



भारतीय पैनोरमा
2005
Indian Panorama

DIRECTORATE OF FILM FESTIVALS
NEW DELHI

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(Directorate of Advertising and Visual Publicity)

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Preface

Indian Panorama 2005

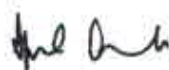
Indian culture in its vast sweep encompasses numerous sub cultures and life styles that render it a unique position. The cinema that emanates out of this varied cultural landscape, therefore, is also equally diverse and unique. Indian Panorama over the years has successfully attempted to capture this lingual and stylistic variety in its bouquet of films. Rightly so, each year this special collection of feature and non-feature films called Indian Panorama commands an exalted status in the International Film Festival of India.

This year's Panorama also brings with it a wide spectrum of contemporary themes and treatments. If "Iqbal" by Nagesh Kukunoor stimulates with the rise of an underdog, then films like "Haseena" by Girish Kasaravalli effectively issue reminders to a complacent society. "Perumazhakkalam" by Kamal, "Daivanamathil" by Jayaraj and "Grahanam" by Mohan Krishna Indraganti take us on different planes altogether. One finds manifestation of contemporary society and its new mindset in "Uttarayan" by Bipin Nadkarni and a vibrant fairy tale in "Paheli" by Amol Palekar.

The non-feature section this year offers a large variety. The biographicals like "Kalamandalam Ramankutty Nair" by Adoor Gopalakrishnan and "Pravahi" by Arun Khopkar, reflections of current turmoil in Manipur in "India Matters-Cycle of violence" by Sutapa Deb, the stylized presentation of "Girni" by Umesh Kulkarni and the nostalgia created by Laxmikant Shetgaonkar in "Ek Sagar Kinaree" all lend a new dimension to this year's panorama.

Cinema, like all other art forms presents with it the personality, thought process, and the imagination of its creator. I am sure the delegates would appreciate this interesting and absorbing collection of films.

I thank the feature and non-feature juries headed by Shri M S Sathya and Shri Aribam Syam Sharma respectively for their passion and dedication to the cause of cinema and also for the efforts put in by them to select the year's best.



AFZAL AMANULLAH

Director

Directorate of Film Festivals

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FEATURE FILMS

Indian Panorama 2005
FEATURE FILMS SELECTION PANEL



M.S. Sathyu



Dr. R.K. Verma



C.P. Padmakumar



Roja Ramani



Shalini Shah



Biplab Ray Chaudhuri



ACHUVINTE AMMA

(Achu's Mother)

Malayalam/130 minutes/35mm/colour



SYNOPSIS

Achu's Mother is about the very intimate relationship between a mother and daughter. Vanaja, the mother is a middle aged woman, independent by nature, who does all kinds of odd jobs to run her family of two. Her only daughter, Ashwathi or Achu is the focal point of her life.

The whereabouts or identity of Achu's father is not known. She weaves convenient stories to ward off uneasy questions about her parentage. Achu is a vivacious adolescent, who has completed her Civil Engineering Diploma course and is looking forward to a job. In one of their job-hunts when they go to attend an interview, mother and daughter meet Ijo, a young advocate, who is also struggling to stand on his own feet. He lives in a rented room, and spends time hunting for accident claim cases to make it big in life.

With the help of their family friend Muthumma, the grand matriarch of a joint Muslim family, Achu manages to get a job in a local construction company.

The friendship between Achu and Ijo gradually develops into love and they dream of living together. They hope to get the permission of her mother and his parents, but this relationship upsets everything. Vanaja is eager to learn about the family background of Ijo. He is an orphan. His whole family had committed suicide consequent upon the collapse of his father's hotel business and the fear of indebtedness and humiliation. He had however survived the attempt.

Vanaja is upset. She had big dreams for Achu. She wanted her to have a married life that was different from the lonely one they had lead till now. She rejects Ijo.

Achu now is keen to enquire about her father. When Vanaja refuses to cooperate, Achu shifts to a colleagues' house. She however finds the presence of her colleague's husband uncomfortable and again decides to shift to Muthumma's house. The grand patriarch is no more. Shattered she is back with Vanaja.

Achu is still silent and Vanaja is forced to recount the tale of her survival to Ijo. She had been an orphan herself and Achu was not her daughter.

She finally agrees to her marriage with Ijo.

CREDITS

Producer:

Director:

Screenplay:

Camera:

Editing:

MUSIC:

Cast:

P.V. Gangadharan

Sathyan Anthikkad

Renjan Pramod

Azhagappan

K. Rajagopal

Ilayaraja

Meera Jasmine, Urvashi, Sunil

SATHYAN ANTHIKKAD



Born in 1954 at Anthikkad, Trichur, Kerala. Sathyan made his Maiden appearance in Malayalam film industry in 1973 as Assistant Director in Rekha Cine Arts. He turned to writing lyrics and penned about 100 popular Malayalam film songs.

His first directorial venture was 'Kurukkante Kalyanam' (The marriage of fox) (1982). Thereafter his career graph rose steadily and he went on to direct many popular Malayalam films mainly aimed at family audiences. Over a long period of time Sathyan has consistently presented contemporary social issues with simplicity, using straight narrative style. His films apart from being commercial successes have also been acclaimed critically.

Sathyan has won several state and national awards for his scripts and films. His film 'Kochu Kochu Santhoshangal' bagged the National Award for the best regional film (Malayalam) in the year 2000. Many of his films have been awarded the Filmfare, Film Critic, Asianet and Mathrubhumi Awards. 'Achuvinte Amma' is his 44th directorial venture.

Contact: Grihalakshmi Films, KTC Building, YMCA Road, Calicut 673001 Ph. 0495-2766362; Fax: 2766660

DIRECTOR'S STATEMENT

Achuvinte Amma (Achu's Mother) is about the unique relationship between a mother and daughter. The film gives the idea that human bondages can sometime be stronger

than blood relations and a perfect mother-daughter relationship is possible between two women without having any blood relationship. The film highlights the love, passion, care and anxiety of a mother for her daughter whom she had brought up alone fighting all odds in life.

The film depicts the 'mother' as a symbol of strength and sacrifice. The film tells us how with sheer determination a woman can lead a respectable life despite having encountered various woes. In the process she also helps others especially girl children around her by giving them new lease of life. The story is narrated in such a way that it appeals to the masses.



ANTARMAHAL

Bengali/118 minutes/35mm/colour



SYNOPSIS

The year is 1878. Queen Victoria has been declared Empress of India for over a year and her power casts a long shadow over the subcontinent. It reaches even a remote village in the backwaters of Bengal. Bhubaneswar Chowdhury here rules as zamindar (landlord). He is tyrannical, whimsical, the last of his lineage, a man obsessed by the desire for power and need for an heir.

Among his many possessions are a pet cat, an English painter acquired along the way and two wives. He decides that the best way to augment his power and rise in esteem among British rulers of India is to celebrate Durga Puja with a difference. To shape the goddess as the image of Queen Victoria, he orders a portrait from Calcutta (Kolkata) and brings a Hindustani sculptor to shape the image. All this

while his own portrait is being painted by the English artist, while he feverishly labours to impregnate his younger wife.

In the context of 19th century Bengal, the situation is unnatural in more ways than one. It bodes violence and jealousy. A vortex builds and begins to spin out of control. *Antarmahal* is a story about the corruption of power and jealousy. A very Indian story about the lengths to which superstition and despair can drive a man.

CREDITS

Producer:	AB Corp Limited & Puja Films
Director:	Rituparno Ghosh
Screenplay:	Rituparno Ghosh
Camera:	Abhik Mukhopadhyay
Editing:	Arghyakamal Mitra
Music:	Debajyoti Mishra
Cast:	Jackie Shroff, Abhishek Bachchan, Rupa Ganguly, Soha Ali Khan
Contact:	AB Corp Limited & Puja Films, Nyoma 301/302, 13North South Road, Juhu, Mumbai 400049

RITUPARNO GHOSH



Rituparno Ghosh made his first film at the age of 23. Since then, there has been no looking back. Even though he has a master's degree in economics, his first love has always been the story, the telling of the tale, whether in celluloid or in chaste

Bengali prose. Celluloid won, the influence possibly of his father who was a documentary filmmaker.

Advertising filmmaking and Bengali copywriting gave him precision and discipline. His own inclinations did the rest. He is now in the happy position of not only making his own kind of films but also finding leading producers willing to back him.

His films have always been woman-centered because he empathizes with the gender. In fact, his forte is his ability to read and portray the unwritten nuances of difficult relationships and highlight the unique combination of strength and vulnerability that women have. His acclaimed works are *Unishey April* (1994), *Dahan* (1997), *Baariwaali* (1999), *Utsab* (2000), *Shubho Muhurat* (2002), *Chokher Bali* (2003) and the most recent *Raincoat* (2004).

DIRECTOR'S STATEMENT

Antarmahal has a very different kind of story from my usual films. It does have some similarity to *Chokher Bali*, in the sense that it is a period piece based on the oppression of women in a patriarchal society.

Antarmahal however, is set 25 years earlier... in 1878, when Queen Victoria had been proclaimed Empress of India and Lord Lytton, the Viceroy of India, ruled from Calcutta.

Antarmahal is a much darker film in concept and far more intense and multi-layered. Its bleakness and repression would almost put it in the film noir category, except that the film noir genre normally centres around crime and gangland violence.

It is film about isolation. A man's isolation from reality. A woman's isolation from love and human sympathy. An artist's isolation from his audience.

The film is loosely based on a story by the early twentieth century Bengali novelist Tarashankar Bandopadhyay whose work dealt mainly with social issues.



BERU (The Root)

Kannada/125 minutes/35mm/Colour



SYNOPSIS

A taluk level office has been working without a regular head for sometime. A junior level official is in charge of the office which has stuck to mandatory minimal routine work.

Goravayya is a poor old folk artiste. Though living on a small income, he has been magnanimous in his own small way to provide shelter to an orphan girl. He is stuck with a problem. The roots of a tree are affecting the stability of his small shelter. He has been repeatedly requesting the office for permission to fell the tree to save his shelter.

At last, a regular officer arrives on posting. Being sincere and enthusiastic, this new officer starts tuning the office for proactive working. Even before he settles down, a minister's visit is announced. Arrangements have to be made in the inspection Bungalow (IB). Much to his shock and surprise,

nobody in the office knows about IB. In the process of locating this IB, a scandal unfolds. The IB exists only on records. It is not there physically. Many irregularities and misappropriations come to light. The new officer is not able to report the whole matter to higher-ups because of his own indiscretion and emotional considerations. He tries to cover-up the whole thing by seeking approval for demolition of the dilapidated (non-existent) IB for rebuilding a new one there itself.

Meanwhile the minister's visit is cancelled. But by then the officer is deeply involved in this cover-up story created by himself. He is about to face the consequences, but his influential father-in-law comes to his rescue. He is now asked to provide some cooked-up reasons for the IB's 'present' condition so that the matter can be hushed up and he is saved. Goravayya is proposed to be implicated as the servant looking after IB responsible for its present condition. On seeing the reluctance of the officer to go ahead with this proposal, the junior official takes the responsibility for coaxing Goravayya for his being implicated. Both of them go to see Goravayya only to find that his shelter has collapsed.

CREDITS

Producer:	Mitrachitra
Director:	P. Sheshadri
Screenplay:	J.M. Prahalad
Camera:	S. Ramachanda
Editing:	B.S. Kemparaj
Music:	Praveen – Kiran
Cast:	H.G. Dattatreya, M.P. Venkatrao, Baby Soumya

Contact:

Mitrachitra, No. 835,
1st Corss, BSK III stage,
7th Block, II Phase,
Bangalore 560085
Ph. 080-26724538

P. SHESHADRI

A postgraduate in Kannada Literature and Journalism, after a short stint as journalist, he turned towards films in 1990 with his Screenplay and dialogues for Gourishankara. He became an independent Director of Television serials, Documentaries and Telefilms. His maiden effort as a Director of feature film Munnudi in 2000 brought him applause for his sensitive approach to cinema and the film was hailed as a landmark and was included in the Indian Panorama. Sheshadri has since directed three other features, with two of these winning national acclaim.

DIRECTOR'S STATEMENT

In the year 2000, a team of actors and technicians got together with the intention of producing meaningful films as a cooperative venture. The very first production 'Munnudi' directed by me in May 2000 dealt with the clash between true religious tenets and demeaning customs. The overwhelming appreciation, two National Awards, Six Karnataka State Awards and entry into five International festivals gave us confidence about the viability of such ventures and the experiment continued resulting in two more films as of now. My second film 'Atithi' (2002) examined the issue of terrorism. This won a National Award and entry into two

International festivals. This is my third film BERU (The Root-2004) dealing with corruption/scandals/cover-ups. I have adopted an allegoric approach to the narrative to stress the effects from the point of view of the common man with the fond hope that it will reach both heads and hearts of people with positive outcome.



DAIVANAMATHIL

(In the Name of God)

Malayalam/100 minutes/35mm/colour



SYNOPSIS

This is the story of vivacious young fatherless girl Samira, born and brought up by her doting grandfather in a traditional Malabar Muslim family fighting religious extremism. She wants to diligently pursue her studies. The family, however, according to the tradition of the community wants to marry her off at the earliest. Samira sees love in Anwar, grandson of an illustrious political figure and freedom fighter. Anwar is educated, liberal and handsome. Some time after the Nikah is solemnized, Anwar has to leave Kerala for North India to pursue higher studies. The blissful period comes to an end. After a few months she receives a letter from Anwar along with a number of books on the virtues of being fanatical, puritanical and communally belligerent. In

place of romantic fervor and youthful warmth, the letter exudes bigotry and fatalism.

Samira is shocked by the complete transformation of Anwar. His new ideas, friends and demeanor shatters her dreams. The new Anwar wants Samira to be veiled, invisible and private. He wants her to follow orthodoxy in letter and spirit.

The inevitable happens when police tracks down Anwar for his involvement in a terrorist conspiracy. He is forced to go into hiding. In a moment of great agony and idealism, and apparently to prevent the communal tragedy he is hatching, Samira locks Anwar inside and turns him over to the police.

Then begins her long waiting and undying hopes of Anwar's return to sanity and old self. She desperately tries to communicate with a deeply offended Anwar.

Anwar, after her persistent efforts, realizes his mistakes and the nature of Samira's deep love for him. The transformed Anwar succeeds in getting bail and yearns to meet Samira. The violence he was also party to prevents their reunion. Samira meets a tragic end on yet another anniversary of that fateful day, December 6.

Anwar is alone, desperate, but transformed....

CREDITS

Producer:	Aryadan Shoukath
Director:	Jayaraj
Screenplay:	Aryadan Shoukath
Camera:	Sunny Joseph
Editor:	Beena Paul, Vinod Sukumaran
Music:	Kaithapram Viswanathan

JAYARAJ



Born in Kottayam, Kerala, Jayaraj completed engineering at Trivandrum. Inspired by the films shown in film festivals at Trivandrum and else where, he moved on to cinema as an assistant to the noted film Director Bharathan.

