

Directorate of Film Festivals, Ministry of Information & Broadcasting, Government of India presents the official catalogue of the 57th National Film Awards.



57th
2009

NATIONAL FILM AWARDS

THE OFFICIAL CATALOGUE

The poster of the winning feature film at the 57th National Awards 2010, Kurly Strank.





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The National Film Awards were constituted in 1953 to recognise and acknowledge the best of Indian cinema in each given year, in all Indian languages. These are Awards given not only for the artistic worth of the films but also for their social value and relevance. Apart from the films themselves, the best contribution in each of the disciplines of film making are awarded to the contributing artists and technicians.

National Film Awards Catalogue Team
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The Directorate of Film Festivals is an organisation that was set up to promote a culture of healthy cultural, social and ideological exchange through the medium of cinema. It was established in 1973. Throughout the years, it organises various film festivals, retrospectives, and film related events that help in introducing the general public to the idea of good cinema.

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A STILL FROM THE SWARNA KAMAL WINNING FILM 'PUTTANI PARTY'

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DADASAHEB PHALKE AWARD

Dadasaheb Phalke Award is given to a film personality for his/her outstanding contribution to the growth and development of Indian Cinema. The award comprises of a Swarna Kamal, a cash Prize of ₹ 10,00,000/- (Rupees Ten Lakhs) and a shawl.

दादासाहब फाल्के पुरस्कार भारतीय सिनेमा के विकास में अप्रतिम योगदान के लिए किसी एक फिल्मकार को दिया जाता है। इसके अंतर्गत पुरस्कारस्वरूप स्वर्णकमल, ₹ 10,00,000/- तथा एक शॉल प्रदान किया जाता है।



Dadashab Phalke Profile

दादासाहब फाल्के

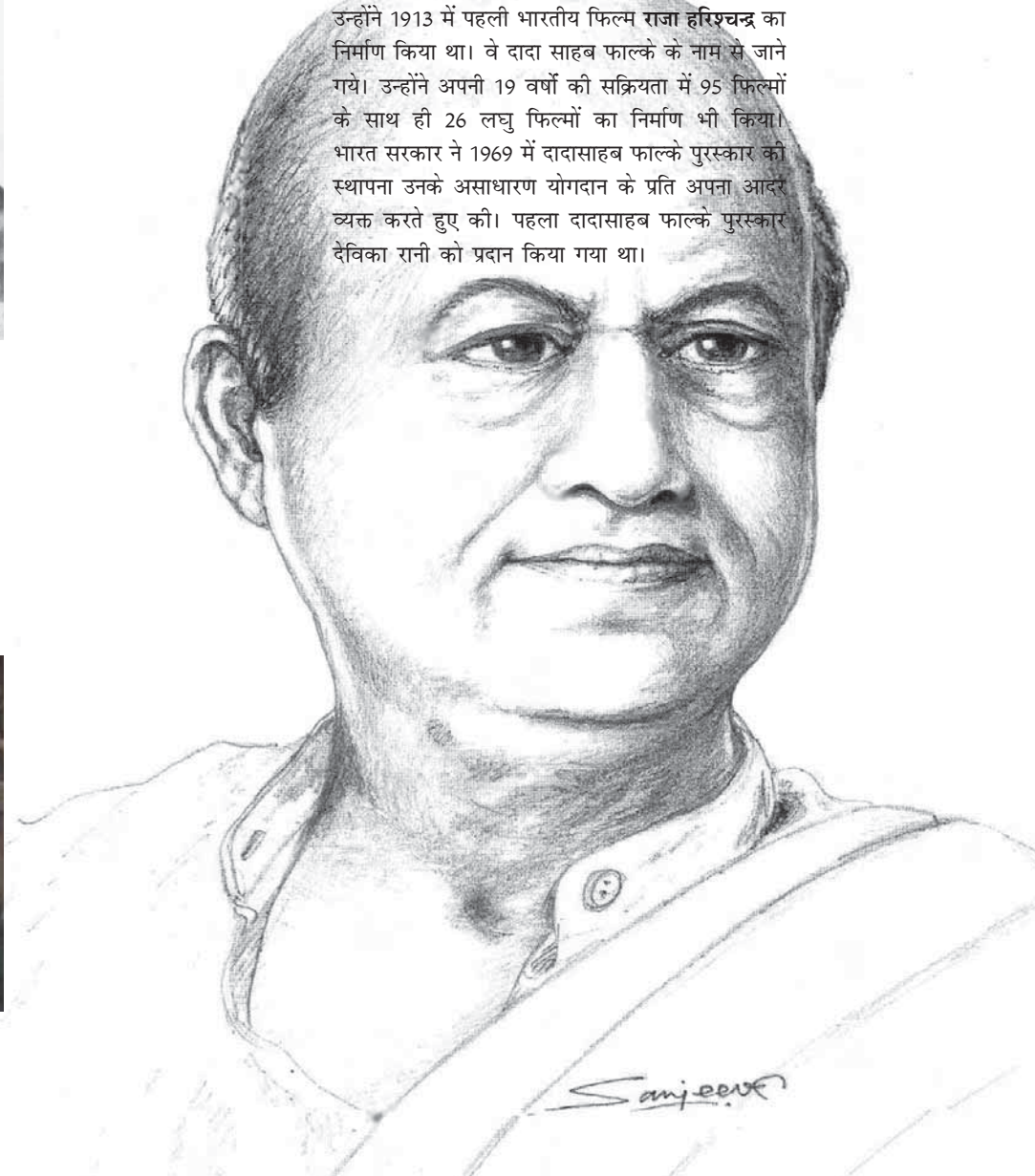


PHALKE (1870 - 1945)

DADASAHAAB

To honour the Father of Indian Cinema, Dhundiraj Govind Phalke, the National Film Awards named its most prestigious and coveted award of Indian Cinema after him. He is the man who made the first Indian Feature film, *Raja Harishchandra* in 1913. Popularly known as Dadasaheb Phalke, he then went on to make 95 films and 26 short films in a span of 19 years. The Dadasaheb Phalke Award was introduced in 1969 by the government to recognise the contribution of film personalities towards the development of Indian Cinema. The first recipient of this award was Devika Rani

भारतीय सिनेमा के पितामह धुंडिराज गोविन्द फाल्के के सम्मान में स्थापित यह पुरस्कार उनकी स्मृति को चिरस्थायी बनाने के लिए आरंभ किया गया है। उन्होंने 1913 में पहली भारतीय फिल्म राजा हरिश्चन्द्र का निर्माण किया था। वे दादा साहब फाल्के के नाम से जाने गये। उन्होंने अपनी 19 वर्षों की सक्रियता में 95 फिल्मों के साथ ही 26 लघु फिल्मों का निर्माण भी किया। भारत सरकार ने 1969 में दादासाहब फाल्के पुरस्कार की स्थापना उनके असाधारण योगदान के प्रति अपना आदर व्यक्त करते हुए की। पहला दादासाहब फाल्के पुरस्कार देविका रानी को प्रदान किया गया था।





1.



1969

DEVIKA RANI ROERICH

2.



1970

B. N. SIRCAR

3.



1971

PRITHVIRAJ KAPOOR

4.



1972

PANKAJ MULLICK

5.



1973

SULOCHANA (RUBY MYERS)

6.



1974

B. N. REDDY

7.



1975

DHIREN GANGULY

8.



1976

KANAN DEVI

9.



1977

NITIN BOSE

10.



1978

R. C. BORAL

11.



1979

SOHRAB MODI

12.



1980

P. JAIRAJ

13.



1981

NAUSHAD ALI

14.

