special Jury Award - Vladivostok Film Festival (2009), Russia

FOR REAL

English/86 min 13 sec/35mm/Colour



For Real is all about a child's determination to keep her family together when the adults are intent on destroying it. Six-year old Shruti knows something no one else does. An alien has come in place of her mother and her real mother has been sent to the Orion Galaxy. While the alien looks just like her mother on the outside, Shruti knows she is completely different from her beloved mother on the inside. Shruti turns to her brother for help but he doesn't believe her. Her father, like always, remains wrapped in work and unavailable to her. Unable to accept the Alien in her home and desperate to be with her mother, the lonely child runs away. What follows is a child's passage to finding her real mother, a man's struggle to save his family and a woman's journey to finding herself.

Producer, Director and Screenplay	: Sona Jain
Editing	: Amitabh Shukla, Julie Carr
Camera	: Ruben O'Malley
Music	: Zakir Hussain/Deborah Mollison
Cast	: Sarita Choudhury, Zoya S Hassan, Adil Hussian, Sameer Dharmadhikari

SONA JAIN



A Masters in Fine Arts from Tisch School of the Arts, New York University, Sona Jain began her career as an assistant director in the Hindi film industry. At 20 she made her first short documentary, *Hijra: The Outsiders*, about the hermaphrodite community in Delhi which won her admission to the prestigious graduate film programme at Tisch. While in the university she wrote and directed Vasarma's Lovers. which played at several international festivals. *For Real* is her first feature film. Currently she is writing an anthology of short stories, *GOD 101*.

DIRECTOR'S NOTE

*The word 'child abuse' conjures ugly images of violence and depravity and a sense of horror and outrage. Yet the most common form of child abuse remains unacknowledged and is prevalent in millions of homes-it's the psychological trauma heaped upon a child in a home where there are depressed, stressed out parents and marital discord. It can be a precursor to behavioural and adjustment problems in children. **For Real** is about one such child who withdraws into a fantasy world on facing such troubles. The film holds a mirror up to the parents and society. My hope is that if even one responsible parent watching the film acknowledges the effect of his/her actions on their child, a child's life, somewhere, will be saved.*

GABHRICHA PAUS

(The Damned Rain)

Marathi/100 min/35mm/Colour



Kisna is a farmer trying hard to cope and make ends meet. But many things, including nature, are stacked against him. His wife is convinced that he is contemplating ending his life like the other farmers of the village have in the past. She ropes in their six-year-old son to constantly watch over his father and report any irregularities in his behaviour. Kisna, unaware of all this, works hard and prays for the rains to be on his side. But how long can he keep trying with little or no profits to show for his efforts?

Producer	: Prashant Pethe
Direction and Screenplay	: Satish Manwar
Editing	: Suchitra Sathe
Camera	: Sudheer Palsane

Music : Dattaprasad Ranade
Cast : Sonali Kulkarni, Girish Kulkarni, Jyoti Subhash, Veena Jamkar

SATISH MANWAR



Satish Manwar did his post-graduation from Centre for Performing Arts, Lalit Kala Kendra, Pune University. He has been active in the Marathi parallel theatre for the last 10 years and has written, produced and directed plays for the group Lalit Mumbai. He has assisted in short films, corporate films and directed a short film himself. *Gabhricha Paus* is his debut feature film as a director.

DIRECTOR'S NOTE

More than me choosing the subject, it was the subject that chose me. I had been hearing about farmers' suicide in Vidharbha, the area that I myself come from. I was moved and also felt extremely helpless. I wanted to express myself and thought film would be an appropriate medium to show the struggle for survival and what compels the farmers to take this extreme step. I felt it was best to bring out this subject through two contrasting psyches, those of Patil and Kisna. Patil has a pessimistic approach and has given up on farming. Kisna, on the other hand, keeps the hope alive despite the many problems and impediments. The film has an innocent sense of humour running through it that takes us closer to the characters and their lives.

GAGGARA

Tulu/110 min/35mm/Colour



Bhoota Kola is the traditional, ritualised worship of holy spirit prevalent in the Tulu community in coastal Karnataka. The film portrays the social problems faced by the community who perform this custom. The person impersonating the bhoota is ostracised as lower caste and not allowed to mingle freely. They can't do farming nor work as labourers. They perform Bhoota Kola only for five months in a year and given some food and paltry money. They almost beg for the rest of the year. The film is about Shankar, the son of a bhoota impersonator. He is educated and works as a school teacher. He continues with the tradition after his father dies but makes the society treat them equally. This helps the bhoota community become economically stable and socially respected.

Producer : Durganand
Direction, Screenplay and Music : Shivadhwaj Shetty
Editing : K.M. Prakash
Camera : Suresh Bairsandra
Cast : Suchendra Prasad, M.K. Matt,
Jayasheela

SHIVADHWAJ SHETTY



Shivadhwaj Shetty has been working in the film industry for more than 12 years. He has worked in lead roles for 22 Kannada, one Telegu and one Malayalam film. Before *Gaggara* Shivadhwaj has written and directed a Kannada film, *Neene Neene*. He has his own production company called

Production House.

DIRECTOR'S NOTE

Bhuta kola in the Indian language Tulu is Holly spirit worship, which is an ancient form of worship prevalent mostly among the tulu speaking community in coastal Karnataka. The coastal Karnataka is know for bhuta kola, which creates a world of divine and supernatural being with all the paraphernalia of costumes, make-up, native music, dance and dialogue.

Bhuta kola is considered as a complex mixture of beliefs, rituals, literature, music and theatrical elements. The bhuta impersonator behaves like an incarnation of the concerned spirit, listening, solving the problems, warning, comforting the devotees. He acts has a healer and solves the legal and social problem.

HAAT, THE WEEKLY BAZAAR

Rajasthani/103 min/35mm/Colour



The film is based on a regressive custom called "**Natha Pratha**", whereby if a woman wants to leave her husband, her father or any other person who supports her, she has to pay a compensation. If it's not paid the woman is punished by the villagers and it can be as degrading as being paraded naked in front of the whole village. On the contrary, if the husband wants to leave a woman he needn't offer any reason or explanation, leave alone the compensation. The film is based on the story of a woman who was doled out such a punishment. Sanja meets the spirit of Ambika who belongs to the 18th century and had undergone a similar trauma. Her salvation lies in a woman who can stand up and fight against this custom, who doesn't get bogged down and maintains her dignity and courage.

Producer	: National Film Development Corporation (NFDC)
Direction and Screenplay	: Seema Kapoor
Editing	: Sanjeeb Datta
Camera	: Sunny Joseph
Music	: Ali Ghani
Cast	: Archana Puran Singh, Divya Datta, Mukesh Tiwari, Yashpal Sharma

SEEMA KAPOOR



Seema Kapoor was born in a family deeply rooted in art, culture and the performing arts. She had been actively involved with her father Madanlal Kapoor's Parsi theatre since childhood. In 1982, after graduation in Hindi literature from Aligarh Muslim University, she joined the puppet repertory, The DCM Company, that specialised in Rajasthan puppet theatre. She then went on to start work in TV in 1988 and also made a few documentaries. Seema has worked with legendary names from the world of theatre and the arts, like Rajinder Nath, Dadi Pudumji, Habib Tanvir and Astad Deboo. She wrote the screenplay and dialogues for the national award-winning childrens film, *Abhay*.

DIRECTOR'S NOTE

I was going through a very depressing time in my life and thought being a woman was a ridiculous joke of nature. To escape the pressures of cosmopolitan city life I moved to a small town in Rajasthan. There I met a woman whose husband abused her for not bearing him a child. She wanted to break free from her husband's control. But even her friends and relatives were not willing to support and asked her to give a huge amount to her husband as compensation. It made me think how women's exploitation is a continuing phenomenon in our society.

HARISHCHANDRACHI FACTORY

(Harishchandra's Factory)

Marathi/96 min/35mm/Colour



Harishchandrachi Factory is the story of the birth of Indian film industry, the largest in the world. It is set in the year 1911, the days of British rule. Lokmanya Tilak was in Mandalay prison. Once in a while in Mumbai, pictures were screened in a tent and were patronised by the foreigners and elite Indians. Nobody knew this medium existed. Then one day, a common man, Dhundiraj Phalke, came across a tent theatre accidentally. He had abandoned a well established printing business after a quarrel with his partner and was unemployed and struggling to survive. With the support of his wife and kid he ventured into the unexplored world of motion pictures and made India's first feature film, Raja Harishchandra. Not only that he assured that it became a super hit. The film portrays the amazing journey of the man who set up the Indian film industry.

Producer, Direction and Screenplay	: Paresh Mokashi
Editing	: Amit Pawar
Camera	: Amalendu Chaudhary
Music	: Anand Modak
Cast	: Nandu Madhav, Vibhavari Deshpande, Mohit Gokhale, Atharva Karve

PARESH MOKASHI



Paresh Mokashi has been associated with theatre for the last 20 years. He started as an actor in Theatre Academy, Pune and was also associated with Grips Theatre, Berlin. Then he shifted to writing and directing. *Sangeet Debuchya Muli*, *Mukkam Post Bombilvadi* and *Lagnakallol* are a few of his plays which have been acclaimed for experimentations in vivid yet atypical humour. He is also involved in researching on ancient scriptures like the Vedas, Ramayana and Mahabharata. *Harishchandrachi Factory* is his debut film.

DIRECTOR'S NOTE

Instead of showing his entire life the most important decision was to concentrate on the two years in which Dadasabheb Phalke made the first film. The decision to go for a chronological, linear and very basic cinema language made it very difficult many times but, as they say, "that's how he saw it". On many occasions serendipity came to rescue! Sticking to a light, humorous content and focusing on the 'adventurer' side of Phalke's character was quite delightful.

IJJODU

Kannada/90 min/35mm/Colour



In a remote area in Karnataka, photojournalist Ananda meets Chenni, a woman who was made a Basavi--offered at the altar of the village deity to save the superstitious locals from a devastating epidemic. Basavis, like Devdasis, often end up becoming sex workers and bear the brunt of social stigma. Ananda is shocked to learn that Chenni is a Basavi and tries to persuade her, with rational arguments, not to pay the price for superstition. When he insists that she should get married, Chenni asks him if he would marry her but he is not bold enough. The next day when Chenni is found dead on the steps of the temple pond, Ananda feels guilty for her suicide because he was not strong enough to give her a new life.

Producer	: Reliance Big Pictures
Direction and Screenplay	: M.S. Sathyu
Editing	: S. Mukherjee
Camera	: Bhaskar
Music	: Manikand Khadhri
Cast	: Anirudh, Meera Jasmine, Nayakiran

M.S. SATHYU



Mysore Shrinivas Sathyu is a leading Indian filmmaker, stage designer and art director. In 1974, his film *Garam Hawa* was the official entry in the competition section at the Cannes film festival and was the Indian entry at the Oscars. His 1995 film, *Galige* was screened at the Nortel Palm Springs film festival in 1997.

DIRECTOR'S NOTE

It is almost twelve years since I made my last film. I wondered if I still know the grammar of cinema. With so many technical advancements I was a bit apprehensive to attempt a new film. Watching films in the past decade I wondered if technology has helped film makers to enhance their narrative skills or has technology being misused. I am all for the innovations in technology especially sound and special effects as long as it helps your narration.

In IJJODU I have a very simple narrative and have lengthy shots. I have not gone for fast cutting. I have shot the entire film on locations in a 30 mile radius in Hassan District of Karnataka famous for Hoysala architecture.

The sound is completely recorded on location. I have not resorted to post dubbing. Even Meera Jasmine who does not know Kannada has been coached the intonation. I have not used a ghost voice for her. The mono sound has ben converted to Dolby Digital sound for theatre screenings.



JANALA

Bengali/ 107 min/35mm/Colour



The film is about a man fighting a solitary battle against the adverse situations which unfold when he decides to pursue something impulsively. During an accidental visit to his school in Jhumurpur village, Bimal starts thinking about giving something back to his alma mater. He decides to replace the broken window of his favourite classroom corner with a new one. Unable to raise finance for it, Bimal secretly uses the money that his pregnant wife Meera had been saving for their child. But when he enthusiastically gifts the window to the school, the school authorities reject it. The precious window has no takers. What follows is a hopeless journey by the end of which Bimal loses his job, wife and unborn child for a window nobody wants.

Producer	: Reliance Big Pictures
Direction and Screenplay	: Buddhadeb Dasgupta
Editing	: Amitava Dasgupta
Camera	: Sunny Joseph
Music	: Biwadeb Dasgupta
Cast	: Indraneil Sengupta, Swastika Mukherjee, Tapas Paul, Shankar Chakraborty

BUDDHADEB DASGUPTA



One of India's foremost filmmakers and an avid poet, Buddhadeb Dasgupta's films have won him immense acclaim and several awards. His 1979 film, *Neem Annapurna*, won the special jury award at the Locarno film festival. His 1981 film, *Gribajuddha* won the Fipresci award at the Venice film festival and *Bagh Bahadur*, made in 1989, won the special jury award at Istanbul. *Uttara* (2000) won the best director award at Venice and the audience award at the Nantes Three Continents festival. His reputation as a filmmaker rests as much on the lyrical and poetic style as on the socially relevant subjects he chooses to highlight. The camera framing, compositions, lighting, symbolism all contribute significantly to the evocation of mood and atmosphere. He is also a professor of economics.



KAMINEY

Hindi/136 min/35mm/Colour



Kaminey is about a pair of twins-Charlie and Guddu. Charlie lisps while Guddu stutters. They are as different as apples and oranges and they can't stand the sight of each other. Till one fateful night their lives cross. Charlie by chance gets embroiled in a get-rich-quick scheme, while Guddu realises that the love of his life, Sweety, has unwittingly put a price on his head. It's a dark, comic ride thereon as the brothers are sucked into a world of drugs, guns and money. Their lives collide head on with the lives of gangsters, rebel mercenaries, rogue politicians and crooked cops. In the middle of this crazy adventure the brothers have to run to protect themselves, their dreams, their love. And, most importantly, realise that all they have is each other.

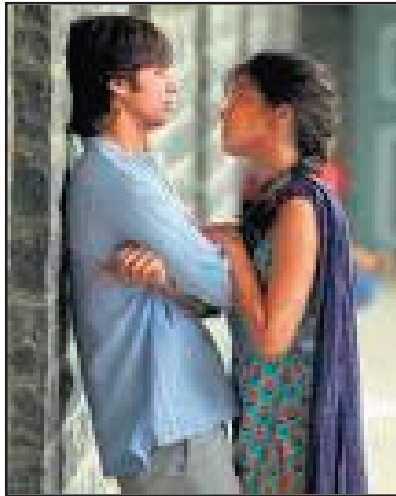
Producer	: Ronnie Screwvala
Director	: Vishal Bharadwaj
Screenplay	: Supratik Sen, Abhishek Chaubey, Sabrina Dhawan, Vishal Bharadwaj
Editing	: Meghna Manchanda Sen
Camera	: Tassaduq Hussain
Music	: Vishal Bhardwaj
Cast	: Shahid Kapur, Priyanka Chopra, Amole Gupte

VISHAL BHARADWAJ



Son of popular poet and lyricist Ram Bharadwaj, Vishal started off by playing harmonium for ghazal singers. Later he got a job with a music company in Bombay. A friend introduced him to famous writer-lyricist-filmmaker Gulzar and they collaborated on the TV serial *Jungle Book*. He composed such fabulous music for Gulzar's *Maachis*, that people said that Gulzar had found his new age R.D. Burman to collaborate with. Vishal has scored music for several Hindi films, besides his own, like as *Satya*, *Chachi 420* and *Godmother*. His interest in film direction was kindled after watching the retrospective of Polish director Krzysztof Kie?lowski during a film festival in Kerala. Quentin Tarantino is his other cinematic idol. He turned director with children's film *Makdee*. He went on to interpret Shakespeare's *Macbeth* and *Othello* in the Indian context as *Maqbool* and *Omkara* respectively. He made another children's film, *The Blue Umbrella* based on Ruskin Bond's story of the same name. Vishal is a multi-tasker:

he writes, directs, composes music and sings and provides background score. He has worked across a dazzling range of genres: from a wicked children's film (*Makdi*), a Macbeth set in Mumbai's underworld (*Maqbool*), and an *Othello* in the Hindi badlands (*Omkaara*), to lyrical fable (*Blue Umbrella*) and now a mad caper (*Kaminey*).



KESHU

Malayalam/90 min/35mm/Colour



Keshu is born with hearing and speech impairment. He is raised by his maternal uncle who has to keep punishing him for his mischievousness. The only person Keshu can reach out to is the maid Devu. Shalini, a teacher, gets transferred to the village and starts living with the family. Keshu does not spare her either but she doesn't complain. Keshu reciprocates her affection. She encourages him to draw and convinces his uncle to put him in a special school. He wins an international award for his painting but things take a turn when Shalini's marriage gets fixed and she has to return. Keshu is deeply unhappy but eventually makes his uncle take him back to the world of colours.

Producer	: Children's Film Society, India (CFSI)
Director	: Sivan
Screenplay	: Sivan, K.V. Mohankumar
Editing	: K. Srinivas
Camera	: Manoj Pillai
Music	: Viswajith, Arun Sidharth
Cast	: Lakshmi Krishnamoorthy, Navaneet Krishnan, Priyanka, Amala, Krishna, Saumya, Kaladharan

SIVAN



Born in 1938 in Harippad, a village in Central Travancore, Sivan grew up in a family that appreciated fine arts and classical music. He worked as a stage artiste for a decade and has been an avid photo-journalist since the age of 20 with several exhibitions to his credit. He was the personal photographer of leading personalities like Pandit Nehru, Dr Rajendra Prasad and Shri V. V. Giri etc on their visits to South India. He started a 16mm and 35mm motion picture camera unit of his own. He served the Kerala govt as a photo artist for about four years and then quit to start Sivan Studio in 1959. He made the first 35mm documentary titled *An Invitation To Nature's Paradise*. He has scripted, directed, composed music and shot 22 documentaries in various Indian languages. He produced his first feature film, *Swapnam*, in 1972, which won four state awards. His second feature film, *Yagam*, which he produced, directed and shot, won three national awards-for the best film, direction and cinematography-besides five state awards. *Abhayam*, a children's film he produced and directed in 1991 won the national award for best children's film and several other national and international awards.

DIRECTORS NOTE

I know Keshu. I have seen him brave through the oft-delusional, serpentine lanes of life all alone, in search of himself and his purpose in life. I have seen him create a world of his own to actively oppose the senseless and heartless nonbalance of the world imposed upon him. I have seen him singing a song that nobody else can comprehend; his language is all his own, an expression that strives to make sense of a mindlessly material world. A world where capabilities are determined by the capacity to adhere to norms; where to be like everyone else is desired more than anything else, and any digression is punished, without getting into the cause. I have seen Keshu wither away in pain, desolate and angry, with a mute protest in his moist eyes, and a promise to return. Keshu is about the celebration of difference, of being special. Keshu is about the coming of a godmother who understands this difference and accepts it. Keshu is about growing up, not just of a kid, but of the world around him. I have seen Keshu in every child's urge to be different. I have seen Keshu, in myself.