Soon he embarked on his career as a director, in 1998 by directing **Deshdanam**, and followed it up with **Kaliyattom** (1999), **Karunam** (2000) and **Santham** (2001). All his films have bagged state, national and international awards. Jayaraj has won critical acclaim as a distinguished director both at home and abroad.



DITIYO BASHANTA

(Beyond Tomorrow)

Bengali/110 minutes/35mm/colour



SYNOPSIS

What happens when the dead is alive and the living dead? What happens when the past is present and present is only an extension of the past. Well then - *Ditiyo Bashanta* happens.

But then can *Ditiyo Bashanta* really happen? Does nature allow it? Alas no.

But its not apparent at first. As the camera moves up from the plains to hills and follows the hilly terrain and a round bends, relationship also go around the bend. In fact, the viewer is led along the gullible path and there exists a vacuum. The protagonist's (Jhumur) life which is about to be filled up with the appearance of the other man (Sudipta) until suddenly he is forced to make a double take, for there

exists no vacuum; on the contrary the heart and the mind is so full that there is in fact no space left for anyone or anything.

Today's modern urban society with its jet speed finds little time to look inward. Memories are blotted out and man women relationships are found more on convenience and practically then romance.

Diriyo Bashanta does not aim to make you happy and contended, rather it wants to disturb you, to kindle in you the debate that should you be confronted with a choice, which path should you follow? The answer you come up with is entirely yours.

CREDITS

Producer:	Kesto Mondol
Director:	Abhijit Dasgupta
Screenplay:	Sankar Bhattacharya, Abhijit Dasgupta
Camera:	Abhik Mukherjee
Editing:	Arghyakamal Mitra
Music:	Biswabrata Chakraborty
Cast:	Rituparna Sengupta, Shilajit Sabyasachi Chakraborty
Contact:	K.E. Films, 4/47, Jahura Bazar Lane, Kolkata 700042 Ph. 033-24410179, Fax: 24223024

ABHIJIT DASGUPTA



DIRECTOR'S STATEMENT

At a time , when love has been replaced by convenience and relationships have a very fragile shelf-life , the protagonist of the story refuses to live in the present .

But I would not call her a recluse.

In the hilly terrains of North Bengal relationship also go high and low and at times round the bend as the heroine is caught up in a blizzard in the form of her ex-colleague and fast friend who suddenly re-appears in her life.

Would she welcome him in her life ? or is she full with her husband's memory that there is no space left for anyone.

Well its her choice , each one in the audience may have his/her own opinion on the subject.



GRAHANAM (*The Eclipse*)

Telugu/93 minutes/35mm/colour



SYNOPSIS

Raghu is a doctor in his early forties, well known, mild-mannered bachelor. One day, while on his rounds at the hospital, he faces an unusual situation, which arouses his curiosity. One of his patients turns hysterical at the very sight of an old woman who claims to be his mother. The patient denies relationship between the old woman and himself. Later on in the day, Raghu consoles the old woman about her son. Raghu finds her face familiar. When he tries to find her name and address, she abruptly leaves.

A perturbed Raghu makes enquiries about the patient and realizes that both the patient and his mother are from his native village. That evening Raghu and his friend, Srinivas have a chat over coffee. Raghu narrates a story that took

place in his village of two people, a rich landlord's wife called Saradamba and a young boy called Kanakayya.

Saradamba was the beautiful wife of a landlord, Narayana Swami, respected figure in the village, well-known for her charitable work. Kanakayya was a hard working and intelligent young boy belonging to poor family. Saradamba would offer the boy free lunch out of motherly love.

Once Kanakayya fell ill and the local doctor's medication failed. His parents consulted Gopayya, a man known for his magical cures. Gopayya declared that the boy was suffering from a dangerous and rare disease called *doshagunam*, caused by middle-aged woman seducing a young boy into having sex with her. Gopayya declared that the only cure was a concoction prepared with the blood extracted from the thigh of the woman who seduced Kanakayya.

That night Kanakayya uttered Saradamba's name repeatedly in his sleep, prompting his parents to conclude that it was Saradamba who had seduced him. As Kanakayya's health deteriorated, his father approached Saradamba's husband, Swami and narrated the whole story. Furious Swami interrogated his wife. An enraged Saradamba derided her husband for accusing her of disgusting crime. Swami however, demanded Sardamba's blood, beat her up and took blood after she fell unconscious. With a concoction made with Saradamba's blood applied in his eyes, Kankayya recovered. Saradamba was branded a whore and driven out of the house.

Raghu told Srinivas that the old woman at the hospital was Saradamba and that he himself was Kanakayya! The truth was that there was nothing between him and

Saradamba. She was the victim of a superstitious belief and a tragic coincidence. Repentent, Raghu begins his wait for Saradamba so as to apologise.

CREDITS

Producer:	N. Anji Reddy, B.V. Subbarao, P. Venkateswara Rao
Director:	Mohan Krishna Indraganti
Screenplay:	Mohan Krishna Indraganti
Camera:	P.G. Vinda
Editing:	Lokesh
Music:	K. Vijay
Cast:	Tanikella Bharani, Jaya Lalitha, Surya, Goparaju Ramana, Sivannarayana, T. Sundaram
Contact:	Kanakdhara Creations, 402, Temple View Residency, 6-2-10, lakdi Ka Pul, Hyderabad 500004

MOHAN KRISHNA INDRAGANTI



A student of English literature from his University of Hyderabad, Mohan Krishna has been a journalist and a documentary filmmaker before obtaining an MFA (Master of Fine Arts) in Film and Video from York University, Toronto, Canada. He has worked as a writer and director for a number of documentaries. The most prominent of these was **Mahandhra** (The Great Andhra), a documentary series produced on the occasion of 50 years of independence by Doordarshan in 1997.

Mohan Krishna wrote and co-directed the documentary series. **Grahanam** is his first full length feature and the realization of his long-cherished dream of adapting Telugu literature to film.

DIRECTOR'S STATEMENT

When **Grahanam** (*The Eclipse*) was premiered at the Hyderabad Film Club on the 9th of June 2004 to a select group of film lovers, the response consisted of both joy and disbelief. If a lot of people felt that it was a great relief from the regular mainstream 'commercial' fare churned out by the Telugu film industry at the cost of hundreds of crores, some said that they could not believe that such a film came from Telugu. A reviewer even went to the extent of calling it "an event in the history of Telugu cinema." Time will tell whether or not this film is indeed an event in the history of Telugu cinema but personally it was a journey of sorts for me.

Grahanam was born out of two loves: the love of literature and the love of cinema.



HASINA

Kannada/135 minutes/35mm/Colour



SYNOPSIS

Hasina lives with her 3 daughters in the outskirts of a small town. Her husband – Yakoob – an auto driver is unhappy with her as she has borne only girls. When the doctor at private clinic tells him after examining the pregnant Hasina, that this baby too is a female, he deserts her. Hasina makes desperate attempts to bring Yakoob back home, but does not succeed. She decides to live on her own.

Munni – the eldest daughter, who is blind meets with an accident. The doctor who attends on her, tells Hasina, that a suitable operation could bring eye sight back to Munni. She starts doing odd jobs to raise money for operation. She starts working as a house maid in the house of a rich lady – Julekha Begum. Julekha is a well informed person about the tenets

of Islam and Shariat. She advises Hasina to seek justice from Jamaath.

Hasina begins her long journey seeking justice for her and her family, submitting petitions to Muthuvalli, the President of the Jamaath requesting him to reprimand Yakoob, so that he would come forward to take the responsibility of the family.

The former Muthuvalli finds in Hasina's case an opportunity to discredit the present Muthuvalli. He starts politicizing the issue. Thus, Hasina's case, instead of getting sorted out, gets more complicated.

Munni's health begins to deteriorate. Even ever helping Julekha Begum refuses help beyond a certain point. Finding no other way out, Hasina decides to ask Zarina, Yakoob's new bride for help. This infuriates Yakoob, and in an ensuing quarrel, he takes away all the savings of Hasina, mistaking it to be the money given by Zarina.

Helpless Hasina decides to stay in the Mosque premises until she gets justice. The Muthuvalli finally calls the Jamaath meeting. Jamaath sends for Yakoob, who comes drunk. A quarrel erupts between Yakoob and Hasina and inadvertently it ends in the tragic death of Munni.

All the women of the mohalla (the street) come and stand by Hasina in her moment of sorrow. Next day, Muthuvalli comes to Hasina with Mehar money, but she refuses to take it. When Muthuvalli reaches home, he sees his wife getting ready to go to the hospital to get operated, much against his wishes.

CREDITS

Producer:	Chiguru Chitra
Direction & Screenplay:	Girish Kasaravalli
Camera:	S. Ramachndra
Editing:	M.N. Swamy
Music:	Issac Thomas Kottakapally
Cast:	Chandrasa Ullal, Tara, Purushotham Talavata, Chitra Shenoy
Contact:	Chigur Chitra, C/o Stark Communications Pvt. Ltd., 10, Aniketana I Main, I Cross, J.P. Nagar IV Phase, Dollar Layout, Bangalore 560078. Ph. 080-26585394

GIRISH KASARAVALLI



One of the leading names in the contemporary Indian cinema. Started his career in Kannada film in 1975 and in the next three decades he has made nine films. Girish won the Swarna Kamal at National Film Awards four times and Rajat Kamal four times. His films have been screened at many International Film Festivals. Ghatashraddha, Tabarana Kathe, Thayi Saheba, Dweepa are his notable films. He has served regularly at on many national and international film juries.



IQBAL

Hindi/125 minutes/35mm/colour



SYNOPSIS

For Iqbal, an 18-year old deaf and dumb lad from a small village, cricket was the reason to live; it was his religion. He harboured just one dream to make it to the national team.

As Iqbal treads the path to his dream, his thirst to succeed is challenged by life's harsh adversities. There is but one hope—an ever encouraging little sister and Mohit, a village drunkard in whom Iqbal seeks the only chance of victory.

What follows is a momentous journey of bravery, pride and human achievement; as Iqbal and Mohit embark on a dream chase.

A movie not just on cricket, but the undying spirit to conquer against also odds....

An exhilarating flight towards destiny, intertwined with cricket madness, and the desire to win will make you rise and cheer for Iqbal.

CREDITS

Producer:	Mukta Arts Ltd.
Director:	Nagesh Kukunoor
Screenplay:	Nagesh Kukunoor
Camera:	Sudeep Chatterjee
Editing:	Sanjib Datta
Music:	Salim& Sulemaan and Sukhwinder Singh
Cast:	Shreyas Talpade, Naseeruddin Shah, Girish karnad, Shweta Prasad, Yatin Karyekar
Contact:	Mukta Arts Ltd., 6, Bashiron, 28 Road, Bandra (W), Mumbai 50 Ph. 26421332 Fax: 26405727

NAGESH KUKUNOOR



A chemical engineer by profession, Nagesh Kukunoor gave up his lucrative career as an environmental consultant in Atlanta and using his personal savings wrote, produced, acted and directed his immensely successful debut film, *Hyderabad Blues*, which went on to become the largest grossing low budget Indian film in English. Some of its box office records in India were astounding given the fact that the film was not what was traditionally defined as "commercial" in Indian filmdom. In addition, the film has been to several

international festivals winning audience awards at the Peachtree International Film Festival in Atlanta and the Rhode Island Film Festival. With the commercial box-office success of "Hyderabad Blues" in India, Nagesh created a new genre in Indian cinema - the low budget film that breaks the traditional barrier of both commercial and art cinema.

'Rockford', his second film, written and directed by him, followed the same style of film making- of telling empathetic stories that are real and everyday, as well as entertaining. It won both critical acclaim and commercial success. *Bollywood Calling*, the filmmaker's third film, had Om Puri (of *City of Joy* and *East is East* fame) and Naveen Nischol in the lead. This film also had a very successful commercial run in India and other countries with Indian Diaspora.

His next film *3 Deewarein* was another 'genre bender' on the Indian movie front combining elements of drama and mystery and boasting of an impressive star cast of Naseeruddin Shah (lead of *Monsoon Wedding*) and two of India's biggest Hindi stars Jackie Shroff and Juhi Chawla. The film has been acclaimed critically in India and abroad. It also won the writer-director, Nagesh, a premier Indian award, Film Fare award, in the best original story category.

Hyderabad Blues-2: Rearranged Marriage, the fifth film from the director, was a sequel to *Hyderabad Blues*, a film that started it all. Picking up six years from where it left off, *HB2* also cast Nagesh in its lead.

Nagesh's latest offering is *Iqbal*, featuring Naseeruddin Shah and Girish Karnad. It is the inspiring story of grit triumphing over disability of a rural lad in the Indian countryside.

DIRECTOR'S STATEMENT

"Iqbal" is based on short story I wrote called "Believe". I always wanted to tell a story about an underdog who achieves his dream. I also wanted to give disability the dignity it deserves. Generally, it becomes the source of drama in most movies, but I wanted none of that. I decided to use cricket, that all-encompassing, all-unifying factor, as the backdrop for Iqbal. And essentially it is a story of hope and the power of one's convictions.



KAALPURUSH (Memories in the Mist)

Bengali/120 minutes/35mm/colour



SYNOPSIS

Ashwini had a thirst for the unknown. His desperate wings, always in quest of a greater world were folded beneath his love for his wife, Putul and his son, Sumonto. Arrival of Abha for the second time in Ashwini's life triggers his passion for going beyond the limited horizon. His truthfulness towards relationships and his own beliefs couldn't save him from the ruthlessness of life. At the most crucial junction Ashwini finds himself all alone, deprived and misunderstood by the world around. To Ashwini, death seems sweeter than life...

Sumonto's rejection of an amoral compromise bars him from getting a promotion in his office. He becomes a failure in the eyes of the outer world. Consequently, the otherwise cold and mechanical relationship with his wife Supriya take

a turn for the worse. Being a loner having the same urge for an unknown world and after the revelation of devastating truth, Sumonto helplessly searches for a hand to hold, he wants to communicate with someone... anyone... mostly his father Ashwini, whom he last met when he was a child of twelve. He wonders if Ashwini wants to talk to him also. Sumonto too, stands on a ridge between life and death...

The film talks about the strange, ever changing human relationships, hued with the grandeur of the travelling theatre troupe, embroidered with a series of surreal sequences and underlined with amazing touches of humor.

CREDITS

Producer:	Jugal Sugandh
Director:	Buddhadeb Dasgupta
Screenplay:	Buddhadeb Dasgupta
Camera:	Sudeep Chatterjee
Editing:	Sanjib Dutta
Music:	Biswadeb Dasgupta
Cast:	Mithun Chakraborty, Rahul Bose, Sameera Reddy, Sudipta Bannerjee, Labony Sarkar
Contact:	J. Sugandh Productions Pvt. Ltd., 3-C, Rajpipla, 352, Linking Road, Santacruz, Mumbai 400054 Ph. : +91-22-56750458/59

BUDDHADEB DASGUPTA



An economics professor by training, many critics consider Buddhadeb Dasgupta to India's foremost director today. His reputation as a filmmaker rests as much on the lyrical poetry of the film as on the socially, relevant themes he highlights. His films have seen him grow from strength to strength. His initial films, *Duratwa* (1978), *Grihajuddha* (1981) and *Andhi Gali* (1984) formed a trilogy that served to establish him as the director to look out for. And that promise have been amply fulfilled in his latter body of work. *Phera* (1986), *Bagh Bahadur* (1989), *Tahader Katha* (1992), *Charachar* (1993), *Lal Darja* (1996), *Uttara* (2000) and his latest *Mondo Meyer Upakhyan* (2002)

A multi-talented person, he continued to teach till 1978. By then he had already become a famous poet. His novels have a special place in Bengal's contemporary literature. His documentaries have been no less celebrated. Three books have already been written on him. National and international accolades have regularly come his way, and his films are prized commodities at festivals globally.