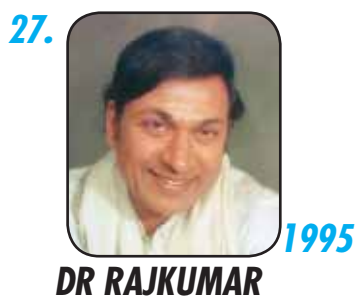
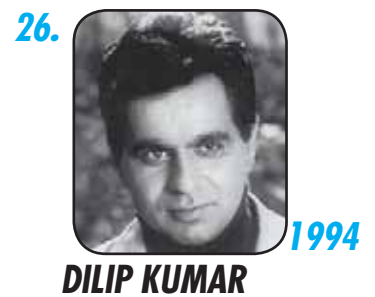
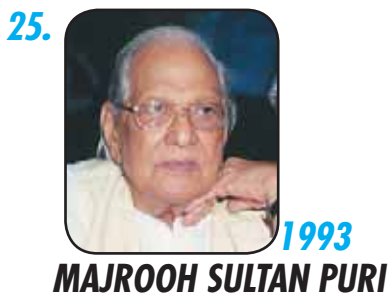
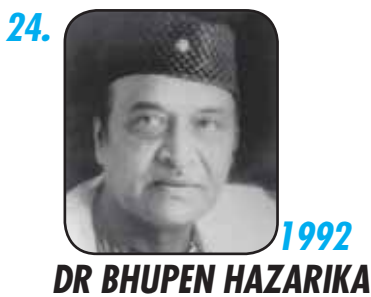
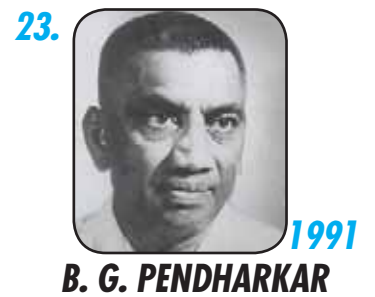
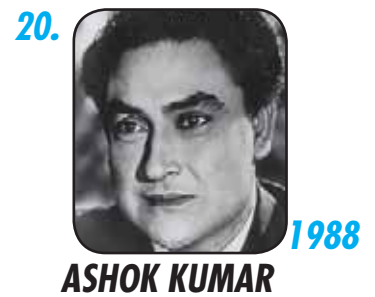
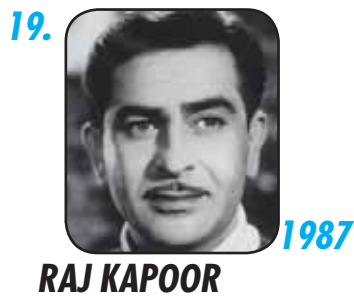
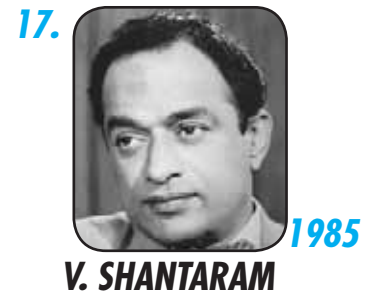
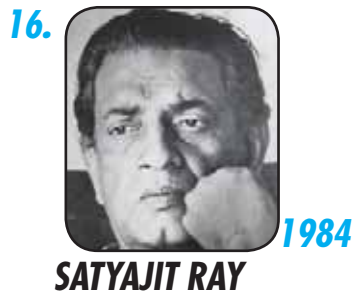


1982

L. V. PRASAD

Dadashab Phalke Award Past Recipients

पिछले वर्षों के दादासाहब फाल्के पुरस्कार विजेता





Dadashab Phalke Award Past Recipients

पिछले वर्षों के दादासाहब फाल्के पुरस्कार विजेता

29.



1997

KAVI PRADEEP

30.



1998

B. R. CHOPRA

31.



1999

HRISHIKESH MUKERJEE

32.



2000

ASHA BHOSLE

33.



2001

YASH CHOPRA

34.



2002

DEV ANAND

35.



2003

MRINAL SEN

36.



2004

ADOOR GOPALAKRISHNAN

37.



2005

SHYAM BENEGAL

38.



2006

TAPAN SINHA

39.



2007

MANNA DEY

40.



2008

V K MURTHY



Dadashab Phalke Award Committee

Members



1

① YASH CHOPRA

Director-producer and Dadasaheb Phalke-winner Yash Chopra's films have become benchmarks in Indian Cinema. *Dhool Ka Phool, Waqt, Daag, Deewaar, Trishul, Kabhi Kabhie, Silsila, Chandni, Lamhe, Darr, Dil To Pagal Hai, Veer-Zaara* and many others. In 2005, he was conferred the Padma Bhushan. He has been the Chairman of the Entertainment Committee of FICCI for several years. As the Chairman of Yash Raj Films and YRF Studios, he heads India's premier entertainment conglomerate that has achieved global recognition for its pioneering activities.



2

② AKKINENI NAGESWARA RAO

Veteran Telugu actor and Dadasaheb Phalke awardee (1991) A Nageswara Rao, also known as ANR, has acted in more than 260 films in almost seven decades of film career. He started out acting in street plays when 9. At 17, Nageswara Rao starred in his first Telugu film, *Dharmapatni* where he was in a supporting role. Some of his prominent films that have achieved both commercial and critical successes are *Balaraju, Anarkali, Iddaru Mithrulu, Donga Ramudu, Megha Sandesam, Tenali Rama Krishna, Kalidasu* and *Sri Ramadusu*. He was conferred Padma Bhushan (1988).



3

③ JAVED AKHTAR

With seven generations of Urdu poets in his lineage, it was natural for Javed Akhtar to follow suit. His dialogues in *Sholay, Deewar* and *Mr. India* remain evergreen even after decades. He also wrote remarkable films like *Trishul, Sagar, Arjun* and *Lakshya*. A five-time National Award winner for Best Lyricist *Saaz* (1996), *Border* (1997), *Godmother* (1999), *Refugee* (2000) and *Lagaan* (2001), he was honoured with the Padma Bhushan in 2007. His books on poetry and films include *Tarkash, Talking Films, Talking Songs*. He is now a Rajya Sabha MP.



4

④ JAGJIT SINGH

A renowned Ghazal singer, Jagjit Singh was trained by Ustad Jamal Khan of the Senia Gharana. With more than 80 albums to his credit, Jagjit Singh has also composed numerous bhajans, gurbanis and kirtans. His first album was *The Unforgettables* (1976) with wife, singer Chitra Singh. He has also given music for films like *Arth, Prem Geet, Saath Saath* and television serials like *Mirza Ghalib* and *Kahkashan*. Jagjit Singh was honoured with the Padma Bhushan in 2003.



5

⑤ ASHA PAREKH

An accomplished Bharatnatyam and Kathak dancer and noted actress Asha Parekh is remembered for her performances in *Kati Patang, Teesri Manzil, Main Tulsii Tere Angan Ki, Mera Gaon Mera Desh* and *Aaan Milo Sajna* among others. She also worked in several Gujarati films and later she produced and directed TV serials like *Jyoti, Palash ke Phool, Baje Payal, Daal Mein Kala* and *Kora Kagaz* for television. She was Chairperson of Censor Board for Film Certification from 1998 to 2001.





Dadashab Phalke Award Winner

Dr. Daggubati Ramanaidu

The name, Daggubati Ramanaidu, popularly known as D. Ramanaidu, is synonymous with the film industry in the South. A prolific producer and successful entrepreneur, D. Ramanaidu's contribution to the industry remains matchless. No wonder, he holds the Guinness World Record for producing the highest number of films in his career. In the last 47 years, D. Ramanaidu has produced 134 films in almost all the major Indian languages including Telugu, Tamil, Hindi, English, Oriya, Kannada, Bengali,

Marathi, Malayalam, Assamese, Gujarati and Bhojpuri. The five glorious decade of his career gave several popular films like *Premnagar*, *Jeevana Tarangalu*, *Secretary*, *Chakravakam* and *Asukh* (Bengali) to have a few. A one-time politician, he still continues his active association with the film trade with his three studios – Ramanaidu Studio, Suresh Productions and Rajeshwari Films.

Over the years, he has worked with industry stalwarts like N. T. Rama Rao, A. Nageswara Rao, Sivaji Ganesan, Pandari

Bai, Jamuna, Padmini (actress), Sobhan Babu, Kamal Hassan, Chiranjeevi, Rajnikanth and Rajesh Khanna. He launched the career of numerous directors and actors including his son Venkatesh, Tabu, Khushboo, Karishma Kapoor, Katrina Kaif etc.