KUTTY SRANK

Malayalam/127 min/35mm/Colour



The police find an unidentified body on the beach and three women turn up, each claiming it is 'her' Kutty Srank. One is a wealthy woman who wants to become a Buddhist nun. The second is an actress who is later accused of the murder. She was acting in a traditional Christian play with Kutty Srank. The third is a gentle, mute woman who gets pregnant by Kutty Srank. Will this richly shot film, with multiple skeins and powerful imagery, reveal the real Kutty Srank?

Producer	: Reliance Big Pictures
Direction and Screenplay	: Shaji N. Karun
Editing	: Sreekar Prasad
Camera	: Anjali Shukla
Music	: Isaac Kotakapally
Cast	: Mammotty, Padma, Priya, Meena Kumari

SHAJI N. KARUN



Shaji N. Karun's debut film *Piravi* (1988) received a special mention at the Camera d'Or at Cannes. It won the Sir Charles Chaplin award in the UK, the Eastman Kodak award in the US, the grand jury prize of a silver leopard at the Locarno film festival and was voted the outstanding film at the London film festival. His 1994 film *Swaham* was an official entry for the competition section at Cannes. It won the best film at Innsbruck film festival, Austria, and the second best film at Bergamo, Italy.

DIRECTOR'S NOTE

*"Everything has some magic or there is a magic in all things".
Kutysrank is a cinema- a lie of the magic delivered from being of truth.
Only the art of cinema can probe this possibility with wider perception.
I prefer to be somewhere in that view and Kutysrank is a 'view' of that.*

LAND GOLD WOMEN

English and Urdu/98 min/35mm/Colour



Thousands of women are killed every year by members of their own family for bringing "shame" to the family. Set in modern Birmingham, *Land Gold Women* revolves around a small British Asian family caught between their traditional past and the tumultuous, Islamophobic present. Nazir is a 45-year-old professor of history who emigrated from India in the 1980s. He has a conservative and pious wife Rizwana and two children, Saira, 17 and Asif, 14. He indulges their interests in all things Western but also feels the pull of his roots. Meanwhile, Saira, who has one year to graduate from school, is looking forward to going to the university to study literature and also hoping for more time and space to spend with her writer boyfriend David. But Nazir is conflicted about encouraging his daughter's educational

ambitions. Meanwhile, his elder brother Riyaaz arrives from India with a marriage proposal for Saira. A man of his word, with great pride in his roots, Riyaaz doesn't intend on taking 'no' for an answer.

Producer	: Southpan Entertainment
Direction and Screenplay	: Avantika Hari
Editing	: Shyam Salgaonkar
Camera	: David Rom
Music	: Amar Mohile
Cast	: Narinder Samra, Neelam Parmar, Hassani Shapi, Richard Kelley

AVANTIKA HARI



Avantika is a filmmaker based in Mumbai. She graduated with a double major in visual arts and economics from Stetson University, Florida, in 2002. She then managed her own multimedia consulting firm while studying creative writing and filmmaking at Stanford University, California. A graduate of the London Film School, 2004, Avantika wrote *Land Gold Women* while still in university. She assisted and wrote for the Bollywood film, *Ramji Londonwale* and has also helped create corporate videos for some of Dubai's biggest companies. She was the recipient of the Commonwealth Vision Award 2006 for her film, *Hat Day*.

DIRECTOR'S NOTE

*The practice of killing a woman for her perceived misconduct or betrayal has continued through the ages. **Land Gold Women** is an attempt at exploring the complex issues underlying the heinous*

crime of honour killing and explaining the origins of this cultural practice. It also places the issue against the backdrop of Islamophobia that is sweeping the world and makes a clear distinction between social as against religious afflictions. The post 9/11 political climate, the recurrent issues of immigration, assimilation and race relations and rapidly changing gender roles across the societies, make **Land Gold Women** a very relevant film. Made with a truly international cast and crew the film denounces an age old practice that claims innocent lives and hopes to bring a positive change for women across the world.

OYE LUCKY ! LUCKY OYE

Hindi/127 min/35mm/Colour



From the inner city ghetto of West Delhi, Lucky, a gawky, 15-year-old, lower middle class, Sikh kid, rises to become one of the most wanted master thieves of India with tens of millions worth of loot, a glamorous lifestyle, cars, women and a fan following. Over his adventures we see Lucky form his worldview and that is-if you don't have it, steal it. Together with his childhood friend Bangali he graduates to becoming a full-fledged thief. Lucky's journey sees him develop into a flamboyant playboy who now wants more than just the riches. Now he needs the respectability and the social standing of a city gentleman without sacrificing that reckless freedom he cherishes, the freedom to steal.

Producer : UTV Motion Pictures
Direction and Screenplay : Dibakar Banerjee

Editing	: Shyam Karmakar and Namrata Rao
Camera	: Kartik Vijay
Music	: Sneha Khanwalkar
Cast	: Abhay Deol, Neetu Chandra, Paresh Rawal

DIBAKAR BANERJEE



Since childhood Dibakar had been dreaming of making films. Working as an ad filmmaker in Delhi only helped in progressing towards the goal. He worked with well known ad man and filmmaker Pradeep Sarkar and learnt the basic tools and craft of cinema there. Then his debut film *Khosla Ka Ghosla* happened and went on to win the national award for best Hindi film. Dibakar brings his middle class upbringing in West Delhi to his films that are marked by a quirky humour, intimately observed characters peculiar to the Capital and commonplace lingo. Dibakar is also into sketching, writing and composing music. *Oye Lucky ! Lucky Oye* is his second film which premiered last year at IFFI Goa. He is currently working on his new film, *Love Sex Aur Dhokha*.

DIRECTOR'S NOTE

Don't we all love a good criminal? It's good TV, goes well with the beer and chips at night, and hey, how long can you watch the same reality show? OYE LUCKY! LUCKY OYE! brings you the ultimate media savvy thief - the one who stole at nights, and wanted to be famous for it by day! And all of it in two action packed, fun filled, commercial free two hours with a happy happy ending. Don't we love happy endings?

In OYE LUCKY! LUCKY OYE! you'll see Lucky, a gawky 15-year-old lower middle class kid from the inner city ghetto of West Delhi,

rise to become one of the most wanted master thieves of India with crores of cash, a glamorous lifestyle, cars, women, a fan following, and fame and notoriety - and yet looking for something more. This is the story of the rise of Lucky - and his search for... well, I made the film to find out what he was searching for.

This story was inspired by various real events and characters reported in magazines, newspapers and TV - and through the memories of my childhood and adolescence where I met a clutch of characters who've left a lasting impression on me. It's also inspired by crime reportage in the new shining India - and the way we package a whole life, a career in crime and a criminal in five minutes of florid, high decibel, effects filled reportage! Crime is fun now. It's good TRP!

Lucky wants everything that you and I want - name, fame, wealth, arm candy, and those ever lasting fifteen minutes under the spotlights. But that's where the resemblance ends. Most of us go to work at day, suck up to our bosses, cheat our tax, fudge our books, network with the right people, be seen at the right parties and make a respectful, decent life of it.

Lucky steals from your or my home at night.

And yet, he sees no difference between him and us - he wants to go the same parties, drink at the same five star pubs, court the same networked people, and feature at the same page three do's! That's some nerve. Agreed, he looks better than us, dresses better, drives a bigger car and all the chicks go for him - but to think he's one of us... well, I made the film to find out why he thinks this way.

In this film, you'll take a ride with Lucky as he escapes his suffocating childhood, and a bullying father, to glide into crime - petty thieving in this case. Fun filled days follow - of stealing a car there, a TV showroom there. Lucky meets Gogi Bhai - his surrogate father to be - who's a Wedding Singer by profession and stolen goods receiver

by vocation. The charming, dashing, ingenious Lucky soon becomes Gogi's star operator. From the rough and tumble days with Gogi, Lucky graduates to the next level of his craft. You next see him a flamboyant, socially ascendant playboy who courts the nouveau riche. He has friends in the media, upper middle class professionals, jet sets between cities, parties in five stars, maintains a simple, college going girlfriend and her family, and still steals from homes and eludes the cops. The average super successful Indian - as he himself would describe himself. He befriends the thoroughly respectable Dr. Handa, with the thoroughly respectable profession, wife, son, house and club. Or you can say Dr. Handa befriends a handsome, young entrepreneur - a prize social catch - who could fund his business enterprise. Through Handa Lucky enters the respectable, club going, picnic packing, English speaking world of creamy layer, urban India. Why all this trouble? Can't he just steal and leave us alone? I had to make the film to find out why.

I also made the film to find out why someone who had five crores in cash and goods, a few apartments, a dozen cars and a good TRP rating on TV would end up stealing a greeting card, a teddy bear and a framed photo of a family playing in the snow.

PALTADCHO MANIS

(The Man Beyond The Bridge)

Konkani/96 min/35mm/Colour



Vinayak, a forest guard, lives a lonely life in a government house in the dense forests of Goa-Karnataka border. The rejection of his repeated pleas for transfer have left him bitter. His only interaction is with the labourers in the teak plantation and all he has are memories of his dead wife. One night he comes across a filthy, unkempt woman lying in the compound of his house. He drives her away but she keeps returning. From his initial irritation he slowly gets used to her daily visits and begins to derive comfort from her presence. The forest begins to come alive and their relationship begins to grow. Vinayak cooks for her, narrates stories of his dead wife and takes care of her. He now wants to cure her. As the relationship grows it attracts comments and

evokes a strong protest when she gets pregnant. The villagers question Vinayak's right over an insane and helpless woman. They think that the relationship is morally incorrect and must end. However, for Vinayak the woman is his companion and the mother of his child. Thus begins the conflict between a society that refuses to take the responsibility of an insane person and a man who wants to integrate her in his life.

Producer	:	National Film Development Corporation (NFDC)
Direction and Screenplay	:	Laxmikant Shetgaonkar
Editing	:	Shankalp Meshram
Camera	:	Parixit Warrior and Arup Mondal
Music	:	Debashish Bhattacharya and Vedashree Nair
Cast	:	Chitranjan Giri, Veena Jamkar, Prasanthi Talpankar, Vasanth Josalkar, Deepak Amonkar

AWARDS AND FESTIVALS

Fipresci Award at Toronto International Film Festival '09

Hong Kong Asian Film Festival '09

Cairo International Film Festival '09

Mumbai Film Festival '09

Berlin International Film Festival '09

LAXMIKANT SHETGAONKAR



Laxmikant Shetgaonkar is a graduate in theatre arts with a diploma in computer applications. He worked as an actor-teacher in National School of Drama in New Delhi and conducted many acting workshops across India. He also designed and directed several theatre productions like *Hara Samandar* and *Karnabharam*. He worked as screenplay writer and assistant director on several TV and film projects before starting independently. Born and brought up in Goa, he has been making short films and documentaries reflecting Goa and its social fabric. His films have been screened widely by NGOs, film clubs and important film festivals including IFFI. His short film, *Eka Sagar Kinaree* (*A Seaside Story*) won the Golden Conch for the best fiction film at MIFF, 2004. *Tales of Ganges* was on the widows of Varanasi, *Lets Talk About 'It'* was on the origin and growth of sex trade in Vasco and *Naujawaan* probed into the psyche of youngsters from small towns studying in urban colleges. For his outstanding achievement in building film culture in the state he was felicitated by the Goa government in 2009. The screenplay of *Paltadacho Munis* was awarded by British Council in 2008. This is his first feature film.

PASANGA

(Kids)

Tamil/150 min/35mm/Colour



Pasanga is about how a 10-year-old's dreams and aspirations bring about a change among his friends and family. 10-year-old Anbu dreams of becoming an IAS officer. His father has no higher aspirations while mother desires a lavish life. This often makes them quarrel. So Anbu's father decides to shift the family to a new place hoping it will help. Anbu joins the local school where his neighbour is a teacher. The teacher's son Jeeva also studies in the same class as Anbu. Jeeva is the campus bully while Anbu endears himself to his teachers as well as classmates. Jeeva hates him for that. Their rivalry turns makes their fathers quarrel too. Meanwhile, Anbu's uncle falls in love

with Jeeva's sister. So will Anbu and Jeeva become relatives from rivals? The film ends with the note that kids should have their dreams and healthy competition will always enable them to march towards success.

Producer	: M. Sasikumar
Direction and Screenplay	: Pandiraj
Editing	: Yoga Bhaskar
Camera	: Premkumar
Music	: James Vasanthan
Cast	: Vimal, Vega, Kishore, Tharani, Pandian, Sriram

PANDIRAJ



Pandiraj started his career as an office boy in the office of famous filmmaker Bagyaraj. During his tenure there he wrote several short stories which got published in the famous Tamil weekly *Bagya*. He also started growing a deep affinity with filmmaking. Later he joined renowned director Cheran as an assistant director.

He then teamed up with Thangar Bachan and Chimbu Devan as co-director. *Pasanga*, his debut directorial venture, is about his childhood memories. He is now scripting his second venture.

DIRECTOR'S NOTE

My childhood days, in my village Virachilai, were extremely pleasant and adventure-filled. The sound of the temple bell and the distant train, the smell of the soil after rains-these memories often flash in my mind and have never left me. I can remember every detail of those days. So, when I decided to make my first film, I

had no second thoughts on creating a story based on these memories. But there were no takers. It was considered non-commercial, offbeat and risky. After facing many rejections it finally got approval from M. Sasikumar. It has been shot in and around Virachilai and all the artistes except a couple of characters are from the village.

SHANKARA PUNYAKOTI

Kannada/125 min/35mm/Colour



Shankaracharya, the main priest of the Shiva temple, lives with his wife Parvathi, elder sister Vishalakshi and brother-in-law Nataraja. Shankara and Parvathi have not had a child in the 13 years of their marriage. So greedy Vishalakshi is eager to appoint her son as the priest of the temple. Jealousy comes to fore when Parvathi gets pregnant. She gives birth to a healthy, but premature male child in the absence of Shankara and Nataraja. Vishalakshi stealthily leaves the new born in a forest close to the dalit street and pretends Parvathi gave birth to a dead child. Meanwhile, she also conspires with the temple management to make Shankara quit priesthood and appoints her own husband to the post. Parvathi dies and Shankara leaves home. He finds himself drawn to Mara, a flutist who lives in the dalit street little realising that he is his own son.

Producer	:	T. Amarnath Hegde and Sri Srinivas Sooda
Direction and Screenplay	:	G. Murthy
Editing	:	B.S. Kemparaju
Camera	:	P.K.H Das
Music	:	Sri Praveen Godkhindi
Cast	:	Sharath Babu, Vinaya Prakash, Ramesh Bhat, Master Rakshan, Sushilakka, Baby Aruna

G. MURTHY



G. Murthy entered the film industry in 1975 as assistant art director in the film *Hamsageethe* and became an independent art director in 1991. He has worked in 85 films and also acted in 22 films. He has worked with eminent directors like G.V. Iyer, Pattabhirama Reddy, Prema Karanth, Bharathi Raja, Hariharan and Cheran among others. He received the Karnataka state award for best art direction for the film *Chandra Chakori* in 2004. *Kurunaadu* was his first film as a director for which he also did story, screenplay and art direction. He won the Karnataka state award for best art direction for *Kurunaadu*.

SHOB CHARITRO KALPONIK

Bengali/105 min/35mm/Colour



The narrative follows a woman's recollection of her marriage and her contradictory feelings towards her late poet husband Indraneel. When publishers ask Radhika to complete his works, she is compelled to study them. She realises how much he romanticised their mundane, everyday life. Yet, in reality, he was often insensitive towards her, negligent in his marital duties and apathetic towards their elderly maid. She wonders about his dual identity: how can a poet be unaware of his day-to-day realities, yet highlight moments from them in his art? Is art essentially an artifice?

Producer	: Reliance Big Pictures
Direction and Screenplay	: Rituparno Ghosh
Editing	: Arghyakamal Mitra
Camera	: Saumik Halder
Cast	: Prosenjit Chatterjee, Bipasha Basu, Jishu Sengupta

RITUPARNO GHOSH



Rituparno Ghosh studied economics at Jadavpur University. His father was a documentary filmmaker and a painter. Ghosh began his career in advertising. In 1992, he made a low-key film debut with a children's feature titled *Hirer Angti* (*The Diamond Ring*). His second movie *Unishe April* (*19 April*), won the 1995 National Film Award for best film. Since then, Ghosh has directed *Dahan*, *Utsab*, *Chokher Bali*, *Asukh*, *Bariwali*, *Antarmahal* and *Raincoat* (in Hindi) and won several national and international awards. *Bariwali* won the NETPAC award at Berlin. Ghosh won the best film award at Locarno for *Chokher Bali* and later *Antarmahal*. *Shubho Mahurat* got him the national award for best Bengali film and *Last Lear* got the award for best English film in the recently concluded national film awards.



THE WHITE ELEPHANT

Hindi/115 min/35mm/Colour



The story is set in a small, poverty-stricken village in Kerala. Here superstitions are a way of life for people. Here they still believe that solar eclipse means the end of days and birthmark on an animal is the stamp of God. A poor man, Shabri, has to pay a high price for finding himself. As he goes through a variety of changes, so does the world around him, and all this because an elephant walked into his life one fine day! The film is about the strength of faith and the impact of believing. It's about how Shabri fights with faith to keep his family together.

On the day of the sacred festival, as is the ritual, Nathan, the holy elephant, chooses Shabri, a worthless drunk, as its new keeper. For the chosen one it's a matter of fortune and honour. However, Shabri, who finds it

difficult to provide for his small family, initially finds it too much to take on. But with his new found resolve and the allure of the elephant he not only faces adversities with strength but also defeats the evil power of the envious village tantric and the conniving timber merchant from the neighbouring village, who want to steal the elephant.

Producer	:	National Film Development Corporation (NFDC) and NDTV Imagine
Director	:	Aijaz Khan
Screenplay	:	Ayesha Menon
Editing	:	B. Lenin
Camera	:	Hari Nair
Music	:	Sanjoy Chowdhury
Cast	:	Prroshanth Narayannan, Tannishtha Chatterjee, Neena Gupta, Piyush Mishra

AIJAZ KHAN



Aijaz Khan has more than 10 years's experience in producing and directing ad films. **The White Elephant** is his first feature film. Currently he is working on his second script.