DIRECTOR'S STATEMENT

In an adult world of deceit, exploitation of others, and sheer callousness, failure is common. But it is not so common to be strengthened against the destructive power of failure by the innocent love of children.



KANNE MADANGUKA

(Revert, Oh My Vision)

Malayalam/105 minutes/35mm/colour



SYNOPSIS

Bhagyanathan and his wife work in a quarry and yet spend a fortune on the costly education of their daughters Karunya and Sowmya. Bhagyanathan meets with an accident in the quarry and gets paralysed. With the income reduced to half, the family finds it hard to survive. Karunya's study is stopped while Sowmya continues.

Karunya gets job at a handloom unit and the family's fortunes slowly recover. Soon Karunya gets an offer for a job in West Asia and leaves. With money being sent by her, the family begins to afford even luxuries. Karunya's mother Visalaksha leaves her quarry job. All this while they have only received Karunya's letters but not seen her.

One day a news item is flashed in newspapers that a mobile sex racket has been busted. The girl caught resembles Karunya. The papers though name her as Shwetha. Vishalakshi goes to the Police Station to find out the truth. The girl at the Police Station refuses to recognize her but once Visalakshi leaves, she bursts into tears...

CREDITS

Producer:	Prasoonam Pictures
Director:	Albert
Screenplay:	Ajay-Vijay
Camera:	S. Vaidya
Editing:	K.Srinivas
Music:	Jayan Pisharody
Cast:	Murali, Navya Nair, Shobha Mohan, Harshan, Baby Neeraja
Contact:	Prasoonam Pictures, Chaitram, Pulloomukku, Kollamballam P.O. Thiruvananthapuram 695605. Ph. 0470-2693546, Fax: 0470-2692553

ALBERT



A D.F.T. from Government Film & Television Institute of Chennai, Albert began his career with a short stint in the Army (EME)

He soon ventured into the field of Television and Music Albums.

"Kanne Madanguka" is his maiden feature film.

DIRECTOR'S STATEMENT

In India as well as elsewhere, trafficking of women and children for prostitution is a hot topic. Those who are trafficked are poor women and children. Key target groups are poor women who migrate to urban areas in search of jobs; women and girls who are unmarried, divorced, separated, or widowed; ethnic minorities; persons who have low levels of education or are illiterate; girls and women from communities where commercial sex work is legitimized; women from disrupted families; persons who lack awareness of their rights.

Sex trafficking is a global problem involving nearly every country in the world as either a source or destination for trafficked women and girls. The number of women and girls trafficked each year is impossible to determine exactly. The trafficking in women for prostitution is not a new phenomenon.

The media, especially mainstream cinema, often plays a very negative role in this scheme of things, by projecting an image of women as sex objects. Sex trafficking has been accelerated, and more and more women are sent abroad by trafficking organizations.



KATHAVASESHAN

(Epilogue to a Life Lived)

Malayalam/115 minutes/35mm/colour



SYNOPSIS

The narrative of the film takes the form of an epilogue to a life lived, that of Gopinathan Menon. An engineer by profession, he ends his life one fine morning on a rainy day in his apartment. Renuka who was engaged to Gopinathan a few weeks ago, can hardly believe the news of his death. It is not simply because she has lost her would-be partner. She is intrigued by the thought of what could possibly have prompted him to take such an extreme step. She wants to pursue her unsettling curiosity in an attempt to unravel the mystery of the life and death of this person whom she has known only briefly.

The people she meets recount how each had known to the person that Gopinathan was through various experiences

and encounters – as a warm and forthcoming friend who will never desert them in moment of need. The film brings to light the character and personality of Gopinathan through a series of vignettes and incidents as retold by various interlocutors whom Renuka meets.

The journey Renuka undertakes becomes virtually a voyage through time and history – through narrated moments of an individual's life, his love, passion, confession, friendship and disappointment. The itinerary of the protagonist by taking into its view the various places he has lived in, has also a satial aspect to it that offers a cross-section of the contemporary reality in modern India.

CREDITS

Producer:	Dileep (P. Gopalakrishnan) & Anoop
Director:	T.V. Chandran
Screenplay:	T.V. Chandran
Camera:	K.G. Jayan
Editing:	Venugopal
Music:	Issac Thomas Kottukapally
Cast:	Dileep, Vijayaragavan, Jyothirmai, Pandiaraj
Contact:	Grand Productions, Ram Nivas, Karikkamury Cross Road, Kochi 11 Ph. 0484-2380077, 3950955 Fax : 0484-2382296

TV CHANDRAN



TV Chandran came to national limelight with *Ponthan mada*, which won him the Golden Lotus for Best Direction. He has won the National award for two other films, *Ormaikal Undayirikkanam* and *Managamma*, which were adjudged the Best Malayalam films of 1995 and 1997 respectively.

At the state level the director has consistently won the Kerala State award for *aliceinte Anweshanam*, *Pontban Mada Undayirikkanam*, *Susanna* and *Dany*. His latest fim, *Dany* was adjudged the Best Film at the International Film Festival of Kerala. It also won the John Abraham award.

DIRECTOR'S STATEMENT

Kathavaseshan is an epilogue to a life lived, that of Gopinathan Menon. It flashes back, piecing together the life of a very normal human being someone like us, who ends his life one rainy morning in his apartment. The fragments of his life emerge through the musings and memories of those whose lives crossed his. It is a journey through time-of remembered moments from his youth, love, deeds, profession, and friendship; it is also a journey through space-through various cities in India where he worked and wandered.

It is a journey through contemporary life in India, where various kinds of hatred and intolerance make any human being ashamed of being alive.



KAZCHA

Malayalam/131 minutes/35mm/colour



SYNOPSIS

Madhavan is a film operator who with a 16 mm projector conducts mobile film show around Kuttanad. One day he comes across Pawan, a little orphan boy whose language he does not understand. Madhavan brings Pawan to his house. Pawan with his endearing ways soon becomes the darling of Madhavan and his family consisting of his wife, little daughter and aged parents.

Pawan is a victim of the devastating Gujarat earthquake and has somehow landed up in Kuttanad. One day Pawan rescues Madhavan's daughter from death in the flooded rivulet in front of Madhavan's house and becomes the favourite of the whole village.

One day during a film show away from their village, the police arrests Madhavan along with Pawan accusing the former of homosexual exploitation of the kid. Through the intervention of Madhavan's friends, he is let free.

Legal problems arise regarding continuation of Pawans stay with Madhavan. It is decided that Pawan be transferred to a juvenile home in Gujarat home in Gujarat to facilitate the search of his missing parents and kid sister. Authorities allow Madhavan too to go along with Pawan and a policeman to Gujarat.

In the Kutch desert area of Gujarat, Pawan identifies his destroyed house but there is nothing. The search in refugee camps proves futile. Meanwhile, Madhavan is nursing hope that if Pawan's family could not be found, there could be a possibility of Pawan being adopted by his family. However the legal position is that Pawan's family is only "missing" not dead, and hence the kid could not be adopted.

Finally, Pawan is placed under the protection of the refugee camp and it is time for Madhavan to leave for Kerala. Madhavan on a scrap of paper writes his address and gives it to the camp official saying that if it is confirmed that Pawan's parents are dead, he could be contacted for Pawan's adoption.

As soon as Madhavan leaves the camp office, the official with heavy disdain throws Madhavan's address into the waste paper bin, but Madhavan leaves with the hope that someday Pawan would be reunited with his Madhavan's family...

SYNOPSIS

CREDITS

Producer:	Xavvy Mano Mathew & Saith Mahees Abubecker
Director:	Blessy Ipe Thomas
Screenplay:	Blessy Ipe Thomas
Camera:	Azakappan
Editing:	Raja Mohammed
Music:	Mohan Sithara
Cast:	Mamootty, Padampriya, Janakiraman, Yash K. Malavika, Sanusha Santosh
Contact:	NX Visual Entertainment, Telematic Complex, Mudavanmugal, Poojapura, Thiruvananthapuram, Kerala Ph. 0471-23338896, Fax : 2338904

BLESSY IPE THOMAS



Blessy Ipe Thomas entered Cinema as an assistant director to late P. Padmarajan in 1986. Since then, he has worked for nearly 50 films as associate director. Notable among these are films directed by directors like Padmarajan, Jayaraj, Venunagavalliy, I.V. Sasi, Rajeev Anjal, Sunder Das etc.....

Also he has made seven Ad'films as independent director. KAAZHCHA is his first feature film as independent Director. The script for the film has been penned by Blessy himself.

Among several a words that he has won are : Ramu Kariat Award, Sathyan Memorial Award, Malayala Manorama Vanitha Award, Film Critic Award and M.G. Soman memorial Award.

DIRECTOR'S STATEMENT

"KAAZHCHA" is a lovely voice through the minds and lives of a set of people, still untouched by the complex and corrupt structures of modern life. The story of humane affection, which is not barriered by language or region, shown by "Madhavan" towards "Pawan" who is orphaned by a cruel and devastating twist of faith.

This movie explores its great sensitivity, the changes in social and emotional environments of people whose lives are touched by "Pawan" – a victim of great calamity. "Pawan" is accepted as a member of the family and it portraits the unconditional love of Madhavan towards the child which makes him to take a decision to adopt him. But his dream remains unfulfilled due to the bureaucratic structure of our society.



KRANTIKAAL (Critical Encounter)

Bengali/110 minutes/35mm/colour



SYNOPSIS

Inside the palace of a princely state of India, time seems to have stood still. Confined in a quite and once grand home, a one-time Maharaja and his now elderly son exist along with the daughter-in-law, commoner and now divorced.

Into this stagnant atmosphere erupts the challenge of terror, as a 'secessionist' from North-Eastern part of India and a fugitive from the police intrudes into the palace in urgent need of refuge. He carries a frightening array of arms as well as an ideology that justifies violence as a means to a political end.

He also carries with him many unresolved questions which, in his critical encounter with the former royals, are brought into focus.

It is the princess-by-marriage, a woman with an exceptional intellect and immense moral strength, who evokes

the essential qualities of Indian tradition that make India's amazing pluralism viable: non-violence, tolerance, sacrifice and generosity.

The lady's convictions are remarkably persuasive, and a breath of self-criticism gets through a chink in the terrorist's armour. But before he can resolve his new doubts, the last word is spoken by the instrumentalities of legal violence...the terrorist gets killed in the final encounter but his death gives birth to several basic questions.

CREDITS

Producer:	Sampa Bhattacharjee
Director & Screenplay:	Sekhar Das
Camera:	Premendu Bikash Chaki
Editing:	Debkanta Chakraborty
Music:	Chirodip Dasgupta
Cast:	Shilajit, Roopa Ganguly, Soumitra Chatterjee, Haradhan Banerjee
Contact:	Nobel Associate, 45/4C, Manujendra Dutta Road, Kolkata 700028 Sekhar Das

SEKHAR DAS



Sekhar Das's passion for cinema took him to Chitrabani, the communications and film studies center of St. Xavier's college, Kolkata. A keen student of cinema while studying both theory and practical aspects of the 7th art, Das also excelled as an

actor, director of theatre and playwright. He had the privilege of working with internationally acclaimed theatre personalities like Peter Brook, Richard Secchner, Jerzy Grotowski, Habib Tanvir.

After learning the ropes of screenplay writing from the likes of Niradh Mahapatra and Jean Claude Carrier, he emerged as one of Bengali Television's most prolific writers. His screenplay for the film **Prohor** directed by Subhadro Chaudhury has won the national and international awards.

His debut film **Mahulbanir Sereng** was selected in Indian Panorama and highly praised in India and abroad. Das also made several documentaries, numerous suspense thrillers for TV and brilliant video adaptation of four Anton Chekov's classic plays.

Krantikaal is his second feature film.

DIRECTOR'S STATEMENT

In **Krantikaal** (Critical encounter) our camera rolled inside a dilapidated Royal palace, captured the mood and dichotomy of few strange characters of our time. The nature remained as an outside observer.

It is a fiction dealing with the 'secessionist' ideology that has been a cause of serious concern for quite some time in our country and elsewhere around the globe. But it also tries to understand those individuals who justify violence as a means to a political end.

The film **Krantikaal** (Critical encounter) is born out of verbal images. It is an ideological - polemical film tale, which opens itself to the viewers for debate, discussion and for critical encounter.



LAAZ (Shame)

Assamese/82 minutes/35mm/colour



SYNOPSIS

Ila belonging to the fisher community was neat and tidy in her attire. She had only one dress but she kept the dress so clean it seemed as if she had seven dresses to wear in each of the seven days of the week. Whenever she asked her father to buy her a piece of soap to wash her dress he would come back home and tell her that he would surely get her the soap next day, much to the chagrin of her bedridden mother according to whom washing clothes with soap was a forbidden luxury for a fisherman's daughter.

Ila was a clever girl and passed her lower primary classes in flying colours. According to her parents, that was enough. The teachers made attempts to lighten Ila's downtrodden demeanour but in vain. Meanwhile her mother, who was pregnant and suffering from some unknown disease, died

and Ila was left with the responsibility of looking after the household and her two small brother and sister. The final exams were just round the corner and everybody in the school were pinning their hopes at Ila. But to everyone's surprise and dismay Ila stopped coming to school. After lot of persuasion from the teachers, Ila appeared in the selection exams and stood first, once again there was no trace of Ila, that too, when only two months were left for the finals. The teachers desperately looked for Ila but she seemed to have vanished into thin air. At long last Ila appeared in the school compound one day with her tattered dress. The headmaster asked her rather sternly, Where were you? Why haven't you come to school?" Ila replied in a trembling voice, "sir, I have no underwear." Saying this she pressed her dress tightly between her thighs.

CREDITS

Producer:	Manju Borah
Director:	Manju Borah
Screenplay:	Manju Borah
Camera:	Raju Mishra
Editing:	A. Sreekar Prasad
Music:	Tarali Sarma
Cast:	Jafreen, Sreelekha, Arun Hazarika, Bishnu Khargharia, Purnima Saikia
Contact:	AAAS Productions Pvt. Ltd., Borgotal, Geetanagar, Guwahati 21, ASSAM. Telefax : 0361-2416607

MANJU BORAH



An M.A. in Philosophy from Guwahati University. Manju Borah has been a regular writer of short stories and articles on diverse cultural customs and ethos of small ethnic groups of North Eastern India. She has also has to her credit a published collection

Short Stories Biboxana Man and has directed several tele-films. She has directed Baibhab a feature film in Assamese in 1999, which received Best Film in Asia Award at the Dhaka International Film Festival in 2000. The same film also fetched for Borah the Gollapudi Srinivasa Award as the Best New Director in India in 1999 in Chennai. She has won National Award for her second film Aakashitoraar Kothare.