Born on June 6, 1936, in the small town of Karamchedu in Andhra Pradesh, Ramanaidu, after finishing his schooling went on to continue his higher studies at Chennai. He forayed into the world of films starting as a character actor. Later, in 1963, he finally made his debut as a producer for the N.T. Rama Rao starrer, *Ramudu Bheemudu*, under the banner of Suresh Productions. He then went on to produce films like *Sri Krishna*, *Tulabharam*, *Bobbili Raja*, *Ahana Pallanta* and *Andhra Vaibhavam*.

d.rama naidu

DADASAHEB PHALKE AWARD WINNER 2009

श्री दग्गुबती रामानायडू जो कि डी. रामानायडू के नाम से विख्यात हैं, दक्षिण भारतीय फिल्मों के पर्याय के रूप में जाने जाते हैं। एक बहुसर्जक निर्माता एवं सफल उद्यमी के रूप में डी. रामानायडू का योगदान असाधारण है। यह बड़ा आश्चर्य है कि उन्होंने अपने फिल्मी जीवन में सर्वाधिक फिल्मों का निर्माण कर गिनीज बुक ऑफ वल्ड रेकॉर्ड में अपना नाम दर्ज कराया है। पिछले 47 वर्षों में डी. रामानायडू ने लगभग 134 फिल्मों का निर्माण भारत की विभिन्न भाषाओं में किया है। प्रारम्भ में राजनीति में सक्रिय रहे डी. रामानायडू वर्तमान में फिल्म उद्योग में अपनी सक्रियता के विभिन्न आयामों में जाने जाते हैं। उनके तीन स्टूडियो रामानायडू स्टूडियो, सुरेश प्रोडक्शन्स और राजेश्वरी फिल्म्स हैं। सक्रियता के पाँच सुनहरे दशकों में उनकी कुछ प्रमुख फिल्में हैं **प्रेमनगर**,

जीवना, तरंगालु, सेकेट्टी, चक्रवाकम और असुख।

श्री रामानायडू ने शीर्ष कलाकारों के साथ काम किया जिनमें एन.टी. रामाराव, ए. नागेश्वर राव, शिवाजी गणेशन, पंढरीबाई, जमुना, पद्मिनी, शोभन बाबू, कमल हसन, चिरंजीवी, रजनीकान्त, राजेश खन्ना शामिल हैं। इनकी फिल्मों से अनेक सितारों और निर्देशकों को वक्त-वक्त पर प्रतिष्ठा और लोकप्रियता मिली है जिनमें उनके बेटे व्यंकटेश, तब्बू, खुशबू, करिश्मा कपूर, कैटरिना कैफ, हरीश, आर्यन, राजेश, सुन्दर अल्लारी नरेश और मालाक्षी प्रमुख हैं।

आंध्रप्रदेश के एक छोटे से शहर करमचेदु में 6 जून 1936 में जन्मे डी. रामानायडू ने प्रारम्भिक शिक्षा वहीं प्राप्त करने के पश्चात उच्च शिक्षा चिराला और चेन्नई में प्राप्त

की। बाद में जब वे व्यावसाय में आये तो अपनी स्वयं की चावल मिल स्थापित की। 1963 में उन्होंने एन.टी. रामाराव के साथ फिल्म बनायी। **रामदु-भीमादु** का निर्माण सुरेश प्रोडक्शन्स के बैनर पर हुआ। यहाँ से एक यात्रा ऐसी चली जिसने उन्होंने समाज के सामने एक निर्माता-फिल्मकार के रूप में प्रतिष्ठा दिलायी। **प्रेमनगर, श्रीकृष्णा, तुलाभरम्, बोल्ली राजा, अहाना पल्लन्ता, आंध्र वैभवम** आदि फिल्में फिर उन्होंने निरन्तर बनायीं।

डी. रामानायडू ने सभी प्रमुख भारतीय भाषाओं में फिल्मों का निर्माण किया है जिनमें तेलुगु, तमिल, हिन्दी, अंग्रेजी, उडिया, कन्नड़, बंगला, मराठी, मलयाली, असमी, गुजराती और भोजपुरी भाषाओं की फिल्में शामिल हैं।

JURY MEMBERS



CHAIRPERSON SPEAKS

RAMESH SIPPY, FEATURE FILMS

Cinema reaches out to people as probably no other form of communication does. Whether aimed at a niche or a more broad-based audience, from the maker's point of view a film is a very personal form of expression. If makers have the freedom to express themselves through their work, then audiences too, especially when they have spent hard-earned money to purchase tickets at the box-office, have the right to express their opinions after seeing the very same work.

My personal observation of this years' product is a mixed feeling of highs and lows. While there definitely was a sense of elation at seeing the emergence of new talent in the works of writer-director Pandiraj whose very first film *Pasanga* is not only delightfully written with an abundance of sharp, witty one-liners, but also boasts of an energetic ensemble of young boys and girls, aged 5 to 12/13 years (purely my guesswork), from whom he has extracted some really strong, passionate yet unassuming performances. Another debut writer-director who caught my attention was Sanjay Puran Singh Chauhan, whose first film *Lahore* made an instant impact. A well-crafted film with fine well-rounded performances, this film is sensitively handled and makes a point of the dangers of allowing politics to enter into the arena of sport, that there is more to life than just winning, and that sometimes losing is winning.

Of the more seasoned film-makers, Rituparno Ghosh, Shaji Karun and R. Balki showed through their work that art and craft can be skilfully blended with talent that continues to mature with time and experience. Equally talented is the still young, master of popular cinema, Raj Kumar Hirani (3 Idiots) who holds his audience in the palm of his hands. Magadheera and Leader, both from Telegu cinema were well-made and well-enacted; perhaps their bent was overtly commercial

(which must have been their intent). There were other good films too from these and other regions, and there were a few disappointing ones as well, but it is not possible to go into details of each and every one of them.

Among the actors, Amitabh Bachchan's performance in Paa stood out. But that should in no way take away from the sterling performances of Mamooty, Aamir Khan, Shahid Kapur and Atul Kulkarni. There was a fair amount of debate over the female acting honours, but in the end the upcoming Ananya Chatterjee bagged the prize.

Writers, cinematographers, choreographers, singers, music-composers and other technicians without whom films can never be what they are, had many admirers in the jury and it wasn't easy finding the winners.

Chairing the jury for the prestigious national awards is indeed a very daunting task. However much you try, there will always be those who disagree. But given the guidelines and parameters within which one has to carry out this work, a final verdict needs to be arrived at and delivered. We deliberated, sometimes argued but finally, and almost always, unanimously agreed upon who the most deserving contender was.

It is important to note that this whole process of judging was made simpler because of the far more tedious work put in by the five regional selection juries.

And most important of all was my team of esteemed jurors, without whose vast knowledge, invaluable inputs, keen sense of judgment and precious votes, I would not have been able to carry out this formidable task. I thank them profusely. Of no less importance were the efforts of the Directorate of Film Festivals (Ministry of Information & Broadcasting). I would also like to thank all those movie-makers and their teams for participating in this most prestigious annual event and hope that in the coming years they and future generations of motion picture talents will come back with even better films to enrich our lives.