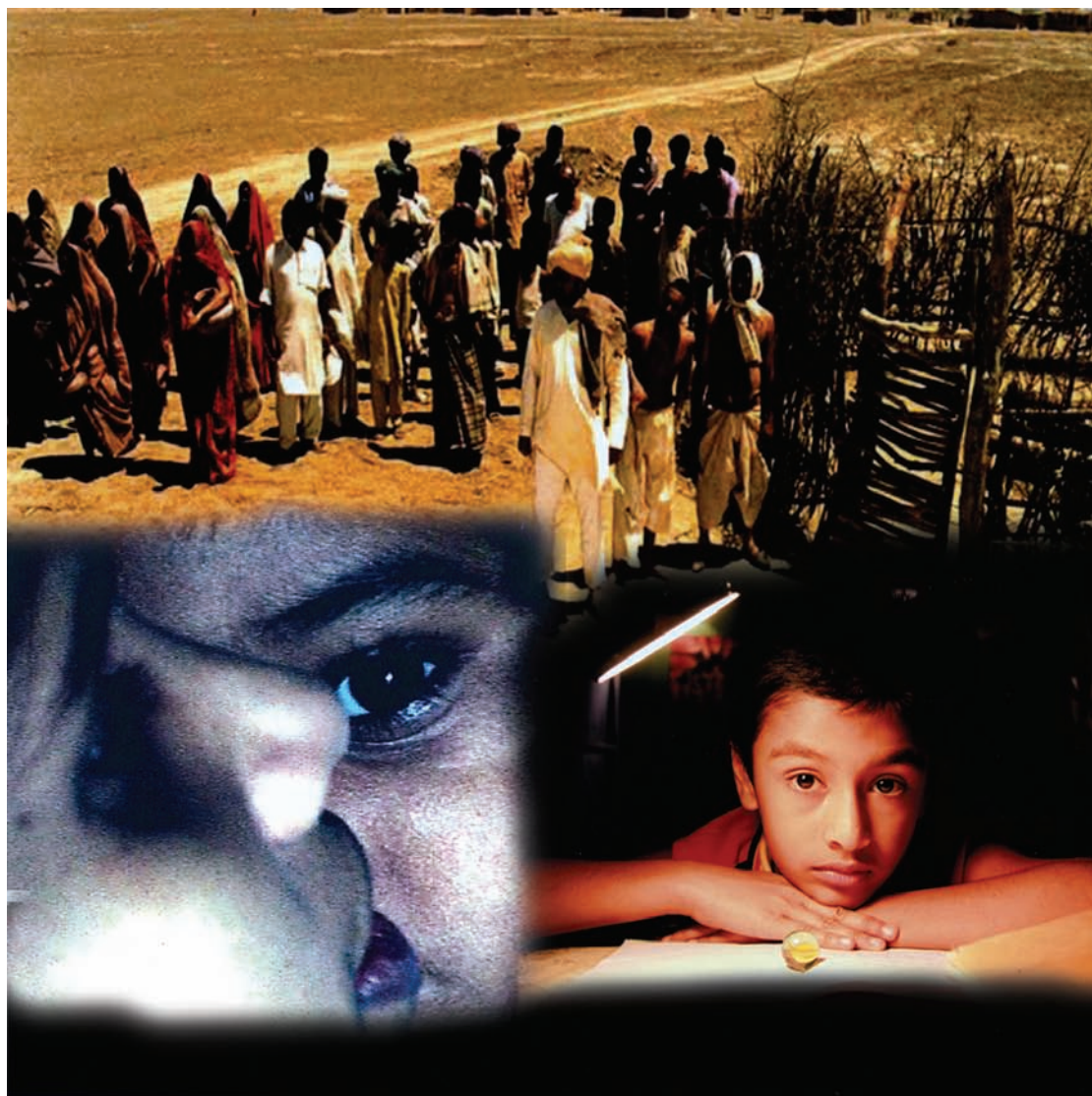
DIRECTOR'S NOTE

India is full of mystique and delightful folklore. My intention inmaking this film is to pull out one of these mystical stories from the heart of Kerala...land of gods and holy elephants. I have shot this film in a small village Ottappalam in Kerala, where it was very Picturesque. The story is told in a very simple manner, where by the main Character (Shabri) comes across as a very strong individual who

fights with faith to keep his family together. There are lots of instances in the film where he is forced to give up but he stills fights and comes out to be a winner.

The shooting with the elephant was a mammoth task but Nathan the elephant remained calm, followed the instructions of the mahout and in spite of the treacherous Kerala heat he behaved better than most people around. There are a lot of characters in the film, they are well etched out and take the narrative forward. It was a conscious decision to ensure that all the characters have an individuality of their own and yet be organic.





NON FEATURE FILMS

fffi 2009



Indian Panorama 2009
Non-Feature Films Jury



Aribam Syam Sharma
Chairman



Sameer Hanchate
Member



Paromita Vohra
Member



Kapilas Bhuyan
Member



Dr. Pushpesh Pant
Member

BILAL

Bengali and Hindi/88min/Video/Colour



The story begins inside an 8X10 feet partitioned room in central Kolkata. Almost nothing is visible inside. Bilal's parents don't need any light to see things around; they are blind. Bilal is just three-year-old and he has an infant brother. Both can see. So together they live as if in a game of seeing and not seeing. Though young, Bilal is fully aware of his parents' handicap. He knows how to communicate with them through sound and touch, can guide them through traffic. Bilal's upbringing and care seems to be a collective responsibility of all the neighbours. The film tells his unique story by observing the little boy over a year and capturing rare moments of love, sharing, fun, cruelty and hope.

Producer, Director, Editing, Camera : Sourav Sarangi

SOURAV SARANGI



Sourav Sarangi, born in 1964 studied geology and later joined FTII, a reputed film school in India to learn film editing. Currently he is involved in international co-productions as an independent producer and director. The few documentaries and fictions Sourav made won awards and accolade worldwide.

He has also extensively worked in private television channels in India as the programming director.

Normally he spends long time to observe and interact with his characters to bring out the inner reality in acinematic way which is again minimalist and simple. He has also worked for television extensively.

DIRECTOR'S NOTE

I met Bilal in a hospital bed through my wife when he was just eight months old; he fell and had severe brain injury.

I stood in silence and looked at the boy struggling for life, the blind mother held him tight. Bilal looked at me for a very long time... and finally smiled. He touched his mother gently and that's how she knew that I was there! I felt the magic of the touch and saw the eyes, those beautiful eyes of Bilal...ushering love and hope in moments when darkness rules...

This film is a rough assembly of my moments with Bilal.

BOOND (Drop)

Hindi/26min 25 sec/35mm/Colour



The film is set in a remote, parched Indian village. Here power rests with those who control the resources. There are four central characters-Jeevni, the widow, her son Manka, Thakur and the well. It's a square well, fenced from all sides, with a locked door so that noone can take water from it. The most precious resource in the village-water-comes from this well dug by Jeevni's husband who had been killed by Thakur. Jeevni and Manka are a reflection of the vast humanity that survives on the hope that someday they will be powerful enough to avenge the injustice done to them. But in doing so will they also become oppressors themselves?

Producer : Carving Dreams Entertainment and Big
Screen Entertainer
Director : Abhishek Pathak

Screenplay : Aditya Dhar
Editing : Abhishek Pathak and Navinder Pal
Camera : Aseem Bajaj
Music : Sukhwinder Singh

ABHISHEK PATHAK



Son of renowned film producer Kumar Mangat, Abhishek Pathak has grown up in a family that has an extensive knowledge of cinema and the arts. He picked up a story like *Boond* because he feels passionately about the subject. Trained in all aspects of film production, sound, camera and editing Abhishek has worked as an assistant director in Anurag Kashyap's *No Smoking* and he was the executive producer of Vishal Bhardwaj's *Omkaara*.

DIRECTOR'S NOTE

I have always been fascinated by real life stories. Most of my stories explore extremes of love, life and friendship. Boond is no exception. It is a powerful and graphic representation of power and its ability to corrupt. The concept came to me from a news item I saw on TV. It was about a 45-year-old teacher in a village who carries a 303 gun on his shoulder while teaching. There was a fight between him and his brother for a little hand-pump for which they had already killed each others' families. The film is a rendition of our own secret fantasy of possessing power and being the harbingers of divine justice. It describes our helplessness against the illusion of power.

CHILIKA BANK\$

Hindi/58 min/DVD/Colour



Chilika Bank\$ tells the stories from India's largest coastal lake (1970-2007), from the times when there was no export bazaar to a time when there may be no lake at all. In a canvas spread over four decades, a banyan tree, on the banks of the lake Chilika, silently whispers tales of the lake and her fisher folk and traces 40 years of ecological changes in the lake.

Producer : Public Service Broadcasting
Trust (PSBT)
Direction, Editing and Camera : Akanksha Joshi

AKANKSHA JOSHI



Akanksha Joshi is an independent documentary filmmaker and photographer. Her work ranges from short films made for TV-on 1947 refugees, the *Bhopal Gas Tragedy*, the 1984 riots-to long documentaries. Her video "Prayer" on river 'Ganga' addresses the global issue of climate change through culture specific symbolism. One of her earliest films was *Passengers*, made during and after the 2002 Gujarat carnage. *Chilika Bank* won the first prize at Jeevika 2008, a South Asia livelihood documentary film festival.

DIRECTOR'S NOTE

I was filming a satyagraha movement in Orissa and had decided to participate in it after my professional work was over. I belonged to the 'other' India and had sketchy understanding of the India that lived in villages, that worked in the fields and fished. But that India did something to my heart, I felt more 'at home'. So it was with the lake Chilika; I fell in love. Not just with the grandeur but with her, almost conscious, vulnerability. Her story was that of greed, greed of the individual, the market and the race. I visited the lake many times over three to four years of filming. The crew spent many nights on a boat in the lake with the prawn mafia, learning about the nitty gritty of prawn business; many days just wandering in the villages, speaking with the elders, hearing stories; and many evenings just watching the sun dissolve into the womb of the lake. For us she was a living, breathing being. And she allowed us to tell her story: of pain, violence, greed and a tragedy-in-waiting.

DOTIN FOR MOTION

English/59 min 20 sec/Video/Colour



.in for motion traces India's recent growth after economic liberalisation and the information revolution and its effect on the lives of the vast Indian populace. Does globalisation really usher in liberty? Does the open market mean a more open society? Does it really foster democracy? Or is it a process of homogenisation slowly taking over this nation of enormous diversity? The film neutrally records the voice of people, from a lounge of the silicon city to a remote tribal village that never heard of electricity.

Producer	: Amlan Datta
Direction and Screenplay	: Anirban Datta
Camera	: Amlan Datta
Music	: Pradip Chatterjee

ANIRBAN DATTA



Born in 1975 in Kolkata, Anirban Datta started his career as a screenwriter before joining SRFTI, Kolkata. *Tetris*, his diploma film was premiered in Cannes 06. *Bhultir Khero* (*Chronicles of an Amnesiac*) made for the Japanese public broadcaster NHK in 2007 won the special jury award in 55th national film awards 2007 and the John Abraham award for best documentary in SIGNS 07, Kerala. A co-production with Steps India and YLE Finland, his latest film, *.in for motion* received the prestigious Jan Vrijman Fund and premiered in IDFA'08, Amsterdam.

DIRECTOR'S NOTE

Change is our central focus. .in for motion covers the vast topic of changing India by picking up various representative stories, treated as chapters, told through different sets of characters and pan-India in their spread. A person or a landscape, a city or a travelling screen, all assume the role of characters driving the stories ahead. Each story evolves its own distinctive style, is interwoven with another. Many fragmented narratives help the film to arrive at a complete form. Structurally the film tries to portray the possibility of a form emerging from fragmented narratives with multitude of characters. Not only in content but also on a formal level the film tries to explore the possibilities of an expression of the contemporary times and dialectics of a developing nation. It is an expression of post-colonial society, fast and fragmented under the spell of a new economy abetted by an information and media explosion.

EKTI KAKTALIYO GOLPO

(A Coincidental Tale)

Bengali/10min 10 sec/35mm/Colour



The narrative revolves around a 13-year-old boy, Babai. He is given a magic marble (which apparently has the power to summon the king of fish) by an old man who stays in the ground floor flat of his apartment. His teacher (who stays in the same building) takes it away asking him to concentrate on his studies than on fantasies. The boy's dreams are crushed as he sits by his window with a handmade fishing rod. However, coincidences bring about an unusual turn of events.

Producer	: Film and Television Institute of India
Director	: Tathagata Singha
Editing	: Sreya Chatterjee
Camera	: Soumik Mukherjee

TATHAGATA SINGHA



Tathagata graduated in physics from St Xaviers College Kolkata. Currently he is in the second year of his film direction course in FTII, Pune.

DIRECTOR'S NOTE

Ekti Kaktaliyo Golpo revolves around a 13-year-old boy, Babai who is given a magic marble (which apparently has the power to summon the king of fish) by an old man who stays in the ground floor flat of his apartment. Babai's mother decides to send him to a teacher(who stays in the second floor of the apartment) for tuitions, as a last resort to his falling grades. In a world of the impatient adults, Babai seeks his magic. Can coincidences come together and uphold his childish faith?

THE FIRST LEAP

English/28 min 15 sec/Video/Colour



The artistes of the first feature film of Manipur *Matangee Manipur* meet after a gap of 37 years. They have lunch and watch the film together, recollect the past, what they went through to achieve the impossible. It's a journey made by the present to know their past to better their own future.

Producer, Director	: Haobam Paban Kumar
Editing	: Sankha
Camera	: Santosh Swarnakar and Saikhom Ratan

HAOBAM PABAN KUMAR



Haobam Paban Kumar has a PG diploma in direction from SRFTI Kolkata. His diploma film, Ngaihak Lambida was screened in Indian panorama of IFFI 2007. His documentary KANGLA, AFSPA 1958 and A Cry In The Dark have won numerous awards including the Fipresci prize in MIFF 2006. Haobam is currently based in Manipur.

DIRECTOR'S NOTE

*The first Manipuri film was released on April 9, 1972, around the time when Indian New Wave cinema began. Today Manipur is the only state in India which has a full-fledged digital film industry. Even though lots of digital films are made we are not getting to see Manipuri cinema which produced classics like **Ishanou** (The Chosen), featured in Cannes 1991 and **Imagee Ningthem** (My Son, My Precious), Grand Prix, Nantes, 1982. What is the reason? Why is the quality of films deteriorating?*

I'M THE VERY BEAUTIFUL

Bengali/64 min 17 sec/Video/Colour



The film follows a quaint man-woman friendship-between bar dancer Ranu and Shyamal, the director of the film. Over the six years of filming, Ranu moves from one relationship to another, even one country to another. With an extremely modest upbringing in a refugee family and an abduction, a child, a few suicide attempts and many failed relationships behind her, Ranu is a total contrast to Shyamal who is well-educated and well-to-do. The relationship grows through the film as the two accept each other despite moral archetypes and trust and respect each other as human beings. The film is a compassionate view of the struggles and dreams of a woman on the margins of the society and a filmmaker's own dilemmas.

Producer	: Sanghamitra Karmakar
Direction and Screenplay	: Shyamal Karmakar
Editing	: Namrata Rao
Camera	: Satya Prakash Rath and Gnana Sekara
Music	: Chiradeep Dasgupta

SHYAMAL KARMAKAR



A post graduate from FTII Pune, Shyamal Karmakar teaches at SRFTI, Kolkata. He has directed, written and edited several acclaimed documentaries and advertisements and corporate films. He was associate editor on Vidhu Vinod Chopra's *Parinda* and chief assistant director in Kundan Shah's *Kabhi Haan Kabhi Naa*. He has made a feature film in Bengali, *Rannu*, for CFSI, which was shown in 14 international film festivals. His *I'm The Very Beautiful* has won the special jury award at SIGNS '06, IDPA award '07 and MIFF '08 award among others.

ILISA AMAGI MAHAO

(The Taste of A Hilsa)

Manipuri/25 min 44 sec/Video



It is not dawn yet. Only the father and the son in a boat can be seen stirring the river. After casting their net once or twice they move down southwards. Drifting a little further they hit on luck. A big, silvery white hilsa is rolling in the net. Father decides not to sell it off. He hopes to invite his pregnant daughter for a meal. He wishes to share the taste of hilsa with his family. But he comes to know that they have no rice to cook...

Producer, Director and Camera	: Ningthouja Lancha
Screenplay	: Nongthombam Kunjamohan and Ningthouja Lancha
Editing	: Romi Lamabam
Music	: R.K. Birendrajit

NINGTHOUJA LANCHA



Ningthouja Lancha has Masters degree in social anthropology. He trained under Earnest Gusella and Tomiyo Sasaki of Fullbright Academy, USA. He has made several telefilms, serials and documentaries for Doordarshan, most on the issues, problems, culture, traditions and heritage of the North East. *Heikru Hitongba* was on the traditional boat race festival of Manipur and *Ethnomusical Heritage* of the Mizo was a four-episode teleseries on the indigenous tunes and musical instruments of Mizoram. He made a feature film in Manipuri in 2008 called *Mami Sami*. His telefilm *Nongdi Tarak-khidare* featured in the Indian Panorama of IFFI 2004.

DIRECTOR'S NOTE

The film is a treatise on the existentialist conflict between the persistent mental mirage of marginalised people as against their real, enduring lives that are marked with psychological scars left by economic deprivations. The simple images portray the verities of their arid lives and reflect on the invisible agonies of the protagonists, who blame themselves for their miseries and misfortune.

KELKKUNNUNDO?

(Are You Listening)

Malayalam/ 22 min/35mm/Colour



In a sleepy Kerala village lies a garage overlooking River Periyar. Hasna is a four-year-old blind girl. During her Christmas break her mother who works as a maid in the town drops her off at the local garage in the care of workers Vellapan and Chacko. Her only source of entertainment is the sounds of children at play. In a globalised, urbanised and fast-changing world, little Hasna sees things in a whole new way. She learns to accept the inevitable changes around her and makes us question the colours of the world.

Producer and Camera	: Rajeev Ravi
Direction and Screenplay	: Geetu Mohan Das
Editing	: Ajith Kumar B
Music	: Sharath

GEETHU MOHAN DAS



Geethu Mohan Das started off at four as a child actor. She worked in five feature films. After her schooling in India, Malaysia and Canada, Geetu did her under-graduation in writers' craft in Toronto. She has acted in 40 feature films as a lead actress in three different South Indian languages. *Kelkekunnundo?* is her first film as a director.

DIRECTOR'S NOTE

I was struck with several contradictions when I first penned the premise for my short film. I have spent most of my formative years abroad and hence I lacked the knowledge of the socio-economic changes in rural Kerala. I had to do a lot of homework to understand the angst of simple villagers and their reservations about "development". What is development and who is it benefiting? I wanted to show it through a blind girl. Hasna's world although imaginative has more reality and honesty than the other characters in the film. Her simple thoughts and make-believe world is set against the more alarming truths of this fast changing world.