DIRECTOR'S STATEMENT

Notwithstanding the adoption of the pious and solemn universal declaration of human rights meant to be emulated by all Nations which refers to the "equal and inalienable human rights of all members of the human family", in the developing countries of the world even now the rich continues to grow richer while the poor goes poorer. The misery and distress of this strata of people who have never tasted the basic necessities of life, are universal. The physical denial and suffering are at par with the mental agony and spiritual disintegration. Ill fed, Ill nourished and Ill housed their children die the death of cats and dogs. Malnutrition and diseases in these children are rampant. Most of them have never seen a school not to speak of going to one. Lack of basic education has resulted in explosive birth rates. As a result women folk are sick in body and peevish in behaviour

who fail to raise their children in a healthy atmosphere. in the home of a landless wage earner the lighting of the hearth is a cause of celebration where education is a far cry.

Ila, the protagonist of 'laaz' is the representative of such a society. With tremendous desire for education she is constantly struggling to continue with her studies having come to terms with the cruel realities. Ila, in my viewpoint, is not a segregated character. Her character brings to light the poverty, neglect, reproach, denial and frustration of the poor fisher society which speaks for the other similarly circumstanced human race. But "why do human suffer so? The shame which Ila feels at not wearing and underwear, is, in reality, whose shame, anyway?"



ORIDAM (An Abode)

Malayalam/90 minutes/35mm/colour



SYNOPSIS

Oridam narrates the story the story of sex workers of their angst, apathy and their craving to get out of the profession and their relentless search for a place of their own. It focuses on their yearning to be seen as human beings and not as mere flesh to be traded.

The protagonist is a prostitute on the pursuit of a tranquil place to live on.... Where she could not be gauged by her flesh. There's no greater tragedy for a woman than to live selling herself.

As the day dies down, when she hands over her body to a stranger, the agony that she goes through can never be elucidated. The anguish of the mind virtually kills her. And, she craves to be rescued.

The reasons for a woman being thrown into the street are universal in nature. The angst of a woman, who has to live as a sex worker in a city is the film's content. Her pains, sufferings, dreams and the thoughts of a new life that torment her. She lives weighing herself between the right and the wrong.

Oridam is the heart wrenching quest of a woman, who belongs to that section which is viewed by the mainstream society with contempt.

CREDITS

Producer:	Jesin Lal Jamesa
Director:	Pradeep Nair
Screenplay:	Pradeep Nair
Camera:	Manoj M.
Editing:	Ranjan Abraham
Music:	Issac Thomas Kottukapally
Cast:	Meera Jasmine, Urvashi, Sunil
Contact:	Film Buff Productions, P.B. No. 2, Kottayam 686016 Ph. 0481-2312856; M 09447302117

PRADEEP NAIR



A post-graduate in Journalism and Communications, Pradeep Nair has been working as a Documentary filmmaker since 1997. He has scripted and directed more than ten films on Environment, Social issues and Cultural issues. His films have been selected to various International and national film festivals

in India. Pradeep Nair won 'Special Mention' for 'Oridam' at the 52nd National Film Awards.

DIRECTOR'S STATEMENT

The theme of 'Oridam' came to me from a line that remained in my mind from the pages of various books that I came across. It first happened some four to five years ago. It took some time to get into shape as a full-fledged script. I wonder why I was attracted to such an aspect? Perhaps it could be due to the compassion for such hapless humans. It could also be due to the natural benevolence that one feels for the destitute who longs to get away from the angst that haunts them. The theme remained in my mind just as a 'possible idea'. It was quite strenuous to mould it into a film script. I have been asked if I modeled on someone for the protagonist's role. My answer is a firm 'No'. The three main characters in the film have elements of similar women whom I have come across in real life and from what was left behind in my mind from the real life stories and fictionalized accounts.

Perhaps the luckiest aspect for me was that I could make a film without compromising on my script. I am indebted to the producer of the film for this. If the film prompts the audiences to look around and watch the world where they live in with a clement mind, I feel contented as a filmmaker. I believe that is what every film aims for.



PAGE 3

Hindi/139 minutes/35 mm



SYNOPSIS

Page 3 tells the story of Madhavi (Konkana Sensharma) and her friends Gayatri (Tara Sharma), a struggling Bollywood actress and Pearl (Sandhya Mridul) a bold n' sassy, no-nonsense talking air hostess who dreams of marrying a rich tycoon. The other essential characters include Boman Irani who plays the role of a powerful newspaper editor. Atul Kulkarni plays a crime reporter who finds Madhavi's brand of journalism demeaning. Bikram Saluja plays a Bollywood star and Gayatri's love interest while Rehaan Engineer plays a gay make-up artist and best friend to Madhavi.

The plastic life of high society unfolds through the eyes of Madhavi Sharma. She contributes her bit by exposing them but nothing changes. This section of society lives on with the same principles...

CREDITS

Producer:	Sahara One Entertainment
Director:	Madhur Bhandarkar
Screenplay:	Ncena Arora, Manoj Tyagi
Camera:	Madhu S. Rao
Editing:	S. Suresh Pai
Music:	Shamir Tandon
Cast:	Konkana Sensharma, Boman Irani, Atul Kulkarni, Upendra Madhukar Limaye, Sandhya Mridul, Tara Sharma

MADHUR BHANDARKAR



A film buff since the time he was a teenager, in the early 80s, he started as a Video Librarian in Mumbai. His passion for Cinema prompted his uncle to introduce him to the ace Director Ram Gopal Varma who he assisted for a period of five years. During this time, he learned the ropes of direction and went ahead to direct his first full length Hindi Feature Film in 1999 **Trishakti**—a hardcore Bollywood masala flick, a film for which he earned a lot of respect and recognition from all quarters of the film fraternity.

Success came in the year 2001 when he directed one of the most hard hitting films based on the 'Dance Bar Culture' in India aptly titled **Chandni Bar**. This film was a revelation of sorts, a path breaking film in Indian Cinema which was lauded by Critics and went on to create Box Office records. **Chandni Bar** brought out to the forefront Madhur's versatility as a filmmaker. **Chandni Bar** went on to win four

awards at the 49th National Film Awards. It also won recognition at Zimbabwe and Moscow. After **Chandni Bar** it is Madhur's second film in Indian Panorama.

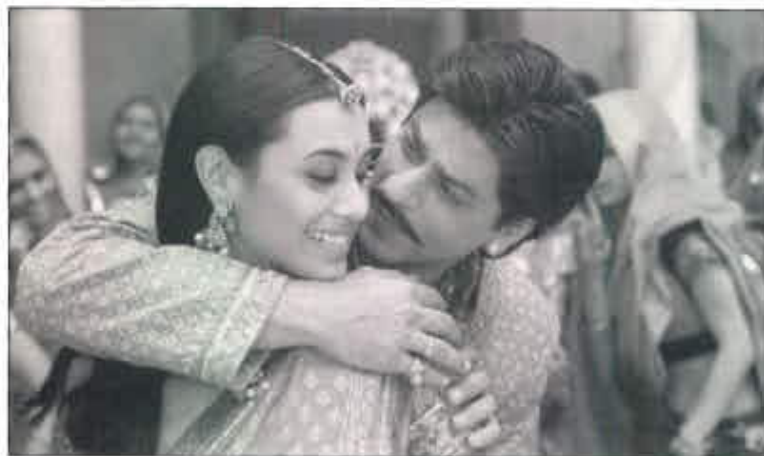
DIRECTOR'S STATEMENT

WHY DID I MAKE PAGE 3? When I got this Page 3 idea, initially I didn't know from whose point of view we should centre the film. Should it be the driver's point of view, an old socialite telling her story, a waiter's point of view. Once after a party, I was walking on the road and I saw a photographer and a journalist catching an auto. You know, I saw this journalist and photographer chatting with celebrities at the party, but at the end of the day, it's only work for them. That really struck to me. So I thought why not the journalist? A journalist looks at the party minutely to find something to write about. The film covers the lives of the rich and famous, captured through the eyes of a journalist. Shallow two-faced celebrities, entrepreneurs, humans networking under one single roof of the party circuit, who are dead inside, sniggering voyeurs, betrayal, shady politics and prejudice and on and on and on...it shades light on the world of showbiz and it captures the many aspects of human life. I attempted to tie things together by looking at incidents through the focus of naive journalist. I employed the tactic of staging short conversations between characters, such as the chauffeurs and the gatecrashers, to spell out how hypocritical and shallow the rich and famous are. Leaving the criticisms aside, my film's strengths lie in the strongly etched characters and its refusal to consider any topic as taboo.



PAHELI

Hindi/138 minutes/35mm/colour



SYNOPSIS

Once upon a time, there was a lovely girl who was married to a man who was only interested in making money.

There was a ghost who fell madly in love with her.

On the wedding night itself, the husband left home for five long years on account of his business. The ghost took on the husband's appearance and entered her life.

A few years later when the husband returned home, the villagers and the relatives were bewildered. How this situation gets resolved is the *Paheli*.

Paheli is the dilemma of the girl who had to choose between the ghost's eternal love and husband's insensitive monotone.....

Paheli is the dilemma of the husband who had to face resignation from his own people.

Paheli is the dilemma of the ghost who wanted to be human and yet remain sincere and honest to his love.....

Paheli is the dilemma of the parents who accepted an adorable son who was not their real son....

Paheli is the dilemma of the villagers who had to decide whether to live with ambiguity or to resolve the riddle....

CREDITS

Producer:	Gauri Khan
Director:	Amol Palekar
Screenplay:	Sandhya Gokhale
Camera:	Ravi K. Chandran
Editing:	Amitabh Shukla
Music:	M.M. Kreem
Cast:	Shah Rukh Khan, Rani Mukherjee
Contact:	Red Chilies Entertainment Pvt Ltd., Deepvan, 20 th Road, Khar (W), Mumbai 52 Ph. 022-26058704/12 Fax: 022-26058703/8424

AMOL PALEKAR



A much loved and acclaimed personality in Marathi and Hindi theatre as an actor, director and producer since 1967. Amol Palekar started his career as an artist, having held seven one-man shows. Making his foray into cinema acting, he proved his virtuosity by winning three Filmfare best actor awards and Six national awards. Launching his career as a filmmaker in 1981 with *Akriet* (Misbegotten), he has gone from strength to strength with every successive film, *Ankahee* (The Unsaid), *Thodasa Roomani Ho Jayen* (let's Be Romantic), *Bangarwadi* (The Village Has No walls), *Daayra* (The Square Circle), *Dhyaas Parva* (An Era of Yearning), *Kairee* (The Raw Mango) and *Anaahat* (Eternity). Besides being showcased in international film festivals, each of these films has received tremendous critical acclaim and appreciation at national as well as international levels.

DIRECTOR'S STATEMENT

Position of a woman in our society has been an underlying theme of all the films directed by me. I have chosen to present very strong, autonomous, progressive female characters.

Paheli is my interpretation of Vijaydan Detha's *DUVIDHA*. Bijji (as he is fondly called), in early 70s, had retold a Rajsthani folktale with his truly progressive touches. It is an amazing story that portrays the irony of human life through manifolds of the characters' dilemmas. Though the script of *Paheli* written by Shandhya Gokhale, I have reinterpreted Bijji's story. I believe that life can not be viewed in one dimension – what is socially acceptable is not necessarily

fair; what is desirable is not necessarily accessible; what ought to happen is not necessarily in conformity with the reality! I have tried to project these beliefs through *Paheli*. While keeping intact the simplicity and linear narrative style of a folktale, I have used the mainstream idiom of song and dance as well as folk motifs such as ghost, puppets, desert along with its 'once upon a time' ambience.

As a director, I sought to achieve a blend of so-called parallel and mainstream cinema. Without going into the conceptual confusion surrounding these labels, I have experienced that meaningful cinema is always welcomed by the audience.



PERUMAZHAKKALAM

(While It Rains Hard)

Malayalam/102 minutes/35mm/colour



SYNOPSIS

Perumazhakkalam is the true story of two young women living in Kerala. Raziya and Ganga, the central characters in the film reflect the traditional virtues of the Indian woman, such as self-sacrifice, endurance and forgiveness.

Raziya is a young Muslim woman residing on the bank of Kallai river in Kozhikode. She is professionally engaged in the task of beautifying Muslim brides with intricate patterns of henna on the eve of the wedding. Ganga, on the other hand, is an orthodox Brahmin woman living in happiness in her husband's home by the Kalpathi river in Palghat. Both the women are mothers of one-year-old babies, with their husbands working in Saudi Arabia. Raziya and Ganga look

forward to a life full of marital bliss when their husbands return from the Gulf.

Then comes the distressing news. Ganga is forced to wear the garb of a widow, even as widowed stares Raziya in the face. Meanwhile, the Shariat Court of Saudi Arabia sentences Akbar, Raziya's husband, to death on the charge of murdering Raghu, Ganga's husband. Akbar will be set free if Ganga grants him pardon. Raziya, who is determined to undergo any ordeal to save her husband's life, decides to see Ganga. Would Ganga forgive her husband's murderer? The incessant hard rain becomes witness to the emotionally charged encounters of the women.

CREDITS

Producer:	Salim Padiyath
Director:	Kamal
Screenplay:	T.A. Rasak
Camera:	P. Sukumar
Editing:	K. Rajagopal
Music:	M. Jayachandran
Cast:	Meera Jasmin, Kavya Madhavan, Dileep Mamukoya, Salim Kumar
Contact:	Rasikar Films, T.K.S. Puram, Kodungllur, Kerala Ph. 0480-2804345, M. 09447284345

KAMAL



Kamal is a well known director among the Malyali community around the world. Working with his mentors P.N. Menon, K.S. Sethumadhavan and Bharathan as Assistant Director moduled him into a director and gave the finishing touches before he debuted as a director in the production of Mizhineer Pookkal (1986). Starting with Mizhineer Pookkal, has directed 32 other movies, among which the latest being Manjupoloru Penkutty and Perumazhakkalam. Winner of several State Awards Kamal is identified with mainstream cinema.

Perumazhakkalam is his recent feature film. This film has already bagged eleven awards in Mathrubhumi Film Awards, including Best Director and Best Film, Seven Kerala Film Critics Awards including Best Film and Best Director and six Asianet Film Awards including Best Director, besides the coveted National Award.

DIRECTOR'S STATEMENT

I am in love with rain. It may be because I was born in the land of bountiful monsoon, Kerala. I consider it my luck to be born here - in the land of pouring rain. I have diligently introduced rain in most of my films, but it is in 'Perumazhakkalam' that the presence of rain becomes total. In this movie, the rain acts as a soothing balm foregrounding the intense mental anguish of the characters as they evolve through the excruciating furnace of circumstances. 'Perumazhakkalam' is particularly targeted at the nostalgic

Malayali expatriate in the human goodness is in perspective; the focus of the story is on the virtue of forgiveness inherent in the Indian women. What is uncovered through Razia of the Muslim faith and Ganga of the Brahman tradition is the sharp difference in the socio-cultural outlook of the two communities. As in my other films, in 'Perumazhakkalam' too, I have stuck to the romantic mode of composition, weaving into each frame the ebb and the flow of music and rain.