सिनेमा वह सशक्त माध्यम है जो संचार के दूसरे तमाम माध्यमों की अपेक्षा अधिक प्रभावी ढंग से लोगों तक पहुँचता है। फिल्म निर्माण की दृष्टि से एक फिल्म वैयक्तिक अभिव्यक्ति है, चाहे वह एक छोटे समूह के लिए हो या व्यापक दर्शक वर्ग के लिए। फिल्म के बारे में प्रत्येक दर्शक का अपना अभिमत या राय हुआ करती है। कई बार एक ही फिल्म के प्रति अलग-अलग विचार होते हुए भी दर्शक आपस में फिल्म के प्रति सकारात्मक नजरिया रखते हैं। सिनेमा में जहाँ एक तरफ निर्माता को अपने काम को प्रस्तुत करने की स्वतंत्रता है वहीं दर्शक को अपनी मेहनत और संघर्ष से कमाएँ पैसों से टिकिट खरीदकर उस फिल्म के प्रति अपना मत रखने की स्वतंत्रता है। यही एक स्वतंत्र प्रजातांत्रिक समाज है। मैं पूर्णतया आश्वस्त हूँ कि भारत, दुनिया का एक सबसे बड़ा प्रजातांत्रिक देश है। यह वर्ष फिल्म के परिप्रेक्ष्य में उतार-चढ़ावों से भरा है, ऐसा मिलाजुला आकलन है।

लेखक-निर्देशक पाण्डिराज की पहली फिल्म **पासंगा** न केवल एक मनोहारी फिल्म है बल्कि अत्यधिक संवेदनशील भी। इस फिल्म में किशोर अवस्था के बच्चों के जोश को प्रदर्शित किया गया है। फिल्म में युवा रूमानी जोड़ी भी ताजगी प्रदान करने में सफल रही है। एक और अन्य निर्देशक जिन्होंने मेरा ध्यान आकर्षित किया, संजय पूरन सिंह चौहान, जिनकी पहली फिल्म लाहौर ने त्वरित प्रभावों को प्रदर्शित किया है। यह एक उत्तम और स्वोत्तम अभिव्यक्ति से सजा-सँवरा सिनेमा है। यह फिल्म बड़ी ही संवेदना के साथ यह व्यक्त करती है कि खेलों

में राजनैतिक हस्तक्षेप कितना घातक हो सकता है। जिन्दगी में जीतने से ऊपर भी बहुत कुछ है। इस तरह से इस वर्ष उतार-चढ़ाव के बाद भी फिल्म निर्माण में नयी प्रतिभाओं को निर्देशकों ने बेहतर सम्भावनाओं के साथ प्रस्तुत करने का प्रयास किया गया।

रितुपर्णी घोष, शाजी करुन और आर. बाल्की उन अनुभवी फिल्मकारों में से हैं जिन्होंने अपने कार्य के माध्यम से यह बता दिया कि कला एवं सृजन को कुशल दृष्टि, तकनीक और परिपक्वता के साथ उभारा जा सकता है क्योंकि ये अपने समय और अनुभव से समृद्ध होती है। इन्हीं के समान युवा, लोकप्रिय सिनेमा के मास्टर राजकुमार हीरानी हैं जिन्होंने अपनी आकर्षक फिल्म **3 ईंडियट्स** द्वारा यह साबित कर दिया कि एक व्यावसायिक सिनेमा को किस तरह सफलता के साथ एक कला फिल्म में परिवर्तित किया जा सकता है। **मगधीरा** और **लीडर** दोनों ही तेलुगु फिल्मों कुशलता से बनायी गयी हैं। दोनों में ही अभिनय प्रभावपूर्ण है।

अभिनेताओं में अमिताभ बच्चन की प्रस्तुति फिल्म पा में उभरकर आयी है और सफलता का यह सेहरा बेशक उनके सिर पर है परन्तु ममूटी, आमिर खान, शाहिद कपूर और अतुल कुलकर्णी के काम को भी अनदेखा नहीं किया जा सकता। महिला अभिनेत्रियों के प्रति मत-अभिमत पर एक स्पष्ट बहस की स्थितियाँ बनीं परन्तु कोलकाता की उभरती हुई कलाकार अनन्या चटर्जी पुरस्कार हासिल करने में सफल रहीं। लेखक, सिनेमेटोग्राफर्स, कोरियोग्राफर्स, गायक, संगीत निर्देशक एवं अन्य तकनीक सहयोगियों जिनके बिना फिल्म सम्भव नहीं है, उनके बहुत

से प्रशंसक, निर्णायक समिति के सदस्य थे मगर सही विजेता का चयन आसान नहीं होता।

राष्ट्रीय पुरस्कारों के लिए गठित निर्णायक समिति का सदस्य होना एक महत्वपूर्ण कार्य-दायित्व और अवसर होता है। अन्ततः दिए गये मापदण्डों एवं दिशा-निर्देशों के आधार पर ही निर्णायक समिति विजेता घोषित करती है। इस वर्ष के 57वें राष्ट्रीय फिल्म पुरस्कार के निर्णायक समिति का अध्यक्ष होने के नाते मैं यह कहना चाहूँगा कि सिनेमा के विभिन्न क्षेत्रों में ग्यारह स्थापित व्यक्तियों के समूह ने चालीस फिल्मों को देखा जिनमें पाँच पुनरावलोकित फिल्में थीं। ये फिल्मों अपने क्षेत्रों की निर्णायक समितियों से चयनित होकर नहीं आयी थीं। कई बार असहमति एवं तर्कों के बावजूद अन्ततः सर्वसम्मति से हम योग्य प्रतिभागी चुनने में सहमत हुए। मेरी उम्मीद है कि सिनेमा के विवेकशील प्रशंसक हमारे निर्णय से सहमत होंगे और पसन्द करेंगे।

पाँच प्रादेशिक निर्णायक समितियों द्वारा भेजे गये निर्णय ने निर्णायक मण्डल की पेचीदा कार्यप्रणाली को सहज बनाने का काम किया। मेरे सम्माननीय निर्णायक मण्डल के सदस्यों के गहन ज्ञान, अमूल्य क्षमता, निर्णय लेने की अभूतपूर्व प्रतिभा, महत्वपूर्ण अभिमत के बिना मैं इस महत्वपूर्ण लक्ष्य को नहीं छू सकता था।

इस प्रतिष्ठित आयोजन के उन सभी प्रतिभागी, फिल्म निर्माताओं एवं उनके सहयोगियों को धन्यवाद देता हूँ और आशा करता हूँ कि आने वाले वर्षों में यह सभी तथा आने वाली पीढ़ियों फिल्मों को बेहतर प्रतिभागी दे सकें, अच्छी फिल्मों प्रस्तुत कर सकें और हम सबके जीवन को श्रेष्ठता प्रदान कर सकें।





RAMESH SIPPY

Best known for directing one of India's most unforgettable films, *Sholay*, Ramesh Sippy, son of the renowned film-maker, G. P. Sippy, began his career at the age 21 as the executive producer of the super-hit, *Bhramachari*. He debuted as a director in 1971 with *Andaaz*, which was well-received by both the public and the critics. He continued his success with *Seeta Aur Geeta* and then capped it with *Sholay* in 1975. Later, he made television serials like *Buniyaad* and *Gatha*. He produced *Shaan*, *Shakti*, *Saagar*, *Taxi No. 9211*, *Chandni Chowk to China*.

MS SATHYU

Theatre artist, art director and director of films like *Garam Hawa*, *Ijjodu*, M.S Sathyu's first work was as an independent art director for Chetan Anand's *Hageeqat*. He was actively involved in theatre and worked as a designer and director with theatre troupes such as *Hindustan Theatre*, *Habib Tanvir's Okhla Theatre*, *Kannadi Bharati* and others. His multitasking was evident in filmmaking as well where he worked as an art director, camera man, screen-writer, producer and director. His filmography includes 15 documentaries, 8 feature films.