KYA MAIN QAFIR HOON

(Am I A Non-Believer)

Hindi/56 min/Video/Colour



After escaping death in the Taj hotel-firing incident, an American NRI Muslim called Abraham goes to Dharampura, his native place. His long cherished dream is to set up a madrassa to provide education to poor Muslim children. City's SP Suleiman Shaikh brings him to his own home, as the town is brimming with communal tension. His wife Salima, a housewife who has a very liberal view, sees a brotherly figure in Abraham and she extends her whole-hearted hospitality. In order to help Abraham, SP Shaikh makes arrangement for his meeting with TV journalist Maria. Maria also wishes to open a madrassa for the education and upliftment of backward Muslims. But when Maria and Abraham meet for the common goal, they find they have very different ideologies and this

gives rise to a strong clash of opinions. Their views on different issues related to Islam are poles apart. What will happen next? Will the madrasa open or not?

Producer	: Cinekriti Entertainment
Direction and Screenplay	: Sandhir Flora
Editing	: Deepak Bhatt and Suryaan Nagnale
Camera	: Nagaraj M.D.
Music	: Mohit Ray

SANDHIR SINGH FLORA



Sandhir Flora is a freelance filmmaker with several shorts, films, advertisements and corporate films to his credit. He did his diploma in film and TV production from Xaviers' Institute of Communications, Mumbai. He was assistant director in Parvati Balagopalan's *Rules*, *Pyaar Ka Superhit Formula*.

DIRECTOR'S NOTE

The film is today's story. In the aftermath of 26/11 there was a lot of debate and discussion in the public realm. Though an imaginary, fictional account, our film too raises and debates on certain significant issues. It provides a platform to the voice of liberal Indian Muslims from all sections of society.

THE LATENT CITY

English/58 min/Format/Colour



Contemporary art projects in public spaces are new to India. Such a first of its kind art project, 48 Degree Celsius, hoped to raise consciousness towards Delhi's ecological concerns and that of the world. The film explores this context and celebrates the confluence of art, ecology, the city and its citizenry. Delhi. 2500 years old. The city transforms. The water turns black. The trees turn yellow. The city turns a foggy green. And the poor turn to dust. The city is transforming to become more efficient and modern. Selected artists are invited to this city in its transformative moment, to create art, in the everyday. 48 degrees Celsius, the first public art ecology project in India is shaped, for 10 days in December 2008. The film reconstructs the art using snatches of artists' conversations

and splicing their politics and performance. A video representation is sliced in between the chronicle of the disappearing city. It nudges us to re-examine the latent citizenry and urges to re- imagine the future of our cities.

Producer and Director : Krishnendu Bose
Camera : Hussain Akbar, Arvind Sharma
Music : Susmit Sen

KRISHNENDU BOSE



Krishnendu Bose is the founding member of Earthcare Films making wildlife and conservation films since 1986. *Harvesting Hunger*, a film on politics of food in India, won the special jury award at Okomedia Environment Film Festival in Freiburg 2000. *Jardbar Diary* was awarded by Earthvision Environmental Film Festival, Tokyo, 2003. *Tiger, the Death Chronicles*, got the wildlife conservation award at the fourth Vatavaran Film Festival, Delhi, 2007 and conservation award at International Wildlife Film Festival, Missoula, Montana, 2008. Along with producing films Bose conducts environment education workshops in schools and colleges.

NAANUM ORU PENN

(I Am A Woman Too)

Tamil and English/10 min/35mm/Colour



It's the story of a transgender person and her struggle for recognition and acceptance at her work place. The film brings out the common prejudices against people who are differently oriented, sexually. Selvi, who is transgender, gets a job in a software company. She feels the job has come to her on sympathetic grounds than merit. She has been appointed under corporate social responsibility programme. Her immediate superior, Bhaskar, doesn't accept her as part of his team. Her colleagues also keep a distance. Unable to bear the humiliations Selvi decides to quit. Her friend Jaya, another transgender, convinces her to fight it out. Selvi gets an opportunity to prove her worth which she grabs with both hands. She eventually gets appreciation, her confirmation letter and acceptance from colleagues.

Producer : L.V. Prasad Film and TV Academy
Direction and Screenplay : V. Ramanathan
Editing : Kabir Mallik
Camera : M.A. Mathiazhagan
Music : Bhuvan Chandran

V. RAMANATHAN



A commerce graduate from Madras University, V. Ramanathan worked for 12 years in the corporate world handling accounts and finance in various companies. Interested in making films, he recently got a diploma in direction from L.V. Prasad Film and TV Academy. He wants to make documentaries, especially on conservation and sustainable development. Eventually he would want to start his own production house.

THE PRINCE AND THE CROWN OF STONES

English/60 min/35mm/Colour



Spoilt prince Hironmoy of Hirokpur has run away from his father, the powerful King Rudrapratap. A wise teacher's stories about good kinship inspire the little prince and he leaves his palace determined to dispense justice among his people. But things take an ominous turn when he is captured and mistaken for an ordinary boy, taken down to diamond mines owned by none other than his own cruel father and put to work there with the other helpless subjects. Now the teacher, who is himself enslaved in the mines, must save the little prince and, in the process, open the pitiless King's eyes to reality.

Producer	: Children's Film Society, India
Director	: Gautam Benegal
Editing	: Aseem Sinha

Camera : Cinemagic
Music : Rajesh Roy

GAUTAM BENEGAL



DIRECTOR'S NOTE

The spoilt Prince Hironmoy, is the cause of great embarrassment to his father, King Rudrapratap during a banquet held for foreign dignitaries. His teacher has given up trying to discipline him. Now the King looks for a tutor who will teach Hironmoy the princely graces and quite by chance, a wandering poet finds himself forced to do the job. The prince, impressed by this new tutor's stories of justice and courage, is inspired to leave the palace during the night to perform similar feats, dressed in commoner's clothes. He is captured and mistaken for an ordinary boy by a guard, and sent into the King's diamond mines, where he confronts the reality of his father's exploitation of the people. This film is about a child's coming of age, where he realizes that all is not what it should be and that the truest test of character takes place in great adversity. This is a low budget film made with handmade cutouts of 2D puppets, combining traditional animation and basic computer graphics.

SUPERMEN OF MALEGAON

Hindi and partly Urdu/79 min 23 sec/Video/Colour



Malegaon is a small town just 300 odd kilometres from Mumbai. It is fraught with communal tension and under severe economic depression. To escape the harsh reality of their world its people seek refuge in the fantastical world of cinema. The passion for cinema has also spurred a group of film enthusiasts to make their own quirky, low budget, spoofs of Bollywood films. Now they are ready to take on Hollywood with their own Malegaon Ka Superman. We follow them in this funny, tragic, warm and engaging journey, their ingenious modes of shooting and bizarre, indigenous special effects.

Producer and Director : Faiza Ahmad Khan
Editing : Shweta Venkat
Camera : Gargey Trivedi, Parasher Baruah

FAIZA AHMAD KHAN



Faiza graduated from a course in social communications media in 2002 after which she worked as a production executive in an ad film company. In 2004 she left to do freelance work, including short films and short documentaries. She worked as chief assistant director in Manish Jha's *Anwar*. In early 2007 she came across the *supermen from Malegaon* and by October they became the subject of her first full-length documentary.

SWAYAMBHU SEN FORESEES HIS END

Hindi, Malayalam and English/19min 8 sec/35mm/Colour



It's 26 July 2005. Three narrators atop a bus entertain the stranded with an urban legend of an extraordinary filmmaker who stole everything he needed to make a film, from film stock to camera. Beyond this the three narrators take the stories in different directions. All stories conclude with the filmmaker not making the film but the how and why differ. The film is a magical, dark journey into the possibilities of fate and the survival of true talent in the business that Indian popular cinema has been reduced to.

Producer	: Film and Television Institute of India, Pune
Direction and Screenplay	: Debashish Medhekar
Editing	: Monisha R. Baldawa
Camera	: Subbaiah Kuttappa

DEBASHISH MEDHEKAR



A graduate from St Xaviers College Mumbai, Debashish studied direction at FTII, Pune. His ad film won the prestigious Konig Ludwig trophy at the Munich International Film School Fest. He is presently working on his first feature.

VITTHAL

Marathi/24 min/Format/Colour



Vitthal is very angry. Following the death of his grandfather, according to the Hindu death rituals, Vitthal's parents have shaved off his head. For Vitthal, his world has shattered. Nothing can pacify the mind of this 12-year-old and stop him from feeling humiliated, isolated and angry.

Producer	: Manu Pushpendran and New Moon Films
Direction and Editing	: Vinoo Cholibarambil
Camera	: Navneet Misser

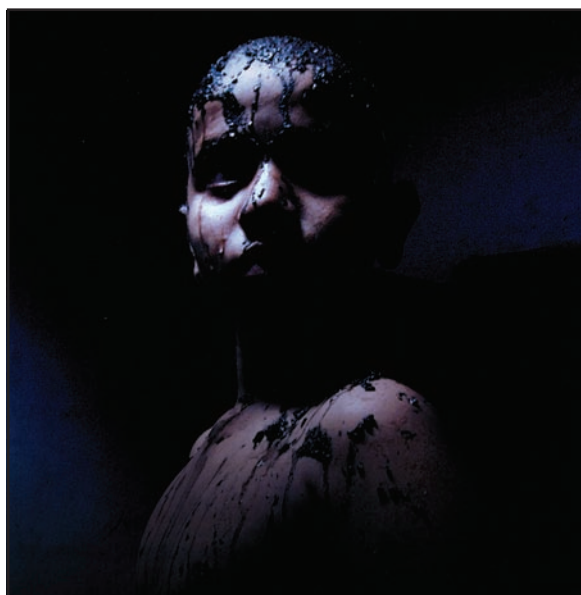
VINOO CHOLIPARAMBIL



Born in Mumbai, Vinoo Choliparambil started working as an editor of corporate films and music videos before moving on to feature films. He has edited two feature films. Vitthal is his first short film.

DIRECTOR'S NOTE

This film gave me an opportunity to explore the world through the point of view of a child. Through the film I have tried to focus on the world of a child and the lack of sensitivity shown at times by parents towards the need of a child.



WHAT IF...

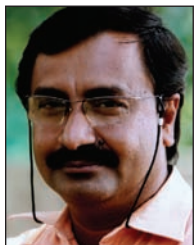
English/3 min 7 sec/Format/Colour



The story deals with the vision of a young boy in a remote village. His father is a station master and he himself notices the trains passing by. One evening, on returning home from school he sees the train and a small idea strikes his mind-taking a small coin, keeping it under train wheels and flattening it out to make a larger, lustrous coin. It doesn't change the value of the coin but we can interpret it as the boy envisioning himself as an entrepreneur who invests to make more and see his money grow.

Producer	: Trends Ad Films Pvt Ltd
Director	: V.K. Prakash
Screenplay	: Sri Ram
Editing	: Ashok V.A. and Raj Thambaku
Music	: Ouseppachan

V.K. PRAKASH



V.K. Prakash is a renowned ad filmmaker. He started Trends Ad Films 14 years back. Since then it has made headway into music videos and feature film production as well. He has done films in varied genres and in different languages-- Malayalam, Hindi and Telugu. His films include *Punaradhivaasam*, *Freaky Chakra*, *Police*, *+ve*, *Phir Kabhi* and *Kavya's Diary*.

WHEN THIS MAN DIES

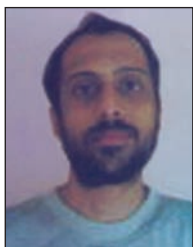
Hindi and English/22 min/35mm/Colour



The monotony of an officer worker's life is disrupted when he receives a letter offering him the money bequeathed to him by a dead man. As these letters and the promised money get delivered regularly, his daily life patterns start to alter and so does his lifestyle.

Producer	: Film and Television Institute of India, Pune
Direction and Screenplay	: Arun Sukumar
Editing	: Dipika Karla
Camera	: Jayakrishna Gummadi
Music	: John P. Varkey

ARUN SUKUMAR



A graduate in microbiology from Madras University, Arun got his post-graduate diploma in direction from FTII, Pune in 2008. His films include *A Life Full of Cigarettes*, *The Circle*, *A Blue Dream* and *A Pink Obsession*, *Shit Happens* and *A Little Less Conversation*.

AWARDS AND FESTIVALS

13th International Film Festival of Kerala, Dec 2008
6th Kalpanirjhar International Short Film Festival, Kolkatta, Nov 2008
7th Pune International Film Festival, Jan 2009
Vibgyor Film Festival, Thrissur, Kerala, Feb 2009
38th Internationales Studentenfilmfestival sehsüchte, April 2009
Short Shorts Festival, Tokyo, Japan June 2009
9th River to River - Florence Indian Film Festival
8th International Film & Video Festival of Beijing Film Academy



INDIAN RETROSPECTIVES





PLATINUM JUBLEE OF ASSAMESE CINEMA

- *Manju Borah*

The seventy five years old Assamese film industry has gone through an interesting journey, both uphill and downhill, and is once again hopefully on its way up with the recent release of the 35 mm cinemascope, 'Jibon Bator Logori'.

The birth of the industry was announced in 1935, with the release of the first Assamese film 'Joymati', a historical film by the multifaceted and highly talented Jyoti Prasad Agarwala, popularly known as Rupkonwar.

The seven decades have seen hundreds of films come and go. While some of these films did manage to touch the masses and stir debates and thoughts, many went unnoticed. Some of the films even made it to the national and international arena winning critical acclaim and awards. In spite of all this, the industry is yet to reach a state of consistency, where its presence is considered vital to the national film movement in the country like that of the South Indian and Bengali film industry that have found a place right behind Bollywood or the Mumbai film industry.

Jyoti Prasad Agarwala's 'Joymati', got released on 10th March 1935 at Kolkata's Rownak Theatre followed by its release on 20th March at Guwahati. The film was made with a budget of 60,000 rupees, did draw attention of audiences in the state and was recently even in festivals abroad as the first Assamese talkie, but somehow failed to do good business. Sadly, the original print of the film has also been damaged except for bits and pieces of the negative that has been preserved by film critic Altaf Mazid from the

documentary made by Dr. Bhupen Hazarika titled as 'Rupkonwar Jyoti Prasad and Joymati'. The film not being able to be preserved by us is a great loss not only to the Assamese film industry but to the entire Indian Film Industry as a whole. Agarwala did not lose heart even though 'Joymati' failed to generate excitement among the Assamese masses, and made his next and last film 'Indramalati' that was released in 1939. The film introduced Asam Ratna Bhupen Hazarika to the local cinema industry.

The industry failed to see any action for a while, after Agarwala's demise until films like Rohini Kumar Barua's historical 'Manomati' was screened in 1941. This was followed by Parbati Prasad Barua's 'Rupahi' and Kamal Narayan Choudhury's 'Badan Barphukan' both in 1947. Other films of the time were Nata Surjya Phani Sarma's 'Siraj'(1948), Asit Sen's 'Biplabi'(1950) and a few more. In the 1950s, Phani Sarma directed 'Piyali Phukan', a film that won the first National Award for the Assamese Film Industry. The film was produced by Gama Prasad Agarwala and the music was composed by Bhupen Hazarika. The decade also saw young filmmakers like Nip Barua, Prabhat Mukherjee and even Bhupen Hazarika, come up with meaningful cinema that was noticed by the national film critics as well.

In the sixties 'Lachit Borphukan' became one of the most successful historical films while Bhupen Hazarika's 'Shakuntala' won President's silver medal. Films like 'Narakasur', 'Itu Situ Bahutu', 'Tejimala' and many more films were made and new names like Brojen Barua, Anwar Hussain, Saila Barua, Abdul Mazid, Amulya Manna, Nalin Duwara, Sujit Singh, Prafulla Barua and few others were added to the Assamese film industry.

In the seventies a new era of parallel films had emerged in Assam with the film 'Ganga Silanir Pakhi' by Padum Baruah. It is of great sorrow that even this meaningful film could not be preserved by us. We get such films like Samarendra Narayan Deb's 'Aranya', Pulak Gogoi's 'Khoj', Deuti Barua's 'Bristi', Atul Bordoloi's 'Kollol' and few more which did well among the audiences too. Kamal Choudhury's 'Bhaiti', released in 1972, became the first Assamese coloured film. Earlier very few Assamese films were attempted to be made in colour except in 1961, Dr. Bhupen Hazarik's 'Sakuntala', which was partly made in colour.

Filmmaker Dr. Bhabendra Nath Saikia emerged as a promising contributor to the state's film industry with his first film 'Sandhya Raag' in 1977. Dr. Saikia focused on serious cinema that covered serious social issues mainly revolving around women. He brought international acclaim to Assamese cinema with all the films he made. The genre of experimental social films that stirred human emotions and thoughts alike is carried forward by Jahnu Barua, Sanjeev Hazarika, Gautam Bora, and myself.

Jahnu Barua took Assamese cinema to international festivals across the globe and also brought in many national awards to the state with films like 'Halodhiya Soraiye Baudhan Khai', 'Firingoti', 'Sagaroloi Bahu Dur' and many more. Sanjeeb Hazarika's 'Haladhar', Dr. Santwana Bordoloi's 'Adajya' and Bidyut Chankraborty's 'Raag Biraag' and my own 'Baibhab', 'Aakashitoraar Kathare...' and 'Laaz' also won national and international acclaim.

Assam is producing not only Assamese language films but also films in other regional languages and dialects as well. These films mainly made in Bodo, Mising and Karbi languages are also contributing to the Assamese Film

Industry with their own beauty and originality. Since 1980, several such films and documentaries are being made which are appreciated by both national and international viewers in various film festivals. Hagramayao Jinahari (Bodo language) by Jangdao Bodosa, Washobipu (Karbi language) by Gautam Bora, 'Panei-Jonki' (Mising language) by Dilip Doley and Narayan Sheel, Sons of Abotani: the Misings, documentary by Gautam Bora and Ser Along (Karbi language) by Indrajit Narayan Dev, Duphang-Ni-Solo (Bodo language) by Pinki Brahma Choudhury have earned great admiration of cine lovers across the country.

Through the eighties many popular family dramas like 'Bowari', 'Son Moina', and such other films brought good number of audiences to cinema theaters. But a deep slump over took the industry through the nineties until 'Joubone Aamoni Kare' was released in 1998. The film did good business encouraging filmmakers to come up with new ventures. In the year 2000, 'Hiya Diya Niya' followed suit with cinema halls going 'House Full'. But once again the slump returned forcing Assamese film industry towards the verge of extinction as not only celluloid production saw a rapid decline but also nearly fifty percent existing cinema halls closed down across the state causing much panic among the film fraternity.

Interestingly, many new filmmakers have also surfaced in the recent five to six years and VCD film making has caught their imagination. It has indeed come as a blessing for the technical members of the film industry, as with the lull in the industry earning a living was proving tough for all. Yet, as a whole, the VCD culture has given rise to new challenges to the local entertainment industry with piracy on the rise and quality of productions on a steep decline.