RAAM

Tamil/135 minutes/35mm/colour



SYNOPSIS

The film narrates the story of Raam, son of a school teacher who has two sides to his personality. He is extremely compassionate and yet short tempered. As he grows up, despite his good intentions he keeps creating a wrong image of himself. Raam is in love with Kathikayani, daughter of a police Inspector who is against this friendship. One day Raam is found to have murdered his mother. He is jailed. Despite the ghastly murder of his mother Raam remains silent and does not speak at all. The Inspector feels that he is innocent and tries to find truth.

After several developments it turns out that Karthikayani's brother Sathish has murdered Raam's mother but why does Raam keep quiet, does Raam finally open his mouth, do the

Police ever get to know the real culprit, does Sathish confess to his crime, who finally lives Raam or Sathish??

CREDITS

Producer:	Ameer
Director:	Ameer
Screenplay:	Ameer
Camera:	Ramji
Editing:	Raja Mohammed
Music:	Yuvan Shankar Raja
Cast:	Jeeva, Rahman, Murali Saranya, Kajala, Kanja Karuppu
Contact:	Teamwork Production House, 8/131, M.G.R. Street, Saligramam, Chennai 60009; Ph. 044-23760724

AMEER



Madurai born Ameer began his career with his first film "Mounam Pesiyadhe". Raam is his second venture Ameer is working on his next feature film "Paruthiveeran".

DIRECTOR'S STATEMENT

When we think about childhood the only memory that comes to us is of the mother, her boundless affection, her extreme kindness and infinite love. Even when children grow up one they won't leave their mothers, they don't want to leave. That is just like my protagonist, the hero.

At another level the same hero out of frustration turns violent in the face of illegal activities.

I have given a story of son and mother who are innocents. I have characterized the Hero as a student and lover of spiritual activities. The character sketched by me turns violent when during his encounters with people against law.

Nowadays many boys at the age of 16 to 18 years are becoming drug addicts and they do anything for that sake. Society particularly parents are not taking care to lead their sons and daughters in a right path. I have insisted this by a character Sathish, who is son of Sub-Inspector of Police.

The film is a suspense thriller, entertainment as well as comedy.



SWAPNER DIN (Chased by Dreams)

Bengali/93 minutes/35mm/colour



SYNOPSIS

Paresh, the central character, travels by a government jeep with a 16mm film projector. As he goes from one place to another screening government educational films, he falls in love with the image of a girl in one of the films and dreams of finding her one day. Chapal, the substitute driver of the jeep, dreams of making it rich in Dubai by sneaking in with a forged passport. Amina a pregnant Muslim girl whose husband was killed in the Gujarat riot after they migrated from Bangladesh to India dreams of returning to her own land to give her unborn child a definite, unquestionable identity. The magical mosaic of these dreams constantly has to face the realistic conflicts like the murder, the theft of the projector and ultimately the theft of the jeep.

Paresh, Chapal and Amina are left on a ridge from which they could never return to the normalcy of life. Helplessly Paresh and Chapal decided to go with Amina to Bangladesh. They stealthily entered Amina's native place but are encountered by the security forces at the border. A skirmish takes place in which Chapal is killed, Amina resists going back to her own country and Paresh manages to run away to the country of which he knows nothing.

CREDITS

Producer:	Jugal Sugandh
Director:	Buddhadeb Dasgupta
Screenplay:	Buddhadeb Dasgupta
Camera:	Venu
Editing:	Rabi Ranjan Maitra
Music:	Biswadeb Dasgupta
Cast:	Prosenjit Chatterjee, Rimi Sen, Raima Sen
Contact:	J. Sugandh Productions Pvt. Ltd., 3-C, Rajpipla, 352, Linking Road, Santacruz, Mumbai 400054 Ph. 912256750458/59

BUDDHADEB DASGUPTA



A profession of economics professor by training, many critics consider Buddhadeb Dasgupta to be India's foremost director today. His reputation as a filmmaker rests as much on the lyrical poetry of the film as on the socially relevant themes, he

highlights. His films have seen him grow from strength to strength. His initial films, *Duratwa* (1978), *Grihajuddha* (1981) and *Andhi Gali* (1984) formed a trilogy that served to establish him as the director to look out for. That promise has been amply fulfilled in his latter body of work. *Phera* (1986), *Bagh Bahadur* (1989), *Tahader Katha* (1992), *Charachar* (1993), *Lal Darja* (1996), *Uttara* (2000) and his latest *Mondo Meyer Upakhyay* (2002)

A multi-talented person, he continued to teach till 1978. By then he had already become a famous poet. His novels have a special place in Bengal's contemporary literature. His documentaries have been no less celebrated. Three books have already been written on him. National and international accolades have regularly come his way, and his films are prized commodities at festivals globally.

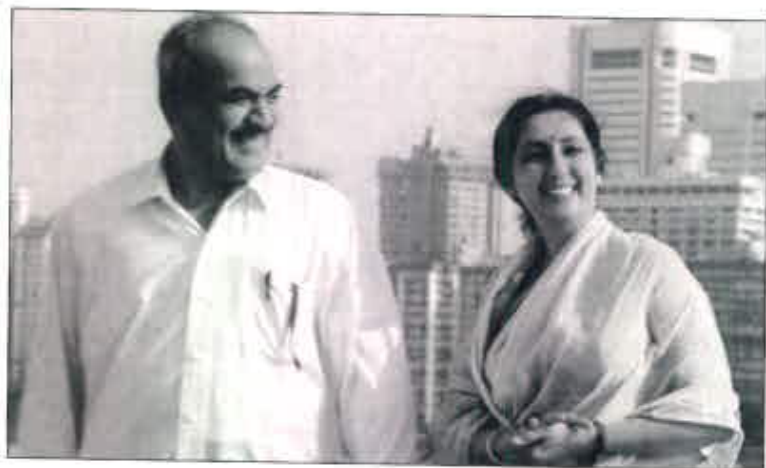
DIRECTOR'S STATEMENT

Many a time some questions creep in our mind with no definite answers to it. I've tried to search for the answers of some of such questions like, what is root? What exactly you can call your own? What makes you feel you belong to some place or some person? How, in spite of all the mishaps that life offers, we dream and tend to chase our dreams desperately? This is a film about checkered maze of life, its uncertainties and wonders that make us live.



UTTARAYAN

Marathi/92 Minutes/35 mm/Colour



SYNOPSIS

Raghuveer Rajadhyaksha, a widower for the last 14 years, had run a pharmacy in Nagpur for a long time now. After his first heart attack he had returned to Mumbai to his only son Sanjay wanting to retire from active life. Mumbai was also his birthplace where he had spent his formative days.

One day he bumps into his old pal Babu, Babu Borkar. They talk about the good old times they had shared. The good old friends they had. Mangesh, his sister Kusumavati...

Raghu for a moment is lost in a reverie, Kusumavati, his first love.... He had even penned a poem for her. How could he not go and meet her.

He meets Kusum after almost 25 years. She too had changed. Kusum, now Durgi after a broken marriage could still manage that smile but she was lonely, just like Raghu.

Raghu meet her more often. The share a bonding. He is scared to believe that he wants to marry her. At this age?

Should he ask her or just cling on to his son all his life.

Would Durgi marry him?

Would his son like it?...

CREDITS:

Producer:	Opticus Films
Director & Screenplay:	Bipin Nadkarni
Camera:	Mahesh Limaye
Editing:	Vishal Kharat
Music:	Amartya Rahut
Cast:	Shivaji Satam, Neena Kulkarni, Viju Khote and Uttara Baokar
Contact:	Opticus Films, 104, famous Cine Building, Dr. E. Moses Road, Mahalaxmi, Mumbai 400011 Ph. 022-24945950; Fax: 022-24950612

BIPIN NADKARNI



Bipin Nadkarni finished his schooling from St. Xavier's High School (Fort-Mumbai) and graduated in Arts from Elphinstone College, Mumbai University in 1985.

Beginning his career as a Cargo and Traffic Assistant he soon switched over to Communications in 1988.

He assisted Sumantra Ghoshal and Ram Madhwani for six years, working on hundreds of TV commercials, his most memorable being the Hamara Bajaj campaign and documentary on Ripan Kapur the founder of CRY.

Soon Bipin began freelancing as a Production Designer under the name of Opticus.

DIRECTOR'S STATEMENT

Uttarayan happened, like everybody's first film.

I flowed with it. It was made with a certain amount of naivety if I could say so. I am not sure what it was about the story that drove me so madly in love with it. Perhaps its simplicity, perhaps a bygone era of Mumbai which I had seen as a kid. The not-so-noisy lanes, the laid back way of life. I'm sure each one of us yearns for that silence, that sensitivity, that laid back way of life. Uttarayan (Journey to the other side) is essentially about love being given a second chance. About two friends who meet after half a lifetime. About the beginning of the second half of the journey.



NON-FEATURE FILMS

Indian Panorama 2005
NON-FEATURE FILMS SELECTION PANEL



Aribam Syam Sharma



Sanjivan Lal



Arun Chadha



M.C. Raja Narayanan



M.A. Rahman



BHAL KHABAR (Good News)

Assamese/18 minutes/video/colour



SYNOPSIS

"A writer looks for a bit of good news in the days of the Assam Movement (1985-90), when the youth had sunk to the lowest depths of degradation, and civilized emotions seemed to be wiped completely out of existence. Everywhere prevailed only lust and cowardly violence.

Newspapers had chilling pages of depressing stories and to read them was to be overcome by an even greater feeling of horror and helplessness.

Finally, the writer discovers a small piece of news item in a morning paper that gives him hope as it brings him tales of inspiring people who survive the troubled times by piously and devoutly reading their holy scriptures".

CREDITS

Producer :	Puto'la Films
Director :	Altaf Mazid
Screenplay :	Altaf Mazid
Editor :	Alarf Mazid and Debankar Borgohain
Music :	Debankar Borgohain

ALTAF MAZID



Altaf Mazid is a critic turned filmmaker. He is a believer of pure cinema but as the world usually does not entertain pure things, his films make little or no money.

His first film *Jibon* (Life) won the best director's prize in the Seventh Pyongyang Film Festival of Non-Aligned and Developing Countries.

Lakhtokiat Golam (Closed-door-and-stuff-inside-the magazine Syndrome) was able to attract wide range of critical appraisal.

Other works include: *Our Common Future* (2002), *The Joy of Giving* (2004), *Las Vegasat* (In Las Vegas, 2004), *Bhal Khabar* (Good News, 2005).

DIRECTOR'S STATEMENT

"Let the film speak itself - make room for the camera to write the words for the director."



CHITRASMRUTHI

English and Malayalam/
80 minutes/35 mm/colour

SYNOPSIS

This documentary traces the origin and development of Malayalam cinema over a span of 75 years. The film effectively presents on screen the evolution of various technical developments, genres and styles of film making in Malayalam cinema (feature films).

CREDITS

Producer :	Kerala State Film Development Corporation Ltd.
Director :	V.R. Gopinath
Screenplay :	V.R. Gopinath
Camera :	M.J. Radhakrishnan and K. Ramesh Kumar
Editor :	John Kutty

V.R. GOPINATH



V.R. Gopinath was born and brought up in Palakkad, Kerala. A trained film director from FTII, Pune, V.R. Gopinath has directed and scripted 55 short films and 40 television programmes and four feature films, Greeshmam and Oru May Masappulariyal (the first two features) were included in Indian Panorama and participated in several International film festivals abroad. The third feature Unnikutanu Joli Kitti

national awards for direction & production as best feature film on social issues. Poothiruvathira Raavil, the fourth feature film won Kerala State Awards. Gopinath has won three Kerala State Awards, one National Award and one international Award for short film making. He has served on juries for Indian panorama selection in 1984, 1990 and 1995, national awards in 2000, and Kerala State Awards in 1996. Advisory Panel member of the Central Board of Film Certification in 1990-91, working as the Studio Manager of Kerala State Film Development Corporation Limited, at Chitranjali Studio, Thiruvananthapuram.

DIRECTOR'S STATEMENT

I was a student of world cinema in FTII, Pune thirty years back. Now I am a student of Malayalam Cinema. I understand the effort put in by my predecessors and contemporaries and appreciate the genius in them. It was really a voyage for me; a voyage into the past. Even when the medium was technically immaturated, socially unacceptable and commercially unpredictable many progressive young men fell in love with it and became martyrs at the altar of the new medium.

Selecting very important scenes from nearly eighty films which are supposed to be the milestones, veterans who are the forerunners in their respective fields; personalities whose contributions are outstanding! Juxtapose them without affecting the chronology and continuity; at the sametime keeping the flow, rhythm and identify. For a layman it may look like a catalogue. Only a competent professional can understand the hidden challenge!!

I dedicate this film to the younger generation especially to the school children for whom CHITRASMRUTHI will serve the purpose of a visual textbook on Malayalam Cinema (1928–2003).



EKHANE AMAR NOCTURNE

(Here is my Nocturne)



SYNOPSIS

Here is my Nocturne traces out a few forgotten nocturnal liaisons. It comes across some lone and solitary night birds. Whose flight down memory lane takes us through alleys of chance moments; revisiting the very know city architecture, unearthing the layers within... unseen, uninhabited.

A city lost in cozy slumber.

A city in absentia.

A sleepless city.

Awaiting

The wind's eye.....

CREDITS

Producer :	Satyajit Ray Film and Television Institute
Director :	Anirban Datta
Camera :	Gnanashekar V.S.
Editor :	Ushma Bardoloi
Music :	Pradip Chatterjee

ANIRBAN DATTA



A final year student in the Department of Direction & Screenplay Writing at Satyajit Ray Film & television Institute (SRFTI), currently doing postproduction for the Diploma film. As student in SRFTI he has made five short films i.e. Tetris, laid back, Ekhane Amar Nocturne, Magic Hour, Neon Lights. He has worked as an Assistant Director for Prohor, a Bengali feature film directed by Subhadra Choudhury in the year 2003.

Worked as a Screenwriter for a Reality TV Show titled Bastab, directed by Amlan Dutta for Zee Alpha TV in 2003 and for Aquarium and Neera, two telefilms directed by Subhadra Choudhury in 1999. Worked as Assistant Director for 'Everything Remains', a non-fiction film produced and directed by Amalan Datta in 1998.

DIRECTOR'S STATEMENT

A common notion, after DV cameras came into existence, was that, a deeper penetration by this new device, can provide a whole new world of images unveiled in front of our cognitive reality. I felt this notion of closer penetration is

apparent and therein lays a disguise. That is in the democracy of these images itself. The accessibility of certain images comes along with a set of parameters, which makes those images all the more inaccessible. In the premise of this film, the decision was to trace out a form through negation. It evolved like the gaze of a voyeur, an eye of the breeze traveling through the metropolis at late night. It evolved like a city of frozen chances. The experiences each day, from the days of *reccée* was singular and diverse to an extent that each could result to a unique film. And a rhizomal route started developing through the clusters of obscure micro narratives that were accumulating within.