**T.S NAGABHARANA**

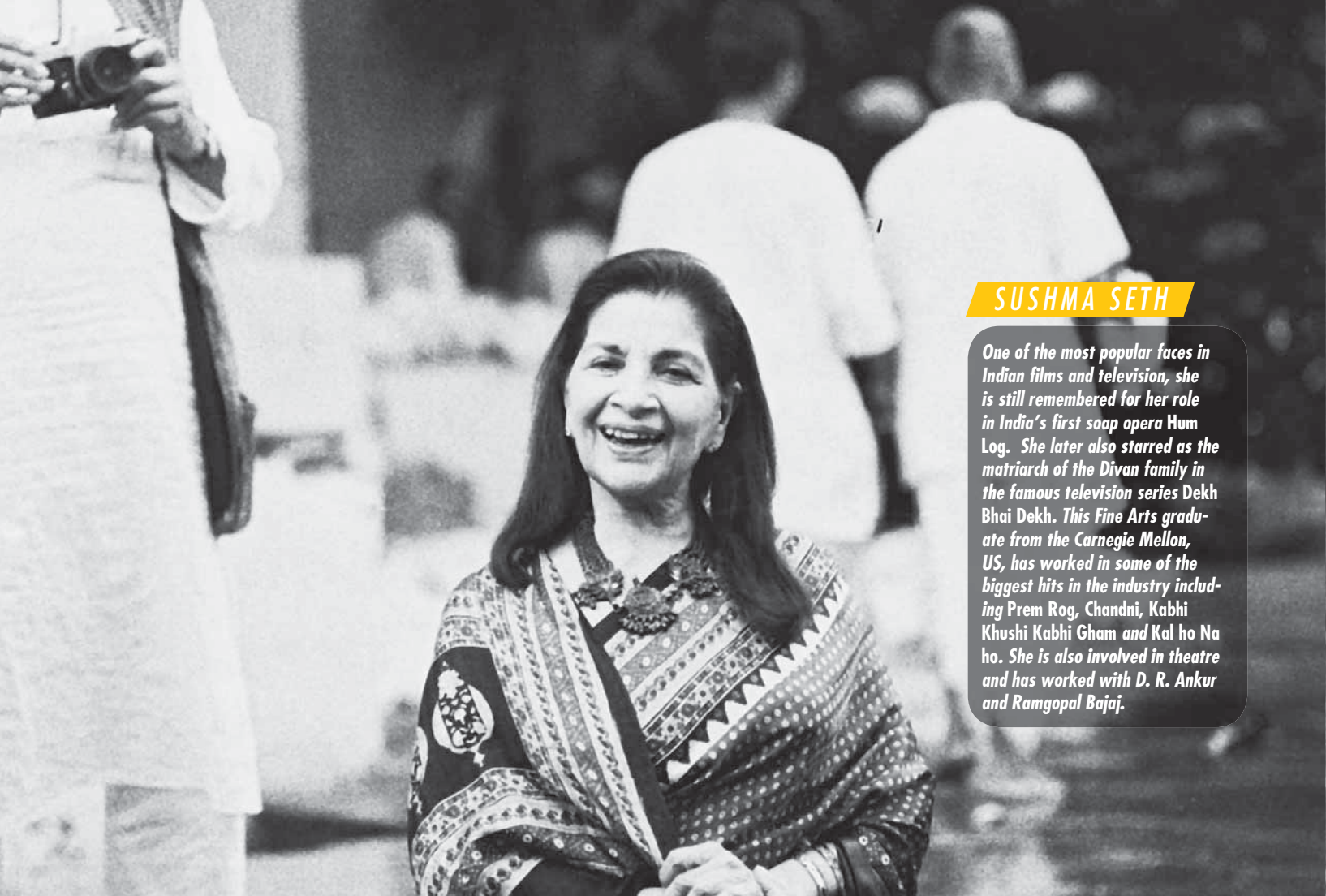
Nine-time National Award winner T.S.Nagabharana delivered Kannada hits like Janumada Jodi, Nagamandala, Chinnari Mutta and Naaviddeve Echharike. Fourteen out of his 30 films have won coveted awards at both the state and National level. His films are known for showcasing the splendour of the country's heritage and its folklore. The stories also usually deal with concern for women and children.

PINAKI CHAUDHURI

Director and producer of National Award winning film Sanghat and Ballygunge Court, Pinaki Chaudhuri has served as a jury member of Indian Panorama in 2004. He has directed numerous telefilms and serials for Doordarshan. His latest film, Aarohan, has been selected for the Montreal World Festival 2010.

**B LENIN**

Two-time National Award Winner, Lenin started his career in 1966 as an assistant director and editor for his illustrious father Bhim Singh. Initially he edited numerous short films and feature films and has so far directed five feature films, four short films and two short videos. His National Award-winning non-feature Knock Out won many accolades and awards abroad, including the Islamia Critic Awards for Short Film in Cairo Festival. His second short film, Culprit won the National Award for Best Editing.

**SUSHMA SETH**

One of the most popular faces in Indian films and television, she is still remembered for her role in India's first soap opera Hum Log. She later also starred as the matriarch of the Divan family in the famous television series Dekh Bhai Dekh. This Fine Arts graduate from the Carnegie Mellon, US, has worked in some of the biggest hits in the industry including Prem Rog, Chandni, Kabhi Khushi Kabhi Gham and Kal ho Na ho. She is also involved in theatre and has worked with D. R. Ankur and Ramgopal Bajaj.

**BHANU ATHAIYA**

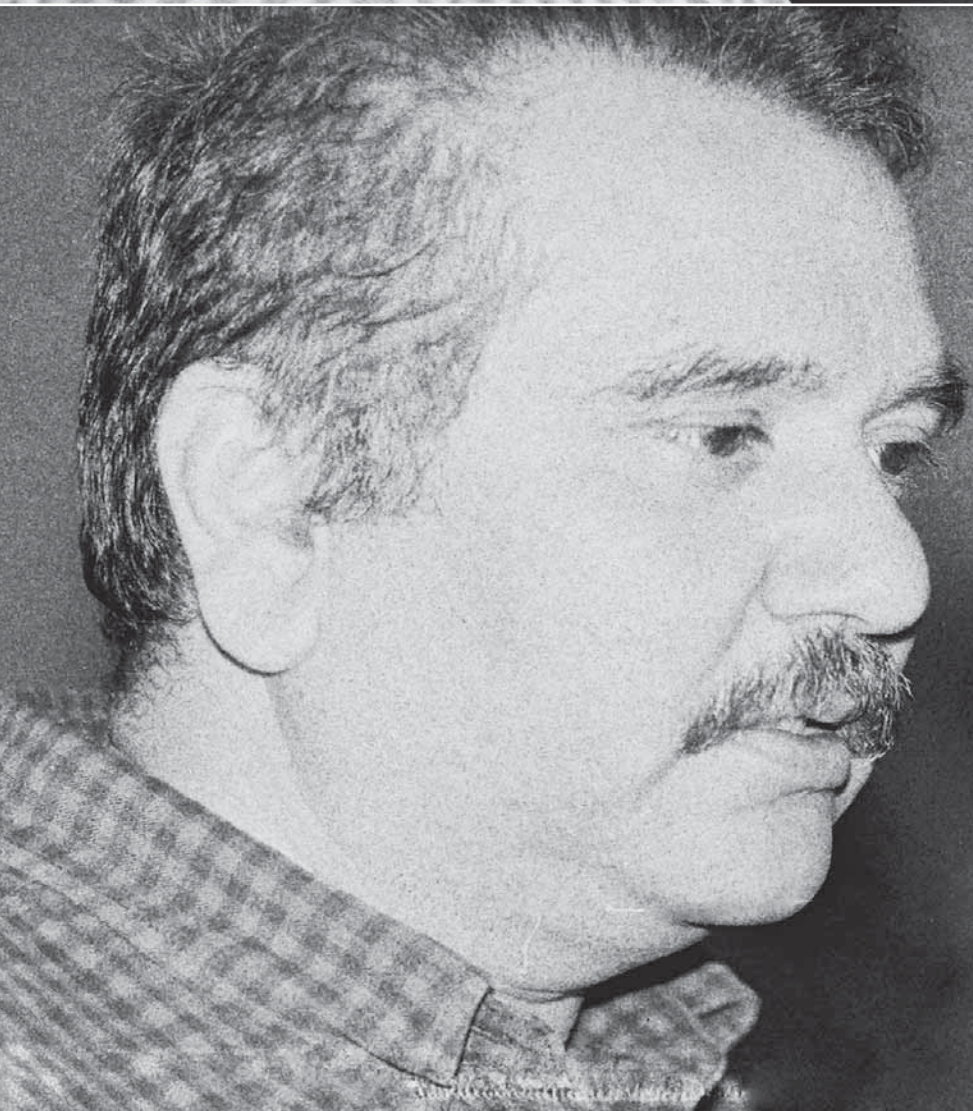
India's only woman Academy Award Winner for Best Costume for Richard Attenborough's Gandhi, Bhanu Athaiya has worked with several veteran directors like Guru Dutt, Raj Kapoor, Yash Chopra, B R Chopra, Ramanand Sagar and Gulzar among others. The Kolhapur-born designer graduated from the prestigious J J School of Arts with a gold medal. After passing out, she worked as a fashion illustrator in Eve's Weekly. Gradually, she forayed into films and won National Awards for Best Costume for Lekin and Lagaan among others.