The release of 'Jibon Bator Lagori', in Oct. 2009, has perhaps come as a ray of hope for the fading film industry which has seen great works of art in the past. The film, a 35 mm cinemascope has completed a month in cinema halls across the state. Many in the industry believe that the response received by the film has once again encouraged local filmmakers to brave the odds and to begin work all over again. At the same time, in the recent years, the state government has also been trying to support the industry with tax holidays and financing schemes for films and theater owners.

In spite of all efforts, the film industry of Assam has a lot to achieve and a long way to go before it finds itself among the well established industries of India. Yet, it is the spirit of the members of the film fraternity that will keep the show running and the industry alive and kicking!

A TRIBUTE TO THE STALWARTS OF ASSAMESE CINEMA :

POSTHUMOUS :

1. Jyoti Prasad Agarwala
2. Phani Sarma
3. Bishnu Rabha
4. Aideo Handique
5. Padum Barua
6. Brajen Barua
7. Nip Barua
8. Dr. Bhabendra Nath Saikia
9. Shiba Thakur
10. Bijoy Sankar

11. Pabitra Borkakoti
12. Iva Ashau
13. Ila Kakoti

LIVING :

1. Dr. Bhupen Hazarika
2. Smt. Gyanada Kakoti
3. Smt. Anupama Bhattacharjee
4. Sri Abdul Mazid
5. Sri Jahnu Barua
6. Sri Nipon Goswami
7. Smt. Bidya Rao
8. Smt. Krishna Das Nath
9. Sri Biju Phukan
10. Sri Sailyadhar Barua
11. Munim Barua

FILMS AT THE FESTIVAL :

Joymati

Director : Jyoti Prasad Agarwala

Ganga Chiloner Pankhi

Director : Padum Barua

Agnisnaan

Director : Dr. B.N. Saikia

Halodhia Choraye Baodhan Khai

Director : Jahnu Barua

Aai Kot Nai

Director : Manju Bora

GOLDEN JUBILEE RETROSPECTIVES

SOUMITRA CHATTERJEE



Born in 1935 Soumitra Chatterjee studied at the Scottish Church College of the University of Calcutta. He worked in All India Radio before pursuing a career in films. Soumitra's film debut came in 1959 in Satyajit Ray's *Apur Sansar*. As noted on the official website for Ray, "At that time, Soumitra Chatterjee was a radio announcer and had only played a small role in a Bengali stage production". Soumitra would eventually collaborate with Ray on 14 films. His collaboration with Ray has often been compared to other key associations in the history of cinema-like Mifune & Kurosawa and Mastroianni & Fellini.

Besides Ray, Soumitra also worked with other doyens of Bengali cinema like Mrinal Sen and Tapan Sinha. Soumitra has also been active in Bengali theatre as an actor, playwright and director. He is well-known for poetry recitation and has acted on TV and in indigenous folk drama.

Soumitra received the 'Officier des Arts et Metiers', the highest award for arts given by the French government, and a lifetime achievement award from Italy. He has been the subject of a full-length documentary named *Gaach* by French director Catherine Berge. He won the Padma Bhushan in 2004.

FILMS AT THE FESTIVAL :

Apur Sansar

Angshumaner Chhobi

SHARMILA TAGORE



Sharmila Tagore was born in 1946 and began her career as an actress in the 1959 Satyajit Ray film *Apur Sansar*. As noted on the official website for Satyajit Ray: "She was just a fourteen-year-old then, with no previous acting experience. As the shooting began, Ray had to shout instructions to Sharmila during the takes. None of this, however, is reflected on the screen. Ray cast her in his next film *Devi* too." She appeared in a number of Ray films, often co-starring Soumitra Chatterjee.

She established herself as a popular Hindi film actress with Shakti Samanta's *Kashmir Ki Kali*. Samanta would cast her in many more hit films such as *An Evening in Paris*, and teamed her up with great success with Rajesh Khanna for popular movies such as *Aradhana* and *Amar Prem*. One of the most successful on-screen pairs they worked together in hits like *Daag*, *Maalik* and *Safar*.

Sharmila was known for her immense acting talent as well as an ability to deliver commercially successful films and ruled the Hindi film industry in the 60s and the 70s. She starred in a double role in Gulzar's 1975 film, *Mausam*, which won her the national award. She won the national award for best supporting actress in 2004 for *Abar Aranye*. She has also been awarded the Commander of the Order of Arts and Letters of France.

Of late she has worked in Vidhu Vinod Chopra's *Eklavya: The Royal Guard* and Mahesh Manjrekar's *Viruddh*. Her latest release has been the Marathi film *Samaantar*, directed by Amol Palekar.

FILMS AT THE FESTIVAL :

Apur Sansar
Viruddh

APUR SANSAR

Bengali/117 min/1959

Apu is an unemployed graduate living in a rented room in Calcutta. Despite his teacher's advice he can't afford to go to the university and gets by in life by providing private tuitions. His dream is to write a novel partially based on his own life and get it published some day. One day he meets his old friend Pulu, who coaxes him to join him on a trip to his village in Khulna to attend the marriage of his cousin Aparna. On the day of the marriage it dawns that the bridegroom has a serious mental disorder. The bride's mother cancels the marriage, despite the father's protests. He and the other villagers believe that the young bride must be wedded off at the previously appointed auspicious hour otherwise she will have to remain unmarried all her life. Apu, after initial hesitation, comes to the rescue of the bride and marries her. He returns with Aparna to his apartment in Calcutta, takes up a clerical job, and a loving relationship begins to bloom between them. However, the blissful days are cut short when Aparna dies during child birth and Apu, overcome with grief, holds the child responsible for her death. He becomes a recluse, travels to different corners, while the child is left in the custody of his maternal grandparents. Apu also throws away the manuscript of the novel he had been writing all these years. Pulu coaxes Apu to get back to life and take up his fatherly responsibility. Eventually, Apu returns with his son to Calcutta to start life together.

Director	: Satyajit Ray
Story	: Satyajit Ray, from a novel by Bibhutibhusan Bandopadhyay
Cast	: Soumitra Chatterjee, Sharmila Tagore

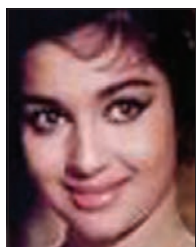
VIRUDDH

Hindi/Colour/2005

Vidyadhar Patwardhan lives a middle-class life with his wife, Sumitra. They have a son, Amar who lives in London. He returns home with Jenny Mayer and announces his intention to get married to her. Both parents are happy for the two. Amar goes out celebrating with his friends and witnesses a murder. While trying to apprehend the killer, he gets killed. The family is devastated and they follow the case up to the conviction of the assailant who is identified to be Harshwardhan Kadam, son of a high ranking official. The police change the reports and Amar's parents soon find out that the murder of their son has been covered up. They accuse Amar of selling drugs and the witnesses are battered and are forced to change their statements. When Harshwardhan is found not guilty, Amar's parents seek justice and decide to get it their own way with the help of their friend Ali Asgar.

Producer	: Amitabh Bachchan, Sagoon Wagh
Direction and Screenplay	: Mahesh Manjrekar
Music	: Ajay Atul
Cinematography	: Vijay Arora
Cast	: Amitabh Bachchan, Sharmila Tagore, Sanjay Datt, John Abraham

ASHA PAREKH



One of the top stars in Hindi films, from 1959 to 1973, Asha Parekh is said to have starred in more hit films than any other actress. She was born into a middle-class Gujarati household on October 2, 1942 to a Hindu father and Muslim mother. She learnt Indian classical dance at a very early age and started her career as a child artiste in the film *Aasmaan* (1952). Famed film director Bimal Roy saw her dance at a stage function and cast her at the tender age of 12 in *Baap Beti* (1954). The film's failure disappointed her and even though she did a couple of more child roles, she quit to resume her schooling.

At 16 she decided to try acting again and make her debut as a heroine, but she was rejected from Vijay Bhatt's *Goonj Uthi Shehnai* (1959) in favor of actress Ameeta. The very next day, film producer Subodh Mukherjee and writer-director Nasir Hussain cast her as the heroine in *Dil Deke Dekho* (1959) opposite Shammi Kapoor. She had a long and fruitful association with Hussain. He went on to cast her as the heroine in six more of his films: *Jab Pyar Kisi Se Hota Hai* (1961), *Phir Wohi Dil Laya Hoon* (1963), *Teesri Manzil* (1966), *Baharon Ke Sapne* (1967), *Pyar Ka Mausam* (1969) and *Caravan* (1971). She also did a cameo role for his film *Manzil Manzil* (1984).

Asha was primarily known for her effervescent presence on screen, until director Raj Khosla cast her in tragedienne roles in three of her favorite films: *Do Badan* (1966), *Chirag* (1969) and *Main Tulsi Tere Aangan Ki* (1978). Director Shakti Samanta gave her dramatic roles in

her other favorite films, *Pagla Kahin Ka* (1970) and *Kati Patang* (1970).

After her days as a leading lady ended, she took on supporting roles as bhabhi (sister-in-law) and mother, but she called this the "awkward phase" of her career. So she stopped acting in films and became a television director in the early 1990s. She formed a production company *Akruti* and produced serials like *Palash ke Phool*, *Baaje Payal*, *Kora Kagaz* and a comedy *Dal Mein Kaala*.

Asha was the first female chairperson of the Central Board of Film Certification (Censor Board) of India. She held the post from 1998 to 2001. She is into many social and charitable causes.

DIL DEKE DEKHO

Hindi/1959

Neeta is the only daughter of U.K. based industrialist, Jagat Narayan. She is of marriageable age, and is wooed by Kailash, Chandra, and Raja. She prefers Chandra over Kailash and Raja, but subsequently changes her mind and falls in love with Raja. Things take a dramatic turn when Jagat and Neeta find out that Raja is not who he claims he is. When Raja defends himself and calls himself Roop, his very own mother denies this claim, and instead states that Chandra is Roop, her only son. Raja alias Roop must now make attempts to prove himself and realizes that this is indeed an uphill task. *Dil Deke Dekho* was Nasir Hussain's second film as director. His first directorial venture was *Tumsa Nahin Dekha* (1957), which became a big hit and gave star Shammi Kapoor a new image as a comic, dancing hero. Husain and Kapoor reteamed here. It marked Asha

Parekh's debut as a heroine. It was also the debut film of comedian Rajendra Nath and music composer Usha Khanna. Hussain, Kapoor, and Parekh reteamed for *Teesri Manzil* (1966), which also became a big hit. Shammi Kapoor had said that he had initially wanted Waheeda Rehman to play his leading lady in the film, but the producer had already signed Asha Parekh, and he encouraged her during filming. The film was released on Asha's 17th birthday.

Producer	: Sashadhar Mukherjee
Director	: Nasir Hussain
Music	: Usha Khanna
Cinematography	: Dilip Gupta
Editing	: S.E. Chandiwal
Cast	: Shammi Kapoor, Asha Parekh, Rajendra Nath

KATI PATANG

Hindi/Colour/1970

Madhvi (Asha Parekh) is an orphan living with her maternal uncle, who arranges her marriage with someone she does not know. So she runs away to her lover, Kailash (Prem Chopra) only to find him in the arms of another woman, Shabnam (Bindu). She returns to her maternal uncle but he is dead by then. She runs away from there and meets with a friend, a widow, and her child at a railway station. The three travel together by the same train. Unfortunately, the train meets with an accident, killing the widow instantly, leaving the child with Madhvi. Madhvi assumes the identity of the dead woman, Poonam, and travels along with the child to her in-laws. She is welcomed with open arms. She finds out that her uncle had arranged her marriage with Kamal Sinha (Rajesh Khanna). Kamal

is angry and bitter at the manner his to-be wife treated him, even without knowing him. Kamal is attracted to Poonam, and makes it known to his family, who are shocked. Then Shabnam and Kailash re-enter their lives, making Madhvi look like an imposter, turning her in-laws against her and Kamal's love turns to resentment.

Producer and Director	: Shakti Samanta
Story	: Vrajendra Gaur, Gulshan Nanda
Cinematography	: V. Gopikrishna
Editing	: Govind Dalwadi
Music	: R.D. Burman
Cast	: Asha Parekh, Rajesh Khanna, Prem Chopra



VINTAGE MUSICAL HITS

TANSEN

Hindi/122 min/B&W/1943

One of K.L.Saigal's best known films features him as Tansen the legendary classical musician of the 16th century court of Mughal emperor Akbar. He composed some of the best known ragas, including Darbari and Malhar. The story is presented as a love fantasy between Tansen and a shepherdess Tani (Khursheed) and reinforces several myths about Indian music-that it calms animals, causes trees to flower and can cure gravely ill people. Tansen has to sing raga Deepak to cure Akbar's daughter. Since the raga is supposed to have the power to ignite fire, it almost consumes the singer and he is saved by Tani's singing of the rain-making raga Megh Malhar. Both songs, Diya jalao and Baraso re, were big hits.

Direction and Story	:	Jayant Desai
Cinematography	:	Gordhanbhai Patel
Music	:	Khemchand Prakash
Cast	:	K.L. Saigal, Khursheed, Mubarak, Bhagwandas

MEERA

Hindi/136 min/B&W/1945

A film about the life of saint Meerabai (1498-1565). She is forced to marry the king of Mewar and is persecuted by her brother-in-law Jayaman. The king accedes to her request to have a Krishna temple built in Chittoor. When she refuses to accompany the king at a court darbar and places the necklace gifted to her by Akbar's envoy Tansen on the Krishna idol, the king orders the temple to be demolished. She eventually moves to Dwarka where she becomes an itinerant singer before her soul merges into that of Krishna. One of India's foremost saint poets, her 1400 odd poems, handed down completely in the oral tradition, often addresses a demystified ideal of Krishna. The film features the famous classical singer M.S. Subbulakshmi and her definitive rendition of 18 Meera bhajans in Hindi. Originally a Tamil hit, the film's very successful Hindi version had the poetess-politician Sarojini Naidu introduce Subbulakshmi to a North Indian audience.

Production Company	: Chandraprabha Cinetone
Direction	: Ellis R. Duncan
Screenplay	: Amritlal Nagar
Music	: S.V. Venkatraman, Ramnath, Naresh Bhattacharya
Cast	: M.S. Subbulakshmi, T.V. Rajasundaribai, S. Santhanam, Chittor V. Nagaiah

ANDAZ

Hindi/148 min/B&W/1949

Neeta (Nargis), a modern young woman inherits the business empire of Sir Badriprasad (Sapru). She entrusts its management to her friend (Dilip Kumar), who had saved her life and now misreads her gratitude and assumes that she reciprocates his love. When the man she is engaged to, the spoilt playboy Rajan (Raj Kapoor), returns, she marries him. Dilip's efficiency crumbles when faced with frustrated desire while the infantile Rajan suspects infidelity. Its ends in a violent clash between the Rajan and Dilip in which Neeta shoots Dilip and is jailed for murder. The film underlined the message that "modern" ways are dangerous. A major musical hit Andaz had Naushad classics like 'Tu kahe agar jeevan bhar, Jhoom jhoom ke nacho aaj etc.

Producer and Director	: Mehboob Khan
Screenplay	: S. Ali Raza
Cinematography	: Faredoon Irani
Music	: Naushad
Cast	: Dilip Kumar, Nargis, Raj Kapoor

ANARKALI

Hindi/175 min/B&W/1953

The film is on the Mughal romance between Rince Salim and commoner Anarkali. Constructed like a fantasy flashback, the film opens with the famous, extreme close up of Anarkali's (Bina Rai's) lips. Close ups are used emphatically throughout. Emotional episodes are intercut with elaborate war scenes, almost like fillers between dramatic sequences. Music includes hits like Yeh zindagi usi ki hai.

Production Company	: Filmistan
Director	: Nandlal Jaswantlal
Screenplay	: Ramesh Saigal
Cinematography	: Marshall Braganza
Music	: C. Ramachandra
Cast	: Bina Rai, Pradeep Kumar, Mubarak

GOONJ UTHI SHEHNAI

Hindi/174 min/B&W/1959

Kishen (Rajendra Kumar) is a shehnai musician in love with Gopi (Ameeta). Their union is opposed by Gopi's widowed mother Jamuna (Leela Mishra) and by Kishen's music teacher Raghunath (Ulhas) whose daughter Ramkali (Anita Guha) secretly loves the musician. Later, when Kishen has become a famous radio musician, his benefactor marries Gopi. In several scenes Kishen vows never again to play the instrument with which he had wooed Gopi and he drowns his sorrow in alcohol. The film's main asset is the extensive use of shehnai performed by India's best-known shehnai maestro Bismillah Khan.

Production Company	: Prakash Pictures
Director	: Vijay Bhatt
Story	: G.D. Madgulkar
Cinematographer	: Bipin Gajjar
Music	: Vasant Desai
Cast	: Rajendra Kumar, Ameeta, Ulhas, Anita Guha

NFA GOLD

DO AANKHEN BARAH HAATH

Hindi/143 min/1957



The film is considered to be one of the classics of Hindi cinema and reflects Gandhian philosophy and morals. It was inspired by the story of an 'open-prison' experiment in the princely state of Oundh near Pune. The film portrays a young jail warden, Adinath, who rehabilitates and reforms six deadly prisoners released on parole. He brings about a change in them with his kindly guidance and makes them work hard with him on a dilapidated country farm to produce a great harvest. The film won a Silver Bear at the Berlin International Film Festival and it was the first Indian film to win a Golden Globe Award. It is remembered most for its theme song, *Ai maalik tere bande hum*, sung by Lata Mangeshkar and written by Bharat Vyas.

Producer and Director	:	V. Shantaram
Story	:	G.D. Madgulkar
Music	:	Vasant Desai
Cast	:	V. Shantaram, Sandhya

SAGAR SANGAMEY

Bengali/90 min/1959



The story is centred on a shipwreck. A widow and a young girl are among the passengers and the widow saves the girl from drowning. The widow has no desire to develop any sort of a relationship with the girl but can't help mother the motherless child.

Director : Debaki Bose

Cast: Bharati Devi, Monju Adhikary

APUR SANSAR

(Details on page 113)

SPOOF CINEMA

MALEGAON SPOOFS

Malegaon, the little town in Maharashtra, just 296 km from Mumbai, is known for a dwindling powerloom industry and its residents' mega obsession with films. Such is the passion that the town produces its own unique brand of cinema, which takes off on the Bollywood originals. It was Shaikh Nasir who laid the foundation for this scintillating spoof cinema industry in Malegaon in the year 2000 when he shot a wacky take on Ramesh Sippy's *Sholay* with a handycam, a budget of Rs 50,000 and local people in the lead roles. *Malegaon Ke Sholay* was followed up with *Malegaon ki Shaan*. Spoofs have since been made on *Lagaan*, *Don*, *Karan Arjun*, *Rangeela* and *Mughal-e-Azam* and shown in the local video parlours.