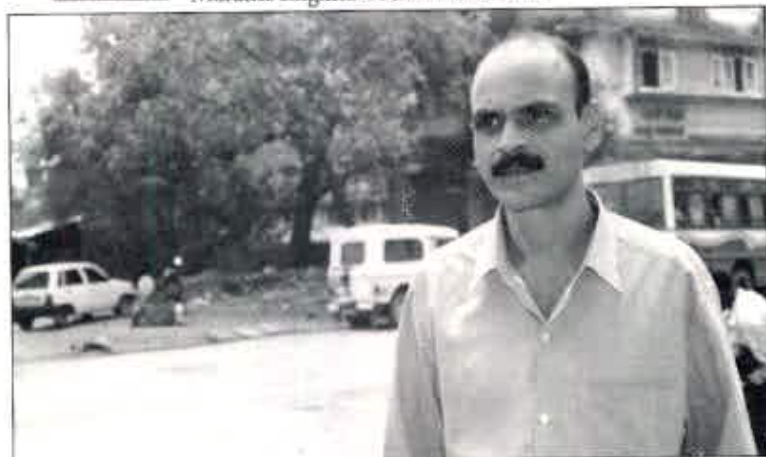
Most of the interviews were pre-recorded. It helped me like a script. This film never had a script. It started from a series of stills that I was taking for over two years. Nocturnal images keep haunting me like an obsession for years now. All the films till then that I made in my film school had been exclusively shot at night. In the emptiness and the quietude of the night we trace another metropolis grown by the memories of a distant time, which has faded away from our mind. In this way the film builds a city of frozen time, a city in *absentia*, transcending from one chance moment to another... one of our very own far eastern belief.



EKA SAGAR KINARE

(A Seaside Story)

Marathi/English/44 minutes/Video



SYNOPSIS

The film is about a schoolteacher Shabu, who silently grims about the transformation of his village into a market place and is unable to do anything about the 'fast money making' mentality, growing amongst his fellow villagers. One fine day, he bumps into a foreign tourist, Nancy and while confronting her he realizes his own weaknesses and strengths, and changes himself to such an extent that he fights his battle against commercialization on a personal level.

CREDITS

Producer:

Gomantak Marathi Academy

Director:

Laxmikant Shetgaonkar

Camera:

Sachin Krishna

Editing:

Hemantee Sarkar

LAXMIKANT SHETGAONKAR



Laxmikant is a graduate in Theatre Arts and has been actively involved in the experimental theatre in India, working with National School of Drama, New Delhi, as actor-teacher. He is the founder member and Artistic Director of Theatre Forum, India and has more than 15 plays to his credit as a director. With his short stint as a screenplay writer for episodic TV serials he has moved into filmmaking by his critically acclaimed documentaries *Slums of Dharavi* and *Influence of Roman Architecture on Goan Houses*.

A Seaside Story is his first fiction

DIRECTOR'S STATEMENT

Tourism industry has developed to a very large extent in third world countries. The beautiful sceneries, colorful culture, ancient monuments is all accessible to people. Even at the grass root level the lifestyle in these tourist spots has changed drastically. The states are making huge profit through tourism and along with this development the once peaceful and beautiful landscapes are turning into crowded market places full of hotels, shops cafes etc.

The film evaluates the pros and cons of tourism industry flourishing in Goa. At one level it has opened avenues of interaction for two different communities, the host and the guest and on other hand it has corrupted the nature's balance and changed the true identity of the natives. Greed has given birth to a generation who prefers to set up a shop and earn money than take up basic education. The film a fiction about the delicate relationship between a native and a tourist retains its concern for a beautiful place and its people.



GIRNI (Grinding Machine)

Marathi/22minutes/35mm



SYNOPSIS

Sound waves do not die. We are living in the era of sound explosion. All the sound that we create is going to be in the atmosphere forever. We need peace in its literal sense. The peace in which the body can survive and the mind can create an imagine/tion.

Samir, a 10 year old, living in a chawl in a metropolis in India. Samir lives with his widowed mother and grandfather. An only easily available alternative to earn money arise with a grinding machine. The machine brings with it its horrible incessant and oppressive sound that not only takes away the physical space but the mental space as well of the whole family. Samir's innocent mind is alert to this oppression and rebels against it.

CREDITS

Producer:	Film and Television Institute of India
Director:	Umesh Vinayak Kulkarni
Camera:	Manoj Raymond Lobo
Editing:	Krishnendu Sarkar

UMESH VINAYAK KULKARNI



Born in 1976, Umesh is a student of Film Direction at Film and Television Institute of India, Pune. Before Girni Umesh has made documentaries like Darshan, Fed, Satyakam, Save the Children etc. Umesh has also assisted in the production of feature films Doghi, Zindagi Zindabad, Bas Yari Rakho, documentaries Ekvyu, Pihu, Ek Akeli and several corporate films.

His film **Darshan** was included in the Indian Panorama 2003.



INDIA MATTERS: CYCLE OF VIOLENCE

English/24minutes/Video/colour



SYNOPSIS

Explosive protests against human rights violations in Manipur rocked the nation. This film is an attempt to understand the message behind the outbursts of anger and alienation.

Manipuri society has been reeling under the impact of conflict and violence for decades and there is no institution which addresses the issues of fragmented families.

In nearly every locality, is a family that faces this trauma...

CREDITS

Producer:	NDTV
Director:	Sutapa Deb
Editor:	V. Sudesh

SUTAPA DEB



A postgraduate in English literature, Sutapa Deb is a well-known television journalist. Her journey as a journalist began with Indian Express and India Today in Delhi. Fifteen years ago, she made the transition from print to television when she joined NDTV. As a television journalist she has reported on diverse issues and sectors among them education, women, children, health, labour, disability and unemployment, prompted by the belief that these were people's issues. She traveled to villages in West Bengal, Manipur, Chattisgarh, Jharkhand, Haryana, Madhya Pradesh and other states to bring the voices of the rural to mainstream news coverage.

She is the driving force behind the pioneering series India Matters on NDTV at a time that television channels are obsessed with politics, cricket and films, with more celebrities and scandals.

In, 2002, her documentary on the Unsung Heroes of the Gujarat Earthquake won her the Indian Telly Award for the best documentary of the year.

DIRECTOR'S STATEMENT

As a television journalist, I have tried to report on different sides of the human story. In August, 2004, we arrived in Imphal for three days to shoot for the India Matters series on NDTV 24/7. Imphal was in the grip of violent protests that had made headlines in the national media. There were reports of police firing, of night curfew. My report, Cycle of

Violence, was an attempt to provide insights into the processes that had shaped the news events, to portray the human tragedy of the people trapped in the crossfire, to make invisible India visible.



THE JAWS OF DEATH

English/18minutes/Video/colour



SYNOPSIS

Kaziranga National Park, the home of one horned rhinoceroses is a world heritage site. National Highway No. 37 runs across the park on its southern front. The north is bounded by river Brahmaputra.

During monsoons, flood waters from Brahmaputra enter the park and inundate almost eighty percent of its land area. As the water rises, the animals begin to move southward for shelter. They, however need to cross the national highway before they can reach the high hilly terrain of Karbi Anglong situated adjacent to the park.

The National Highway is said to be the life line of Assam and is the busiest road of the state. The innocent animals often fall victim and get crushed by fast moving vehicles. The plight of these animals continues unabated.

Are there any solutions to the problem? Can we save the denizens of Kaziranga from such onslaught on National Highway 37?

CREDITS

Producer:	Gautam Saikia
Director:	Gautam Saikia
Script:	Pradeep Gogoi
Camera:	Gautam Saikia
Editor:	Gautam Saikia
Music:	Ratan Das

GAUTAM SAIKIA



Born in Bokakhat in Golaghat district in Central Assam, Gautam Saikia, having obtained B.E. diploma in Electronic Engineering from Institute of Maharaja Surajmal, New Delhi, founded Studio Zephyr in Guwahati in 2001. A self-trained film and video editor-cum cinematographer, Gautam has so far edited more than 40 fiction and non-fiction films and television serials. A dedicated wildlife activist and environmentalist, he has so far produced and directed three video films: i. Elephant

Festival, 2004, ii. Animal Welfare in Kaziranga and iii. The Jaws of Death. Moreover, he has also produced, cinematographed and edited four video films on wildlife:

- i. The land of the Rhinos,
- ii. ii. Amazing Agaratoli,
- iii. Colourful Kohora and
- iv. iv. Blissful Bagori.

His film, *The Jaws of Death*, is nominated for competitive sections at the Vatavaran Film Festival, 2005, and Indian Documentary Producers' Association Festival, 2005. The film had earlier won the awards for the Best Film from Assam and the Best Film of the Festival at the North East Documentary Film Festival, 2005, held at Shillong, 2005, under the auspices of the North Eastern Council..

Gautam is presently working on the man-elephant conflict in Golaghat district of Assam. Contact: Studio Zephyr, Andeva Enclave, Rajgarh Road, Guwahati (Assam, India): 781 003. Phone: 98640-91968, 94350-47333 studiozephyr@yahoo.com and chandanrong@yahoo.co.in

DIRECTOR'S STATEMENT

As a child I grew up in the dense forest of Kaziranga National Park, the home of one-horned rhinoceroses, since my ancestral home in Bokakhat where I was born is quite close to that World Heritage Site. I was familiar with the moods and milieu of the forest since my early childhood and by the time I started going to college, I began to feel a passion for wildlife and environment. I had seen animals of

Kaziranga National Park facing tragic death on the busy National Highway 37 quite often during the monsoon season. I had spent countless days and nights in the animal rescue operations along with the forest guards and rangers of the park during the monsoon season when almost 80% of the park land is submerged by flood water. Even, later on, when I shifted to Guwahati, I used to visit the park during the monsoon season. Thus my movement in or around the park with the camera began in 1997. And it took eight long years for me to complete this 18-minute film.



KALAMANDALAM RAMANKUTTY NAIR

Malayalam/73minutes/35mm/colour



SYNOPSIS

Kalamandalam Ramankutty Nair at 80 stands tall as the most venerated Kathakali actor of today. Known as a standard-bearer and path-breaker, the story of his career and accomplishments have become part of the history of Kathakali itself. His strict adherence to classical tradition and the relentless pursuit for perfection mark him out as the most astute practitioner of the Kalluvazhi style of Kathakali. He was fortunate to have been trained by the legendary Guru, Pattikkanthodi Ravunni Menon, first in his village and then at Kerala Kalamandalam. There he went on to become a teacher and eventually its principal. Most of the accomplished artistes of the Kathakali stage today are his disciples.

The film is a first person account of the artiste as he looks back. The film is as much about Kathakali the art form as it is about the maestro, Ramankutty Nair.

CREDITS

Producer:	Sangeet Natak Akademi
Director:	Adoor Gopalakrishnan
Script:	Adoor Gopalakrishnan
Camera:	M.J. Radhakrishnan
Editor:	B. Ajithkumar

ADOOR GOPALAKRISHNAN



Adoor Gopalakrishnan, one of the leading luminaries of the New Indian Cinema and pioneer of Film Society Movement in Kerala, was born in 1941 into a family that patronized Kathakali, the classical dance theatre in Kerala. A graduate of FTII, Pune. His debut film *Swayamvaram* went on to win national awards for best film, best director, best cameraman, and best actress. Each film he made thereafter has brought him national and international recognition.

Adoor's third feature *Elipathayam* got him the coveted British Film Award for the most original and imaginative film of 1982. The International Film Critics Prize (FIPRESCI) has gone to him six times successively for *Mukhamukham*, *Anantram*, *Mathilukal*, *Vidheyan*, *Kathapurushan* and *Nizhalkkuthu*. Winner of international awards like UNICEF film prize (Venice), OCIC film prize (Amiens), INTERFILM Prize (Mannheim) etc, his films have

been shown in every important festival around the world. His last film *Nizhalkkuthu* (Shadow Kill) was chosen for the Amnesty-Doen award for its theme exemplifying human rights at the Rotterdam film festival.

In 2002, the Smithsonian Institution in Washington honoured him by holding a retrospective of his complete works followed by tributes by the Cinematheque at the Brooklyn Academy of Music, Cleveland Cinematheque and the Museum of Fine Arts, Houston.

Other major retrospectives of his films include those at the Cinematheque in Paris, La Rochelle, Pesaro, Lincoln Centre-New York, Fribourg, Aleandria, Helsinki, Figuera de Foz, Brussels, Madrid, Lyons etc. He has served on the juries of Venice, Singapore, Hawali, Alexandria, New Delhi, Sochi and Shanghai.

In recognition of his contribution to international cinema, the French Government has recently bestowed on him the esteemed title of The Commander of the Order of Arts and Letters, the highest French honour in culture.

DIRECTOR'S STATEMENT

Director's statement *Kathakali* is a highly stylized and evolved classical theatre form of Kerala. Here is a perfect blend of dance, music, costume, and acting. The actor's initiation into the art and practice takes years- not less than a decade to do even a minor role. Only a life-time's dedication and relentless pursuit can earn an actor a nod of approval from the connoisseurs of *Kathakali*. Kalamandalam Ramankutty Nair's is a life devoted to the *Kathakali* stage. Fascinated by *Kathakali*, he left his school education to get

himself trained under the legenday guru Pattikkanthodi Ravunni Menon. His has been a long struggle against all odds, poverty being not the least of it. The film unravels the man and his art as he reminisces his past. I decided to make this film as a tribute to the maestro's unparalleled achievement in his art. In the making of this film, I have taken special care not to interfere with the space and aesthetics of this highly stylised and evolved theatre form. Performances have been so recorded as to give the audience the same sense and feel of watching Kathakali from the front row which is normally occupied by the connoisseurs.



LOTUS POND-THE WORLD OF RAMACHANDRAN

English/55minutes/Video/colour



SYNOPSIS

A. Ramachandran is one of the most significant contemporary painters of India. Masters in Malayalam, he studied Fine Arts in Santiniketan under the great artist Nandlal Bose and Ramkinkar Baij. Here he also studied water colour techniques under a visiting Japanese artist Fuku Akino two years ago and whose works are now on display at a museum in Kyoto, Japan

Lotus Pond is a first person account of Ramachandran's evolution as an artist. The narration of the film is entirely constructed from the writings of Ramachandran and interviews conducted with him over nearly a decade. In addition to Ramachandran's words and works in the documentary Prof. R. Siva Kumar, provides some insights

into the world of Ramachandran- a world inhabited by myths and legends, infused with gravity, sensuousness, tenderness and humour.

CREDITS

Producer:	K. Bikram Singh
Director:	K. Bikram Singh and Sudhesh Unni Raman
Script:	K. Bikram Singh and Sudhesh Unni Raman
Camera:	Sanjay Maharishi
Editor:	Manish Kumar
Music:	Kajal Ghosh

K. BIKRAM SINGH



A one-time senior Government officer, K. Bikram Singh, 66, took voluntary retirement from service in 1983 to become a full-time filmmaker. In 1984, he produced 'Andhi Gali' (Blind Alley), a feature film directed by Buddhadeb Dasgupta. He later worked as executive producer of Ramesh Sharma's acclaimed film, 'New Delhi Times'. In 1994, he made his debut as a director with the award-winning 'Tarpan' (Absolution), which was selected for the Indian Panorama.