MAITHILI RAO

Distinguished film reviewer and film columnist, Maithili Rao has written for Cinema in India, Independent, Sunday Observer, Deccan Herald, and earlier Illustrated Weekly of India, besides New York-based Film Comment and International Film Guide.

**HARI KUMAR**

Hari Kumar is the award winning director of films like Sukrutham (National Award, 1995), Pularvettom and Ayanam. Apart from feature films, he also directs films for television and documentaries.

**FEROZ ABBAS KHAN**

Theatre and film director Feroz Abbas Khan is known for his plays that range from the profound to the exhilarating. Receiving appreciation among them, both at home and abroad, are The Royal Hunt of the Sun and Mahatma Vs Gandhi. He made his entry into filmmaking with the critically acclaimed Gandhi, My Father, which won him three National Awards.



SAROSH ITALIAA

A physics graduate from St. Xavier's College, Mumbai, Italiaa has worked as sound editor for numerous films, serials and commercials in his career spanning more than 34 years. He has worked with major production houses and directors like Kamal Amrohi (Pakeezah, Razia Sultan), Manoj Kumar, Hrishikesh Mukherjee (Khoj) and Ismail Merchant. At present, he is working at a senior executive position for a private television channel.





1

① SUSHMA SETH

One of the most popular faces in Indian films and television, she is still remembered for her role in India's first soap opera *Hum Log*. She later also starred as the matriarch of the Divan family in the famous television series *Dekh Bhai Dekh*. This Fine Arts graduate from the Carnegie Mellon, US, has worked in some of the biggest hits in the industry including *Prem Rog*, *Chandni*, *Kabhi Khushi Kabhi Gham* and *Kal ho Na ho*. She is also involved in theatre and her worked with D. R. Ankur and Ramgopal Bajaj.



2

② BIRENDRA NATH TIWARI

This sound-engineer turned filmmaker worked with B R Films for 22 long years as the chief sound recording engineer for *Deewar*, *Kabhi Kabhi*, *Laawaris*, *Shaan* and hundreds others during his tenure with B R Films. Later, he started making films in a number of languages including Hindi, Marathi and Bhojpuri. He has also produced numerous documentaries and television serials.



3

③ RAMA VIJ

A prominent television figure during the late 80s and 90s, Rama Vij was a familiar face in popular serials like *Nukkad*, *Manoranjan*, *Katha Sagar*, *Rishtey* and *Circus*. She has also worked with film directors like B. R. Chopra, Syed Mirza, Kundan Shah, Hrishikesh Mukherjee and Mammohan Singh. Acclaimed for her roles in the National Award-winning Punjabi film, *Chan Pardesi* and *Kachehri*, she has also acted in Hindi, Punjabi, Bhojpuri and English films.



4

④ SARYU V DOSHI

A Padma Shri recipient and distinguished art historian, curator & scholar Saryu V Doshi, has been a visiting professor at University of Pune, University of Berkeley and University of Michigan. Her keen interest cinema, theatre, dance and photography eventually led her to *the Order of Star* from the Italian Government and an award for her life-time contribution to promotion and popularisation of Indian arts and culture by the Arts Society of India.



5

⑤ APURWA YAGNIK

Apurwa Yagnik, an FTII graduate, is the editor of *Damul*, *Katha*, *Rukhsat* and *Meri Kahani*. After working in Mumbai for some time, she left for her hometown, Jaipur. There she came across community-based organisations like The Barefoot College, for whom she made numerous documentaries. She also made a three-films set, *Village Voices*, that chronicle the lives of the people in Rajasthani villages. She arranges film festivals and conducts workshops in various villages in Rajasthan.

Jury Regional : West

Members



1

① MS SATHYU

Theatre artist, art director and director of films like *Garam Hawa*, *Ijjodu*, M.S Sathyu's first work was as an independent art director for Chetan Anand's *Haqeeqat*. He was actively involved in theatre and worked as a designer and director with theatre troupes such as Hindustan Theatre, Habib Tanvir's Okhla Theatre, Kannadi Bharati and others. His multitasking was evident in filmmaking as well where he worked as an art director, camera man, screenwriter, producer and director.



2

② RAMDAS PHUTANE

Writer, filmmaker, poet and painter, Ramdas Phutane has been actively involved in the promotion of Marathi film and literature. His film, *Samna* (1975), won three National Awards and was also selected in the competition section of the Berlin Film Festival. His other films include *Sarvasakshi* (1979) and *Survanta* (1995).



3

③ RANJEET

One of the most known faces of Hindi cinema during the 70s and 80s, Ranjeet, whose real name is Gopal Bedi, was probably among the few actors who made negative characters popular. Having worked in over 400 films, television shows and theatre shows, he then went on to direct & produce films as well.



4

④ KULDIP SUD

Kuldip Sud started his career as a faculty at FTII, the same institution from where he completed his course in sound recording and engineering. He went on to work with reputed directors like Ritwik Ghatak, Satyajit Ray, Mrinal Sen, V Shantaram, Shyam Benegal, Basu Chatterjee, Raj Kapoor and Yash Chopra. His forty year long cinematic journey began with the legendary *Sholay* followed by *Kranti*, *Hum*, *Khuda Gawah* and the very recent *Om Shanti Om*, still continues.



5

⑤ FOWZIA FATHIMA

Currently heading cinematography department at Satyajit Ray Institute of Film and Television, Fowzia Fathima's teaching career has spanned several years. She was the Director of Photography in *Mudhal Mudhal Mudhal Varai* (Tamil), Silanthi, *In the Shadow of the Cobra* and National Award winning, *Mitr*. Besides, she has also worked for numerous commercials and films in several languages including Hindi, Tamil, Malayalam, Kannada and English.



1

① T S NAGABHARANA

Nine-time National Award winner T.S.Nagabharana delivered Kannada hits like *Janumada Jodi*, *Nagamandala*, *Chinnari Mutta*, *Naaviddeve Echharike*. Fourteen out of his 30 films have won coveted awards at both the state and National level. His films are known for showcasing the splendour of the country's heritage and its folklore. The stories also usually deal with concern for women and children.



2

② AHATHIAN

An acclaimed director, Ahathian's Tamil film *Kaadhal Koattai* won three National Awards in 1996, including one for best direction. He made the Hindi remake of this award winning film in 1999, *Sirf Tum*.



3

③ R SARATH

A National Award-winning film maker and a former journalist, R. Sarath first started his career in the visual medium by directing documentaries and later short films. He turned into a feature film director with *Sayahnam*, which won the Indira Gandhi National Award for best debut director. His other films *Sthithi* and *Seelabathi* also garnered a lot of accolades in India and abroad.



4

④ SANJEEV SIVAN

Sanjeev studied direction for four years at the New York Film Academy. He prefers to be called a storyteller and is fascinated with unravelling of the myriad moods of people and the "strangeness of being" through his films. His filmography includes *Aparichitan*, *Gubban Moopan's Dream* and *Mannikan* (Tamil). His recent documentary, *Underground Inferno* was lauded by the critics. He received the Emerging Master's Award at the Seattle Film Festival.



5

⑤ PREM SAGAR

FTII Gold medalist and son of legendary film and television personality, Ramanand Sagar. Prem Sagar began his career, assisting his father in almost 25 films including *Aarzoo*, *Ankhen*, *Geet*, *Charas* and *Bhagwat*. He debuted as a cinematographer with his father's film *Lalkaar* and finally donned the director's cap with the Jeetendra and Hema Malini starrer *Hum Tere Ashiq Hain*.



1

① PINAKI CHAUDHURI

Director & producer of National Award winning film *Sanghat* and *Ballygunge Court*, Pinaki Chaudhuri has served as a jury member of Indian Panorama in 2004. He has directed numerous telefilms and serials for Doordarshan. His latest film, *Aarohan*, has been selected for the Montreal World Festival 2010.



2

② CHANDRASIDDARTH

Telugu producer and director Chandrasiddarth's 1995 film, *Nirantaram*, was selected for the prestigious Cairo and Locarno Film Festivals. His only English film *The Inscrutable Americans*, based on Anurag Mathur's novel of the same name was also selected for numerous noted festivals abroad like Milano, New York among others.