IFFI 2009 unveils this unique grassroots cinema of India which might be low on budget but high on passion. IFFI premieres Nasir's latest spoof ventures.

GABBARBHAI MBBS

A spoof on Raj Kumar Hirani's popular comedy Munnabhai MBBS.



YEH HAI MALEGAON KA SUPERMAN

(Hindi)



Yeh Hai Malegaon ka Superman: It's Malegaon's costliest film yet. Made on a budget of Rs 1 lakh, it has been shot on a Panasonic handycam, using chroma to make Superman fly, and create other special effects. It's peppered with local issues, idioms, images and, of course, the local sense of humour. Malegaon's skinny Superman has a 24-inch waist, wears bathroom chappals and has the naada (drawstring) hanging outside his boxers. He flies up to get a clear mobile signal and instead gets stuck in electric wires. But it's not all slapstick. There are messages. Superman talks about the necessity of polio drops for kids. The menacing villain is a tobacco merchant and Superman's mission is to rid the town of the scourge of chewing tobacco. The villain loves "gandagi" (filth) and wants to spread a spitting epidemic among children. Akram Khan plays a spirited villain, as well as the film's editor and composer of the title track. Pencil-thin Shafique is the hero. The heroine, Trupti, is from the nearby town of Dhulia.

ADAPTATION OF LITERATURE IN HINDI CINEMA

By: KISHWAR DESAI

TEESRI KASAM

Hindi/159 min/1966



Teesri Kasam is based on a short story, 'Mare Gaye Gulfam' by Phanishwarnath Renu. Hiranman, a rustic villager from a remote village in Bihar, drives a bullock cart to earn his livelihood. It's a film about his friendship with nautanki dancer, Hirabai. It is believed that Raj Kapoor worked on this film for one rupee only, as it was produced by his dear friend Shailendra.

Producer	: Shailendra
Director	: Basu Bhattacharya
Story	: Phanishwar Nath Renu
Cinematography	: Subrata Mitra
Music	: Shankar Jaikishan
Cast	: Raj Kapoor, Waheeda Rehman, Ifikhar

MOMENTS WITH THE MAESTROS

1. RAFI - WE REMEMBER YOU

Director : KULDEEP SINHA
Cinematography : SHANKAR PATNAIK
Editor : BHUPENDRA MHATRE
Production and Sales : FILMS DIVISION

In the early 1950s a boy from the small town of Kotla Sultan Singh in Punjab landed in Mumbai and went on to become a legendary playback singer. Mohammad Rafi's immortal voice regaled many generations of listeners and has been an inspiration to the singers. This biographical film on Rafi saab traces his life and his immense contribution to Indian cinema and music.

KULDEEP SINHA

Author-film maker, Kuldeep Sinha has over 30 years experience in film & television production in various capacities-director, writer, editor and producer. He graduated from the Pune University and went to obtain diploma in cinema (editing) from FTII, Pune in 1973. His scholastic pursuits took him to have diplomas in advanced management and journalism, besides a number of professional courses including one in Science & Technology from ISRO in 1985. A prolific writer, Sinha has authored a number of short stories/collection and two books on cinema - Patkatha Lekhan Ke Tatva and Film Nirdeshan. His first novel in English, Darkness in The Arc is under print. He has presented a number of papers on cinema in various foras. As a director, Sinha has won five international awards including the ones at the International Agri Festival, Czechoslovakia, International Festival of Scientific Films,

Belgrade and Santarem IFF, Portugal. He won the national award for his film on Taranath Shenoy in 1986 and has bagged eight more national awards thereafter as producer, apart from RAPA and FAO and Maharashtra state film awards. After joining Films Division as a director in the year 1982, Sinha rose to become the chief producer in 2006. He was also Chief Executive Officer of Children's Film Society of India.

2. ANTARDHWANI

Director : JABBAR PATEL
Cinematography : FAROUKH MISTRY
Editor : NITIN ROKADE
Production and Sales : FILMS DIVISION

Antardwani is a documentary film on the life & works of the great santoor exponent, Pandit Shiv Kumar Sharma.

JABBAR PATEL

Jabbar Patel, a pediatrician by education, runs a polyclinic at Daund, on the outskirts of Pune. Inspired by the richness of Marathi literature he was drawn to the theatre where he made a name for himself as a director of refinement and perception. His most famous play is the Vijay Tendulkar-written Ghashiram Kotwal which has been staged all over the world. Dr. Patel has also directed several highly acclaimed feature films.

3. KHAYAL

Director : USHA DESHPANDE
Cinematography : Kalyan Sarkar/Sanjeev Sood/Piyush Shah
Editor : Sanjay Verma
Production and Sales : FILMS DIVISION

In the film sitar maestro Ravi Shankar and santoor maestro Shiv Kumar Sharma explain their concepts of a raga, a gharana, and their music. Characteristics of various gharanas or schools such as the Jaipur gharana, the Kirana gharana, the Agra gharana, the Patiala gharana, the Mewati gharana are explained along with the contributions made by their leading exponents.

USHA DESHPANDE

Usha Deshpande has Bachelor's degree in arts and journalism and a diploma in direction from FTII, Pune. She has been working in the film industry for a long time and supervised the post-shooting work of popular TV Serial Buniyaad as well as organised Swaranjali - a classical music festival for A.B.C. Ltd. She has also worked as 2nd unit director for Lata Mangeshkar show for Sony TV.

4. ANIL BISWAS

Director : BRAJ BHUSAN
Cinematography : Trilok Chaudhary
Editor : Ram Kishore
Production and Sales : FILMS DIVISION

For three decades, he was the uncrowned badshah of Hindi film music. Anil Biswas was born on 7th July, 1914. He is credited with introducing orchestration in film songs and brought to movie buffs scores of unforgettable melodies. Anil Biswas introduced to Hindi films gems like

Mukesh, Talat Mahmood, Sudha Malhotra, Begam Akhtar, Johra Bai Ambalewali and many more. From 1935 to 1965 he scored music for more than 1000 films. He received many awards including the Lata Mangeshkar award. Recently the Ministry of Cultural Affairs, Govt. of India made him "National Fellow Emeritus".

BRAJ BHUSHAN

After doing his B.Sc. from Bihar University in 1974 Braj Bhushan did his diploma in film technology from Film Institute of Madras in 1977. He assisted Gulzar in direction and Waman Guru in editing during 1977-80. He has been editing and directing documentaries and tele-serials for Films Division and Doordarshan and has made a few feature films also. He has won the national award for three documentaries: Waris (1992), Jab Tu Jaage Tabhi Savera (1993) and Do Gulab(1993). He is on the advisory Board of CBFC.

5. SANGEET MARTAND PANDIT JASRAJ

Director	: Madhura Jasraj
Cinematography	: Umesh Kabre
Editor	: S. M. Ranjan
Music	: Sharang Dev
Production and Sales	: FILMS DIVISION

A biographical film on music maestro Pandit Jasraj.

MADHURA JASRAJ

Daughter of late Dr.V. Shantaram and wife of famous vocalist Pandit Jasraj Madhura Jasraj's first film as director was Portrait of Pioneer. She had assisted late Dr. V. Shantaram and Indologist late Dr. Motichandra. She also

produced and directed a TV serial, Faster Fenay for Doordarshan's National Network. She authored Shantaram, an autobiography of Late Dr. V.Shantaram and wrote a Marathi novel Rajjo.

6. MANNA DE

Director	: SATARUPA SANYAL
Cinematography	: Sakti Banerjee
Editor	: Arijit Mukherjee
Cast	: Pratim Chatterjee, Ritabhari & Manna De
Production and Sales	: Manna De Sangeet Academy

An autobiographical film on Padma Bhushan Manna De in which he himself narrates his life.

SATARUPA SANYAL

The eldest daughter of eminent poet Prof. Tarun Sanyal and Mrs.Keya Sanyal, Satarupa Sanyal got trained in Hindustani Classical (vocal) from her early childhood. The famous maestro Pandit Jamini Nath Ganguly and Sreekant Bakre were her gurus. She also learnt Rabindra Sangeet from Smt Maya Sen.

She used to perform Rajanikanter Gaan at Akashvani (All Indian Radio). She began taking interest in acting from 1985 when she was a student. She took part in the lead role of a Doordarshan play Sukh directed by Santoo Basu in the year 1985 where she had the opportunity to work with Smt Saraju Devi and Ajit Bandopadhyay. In 1985 she acted in a Hindi film based on Tagore short story titled Aparichita, under the direction of Utpalendu Chakrabarty for Doordarshan's National Network. Anupam Kher , Abhishek Chatterjee , Abhijit Sen and Pallabi Mehta were her co artistes in this film. In 1986 she acted

in Uttaradhikar, a film on communal harmony produced by Films Division, directed by Amar Bhattacharjee. In 1987 she acted in the lead role in a highly acclaimed telefilm for Doordarshan Kolkata titled Bikalpa based on the story of Narendranath Mitra and directed by Utpalendu Chakrabarty. After that she has acted in Sukher Jonne, Prasab and Bhanga Aiyna. Later, she left acting and got involved in film production work. She worked as an assistant director & associate script writer to Utpalendu Chakrabarty for seven years.

7. THE MELODY MAN

Director : Gul Bahar Singh
Cinematography : Berun Raha
Editor : Ujjal Nandy
Production and Sales : FILMS DIVISION

A film on one of the greatest exponents of Carnatic Music, Dr. Balamurali Krishna.

GUL BAHAR SINGH

He entered the film industry in 1975 after taking his degree in science. From 1979 onwards he has been making short films and video films for Govt. of West Bengal, Films Division and different ministries and departments of the Govt. of India. He has won national awards for his films Anukaran (1986), Biotechnology (1991), Bheet (1997) & Gutepna (1998)

8. SINGH BANDHU

Director : ASHOK VAZIRANI
Cinematography : Amrit Pal Singh / R. V. Khapekar / G. K. Gururaju
Editor : Satyadev Mehato
Music : D. K. Prabhakar
Production and Sales : FILMS DIVISION

The film is a biography of Singh Bandhu duo. The classical singers are of the opinion that classical music is related to one's faith, spiritualism and Indian cultural heritage.

ASHOK VAZIRANI

After graduation from Delhi University in 1971 Ashok Vazirani worked in the Mumbai film industry as an assistant director and was also associated with some foreign films shot in India. He worked with Delhi Doordarshan for three years and with Armed Forces Film and Photo Division for five years and directed a number of defence films. He has been many working with Films Division since 1976.

9. PANDIT BHIMSEN JOSHI

Director : GULZAR
Production and Sales : FILMS DIVISION

A biographical film on music maestro Pandit Bhimsen Joshi.

Gulzar, was born in 1936, in Deena, Distt Jhellum (now in Pakinstan). He did his schooling in Delhi and later settled in Mumbai. A lyricist, writer and filmmaker of great repute he was associated with the progressive writers movement. He has authored books of poetry, short stories

and a novel, and more than a dozen books for children. His children's book Ekta got an award from N.C.E.R.T. in 1989. He won the Iqbal Samman from MP Govt. in 1999. He has won seven national awards in various categories like screenplay writer (Koshish in 1972), lyricist (Ijaazat in 1988 & Lekin in 1991) and director (Mausam in 1976). Both his documentaries - Ustad Amjad Ali Khan (1991) and Pandit Bhimsen Joshi (1993) got the best documentary award. He has been honoured with Padma Bhushan.

10. BEGUM AKHTAR

Director	: N. K. Issar
Cinematography	: Keith Allany
Editor	: Kishore Mehta
Music	: Kanu Ghosh
Production and Sales	: FILMS DIVISION

The film portrays different aspects of the personality of Begum Akhtar known as "Ghazal and Thumri Queen". It's an intimate depiction of the artist as a housewife as well as her public persona of the "Queen of Melodies".

DHRUPAD

Director	: MANI KAUL
Cinematography	: Virendra Saini
Editor	: Ashok Tyagi
Production and Sales	: FILMS DIVISION

The film is on Dhrupad which in its existing form can be traced back to a thousand years of living traditions. Its origin, however, can be linked with the emergence of very first classical forms, following the break-up of tribal culture and the consequent development of folk music in early villages and of classical music in city/states.

Mani Rabindranath Kaul was born 1942 in Jodhpur, Rajasthan. After graduating in arts from the University of Rajasthan he joined the Film and Television Institute of India and completed diplomas in screenplay writing (1965) and advanced direction (1966). Greatly influenced by the early Sanskrit text as also Indian classical music, he has attempted to match them to the 20th century art form of cinema. He was awarded the Jawaharlal Nehru Fellowship (1974-76). He has been honoured with retrospectives at Rotterdam (1981) and Pesaro (1985). He has made several acclaimed feature films.

11. SIDDESHWARI DEVI

Director : MANI KAUL
Cinematography : Lalitha Krishna
Production and Sales : FILMS DIVISION

A film about the great thumri singer Siddheshwari Devi, who was born on August 8, 1902. Breaking all conventional modes of biographical or documentary film making, this film becomes a work of transgression. It transgresses both home and dream. Like a sufi wanderer, it celebrates the life of exile. No space holds, no truth encompasses, no identity is the final. Here is a film that takes the 'documentary' non-representational to its limits, turning the fictional material natural to a biography into a presentation, and the objects and locations into an imaginative becoming of music. Siddheshwari Devi died on March 12, 1966.

12. HANS AKELA

Director : Jabbar Patel
Cinematography : Farokh Mishtry
Editor : Vijay Khoskikr
Production and Sales : FILMS DIVISION

Hans Akela is the search of a grandson into his grandfather's life and works. Bhuvanesh Komkali takes us back for a look into his grandfather, Kumar Gandarva's musical roots. He analyses what made Kumarji's singing the way it was and the reason for it being an inspiration for generations of musicians. He talks of Kumar Gandharva as not just a singing legend but as a musicologist too.

13. USTAD ALLA RAKHA

Director : Chandrashekhar Nair
Cinematography : K. N. N. Iyengar / P. C. Sinha
Editor : U. K. Wadke
Production and Sales : FILMS DIVISION

The film depicts the art and life of the noted tabla player, Ustad Alla Rakha Khan.

CHANDRA SHEKHAR NAYAR

He graduated in arts from Nagpur University (1960) and then joined the Film and Television Institute of India, Pune from where he obtained diplomas in screenplay writing and advanced direction (1964). From 1964 to 1966 he freelanced and then worked at as an instructor at the FTII (1966-67). During this period he also completed an M.A. in Experimental Psychology from the University of Poona. He joined the Films Division as deputy director (1968) and rose to the grade of deputy chief producer. From his school and college days he was closely associated

with the stage (as actor-director) and radio (as broadcaster). He has also written short stories, plays and original articles for several magazines and newspapers. He has also translated several technical books into Hindi. Several of his films have won national and international awards. He retired from Films Division in 1997.

14. USTAD AMJAD ALI KHAN

Director : Gulzar
Cinematography : Manmohan Singh
Editor : Subhas Saigal
Production and Sales : FILMS DIVISION

A biographical film on the Sarod maestro Amjad Ali Khan. India's string instrument Sarod evolved from the Rabab, which originated in Persia. Hailing from the family that introduced the Sarod to the world Amjad Ali Khan has revolutionized the technique of playing this instrument. Here is an elaborate and intimate presentation of the maestro's life and his philosophy of music.

15. PT. RAMANARAYAN

Director : V. Packirisamy
Cinematography : Anil Ranade
Editor : Ramesh Khanvilkar
Production and Sales : FILMS DIVISION

This biographical film vividly portrays the evolution of Pandit Ramnarayan as one of the finest musicians of the country. Ramnarayan is to Sarangi what Mozart was to the Piano. He has raised the Sarangi from an accompanying instrument to the glorious level of excellence and made his name synonymous with it.

V. PACKIRISAMY

Soon after he graduated in Economics from Madras University (1983) he completed a diploma in direction and screenplay writing from the Film and Television Institute of Tamil Nadu (1986). He then worked in the mainstream feature films (1986-89) in Madras where he assisted Uday Kumar. He joined Films Division in 1989 as unit manager. He became deputy director in 1991 and director in 1995. His film Bhiwandi Tragedy won him Golden Conch for the best film in Miff 1998.

16. SAROD

Director	: Kumar Gogi
Cinematography	: Ashok Mehta
Editor	: Shudhakar Naik
Music	: Ustad Amjad Ali Khan
Production and Sales	: FILMS DIVISION

India's string instrument Sarod evolved from the Rabab, which originated in Persia. It was Ghulam Bandegi Khan Bangesh, son of Mohammed Hashmi Khan Bangesh who modified the Rabab into the Sarod in Rewa (Madhya Pradesh). He substituted the wooden chest of the Rabab with a steel one and switched from fibre strings to steel ones. His mother tongue being Pushto, he picked the name for the instrument from the Persian language, meaning music or melody. While tracing the history of musicians who played this instrument, this film also focuses on the contemporary scene. The man who revolutionized the technique of Sarod playing is Ustad Amjad Ali Khan, who hails from the family that introduced the Sarod to the world. This film includes an interview with the Sarod maestro, including his teaching session when the Raag Bihag is being played.

17. SHRUTI & GRACE OF INDIAN MUSIC

Director	: Shyam Benegal
Cinematography	: Govind Nihalani
Editor	: Bhanu Divekar / Keshar Naidu
Production and Sales	: FILMS DIVISION

The Indian melody is made up of notes which are related purely by the continuity. There is no such thing in Indian music as an exact quarter tone, but there are sharps that are sharper than the sharps of the diatonic scale and flats which are flatter. The bases of such microtonal intervals are what are known as shrutis or the tones which can be heard. Graces are ornamental tones which may take the form of gamak, meend or murki. A raag evolves through all this. This film shows one of India's great contemporary flautists Pandit Hari Prasad Chaurasia playing the raag Desh on his reed flute.

SHYAM BENEGAL

Shyam Benegal was born in 1934 Hyderabad, Andhra Pradesh. Son of a professional photographer, Benegal's interest in the cinema began when his father gave him a movie camera, allowing him to make his first home movie at the age of 12. Whilst at college he was an active member of the film society movement. Soon after he had completed his M.A. in Economics from the Nizam's College of the Osmania University (1957) he moved to Mumbai where he joined Lintas Advertising as film assistant and copywriter (1959-63). He then joined advertising and sales promotion as accounts group head and film and radio executive (1964-74). A Homi Bhabha fellowship in 1970-72 gave him the opportunity to study children's television at the Children's Television Workshop in New York and

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work as associate producer for WGBH Television in Boston. He made his first documentary in 1967 and his first feature film in 1974. He worked as Director, NFDC (1980-86) and Chairman, FTII, Pune for two occasions (1980-83 and 1989-92). He has made more than 700 advertising films. Regarded as one of India's leading directors he was awarded the Padma Shree (1976) and the Padma Bhushan (1991) and later Dadasaheb Phalke Award.