Shri K. Birkam Singh has produced and directed over 60 documentaries on a wide range of subjects and themes, notably art, literature, environment and tourism. Among his best-known documentaries is 'Satyajit Ray : Introspections', a personal tribute to the master.

SUDHESH UNNI RAMAN



A post-graduate in mass Communication from MCRC, Jamia Milia Islamia, Sudhesh Unni raman won the National Award as Executive Producer for his film Nirankush in the category of Best Educational/Motivational film. His subsequent films have been screened at film festivals like MIFF (2000) and Himal South Asian Film Festival (2001). Lotus Pond is his first film in Indian Panorama.

DIRECTORS' STATEMENT

Art provides an insight into the sub-terrain layers of our society - a society that is embedded in the past and is continuously aspiring towards the future. This was the starting point of our interest in arts in general and in the artist Ramachandran in particular. Modernism in Indian art has been largely defined in terms of western artistic values and more often than not, artists in Asian countries have adopted it without integrating it with their own specific experience. A. Ramachandran is one of the few exceptions. We do believe that he is one of the most significant contemporary Indian painters.

Making a film on an artist is always difficult as this poses a challenge of interpreting the art of the subject artist through the art of cinema. To avoid the likely pitfalls in such a situation we have adopted the style of first person narration in this film.



ONE DAY FROM HANGMAN'S LIFE

Hindi/83 minutes/Video/colour



SYNOPSIS

In *One Day From A Hangman's Life* the filmmaker tries to de-fictionalise the non-fiction by retreating into the dingy cell-like room of the hangman for a whole day before the hanging. The film adopts an observant style with its lengthy shots, unlike the 60 seconds commercial which may tell us everything about a car but if it crosses that 60 seconds, it may have to tell you the truth about the car, is a long story and I trespassed into everything in this process for touching the moment of truth.

Just after the nation-wide exposure of the alarming presence of pesticides in soft-drinks, the cotton farmers in Guntur District of Andhra Pradesh started using Pepsi and Coke as insecticides. The image of an Andhra farmer who sprays half

the coke and drinks the other half is not a 'Photoshop' creation. Yet, Cola companies, who have been battling the story of pesticides since it came out, had the last laugh.

At the end of the day... the TRPthe circulation... the vote bank and the sale matter, either from a drink or from a spray or from both.

CREDITS

Producer:	Suwendu Chatterjee and Benny A.J.
Director:	Joshy Joseph
Screenplay:	Joshy Joseph
Camera:	Razak Kottakkal
Editor:	Sumit Ghosh
Music:	Frank Frenzy

JOSHY JOSEPH

Joshy Joseph has made several documentary films on varied subjects, out of which four have won National Awards. He has also made a feature film titled 'Imaginary Line'.



'One Day From A Hangman's Life' is his latest feature length documentary.

A self-taught film-maker, Joshy started of his career assisting the famous film-maker Adoor Gopalakrishnan

DIRECTOR'S STATEMENT

Why did media zero in on the Kolkata executioner, Nata Mallick, before an execution in 2004?

Why did I make a very long story on it?

Why does Pedro Meyer – the Mexican photographer – go to ‘Photoshop’?

Why do Andhra farmers use Coke & Pepsi as insecticides?

Having read these apparently unconnected questions myself, I cannot leave them hanging now. So hang around...

Pedro Meyer took some photographs of a tribal musician with a roundish hat. But Pedro was very unhappy while selecting the best frame out of that lot. He liked a frame, but the feel was missing in it...scanned all the other photographs and noticed a fly on the hat of the musician, which was missing in the best picture. Pedro went to the ‘Photoshop’...took the fly from another frame...put it on his favourite.

So let me say, Pedro visited the ‘Photoshop’ not to clean an image but to put the dirt back to enable him to capture the truth!

After many years, an execution took place in India in 2004 in Kolkata. The strong media focus on the hangman had created the kind of anticipation that attended public executions in medieval Europe.

The daily cover stories in the media were mostly invented stories, as they had no direct access to the convict at the Alipore Central Jail. The hangman who is a gifted story-teller came to their rescue. For a couple of months prior to the hanging, newspapers and news channels were more thrilling than any thriller. The debate on capital punishment was lying on it like Gandhiji’s dead body, which was accompanied by rifles at both sides at his last journey!

Blurring the borders of fiction and non-fiction is something, which comes naturally to me in film-making.



PORTRAIT OF A CINEMATOGRAPHER

English/30 minutes/Video/colour



SYNOPSIS

Soumendu Roy, Cinematographer for directors like Satyajit Ray, Tapan Sinha and M.S. Sathyu, belongs to a fast vanishing breed. The self taught Cameraman who picked up his skills from watching the veterans at work, showed exemplary creativity and imagination in improvisation and innovation and grew with observation and experience.

The film brings together some of Roy's best known colleagues, including directors Tapan Sinha and M.S. Sathyu, and cinematographer Ramananda Sengupta and Purnendu Bose, offering rare insights into the personality, technique and innovative style of a major contemporary cinematographer.

The film, addressing filmmakers and cinematographers and film viewers in general, has an archival value in its selection of experts from several films, focusing on the art of cinematography, and provides a learning experience to a large cross section of viewers. It belongs to an extremely sparse body of films documenting filmmaking and its techniques in India.

CREDITS

Producer:	Bidisha Roy
Director:	Papia Roy
Screenplay:	Papia Roy
Camera:	Janak Ghosh
Editor:	Indrajit Das
Music:	Papia Roy

PAPIA ROY



Papia Roy, came to filmmaking after completing her Masters in Statistics, and with an MBA.

She edits *Miranda*, a literary quarterly in Bengali, and is Director of *Miranda Books*, a publishing outfit in Kolkata.

She is a regular interviewer of All India Radio and Doordarshan and has directed *Banglar Mukh*, a 52 –episode serial on Art, Heritage and Culture of Bengal.

Her interviews with Guru Govindan Kutty, Sonal Mansingh, Bharathi Sivaji, Kalabati Devi, Daksha Seth Kumudini Lakhia, Malavika Sarukkai, Kelucharan Mahapatra, Mohan Agashe, Habib Tanvir and other

performing artistes have appeared in many newspapers and periodicals including Anandabazar Patrika, The Statesman, Proma, Outlook etc.

She has directed more than 45 documentary films most of which were telecast on Doordarshan and other channels. Her film on Ratan Thiyam and Manipuri theatre has won her acclaim in Mumbai International Film Festival 2002.

Nrityarase Chittamomo, an authentic book on Navanritya by Dr. Manjusree Chaki Sarkar was edited and published by Papia Roy on behalf of Miranda.

DIRECTOR'S STATEMENT

Cinematographers have rarely received their recognition. I chose Soumendu Roy for my subject in the film as the Indian Cinematographer. With his wide range of works with directors like Satyajit Ray, Tapan Sinha, M.S. Sathyu, he has worked with different style and expressions. The craft that went into these works was something that he picked up on the way; the common experience of most Indian cinematographers.

It is a tribute to the self-taught adventurous creativity of the Indian cinematographers.



PRAVAHI (The Dance of Alarmel Valli)

Hindi/30 minutes/35mm/colour



SYNOPSIS

Pravahi is a film that documents and cinematically interprets the dance of Alarmel Valli, one of India's foremost Bharatanatyam dancers. The aim of the film is to depict Valli's dance through the eyes of a connoisseur, who savours every minute detail of the dance. The image sizes, lighting and camera angles used in the film are deployed to recreate for the viewer, an ideal view of the art of the danseuse.

CREDITS

Producer:

Films Division

Director:

Arun Khopkar

Screenplay:

Shanta Gokhale

Camera:

Madhu Ambat

Editor:

Sankalp Meshram

Music:

Prema Ramamoorthy

Contact:

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srccompose.php?send_to=
arunkh%40vsnl.com](http://www.hub.nic.in/srccompose.php?send_to=arunkh%40vsnl.com)

ARUN KHOPKAR

Arun Khopkar was born in 1945, in Mumbai. He graduated in Mathematics from Bombay University (1964) and obtained his diploma in film direction from the FTII in 1974. He played the main lead in Mani Kaul's film *Ashadh Ka Ek Din*.

Feature films

Katha Don Ganpatraonchi, produced by NFDC & DOORDARSHAN, selected for the Indian Panorama, International Film Festival of India, Thiruvanthpuram, 1997, and for Moscow, Beppu (Japan Laughing Asia) and Sarajevo International Film Festivals.

Haathi Ka Anda produced by the Children's Film Society of India, selected for the Indian Panorama, 2003 and International Festival of Children's Films, Hyderabad 2003.

Non-feature films

Tobacco Habits and Oral Cancer [1978], *Figures of Thought* [1991], *Sanchari* [1992], *Colours of Absence*

[1994] and *Soch Samajh Ke* (1996) have won national and international awards and participated in national and international film festivals. *Rasikapriya* [2001] won the Golden Lotus for the best non-feature film, the Golden Lotus for the best director and the Silver Lotus for the best cinematography. Narayan Gangaram Surve [2002] won the Golden Lotus for the Best Non-feature film. *Santiniketan: A Flashback* was shown in the Indian Panorama in the International Film Festival, Goa, 2004.

Arun Khopkar's book on Guru Dutt won the National Award for the best book on cinema, 1986. He has lectured extensively on aesthetics, in India and abroad, and has contributed research papers to national and international journals. He is an internationally recognised authority on Eisenstein. He was a Homi Bhabha Fellow from 1984-86. He is a widely traveled polyglot and knows French, German and Russian besides Marathi, Hindi, English, Sanskrit and Bengali and has diplomas in Italian and Japanese.

DIRECTOR'S STATEMENT

Pravahi is a film that documents and cinematically interprets the dance of Alarmel Valli, one of India's foremost Bharatanatyam dancers. The aim of the film is to depict Valli's dance through the eyes of a connoisseur, who savours every minute detail of the dance. The image sizes, lighting and camera angles used in the film are deployed to recreate for the viewer an ideal view of the art of Alarmel Valli.



SANSHODHAN (The Correction)

Hindi/22 minutes/35mm/colour



SYNOPSIS

Sanshodhan (The Correction) is an expose into the nature of collective psyche in contemporary Indian society. In its denouncement, it indicates that individual effort is often crushed by a societal defense mechanism, one that places itself on higher ground, ultimately prevailing over what it recognizes to be anomalies in the system.

Set in the days that lead up to the festival of Ram Navami (The birth of Lord Rama) in a middleclass Indian chawl (tenement), the film revolves around an individual's effort to cultivate a more inclusive society. In a sense, Padma attempts to create a social correction, one that is at odds with deep-rooted social wisdom. What she does not realize is that she has sparked off a collective correction mechanism into

motion, one that will clinically demolish any opposing force in its wake.

Ultimately, Sanshodhan deals with the value systems of a society appropriates, and how it legitimizes it through the use of God. It is a stark reminder of the blurry line that separates man from God, right from wrong and the known from the unknown.

CREDITS

Producer:	Film and Television Institute of India, Pune
Director:	Shilpi Dasgupta
Screenplay:	Shilpi Dasgupta
Camera:	Saurabh Vishwakarma
Editor:	Suvir Nath
Music:	Sudeep Chandra

SHILPI DASGUPTA



Shilpi did her Bachelors in English literature, MA in Mass Communication from the University of Pune. Subsequently, she joined FTII, where she scripted and directed a selection of films and also represented the institute in film festivals globally with her productions. She has received 'The Jury's Special Mention award for Best Direction' at the National Film Festival, New Delhi, 2003. She has worked as an Assistant Director for feature films/shows in the Mumbai Film and Television industry and is currently working on her first feature film script.

Besides *Sanshodhan*, *Mangli*, *Four Friends* and a *Renault*, *Chandani Roop Ki*, she has made many other short films.

DIRECTOR'S STATEMENT

"*Sanshodhan*" came to me when two years back I read an article in a local Hindi newspaper in Mumbai. A shocking news, it was when four girls (sex workers) vanished from a chawl situated in the Kamatthipura area of Mumbai. A social worker who also was a proof-reader of a daily Marathi magazine, reported the absence of these 4 young girls. She was repeatedly harrowed and troubled during her stay in the same chawl. Padma Didi, as she was commonly known, had to shift from there eventually. The absconding girls, what happens to them, where did they go, are still a mystery. My film "*Sanshodhan*" is an humble attempt to Padma, the status of the women's misery faced by them. "*Sanshodhan*" is an exposé into the nature of collective psyche in contemporary Indian society.



THE STORY OF VIRGIN IRON

English/29 minutes/Video/colour



SYNOPSIS

It was an ancestor of the Agaria, who with a single stroke of his hammer discovered the metal iron and ushered in the Iron Age. A documentary film on traditional knowledge of the Agaria in the process of making iron right from the time they choose the rocks from which to extract the ore from the surrounding hills up to the time the molten slag is poured out.

The film covers the entire cycle of discovery of iron and process of obtaining it in an absorbing manner.

CREDITS

Producer:	Bappa Ray
Director:	Bappa Ray
Camera:	Pabitra Pariha
Editor:	Shaheed Ahmed

BAPPA RAY



Bappa Ray is a renowned ethnographic filmmaker who has worked amongst several Indian tribal communities over the past twenty five years. In his exchequered career he has won several national and international awards. This apart Bappa Ray has directed two feature films also. His first feature 'Ek thi Goonja' was selected in Indian Panorama in the year 1995. Some of his prominent films are "Morung - Silent Witness of the Brave Wancho", "Pashmina Royale", "Ladakh - Life along the Indus" and Wangala - A Garo Festival". He is currently working on Legend of Lepchas (Their homeland the mighty Kanchenjunga) and Mun - Women priestesses of Lepchas.

Ray has also directed two series of documentary films widely screened and acclaimed namely "Monsoon Yatra" which chases the Indian monsoon and looks at its impact on agriculture and "Mirror for Man" which focuses on the livelihood patterns of tribal communities

DIRECTOR'S STATEMENT

Deep in the womb of the furnace, the Fire and the Earth come together in fiery communion to give birth to a son named Iron. A son who changed the course of our entire civilization the moment it was born. As it became a plough in the field it created the first farmer, as it turned into an axe it cleared many a forest and gave man a place to build a safe habitat.

Today this ancient art of traditional iron smelting, is still found in a few pockets in District Dindori and Mandla in Madhya Pradesh and Neterhat in Jharkhand. We were fortunate to witness the process of smelting being performed, perhaps for the last time. India was once the most important iron and steel making centre of the ancient world and indigenous communities in the country preserved these ancient methods of iron making, well into the 20th century.

This film looks at the traditional knowledge in the process of making iron, of two indigenous communities, the Agaria and Asura, and focusses on how culture, science and technology come together in this ancient art form. The ironmaking furnaces of these two communities are typical forerunners of modern day blast furnaces. Sadly, demands of the modern world have far exceeded the capabilities of their ancient heritage. The film seeks to answer the following questions - Is Iron smelting now a dying art? Or has it merely changed hands?

My sincere thanks to the Steel Authority of India Limited for sponsoring this film.