3

③ V. N. LAXMINARAYANA

A man of many interests, Laxminarayana, is a film critic and writes extensively on film criticism, aesthetics and grammar. Associated with the Mysore Film Society, he has also been a film society activist since 1976. A retired English professor, he has authored both fiction and non-fiction books in Kannada. Other than cinema, his interests lie in Indian and Western Classical music, Indian Philosophy and theatre.



4

④ SURESH KRISHNA

Suresh Krishna has been a part of film industry for about 25 years, directing films in Tamil, Telugu, Malayalam, Kannada and Hindi. He has worked as assistant director to legendary film makers K. Balachander, L. V. Prasad and Dasari Narayana Rao. Actors like Kamal Haasan, Rajnikant, Chiranjeevi, Venkatesh and Prabhu have worked in his films. His forthcoming release is Tamil film *Illangyan*. His popular films include *Prema* and *Dharma Chakram*.



5

⑤ PRABODH PARIKH

Prabodh Parikh currently heads the International Art, literature and culture department of a leading film school in Mumbai. This former philosophy professor writes fiction and poetry in Gujarati and is a visiting professor at prestigious universities like Sorbonne, Paris where he talks on Indian literature, cinema and paintings.



1

① B. LENIN

Two-time National Award Winner, Lenin started his career in 1966 as an assistant director and editor for his illustrious father Bhim Singh. Initially he edited numerous short films and feature films. He has so far directed five feature films, four short films and two short videos. His National Award-winning non-feature *Knock Out* won many accolades and awards abroad, including the *Islamia Critic Awards* for Short Film in *Cairo Festival*. His second short film, *Culprit* won the National Award for Best Editing.



2

② MAKHONMANI MONGSABA

A Doctorate in Literature, Makhonmani Mongsaba is an actor, theatre artist, script-writer and author. He produces and directs documentary and telefilms for Doordarshan. He was one of the major protagonists in Aribam Shyam Sharma's film, *Shingnaba*. His film *Chatledo Eidee* won him the National Award for Best Regional Film in 2001. Later he directed *Laibakthibi* and the children's film, *Yenning Amadi Likla* which were screened at the Indian Panorama, 2007.



3

③ ANIRUDDHA ROY CHOWDHURY

Anuranan the Bengali debut film of this filmmaker won the National Award for Best film in 2006. A commerce graduate, Aniruddha has been involved in film making since 1987. He started off directing and designing television software and slowly graduated to producing and directing films. The critical and commercial success of *Anuranan* continued with his next venture *Antaheen* which got him four National Awards including one for Best Feature Film.



4

④ VIDYA RAO NAIR

This popular actress and producer of films from Assam has been the leading lady in six National Award-winning films like *Sakuntala* and *Pratidhani*. She has also acted in Bengali films and shared space with actors like Sumitra Mukherjee, Uttam Kumar and Dilip Kumar among others. She was an important part of the Mobile Theatre, Kohinoor, in Assam during the 1980s.



5

⑤ JEROO MULLA

Head of the Department of Social Communications Media Department of Sophia Polytechnic, Mumbai, Jeroo Mulla has been teaching film appreciation for the last three decades. She completed her post graduation in Educational Media from Fairfield University in Connecticut and holds a diploma in Mass communication from the Institution of Communication Arts, now known as Xavier School of Communication.



CHAIRPERSON SPEAKS

MIKE PANDEY, NON-FEATURES

The face of cinema has changed forever.

Human imagination fuelled by digital cutting edge technology has not only redefined the limits and creative boundaries of the human mind, it has entered a new dimension opening the doors to another level of visual and sensory... experience and perception, creating new milestones till now unimaginable.

Indian cinema too, is moving ahead, keeping pace with the moving times and has improved tremendously. Our crafts men are amongst some of the best cinema professionals of the world.

India produces the highest number of films in the world. Yet we have failed to make our mark. Is it lack of craftsmanship, poor story telling or technique?

Every year many Indian films are sent to compete in the foreign film category for the Academy Awards as official entries for the coveted Oscars, with no success.

The redeeming factor is that some of our technicians have picked the Oscar for their individual craft even while pitted against the mainstream entries.

This raises many questions. We need to do some soul searching.

If we are to compete in a competitive global arena we have to be at par and match story telling techniques, craftsmanship and presentation. We need to ponder and look at ourselves clinically... analyze why we are still struggling.

The short films and non-feature film makers in India too are going through a rough phase and afflicted with short comings.

While watching the entries for the National Awards, it was heartening to see some well-crafted, simply told, powerful stories emerge as winners. On the other hand it was disturbing to see a steep drop in the number of good films this year.

This year 114 non feature and short film entries were received for the competition. The topics and themes were relevant, many dealing with serious issues. But some failed to engage and hold interest. It was sad to see films fall due to sloppy craftsmanship, and weak storytelling. Some were simply stretched too long and this diluted the focus.

Why were some filmmakers in such a hurry? There was no build up. The ideas were abruptly disclosed and crudely treated. Even some of the most experienced organisations had produced stodgy unimaginative fare. The reconstructions of historical incidents were shabby.

The documentary is a genre which can be a powerful instrument of change, of communication and of information. It is possible to be riveted by a good documentary film. There is a major revival across the world and short films and documentaries are being archived, treated as visual documentation part of a nation's history and National Treasure.

I have always rooted for the documentary.

This is why I am concerned about the quality of the entries this year. If this was a selection of the best films... then we have cause for alarm.

Are we short of ideas? Is there a drought of talent? Or are our training schools turning into assembly lines, churning out substandard professionals?

In a rapidly developing country like ours, illiteracy is still a major hurdle. Television networks can be most effective in carrying visual information to the people and even educate the grassroots and change attitudes.

Digital technology has made visual documentation cheaper and accessible to all. A little more commitment, care and we can revive the structure; improve the calibre and quality, setting a pace for the rest of the world to follow.

सिनेमा का स्वरूप बदल रहा है। तकनीकी ने मनुष्य की कल्पना एवं रचनात्मकता को विस्तार दिया है।

समय की गति के साथ भारतीय सिनेमा भी विकास के पथ पर अग्रसर है। निस्संदेह हमारे सिनेमा शिल्पी विश्वस्तरीय हैं। हमारे देश में विश्व की सर्वाधिक फिल्में बनती हैं। फिर भी हम अपनी छाप छोड़ने में असफल रहे हैं। कमी कहाँ रही - शिल्प में, कथानक में या तकनीक में ?

प्रत्येक वर्ष अकादमी पुरस्कार तथा ऑस्कर के लिए कई फिल्में भेजी जाती हैं, किंतु असफलता ही हाथ लगती है। यद्यपि हमारे कलाकारों एवं तकनीशियनों ने व्यक्तिगत स्तर पर सफलता अवश्य हासिल की है। इससे कई प्रश्न उठते हैं।

यदि विश्वस्तरीय प्रतिस्पर्धा में अपनी छाप छोड़नी है तो कहानी, शिल्प, तकनीकी एवं प्रस्तुति में उसी स्तर पर पहुँचना होगा।

राष्ट्रीय फिल्म पुरस्कारों की प्रविष्टियों को

देखते हुए कई प्रकार के अनुभव हुए। एक ओर तो सरल किंतु अभिव्यक्ति में सशक्त एवं सुगठित फिल्में थीं, तो दूसरी ओर अच्छी फिल्मों में कमी को देख कर दुःख हुआ।

इस वर्ष प्रतिस्पर्धा के लिए 114 प्रविष्टियों प्राप्त हुईं। फिल्मों के विषय सार्थक एवं गंभीर थे। किंतु कुछ फिल्में रुचिकर नहीं थी, अतः बांध कर रखने में असफल रहें। खेद है कि बहुत सी फिल्में कमजोर कथानक और ढीले ढाले शिल्प के कारण स्तरीय नहीं बन सकी। कुछ फिल्में अनावश्यक रूप से लम्बी होने के कारण विषय से हट गईं।