18. TARANA

Director	: Rajat Kapoor
Cinematography	: Rafey Mahmmod
Editor	: Bhimsen Bhosle
Production and Sales	: FILMS DIVISION

This film is on the 'Tarana'. A Tarana Bandish normally does not use words instead it employs menmonic syllables. It has been suggested that these syllables may have religious origin both from Hindu and Sufi faith.

19. SEMMANGUDI SREENIVASAIER

Director	: Sivan
Cinematography	: Santosh Sivan
Editor	: Sreekar Prasad
Music	: Sivan
Production and Sales	: FILMS DIVISION

A biographical film on veteran Carnatic musician Semmangudi Sreenivasasier.

20. SALIL CHOUDHARY

Director	: Jagdish Banerjee
Cinematography	: Mahesh Kamble
Editor	: Bhupen Mahtre / S. B. Rana / U. S. Dubey
Production and Sales	: FILMS DIVISION

Writer, story-teller, dramatist, music-composer and, above all, a humanist, Salil Chowdhury lives on through his works.

JAGDISH BANERJEE

A science graduate from Calcutta University, he got his training in cinema from the renowned film maker Bimal Roy. He joined Films Division as ad hoc director and worked as Chief Executive Officer of Children's Film Society, from where he resigned to make his own feature film, *Asambhava*, in 1980. He made many documentaries for Films Division, L.I.C. F.C.I. and Delhi Admn. He won national Award for producer and director for his documentary, *Delhi the City Beautiful* (1975). He produced and directed docudrama serial *Alag* for Doordarshan's prime network during 1989-90.

21. SANCHAIKA

Director	: Saliesh Shetty
Cinematography	: Ravi Anand
Editor	: Rakesh Kakria
Music	: Shashwaat
Production and Sales	: FILMS DIVISION

A film on Husanlal - Bhagatram, the first music director duo of the film industry.

22. TEEJAN BAI

Director	: V. Packirisamy
Cinematography	: S. G. Mane
Editor	: Bhyupen Mhatre
Production and Sales	: FILMS DIVISION

Pandavni means the story of Pandavas which is an age old tradition of story telling in Chattisgarh. Teejanbai, at the age of 13, broke the male preserve and became the first female Pandavani performer. This self narrative film vividly portrays the struggle and achievement of Teejanbai.

23. MUBARAK BEGUM

Director	: Bipin Choubal
Cinematography	: Anil Ranade
Editor	: Mahesh Dhumal
Production and Sales	: FILMS DIVISION

The film on Mubarak Begum vividly portrays her life, from her childhood to her journey in Bombay film industry as a playback singer.

BIPIN CHAUBAL

A Bachelor in Arts from University of Bombay, and diploma holder in advertising, radio and PR from Chetna College, Mumbai, Bipin Choubal joined Films Division in 1979 as a unit manager. He has worked with in-house and out side directors for making documentaries on varied subject. Mubarak Begum was featured in the Indian Panorama, IFFI 2007.

24. GANGUBAI HANGAL

Director	: VIJAYA MULAY
Cinematography	: N. Narsingha Rao / Santhalal Prasad / P. B. Rao
Editor	: L. T. Kulkari / Dutta Gokhale / S. D. Wengurlekar
Production and Sales	: FILMS DIVISION

It's a biographical film on the foremost female vocalist of the Kirana Gharana of Hindustani classical music, late Gangubai Hangal. Gangubai's family came from the village Hangal but she had been living in the twin city of Dharwar and Hubli in North Karnataka. Gangubai learnt music under Sawai Gandharva. She had to face many odds in those days. The Kirana Gharana has been the foremost in synthesising the Carnatic music with the Hindustani. Ragas such as Hamsadhvani, Kalavati, and Kanada have now become part of the Hindustani classic music repertoire. Abhogi, a variation of the raga Kanada was one of Gangubai's favourites. This film includes an interview with her.

VIJAYA MULAY

Vijaya Mulay graduated in Mass Communications from McGill University in Canada (1974). Along with assisting ace directors like Satyajit Ray and Mrinal Sen, she has also played the lead in Mrinal Sen's *Bhuvan Shome* (Hindi/1969), *Calcutta 71* (Bengali / 1971) Kantilal Rathod's *Ramnagai* (Hindi/1982). Her films *The Official Art Form*, *Chitthi* and *Bhopal: Beyond Genocide* won her national awards.

25. GIRIJA DEVI

Director : Bijoy Chatterjee
Cinematography : Nilotpal Sarkar / Rana Dasgupta
Editor : Dulal Datta
Production and Sales : FILMS DIVISION

A biographical film on eminent classical singer Girija Devi.

BIJOY CHATTERJEE

Bijoy Chatterjee has produced some well-known feature films like Satyajit Ray's *Abhijaan*, Mrinal Sen's *Baishey Sravan* & Tapan Sinha's *Khaniker Atithey*. He has directed many short films, Bengali feature films and Hindi telefilms. His documentaries include *Lest we forget*, international rights of which were acquired by Oxfam & released all over Europe. His *Dooars - Lovely Dooars* was also highly acclaimed.

26. SETU - THE BRIDGE

Director : Bhimsain
Cinematography : Girender Saini
Editor : Shekhar Chanda
Production and Sales : FILMS DIVISION

The film narrates the fascinating history of Indian music and songs sung by people on various occasions, in different moods and seasons. A folk song in India is many times a dialogue with the self. The eternal cycle of life is encapsulated in music.

BHIMSAIN

Bhimsain was born in 1936 in Multan (now in Pakistan). His family moved to India after the partition in 1947. A graduate of the University of Lucknow, Bhimsain studied

Hindustani classical music (1954-57) and then attended the College of Arts and Crafts in Lucknow, to study painting. He joined the Films Division as an artist in the animation department (1961) and worked there till 1968 when he joined Prasad Productions. In 1970, after his film *The Climb* won the silver Hugo at the Chicago International Film Festival, he left Prasad Productions to launch his own company, Climb Films. He has also produced and directed several highly acclaimed and successful feature films and tele-series.

27. PANDIT KRISHNARAO SHANKAR PANDIT

Director	: Vijay Raghav Rao
Cinematography	: A. Anjanyelu / M. S. Patwari
Editor	: S. S. Sashashrabuddhe
Music	: Vijay Raghav Rao
Production and Sales	: FILMS DIVISION

An autobiographical film on the Gwalior gharana maestro, Pandit Krishnarao Shankar Pandit. He was 94 when this film was made. Interviews include those of Pandit Ravi Shankar, and the maestro's sons, Shankar Pandit, Lakshman Pandit and Chandrakant Pandit, besides music critic Mohan Nadkarni and an admirer. Krishnarao Shankar Pandit had sung before Mahatma Gandhi and Vallabhbhai Patel in Ahmedabad; both these great leaders of India's freedom struggle were very impressed by his music. Mahatma Gandhi went directly from the Congress conference at Amritsar, to Jalandhar to attend a music conference where he heard three doyens of the classical Hindustani music, Ramkrishnabua Vase, Bhaskarbua Vaze and Krishnarao Shankar Pandit.

28. NAUSHAD A MUSICAL JOURNEY

Director : Dinesh Kumar Prabhakar
Cinematography : N. Stanley / Rabindra Singh
Editor : Ramesh Khanvilkar / Nandkumar Sawant
Production and Sales : FILMS DIVISION

Renowned music director Shri Naushad died on 05.05.2006. This film is a musical tribute to departed soul.

DINESH PRABHAKAR

Dinesh Prabhakar started getting trained in music at the age of eight years under his father, Late Pt. Husan Lal, a renowned violinist, vocalist and music director. After his father's death, he took advanced training in music under Government of India's scholarship scheme. He has to his credit a number of music performances both at home and abroad. He has composed a number of songs for choral groups and musical features and orchestral compositions as well. He is a recipient of five Akashvani annual awards for composing music for musical features. He has to his credit more than 350 documentaries, news magazines and animation films. Musician's Guild has released the audio CD of his violin recital containing Raag Yaman and Miyaan Ki Malhar. Naushad A Musical Journey directed by him was screened in the Homage Section of IFFI, 2006 in Goa. He has also directed a film on Ustad Bismillah Khan. Recently he has made nine films on communal harmony and national integration. Presently he is Director of Music, Films Division, Mumbai.

29. K.L.SAIGAL

Director	: Yash Pal Chaudhary
Cinematography	: Mahesh Kamble
Editor	: N. D. Naique / S. G. Dandavate
Music	: Dinesh Kumar Prabhakar
Production and Sales	: FILMS DIVISION

It is a biographical film on the immortal singer and actor K. L. Saigal who created history within a span of 12 years in Hindi filmdom. Although he died at a very young age of 41 years he left a lasting impression. This film vividly brings to fore his outstanding performances and also the memories of him from the renowned filmmakers, producers, friends and close relatives.

YASH PAL CHAUDHURY

After his graduation in Arts from Agra University he joined the first batch of the Film and Television Institute of India and completed a diploma in Film Direction in 1964. For a brief period (1964-67) he worked in the mainstream feature film industry as a writer and director and also as a producer with The Voice of America. He was a Grade A artist with All India Radio, Jalandhar, Pune and Mumbai. In 1967 he joined the Films Division as Director and steadily rose to become Joint Chief Producer. He was Liaison Officer for Gandhi (Richard Attenborough/1982) and Producer for Nehru (Shyam Benegal and Yuri Aldokhin/1985). He has directed practically every genre of short film and has won several national and international awards. He was deputed as Chief Executive Officer, Children's Film Society in 2000 and retired in 2001.

30. AMIR KHAN

Director : S.N.S. SASTRY
Production and Sales : FILMS DIVISION

The film portrays the personality, music and life of famous vocalist, Ustad Amir Khan.

SNS SASTRY

Soon After his matriculation Sidlaghata Narasimha Shankar took his diploma in cinematography from the S.J. Polytechnic in Bangalore and then joined the Films Division as cinematographer (1948). He made his directorial debut ten years later but was formally given the post of director in 1962. In 1975 he was promoted to the rank of producer.

31. SHEIKH CHINNA MAULANA

Director : V. Packirisamy.
Cinematography : A. Anjaneyulu
Editor : Vinayak Jadhav
Music : K. Narayanan
Production and Sales : FILMS DIVISION

The film portrays the life of Sheikh Chinna Moulana and his musical accomplishment in nadaswaram.

32. PANDIT MALIKARJUN MANSUR

Director : Prajna Parimita Parasher
Cinematography : K. N. N. Iyengar
Editor : Shyam Gudi
Production and Sales : FILMS DIVISION

A doyen of the Hindustani music, Pandit Malikarjun Mansur was born at Mansur in Dharwad District of Karnataka on December 31, 1910. Neelakantha Buva Alur Math of the Gwalior gharana took the 11-yearold Malikarjun

as his disciple in Miraj. Malikarjun studied under him for six years. Later, Malikarjun became the disciple of Ustad Manji Khan, son of Alladia Khan Saheb of Jaipur Atrauli Gharana. Several awards and honours were conferred upon Malikarjun Mansur - the Padma Bhushan, Fellow of the Sangeet Natak Academy, the Kalidas Award, et al.

33. THYAGA BRAHMAM

Director	: R. Krishna Mohan
Cinematography	: Jitu Vartak / M. S. Gangadhar
Editor	: Jagdish Joshi / M. N. Vernekar
Music	: K. Narayanan
Production and Sales	: FILMS DIVISION

This is an hour-long biographical film on Saint Thyagaraja. Thyagaraja was a legend in his own life time and is known for his rich compositions in Carnatic music that were mainly devoted to Lord Rama. He was a catalyst of the Bhakti cult in the entire South India. Every year thousands of music lovers and musicians gather at his samadhi on the banks of the river Kaveri in Thiruvaiyaru in Tamil Nadu to pay a musical homage. A renowned classical singer Dr. S. Ramanathan has sung the songs.

R. KRISHNA MOHAN

R. Krishna Mohan completed his M.A. in public administration and then a diploma in journalism. He began his career in cinema with the Films Division, first as a researcher and then as script-writer. Having written over a hundred scripts he began to direct films in 1982 and was the officially designated director. In 1984 he was promoted to the post of joint chief producer (Newsreels) and was briefly acting chief producer. He resigned from Films Division in 1996 and now works as a freelance filmmaker.

34. BABA

Director	: N. D. Keluskar
Cinematography	: M. S. Pendurkar
Editor	: N. D. Keluskar
Music	: Vijay Raghav Rao
Production and Sales	: FILMS DIVISION

The film portrays the various aspects of the personality and music of the great music maestro, Ustad Allaudin Khan.

35. AHMAD JAAN THIRAKAWA

Director	: Lakshmi Shankar
Cinematography	: B. K. Parthasarathy
Editor	: N. S. Thapa
Music	: Raghunath Seth
Production and Sales	: FILMS DIVISION

The film is on the life and music of the tabla player, Ustad Ahmad Jaan Thirakwa.

36. MOMENTS WITH THE MAESTRO

Director	: Pramod Pati
Cinematography	: Manohar Vighne / P. W. Baokar / P. S. Pai
Editor	: Shyam Gudi

This is an abridged version the film Ravi Shankar. Ravi Shankar is a film portrait of the sitar maestro, depicting, through a series of interviews and recitals, his versatile personality, creativity and music.

PRAMOD PATI

Pramod Pati graduated in science from Utkal University in 1950 and then completed a diploma in cinematography from the S.J. Polytechnic at Bangalore in 1952. He then joined the Orissa Government as Film Officer (1952-56). In 1957 he was awarded a Government of India fellowship to study puppet animation in Prague, Czechoslovakia, under Jiri Brdecka, Edward Hoffman and Jiri Trnka. Returning to India he joined the Films Division as the head of its Cartoon Film Unit (1959). He was promoted Producer (1964), Deputy Chief Producer (1968) and Joint Chief Producer (1974). Pati is best known for his experimental work in animation films.

37. USTAD BISMILLAH KHAN

Director	: Dinesh Kumar Prabhakar
Cinematography	: N. Stanley / Ramchandra Kashid / Radhey Shyam
Editor	: Radhye Shyam / Arun Sangelkar

The film is about the contribution of shehnai maestro Ustad Bismillah Khan to Indian music.

38. DR. GULAM RASOOL

Director	: C K M Rao
Production and Sales	: Films Division

Dr. Gulam Rasool, a musician, writer, composer, lyricist & educationist, dedicated his whole life to the cause of music. The film is an celluloid autobiography of Dr. Rasool.

C.K.M. RAO

CKM Rao got a diploma in cinematography from S. J. Polytechnic Bangalore. Prior to joining the Films Division in 1966, he had worked in Bombay Film Industry with veteran cameramen such as Peter Pereira, V. N. Reddy and Jai Mistry. A widely travelled and award winning cameraman, Rao has also directed several documentaries and news magazines.

University of Calcutta. He worked in All India Radio before pursuing a career in films. Soumitra's film debut came in 1959 in Satyajit Ray's *Apur Sansar*. As noted on the official website for Ray, "At that time, Soumitra Chatterjee was a radio announcer and had only played a small role in a Bengali stage production". Soumitra would eventually collaborate with Ray on 14 films. His collaboration with Ray has often been compared to other key associations in the history of cinema-like Mifune & Kurosawa and Mastroianni & Fellini.

Besides Ray, Soumitra also worked with other doyens of Bengali cinema like Mrinal Sen and Tapan Sinha. Soumitra has also been active in Bengali theatre as an actor, playwright and director. He is well-known for poetry recitation and has acted on TV and in indigenous folk drama.

Soumitra received the 'Officier des Arts et Metiers', the highest award for arts given by the French government, and a lifetime achievement award from Italy. He has been the subject of a full-length documentary named *Gaach* by French director Catherine Berge. He won the Padma Bhushan in 2004.

HOMAGE AND TRIBUTES

SHAKTI SAMANTA (January 13, 1926-April 9, 2009)



The Indian film director and producer was born in Burdwan, West Bengal. He joined the film industry in 1948 as an assistant director to filmmakers like Gyan Mukherjee, Satish Nigam and Phani Majumdar at Bombay Talkies.

Samanta directed his first feature film, *Babu* in 1954. After the success for his next few films, *Inspector* (1956), *Sheroo* (1956), *Detective* (1957) and *Hill Station* (1957), he started his own production company, Shakti Films, in 1957.

Samanta went on to direct 43 feature films, including 37 Hindi, and six Bengali films. His best known films include *Howrah Bridge*, *China Town*, *Kashmir Ki Kali* and *An Evening in Paris*. He is credited for starting the trend of making double version films, in Hindi and Bengali, with *Amanush* in 1974.

ARADHANA

Hindi/169 min/Colour/1969

The film opens against the backdrop of idyllic hilly terrain of Darjeeling with airforce officer Arun (Rajesh Khanna) crooning “Mere sapno ki rani” atop an open jeep, while Vandana (Sharmila Tagore) demurely sneaks glances at him from a mini train. After a brief romance, they have a secret wedding. Soon afterwards, Arun dies in an air crash leaving behind a heartbroken and pregnant Vandana. His family refuses to accept the unwed mother-to-be since her marriage with Arun had not been never formalised. Vandana is finally forced to let a childless couple adopt her newborn son, Suraj. But determined to be a part of his life, she accepts the responsibility of becoming his nanny.

Producer and Director	: Shakti Samanta
Story	: Sachin Bhowmick
Cast	: Rajesh Khanna, Sharmila Tagore, Farida Jalal

PRAKASH MEHRA (13 July 1939 - 17 May 2009)



Born in Bijnaur, Uttar Pradesh, Prakash Mehra started in the late 1950s as a production controller. In 1968, he directed Shashi Kapoor in a double role in *Haseena Maan Jayegi*. This was followed by the 1971 hit *Mela* starring the Khan brothers, Feroz and Sanjay. In 1973, he produced and directed *Zanjeer*. This mega blockbuster established Amitabh Bachchan's Angry Young

Man persona and started a relationship that spanned seven more films, six of which were (*Khoon Pasina*, *Hera Pheri*, *Muquaddar ka Sikander*, *Laawaris*, *Namak Halal*, *Sharaabi* and *Jaadugar*). Prakash Mehra also directed & produced *Zindagi Ek Jua* with actor Anil Kapoor in 1991; in 1996 he introduced veteran actor Raj Kumar's son Puru Rajkumar in *Bal Brahmachari*, the last film he directed.

GULSHAN BAWRA (1937-August 7, 2009)



The popular songwriter was born in Sheikhupura. His father had a construction business. During the India-Pakistan partition he was caught up in rioting and he witnessed his parents' death. His elder sister subsequently raised him in Jaipur. He later moved to Delhi where he graduated from Delhi University and began writing poetry during

college.