THAKKAYIN MEETHU NAANGU KANGAL

Tamil/20 minutes/Video/colour



SYNOPSIS

An old man and his grandson live in a small village. He is proud of his fishing capabilities, but the young boy is critical of his grandpa's approach to fishing. A rare fish is sighted in the pond. Both are eager.

Who will catch it?

CREDITS

Producer:	Doordarshan and Ray Cinema
Director:	SM Vasanth
Screenplay:	SM Vasanth
Camera:	Biju Viswanath
Editor:	Sasi Menon
Music:	Arvind Shankar

SM VASANTH



Born in 1960 at Devakottai, Tamil Nadu, Vasanth graduated in history from the University of Madras. His career took off as a journalist and short story writer. He has more than 500 articles and 100 short stories to his credit. Finesse, class and being meticulous are the hallmarks of Vasanth. His films have won several State and Filmfare Awards. He is known in Tamil Nado as the most promising Director.

Filmography: Keladi Kanmani (1990), Nee Paadhi Naan Paadhi (1991), Aasai (1995), Naerukku Neer (1997), Poovellam Kactuppar (1999), Appu (2000), Rhythm (2000).

DIRECTOR'S STATEMENT

"I shot an arrow into the air. I know not where it fell", said long fellow. In the context of Cinema, I take it to mean a sense of incompleteness if what is filmed does not reach for whom its created.

Hence the, viewer becomes as important as the filmmaker in cinema. So, the filmmaker has to be loyal on two fronts. Loyal to the inspiration and loyal to the viewer. I think, there are gradations in the ratio of the two loyalties.

Main stream cinema is so adamantly loyal to the viewer and niche cinema, the other way around.

I have always tried to be predominantly loyal to my inspiration without the film becoming esoteric to the viewer. In terms of style I have always been attracted towards Neo-realism.

Thakkayin Meedhu Naangu kangal a remarkable short story in Tamil was conceived as a short film keeping in view the above attitude. I was drawn towards Thakkayin Meedhu Naangu kangal, on two accounts. Its theme and the back-drop used to convey the theme. I had always felt that the theme of generation gap, had an urban air about it. But in Thakkayin Meedhu Naangu kangal we see it happening in a rural milieu. The irony of a so called Urban theme in a rural milieu exemplified through a relationship between a grandfather and a grandson, lent itself readily to a style close to my heart - Neo-realism.



TRACING THE ARC

English/38 minutes/Video/colour



SYNOPSIS

The Great Arc was a phenomenal achievement of applied science in British India between 1802 and 1843. It was an attempt to measure the curvature of the earth's surface under the guise of cartographic and military necessity. The film attempts to recreate the stupendous effort and look at some of its implications.

CREDITS

Producer:	Pankaj Butalia and Nilofer Kaul
Director:	Pankaj Butalia
Camera:	Ranjan Palit
Editor:	Nirmal Chander
Music:	Arjun Sen

PANKAJ BUTALIA



Pankaj Butalia has made six documentaries and one fiction film. Most of his documentaries have been screened extensively throughout the world. His film *MOKSHA*, won four major international awards in 1993-94. Pankaj's first feature film 'Karvaan' won a special award at Amiens in 1999. This prestigious film was screened in film festivals like, Venice, Toronto, Rotterdam, Belgium, Hong Kong, Turkey, New Delhi and Calcutta among others.

DIRECTOR'S STATEMENT

"Tracing the Arc" is a film about a major scientific venture of the nineteenth century.

When I set out to make this film, I realized that there was no way in which I could make the viewer understand the human dimension of the story without elaborating its scientific details. However, the scientific details were so complex and mathematical that a viewer could easily lose interest in what the film had to say. I therefore had to tread cautiously.

It was then that I decided to use a narrator to link up the various elements of the film - to make it move from geodesic concepts to notions of cartography to our daily lives - in a manner which retained the drama of the gigantic exercise even while it elaborated bare scientific facts. I was lucky to be able to use Naseeruddin Shah as a narrator because his amazing memory allowed him to reproduce information without any prompting. This then allowed me the freedom to explore the rest of the film's elements in an appropriate cinematic style.



FILM INSTITUTIONS

CENTRAL BOARD OF FILM CERTIFICATION

The Central Board of Film Certification (known till June 1, 1983 as the Central Board of Film Censors) was set up in Mumbai with Regional offices in some other cities (at present there are nine such officers in Mumbai, Kolkata, Chennai, bangalore, Hyderabad, Thiruvananthapuram, New Delhi, Cuttack and Guwahati). While the work of the the certification of films is a central subject, the states have to enforce these Censorship provisions and initiate the legal proceedings against offenders. The organizational structure of the CBFC is based on the provisions of the 1952 Act and the Cinematograph (Certification) Rules, 1983. The Chairman and the members are appointed for a term of three years or till such time as the Government may direct. They comprise of eminent persons from different walks of life such as social sciences, law, education, art, films and so on, thus representing cross-section of the society. The CBFC is assisted by the Advisory Panel in various regional offices which are headed by the Regional Officers. The members of these panels are also representative of cross-section of the society and interests. These members hold office till such time as the Government may direct but not exceeding two years. However, members can be re-appointed. The CBFC has been divided into Examining and Revising Committees to provide a two tier system for certification of films. In the event of a difference of opinion in the examining Committee of the applicant not being

satisfied with the decision of the Examining Committee, the film can be referred to a Revising Committee.

During the year 2004 the Board has issued a total of 5476 certificates. 2882 certificates have been issued for celluloid films and 2594 certificates for video films. In the celluloid films category, 934 certificates were issued to Indian feature films, 285 certificates were granted to Foreign feature films, 1437 certificates were granted to Indian short films, 222 certificates to Foreign short films, 4 certificates to India long films other than feature, making a total of 2882 certificates. In the video films category out of 2594 certificates, 206 were for Indian feature films, 303 were for Foreign feature films, 1854 for Indian short films, 208 for Foreign short films and 23 certificates for films of other categories. Out of the total 5476 certificates, 3885 certificates were of the 'U' category, 743 of the 'UA' category, 848 were for the 'A' category. The maximum number of certificates were issued from the Mumbai region (3405) followed by New Delhi (616) and Chennai (452).

FILM AND TELEVISION INSTITUTE OF INDIA, PUNE

Ever since it was established in 1960, the Film and Television Institute of India (FTII), Pune, has continued its stride into the realm of excellence in imparting of training in the art and craft of filmmaking. It has been the result of such high standards of professional training that the works of students of the Institute have won wide acclaim and respect at national and international levels. The alumni of the Institute are among the front ranking professionals working in the Indian entertainment industry.

The essence and the emphasis of training at the Institute centers around the effort to enable individuals to realize their full creative potential without getting baulked down by the nitty-gritty of technology. However, every effort is also made to keep abreast of the latest developments in the area of technology related to filmmaking. While students are expected to begin their learning process by working with basic equipments like Steenbeck and pic-sync machines in editing, Mitchell camera and Nagra sound recorder, they progress onwards to working on the latest machines and teaching formats in each of the departments. Now the Institute is equipped with the most modern machines like the Avid Media Composer and Final cut-Pro in editing, Harrison Mixer for sound and, ARRI 535 film camera and digital video cameras for electronic cinematography. The Institute has always endeavored to afford for its students the opportunity to find their feet in the world of creativity as well as craft, by encouraging

them to push the well-defined boundaries and by emphasizing as much on the processes of learning, as its end result.

Traditionally, the diploma course in filmmaking has been the stronghold of the training at the Institute, enabling its students to specialize in Direction, Editing, Cinematography and Sound Recording and Sound Engineering. However, in recognition of the demands of the changing times, FTII has also introduced several new courses in the last three years. One-year courses have been started in the area of Television offering specialization in Direction, Video Editing, Electronic Cinematography and Audiography and Television Engineering. While two-year post-graduate diploma course in Acting has been revived after a gap of 28 years, another two-year post-graduate course in Art Direction has been started this year. Other newly introduced programs include one-year post-graduate certificate course in Feature Film Screenplay Writing and 1½-year certificate course in Animation and Computer Graphics.

While basic academic programs are taken care by the core faculty, a number of eminent personalities like David Lean, Akira Kurosawa, Helma Sanders Brahm and Walter Murch from the world cinema, and Ritwik Ghatak, Shekhar Kapoor, Mani Kaul, Saeed Mirza and others from Indian Cinema have conducted various workshops in the Institute.

NATIONAL FILM DEVELOPMENT CORPORATION

The setting up of National Film Development Corporation Limited (NFDC) for financing of films was indeed a major and important step. Keeping in mind the good work done by the Film Finance Corporation (FFC) and the pressure of film-makers, it was decided to revive the FFC by merging it with the Indian Motion Picture Export Corporation (IMPEC) and creating a new corporation called the National Film Development Corporation, with an expanded role through diversification in other areas of the film industry. The corporation as part of its promotional activity supports the talents of Directors and Technicians; some of whom made great strides in their chosen field and made a mark in later years. NFDC can be credited in its earlier avatar as FFC with having been instrumental in triggering the 'other cinema' or 'parallel cinema' movement in India starting with the late 1960s.

Between 1980 and 1984 NFDC diversified into various fields of activities including providing services such as Subtitling, Transfer for Film to Video, 16mm Production Infrastructure, etc which were lacking at that point of time. This was also the phase when the Corporation, for the first time, started showing profits. The success of "Gandhi" spurred NFDC to take on productions itself and a large number of films were produced by NFDC in addition to being financed. The field was further enlarged when NFDC collaborated with Doordarshan to co-produce films.

NFDC is among the first corporate in the Indian film industry and though its films were largely experimental and, therefore, 'developmental' in nature, it continued to be self-sustaining through its diverse streams of revenue. Of late, the corporation has run into financial difficulties and has had to look to the Ministry of Information and Broadcasting for a bailout. Financial austerity is being ensured through : (a) Reduction in personnel through the Voluntary Retirement scheme, (b) Financial and Administrative restructuring to reduce expenditure without closing down any of its offices, even though several of these are loss-making centers, (c) Closing down of "Cinema In India" a magazine which, though high in quality, was unable to break even and required and increased amount of subsidy.

National/ International Recognitions Though recent projects of NFDC have been few, their "PARINAAMAM" (Malayalam) starring Shri Nedumudi Venu, Kunjukuttan, etc, Directed by Venu has won International award for best screenplay in ASHDOD International Film Festival, Israel.

NFDC encourages the concept of low-budget films which are high in quality, content and social values. During 2004-05 production of two films : (a) ANAND (Telugu) Directed by Shekar Kammula (b) ESHWARMINE MIME CO. (Hindi) Directed by Shyamanand Jalan was completed and two films (a) SANSKAR (Bengali) Directed by Nabyendu Chatterjee, (b) TENARA (Bengali) Directed by Joydeep Ghosh are under production.

Popularising Indian Films Through Festival Participation:

The Corporation participated in 14 International Film Festivals across the globe showcasing around 17 Indian films in different languages. NFDC promotes not only its own films but also promotes the films of other Indian producers. The corporation also acts as the nodal agency to spread awareness of the Indian films and also co-ordinates with foreign agencies in providing information about Indian films.

In some of the International Film Festivals the corporation acts as a facilitator to promote films of other producers and jointly organize stalls and co-ordinates between Indian Producers and the festival agencies.

Distribution of Films (Through TV and other Media)

The corporation also looks at television marketing of film and film related content. However, the corporation has found that with stiff competition coming from other channels. The arrangement with Doordarshan, the country's public broadcaster, is not very remunerative and therefore this activity has been on a substantially low scale. The Corporation however continues to supply film software to few channels of Doordarshan.

“ **Devi Ahilya Bai** ” a prestigious film on the life of Ahilya Bai is co-produced by NFDC with Department of Culture, Government of Maharashtra, Ministry of Tourism & culture and Government of India. The rights of the film has been distributed through NGO “Saathi” which

works for upliftment of women in India.

Exports : The export revenue of the corporation during the year 2004-05 amounted to Rs. 133.21 lakhs. The corporation also undertakes promotional activity by regularly participating in International Film Markets by sending films and delegations to festivals and markets such as Cannes, American Film Market, etc. At the behest of the Ministry of I & B, the corporation is providing infrastructure and logistic support to the film producers of India and Confederation of Indian Industries (CII) in establishing exhibition stalls in CANNES Film Festival during May 2005. It also helps in the organization of 'Film Bazaar', the commercial component of the International Film Festival of India held every year in Goa.

TECHNICAL PROJECTS

The project section of the corporation has always been a front-runner for the implementation of several key projects right from the inception of the corporation. The section has contributed immensely to the corporation's revenue income, in particular the subtitling department situated at Mumbai. The various technical projects at the regional centers located strategically through out India also contributed to the growth of the corporation.

Subtitling – Laser Subtitling & Video Subtitling : The Laser subtitling facility has the most State of the Art automated facilities available in India providing subtitling facilities for celluloid films. The unit undertakes the subtitling works of Exporters, Film Distributors, well known Film Directors and mainly works from Ministry of External

Affairs, Doordarshan, Directorate of Film Festivals and Film Festivals both National and International. Several award winning films including the OSCAR entry "LAGAAN" was subtitled at this unit.

The unit caters to the positive and inter-positive celluloid films with several Hindi Feature Films having been subtitled in various English and Latin Languages. Recent incorporation of the latest software has enabled Laser subtitling in Japanese and Chinese languages. The laser subtitling technical services are priced at very competitive rates.

The unit has also Video Subtitling facilities in multi language formats for all formats of video. The completely automated facilities provide precise and accurate subtitling. The unit has also DVD/VCD mastering facilities for all formats of video.

OTHER TECHNICAL FACILITIES :

1. Cine Camera 35mm ARRI BL III and ARRI III with latest flicker free video assist pre-production facilities at all centers of the corporation.

2. 16mm Film Centre, Kolkata has the film dubbing facilities on Magnatech machines. The unit has been upgraded recently with the addition of "DHWANI" to include the NLE editing system along with the existing video post-production/editing suites. Dvcam formats are also available. The unit caters to the entire northeastern sector.

3. Video Center, Chennai undertakes Telecine transfer,

Video Duplication, Multilingual subtitling, Avid Non Linear and VCD / DVD mastering – duplication facilities.

4. State of Art equipments and facilities in all formats of video are available at the Mumbai Project Section for editing and post-productions. The unit is equipped with SDI and component facilities for recording.

Promotion of Good Cinema : The Corporation continues to organize festivals of own and acquired films all over the country with the active participation of the film societies, universities, state Film Development Corporation etc, on a regular basis. The National Film Circle continues to be active and organizes screenings of quality films at Nehru Center evoking enthusiastic response from the discerning audience.

Welfare Activities : The Cine Artistes Welfare Fund of India (CAWFI) the biggest ever trust in the Indian Industry set up by the Corporation in 1992 extends financial to needy cine artistes of yester years. The Corpus of the Trust as on date has grown to Rs. 4.48 crores. So far more than 958 Cine artistes have availed of the pensionary and other benefits from the trust. Presently about 517 cine artistes are availing assistance from the trust. During the year an amount of Rs. 47.06 lakhs have been disbursed as pension to cine artistes.