He wanted to make a career in the Indian film industry but at the time knew nobody in Mumbai film world. He applied for a job with the railways and was posted in Kota but when he arrived there, the vacancy had been filled. His next call was for the post of clerk in Mumbai, where he arrived in 1955. Gulshan struggled to get a break, Kalyanji gave him his first opening in *Chandrasena* (1959) in the song 'Main kya jaanu kahan laage yeh saawan matwal re' sung by Lata Mangeshkar. The Meena Kumari-Balraj Sahni starrer *Satta Bazar* marked his first brush with success with hits like 'Tumhein yaad hoga kabhi hum mile the' (Lata-Hemant). Gulshan

Bawra wrote 240 songs in a 42-year career. Almost half of his songs have been with R.D.Burman. He bagged the Filmfare award for his song 'Yaari hai imaan mera yaar meri zindagi' in *Zanjeer*. His last release was *Zulmi* (1999) and his last hit was 'Le pappiyaan jhappiyaan paale hum' for Haqeeqat (1995).

ZANJEER

Hindi/146 min/1973

Zanjeer will go down in history as the movie that brought action cinema to fore and established Amitabh Bachchan as the Angry Young Man. The film opens on Diwali with the murder of young Vijay Khanna's (Amitabh) parents in the hands of an unknown man with a white horse on his bracelet. Because of this traumatic event, Vijay has recurring nightmares of a white stallion. He grows up to become an honest inspector. Various dealings of the underworld continue unabated throughout the town, all tracing back to gang leader Teja (Ajit) who Vijay has to fight. And, in the process, he also discovers the identity of the man with the white horse bracelet.

Producer and Director	: Prakash Mehra
Story	: Salim-Javed
Camera	: N. Satyen
Editing	: R. Mamadik
Music	: Kalyanji Anandji
Lyrics	: Gulshan Bawra
Cast	: Amitabh Bachchan, Jaya Bachchan, Pran, Ajit

NABYENDU CHATTERJEE (—2009)

A protégé of Ritwik Ghatak, Chatterjee was known for making optimistic films where human spirits triumph against all adversities. He tackled topical issues such as corruption and social apathy in films like *Shahider Baba* and *Mastermoshai*. He started his career in 1962 as an actor but soon took to direction. In 1967, he made his first feature film in Hindi, *Naya Rasta*, which was soon followed by a film in Bengali, *Adwitya* (1968). Films like *Aaj Kaal Porshur Galpo* (1981) and *Chopper* (1985) established him as an off-beat filmmaker. Some of his other notable films include *Sarisreep*, *Parashuramer Kutbar*, *Atmaja*, *Shilpi* and *Mansur Mianer Ghoda*. Chatterjee couldn't complete his last film, *Sanskar*, a project he pursued for years. In fact, he was in the middle of editing the film hours before he passed away.

PARASURAMER KUTHAR

The film is set in a small town in west Bengal which is preparing for 40th anniversary of Independence. A nurse is driven out of her hut at the back of a temple being repainted for the event. She is forced into prostitution.

Producer	:	Rasachitram
Director	:	Nabyendu Chatterjee
Photography	:	Shakti Bandopadhyay
Music	:	Nikhil Chattopadhyay
Cast	:	Sreelekha Mukerjee, Arun Mukerjee, Asit Bandopadhyay, Ranajit Chakraborti

RAJAN P. DEV (20 May 1953 - 29 July 2009)



Rajan P. Dev was born in Cherthala in Alappuzha district of Kerala. He acted in over 140 films in Malayalam, Tamil, Telugu and Kannada. He was noted for his roles of the villain.

Rajan P. Dev started his acting career with various professional play troupes in Kerala. He was cast by S. L. Puram Sadanandan to play the protagonist Kochuvava in his play *Kattukuthira*. He founded the play troupe Jubilee Theatres.

Dev launched his film career with *Ente Mamattikkuttiyammakku* (1983), directed by Fazil. He played the villain Carlos in *Indrajalam* (1990), starring Mohanlal. Just like his character Kochuvava, *Carlos* also became immensely popular so much so that for some years since then Dev was often referred to as *Carlos*. He expanded his career to Tamil, Telugu and Kannada films starting with *Gentleman* (1993), directed by S. Shankar. Dev has directed three films: *Achammakuttiyude Achayan* (1998), *Maniyarakkallan* and *Achante Kochumolku* (2003). He was planning to direct two more films titled *Kayal Rajavu* and *Simham*, starring Mammooty and Jayasurya, respectively. The last film that he had acted in was *Ee Pattanathil Bhootham*.

ENTE MAMATTIKKUTTYAMMAKKU

Malayalam/1983

A couple (Sangeeta Naik & Bharath Gopi) who lost their daughter in an accident decide to adopt a girl from the local orphanage. But problems arise when the child's real Mother (Poornima Jayaram) & Father (Mohanlal) try to seek her.

Direction and Story : Fazil

Cast : Mohanlal, Bharath Gopi, Poornima Jayaram, Sangeeta Naik

FEROZ KHAN (September 25, 1939-April 27, 2009)



An actor, producer and director of the Hindi film industry Feroz Khan is best remembered as a style icon. With his inherent flamboyance and swagger, he changed the staid image of the Hindi film hero. He made his debut as the second lead in *Didi* (1960). Through the early 1960s and 1970s, he made low-budget thrillers opposite starlets. His first big hit was in 1965—

Phani Majumdar's *Oonche Log*. Again, with *Arzoo*, and *Aadmi Aur Insaan* (1969) Khan earned his entry into A-list second leads. He appeared alongside his real-life brother Sanjay Khan in hit films like *Upaasna* (1967), *Mela* (1971), and *Nagin* (1976).

He turned into a successful producer and director in 1971 with *Apradh*. He produced, directed and starred in the 1975 film *Dharmatma*. He went on to make *Qurbani* (1980), the biggest hit of his career. It introduced India to iconic Pakistani pop singer Nazia Hassan, with her memorable track 'Aap Jaisa Koi'. After directing and starring in *Yalgaar* (1992), he took a long break from acting for 11 years. He launched his son Fardeen Khan's career with the 1998 film *Prem Aggan*. In 2003, he made his acting comeback as well as produced and directed *Janasheen*, which also starred his son Fardeen. He starred alongside his son again in *Ek Khiladi Ek Haseena* (2005) and made his last film appearance in *Welcome* (2007).

OONCHE LOG

Hindi/1965

A blind, retired major (Ashok Kumar) is a strict disciplinarian. He has two sons; elder one (Raj Kumar) is a police inspector and the younger one (Feroz Khan) is a happy-go-lucky, young man. The girl Feroz Khan is having an affair with commits suicide after he ditches her. The girl's brother, determined to avenge his sister, murders Feroz, flees from the police and takes shelter in Ashok Kumar's own house.

Producer	:	Nanjundan and Sathyam
Director	:	Phani Majumdar
Cast	:	Ashok Kumar, Raj Kumar, Feroz Khan, Tarun Bose

NILU PHULE (1930—13 July 2009)



Nilu Phule began his acting career with the Marathi folk performances (loknatya). His first professional drama was *Katha Akalecha Kandyachi*, which went on to have over 2000 shows. It was based on this success that he was offered his first movie *Ek Gaav Baara Bhanagadi*, by Anant Mane in 1968. He went on to act in around 250 Marathi and Hindi movies during his film career.

Nilu often played villains; most notable among them was Sakharam Binder. Some other memorable roles include a power-drunk politician in Mahesh Bhatt's *Saaransh*, a political journalist in Jabbar Patel's *Simbasan* and a sugar tycoon in Jabbar Patel's *Saamna*.

SAMNA

Marathi

The film is set against the backdrop of the sugar cooperatives. Phule is an arrogant, corrupt village Patil challenged by Lagoo, a teacher. It's always a clash between the teacher's probing, incisive questions and Patil's futile attempts to escape them and is regarded as one of the greatest acting duels.

Director	: Jabbar Patel
Story	: Vijay Tendulkar
Camera	: Suryakant Larande
Cast	: Mohan Agashe, Nilu Phule, Shreeram Lagoo

R. LAKSHMAN (1927-2009)

R. Lakshman was a veteran film producer from Karnataka. He was one of the producers of *Bangarada Manushya*, the epic film that changed the course of Kannada film history. The film ran for nearly four years in Bangalore and was declared the biggest hit during its release. It also won several awards. Lakshman started his life in the film industry as a manager at the then Bharat theatre in Bangalore which was known for screening only Kannada films for all 365 days in a year. He became closer to Kannada film superstar Raj Kumar and became a film producer in partnership with Gopal. Some of the best films made by Lakshman and Gopal included *Bhale Huchcha*, *“Bangarada Manushya”*, *“Bhagya Jyothi”* and *“Besuge”*. Lakshman then went on to make films on his own including *“Jimmy Gallu”*, *“Huli Hejje”* and *“Bandha Mukhtha”*. Besides films, Lakshman was associated with many of the activities of the Kannada film industry and has been credited with contributing to the growth of the Karnataka Film Chamber of Commerce.

BANGARADA MANUSHA (1972)

Kannada/180 min/Colour/1972

Ruralist, melodrama... Hero abandons his urban career to help his widowed sister and her impoverished family reestablish themselves. Overcoming the ingratitude of his sister and self-serving opposition of several villagers he builds a garish house symbolising family's success. His wife, chased by the bull, falls into the well and drowns. He is accused of bigamy with a woman who is later revealed to be the illegitimate child of brother-in-law. In the end renounces all worldly possessions. Biggest 70s hit of Rajkumar and one of the top grossers of Kannada cinema...

Producer	: R. Lakshman, Gopi
Director	: Siddalingaiah
Cast	: Raj Kumar, Bharathi, Loknath

A.K. LOHITHADAS

A.K. Lohithadas was a prolific scriptwriter, director, and producer of Malayalam cinema. He is best known for his detailed and



realistic screenplays for films like *Thaniyavarthanam*, *Kireedam*, *Bharatham* and *Amaram*. His significant directorial ventures include *Bhoothakannadi*, *Kasthooriman* and *Arayannangalude Veedu*. Most of his works fetched him both, critical acclaim as well as commercial success.

Lohithadas started out in Malayalam cinema by writing for director Sibi Malayil. His first movie screenplay *Thaniyavarthanam* (1987) was directed by Malayil and went on to become a success. The Sibi Malayil-Lohithadas combination would later produce several memorable Malayalam movies, like *Kireedam* (1989), *His Highness Abdullah* (1990), *Bharatham* (1990), *Kamaladalam* (1992), and *Chenkol* (1993). Lohithadas later turned into a filmmaker and made films such as *Bhoothakannadi* (1997), *Karunyam* (1997), *Kanmadam* (1998), *Arayannangalude Veedu* (2000), *Joker* (2000), *Kasthooriman* (2003) (which he himself produced) and *Nivedyam* (2007).

BHOOTHAKANNADI (MAGNIFYING GLASS)

Malayalam/115 min/1997

Vidyadharan (Mammootty), a village clocksmith, is unable to cope up with the ugly realities of life. He is a widower and lives with his only daughter. He is paranoid about snakes because his wife died of snake bite and he carries a flashlight through the village lanes even in broad daylight. His childhood friend and love, Sarojini, lives next door. She was abandoned by her husband after just a night together. She has a teenaged daughter.

Story and Direction : A.K. Lohithadas

Cast : Mammootty

MURALI (25 May 1954 - 6 August 2009)



Murali debuted into films with the lead role in *Njattadi*, directed by Bharath Gopi. But the film never released. He then got chance to act in *Chidambaram*, directed by national award winning filmmaker Aravindan. He acted in *Meenamasathile Sooryan* and *Panchagni*, directed by noted film makers Lenin Rajendran and Hariharan, respectively. He then quickly got established as a powerful actor in the Malayalam film industry. *Adharam*, directed by George Kittu was the first film to get released with Murali in the lead role. Some of his other notable films include *Nee Ethra Dhanya*, *Dhanam*, *The King*, *Pathram*, *Veeralippattu*, *Achan Kombathu Amma Varambathu*, *Meenamasathile Sooryan*, *Swarnam*, and *The Truth*. He won the national award for best actor for his portrayal of a freedom fighter and professional weaver in the film *Neythukaran*. He was also a stage actor and television serial actor

Murali acted in the longest TV commercial ever on Indian TV, spanning 150 seconds, for Air Deccan in 2005. He was actively involved with *Natyagriham*, a drama venture started by actor Narendra Prasad. Murali won critical acclamation for his portrayal of Ravana in the drama *Lanka Lakshmi*, which was based on C. N. Sreekantan Nair's novel of the same name.

Murali authored five books. His book on Kumaranasan, *Abhinethavum Asante Kavithayum* (Actor and Asan's Poetry) won him the Sangeet Natak Academy award. One of his other critically acclaimed books was *Abhinyathinte Rasathanthram* (Chemistry of Acting).

NIZAHALKUTHU

Malayalam/90 min/2002

The film explores the recesses of the human consciousness. The title Nizhalkuthu (Shadow Kill) refers to the story from the Mahabharata, where the Kauravas employ a witch hunter to kill the Pandavas. He carries out black magic where the spirits of the Pandavas are exorted into their images. These images, the symbolic shadows of the Pandavas are stabbed to kill the actual Pandavas.

The plot is set in the 1940's in a village of Travancore, British India. Kaliyappan, the last hangman of Travancore dynasty is dragging his remaining life by consuming alcohol and worshipping the Mother Goddess. The reason for this self-destruction is the remorse born out of the feeling that the last man he hanged was an innocent. One day the King's messenger arrives with the order for executing a convict termed as 'a killer, proved beyond doubt'. As a tradition, the hangman has to spend the evening of the execution awake. When alcohol fails to keep Kaliyappan awake, the jailer starts telling a 'spicy tale' of a 13 year old girl raped and killed by her own brother-in-law and an innocent musician boy convicted for this charge. When Kaliyappan comes to know the condemned person he is about to hang is that very boy, he breaks down. The job of executing the convict is passed on to his assistant, his son. The Gandhian, freedom fighter son, who is revolting against the existing system accepts the job without any protest.

Producer	:	Adoor Gopalakrishnan, Joel Farges
Direction and script	:	Adoor Gopalakrishnan
Music	:	Ilayaraja
Cinematography	:	Sunny Joseph, Ravi Varma
Editing	:	Ajith
Cast	:	Oduvil Unnikrishnan, Sukumari, Murali

LEELA NAIDU (1940 - July 28, 2009)



Leela Naidu was first noticed when she won Femina Miss India in 1954, while still in her teens. Vogue named her one of the ten most beautiful women in the world, along with Maharani Gayatri Devi. In 1956, at the age of 17, she married Tilak Raj Oberoi, scion of the Oberoi Hotels chain, who was 33 years old then.

She made her film debut alongside Balraj Sahni in *Anuradha* (1960), directed by Hrishikesh Mukherjee, after he happened to see one of her pictures taken by Kamaladevi Chattopadhyay. The film went on to win the national award for best film and got Leela critical acclaim. She followed this up with *Ummeed* (1962) by Nitin Bose alongside Ashok Kumar and Joy Mukherjee. She had a brief but impressive acting career and is remembered for her classical beauty and subtle acting style. She became an icon for women's liberation in India after her non-orthodox role with Sunil Dutt in *Yeh Raaste Hain Pyar Ke* (1963), directed by R K Nayyar and based on the real life K. M. Nanavati vs. State of Maharashtra court case, which was not only the last jury trial held in India but also a direct cause of the abolition of jury trials.

In 1963, she was roped in to play the lead of a rebellious young bride, in the first Merchant Ivory Production, *The Householder*, directed by James Ivory. After watching her performance in the film, Satyajit Ray, planned an English film, *The Journey* with *Marlon Brando*, Shashi Kapoor and Leela Naidu, but sadly the film never went on the floors, she lost out Vijay Anand's *Guide* (1965) to Waheeda Rehman, as she wasn't a trained dancer. Her last film in Hindi mainstream cinema was *Baghi* (1964) a costume extravaganza co-starring Pradeep Kumar, Vijaya Choudhury and Mumtaz. Later she also made a guest appearance in the film, *The Guru* (1969). She married poet Dom Moraes, who was her childhood sweetheart, in 1969. She returned to cinema only in 1985, to play a Goan family-matriarch in Shyam Benegal's period film, *Trikaal*. Shyam had

earlier shot an advertisement with her for ‘Finlay Fabrics’ brand in the mid-1960s. She also appeared in *Electric Moon* (1992), directed by Pradip Krishen, which turned out to be her last cinematic role.

ANURADHA

Hindi/141 min/1960

Anuradha Roy (Leela Naidu), a noted radio singer and daughter of a rich man, falls in love with an idealistic doctor, Dr. Nirmal Chowdhary (Balraj Sahni), who serves the poor in the distant village, Nandagaon. After the marriage and a daughter, she realizes the gravity of the choice of living in a village; she has to decide between her love and her love for city life. The film’s music was composed by Pandit Ravi Shankar, one of his rare forays into Hindi cinema. The film was based on a short story written by Sachin Bhowmick, first published in the Bengali monthly magazine *Desh*. It went on win the national award for best film.

Producer	:	L.B. Thakur, Hrishikesh Mukherjee
Director	:	Hrishikesh Mukherjee
Screenplay	:	Sachin Bhowmick
Cast	:	Balraj Sahni, Leela Naidu
Music	:	Pandit Ravi Shankar
Camera	:	Jaywant Pathare
Editing	:	Das Dhaimade

NAGESH (September 27, 1933 - January 31, 2009)



Nagesh was born in a Kannada family from Dharapuram, Erode. He acted in over 1,000 films from 1958 to 2008, performing a variety of roles but is best remembered as a comedian. He is regarded as one of the most prolific comedians in Tamil cinema. Despite being primarily a comedian, Nagesh was rated highly as a character actor by his peers. Nagesh's style of comedy was largely inspired by Hollywood actor Jerry Lewis. In 1958, producer Balaji spotted Nagesh and gave him his first break in a film called *Manamulla Marudhaaram*. Nagesh made his debut in Kannada with *Makkala Raja*. He won critical acclaim for his performance in the 1961 movie *Thayilla Pillai*. But it was his 1962 hit *Nenjil Oru Aalayam* that launched his career in the Tamil film industry. At the height of his career, he acted in as much as 35 movies in a single calendar year, at one time, shooting for six movies simultaneously. Nagesh was seen playing the lead role in *Server Sundaram* (1964) directed by Krishnan Panju.

SERVER SUNDARAM

Tamil/164 min/1964

“Server” Sundaram is a restaurant waiter who struggles to make his ends meet. He is in love with Radha (K. R. Vijaya), the daughter of the owner of the hotel in which he is working. The film is about how with the aid of his rich friend Raghavan (R. Muthuraman), “server” Sundaram gets a chance to act in movies and eventually, emerges as a prominent actor. However, he is heartbroken when he learns that Radha is actually in love with Raghavan. While Nagesh drives viewers to laughter with his comic antics in the early scenes, his sensitive portrayal of a failed lover in the second half of the movie earned him widespread appreciation.

Director	: Krishnan Panju
Cast	: Nagesh, K.R. Vijaya