कुछ फिल्मकारों को इतनी जल्दी क्यों थीं। वे विषय को स्थापित करने में असफल रहे। यहां तक कि कुछ अनुभवी संस्थानों का कार्य भी अत्यंत निराशाजनक था। ऐतिहासिक घटनाओं का पुनर्निर्माण निम्नस्तरीय था।

डॉक्यूमेंटरी परिवर्तन, सूचना एवं संचार को अभिव्यक्त करने का सशक्त माध्यम है। यही कारण है कि विश्व भर में डॉक्यूमेंटरी

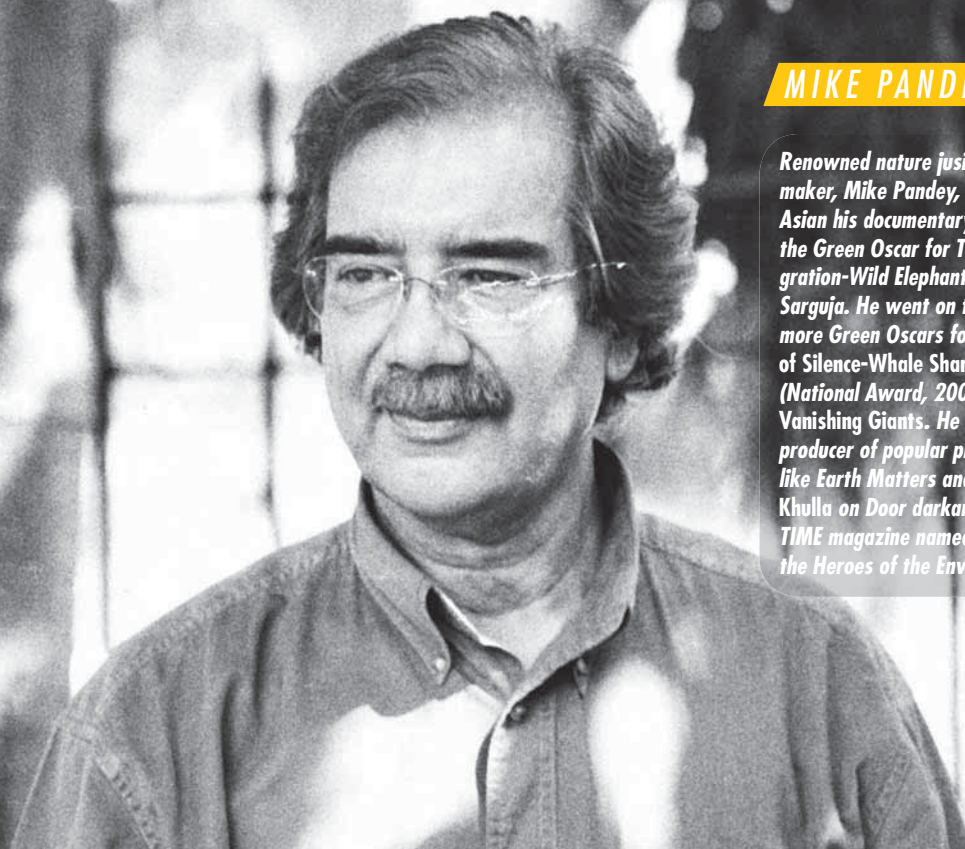
का राष्ट्रीय धरोहर के रूप में प्रलेखीकरण एवं अभिलेखीकरण हो रहा है। इस वर्ष की प्रविष्टियों की निम्न गुणवत्ता वास्तव में चिंता का विषय है।

क्या हमारे पास विचारों की कमी है, या प्रतिभा की। क्या हमारे ट्रेनिंग स्कूल अपना कार्य ठीक से नहीं कर पा रहे हैं। संभवतः थोड़ा थोड़ा सब कुछ। जो भी हो हमें इसे चेतावनी समझना चाहिए और इसकी जड़ तक जाना चाहिए।

हमारे जैसे विकासशील देश में अशिक्षा एक बड़ी बाधा है। टेलिविजन और डॉक्यूमेंटरी दृश्य सूचना को जन तन तक पहुँचाने, लोगों को शिक्षित करने तथा उनकी विचारधारा में परिवर्तन लाने में समर्थ है।

डिजिटल तकनीक के कारण दृश्य प्रलेखीकरण सस्ता हुआ है और सबकी पहुँच में आया है। थोड़ी और सावधानी, मेहनत तथा कटिबद्धता हम उन उंचाइयों को छू सकेंगे कि दुनिया हमारे पीछे चलेगी।



**MIKE PANDEY**

Renowned nature justified filmmaker, Mike Pandey, is the first Asian his documentary to win the Green Oscar for The Last Migration-Wild Elephant Capture in Sarguja. He went on to win two more Green Oscars for Shores of Silence-Whale Sharks in India (National Award, 2005) and The Vanishing Giants. He is also the producer of popular programmes like Earth Matters and Khullam Khulla on Door darkan. In 2009, TIME magazine named him one of the Heroes of the Environment.

**M R RAJAN**

M R Rajan is the award winning director of documentaries like Minukku (National Award, 2008), Nottam (National Award, 1999), Ethihathinte Sparsam (National Award, 1998), Unarvinte Kalam (National Award, 1998) and Pakarnmatam (National Award, 1996). He assisted Mani Kaul during the making of Idiot in 1991. Currently, he is the Chief Producer for Asianet Communications.



JOY BIMAL ROY

Joy Bimal Roy, son of the legendary filmmaker Bimal Roy, assisted Shyam Benegal in three of his films and few of his short films. He has also been an executive producer for a private channel and an artist and repertoire manager for a global music company. His other interests include interior and fashion design.



VIBHU PURI

*Writer, lyricist, director, Vibhu Puri graduated in Film Direction team FTII, Pune. His diploma film *Chabiwali Pocket Watch* won special mention in the National Awards (2007) and Emerging Filmmaker of the World Award in Cannes. He has worked as an assistant director and co-writer for Sanjay Leela Bhansali's *Saawariya*. His directorial debut, *Chenab Gandhi*, is awaiting release. He also runs a production house which makes television commercials.*



RAJESH JALA

In the last 14 years of his career Rajesh Jala has made around 100 documentaries films and television series for leading national and international channels. His documentaries have been selected for over 40 International Film Festivals. His filmography includes Children of the Pyre (National Award, 2008) and Floating Lamp of the Shadow Valley (2006).



B PRAKASH DAS

A filmmaker from Assam, Bani Prakash Das has been associated with films for the last two decades. He has directed and produced several documentaries, docu-features, news and cultural magazines for Doordarshan. His films include From the Dawn Lit Mountains-The Nishis, and Distant Rumbblings (National Awards, 2008), a documentary on the World War II.



MAYA JAIDEEP

A former television news journalist, Maya Jaideep has produced, directed news and documentary programmes for television, development sector and corporate in a career spanning 20 years. Some of her documentaries include Music in the Woods, The Dying Art of Puppetry, Life on a Roll. At present, she is the producer-director at In Fact Films, a company she co-founded with K G Vasuki in 2003.



One assumes that the exercise of a yearly evaluation of books on cinema and critical writing on cinema published in periodicals in India has been conceived as part of an agenda aiming at raising the level of appreciation and understanding of cinema, and in the process an improvement of the general quality of cinema. Given the valorization of Bollywood in the media at the cost of the more central cinematic values over the last decade in particular, there were very few books in the year's entries that attempted to locate films in a well defined context-historical, technological or artistic-and then read them closely. The two kinds of books that dominated were, firstly, carelessly documented and flamboyantly designed coffee table books; and secondly, incompetently edited and shoddily produced, supposedly 'archival' monographs published by government institutions. The exceptions were few and far between.

It was in the regional languages, particularly in Kannada, Malayalam and Marathi, rather than in English and Hindi that there were probing, critical studies of cinema in those languages, deeply rooted in histories, and with profound insights into the local; the insights naturally illuminating the films. As we were exposed to the richness of a lot of this writing, we felt the need for translation of this material into other Indian languages. In fact, the Directorate of Film Festivals of India could take up project to publish an annual anthology of regional writings on cinema, maybe along with selected book excerpts, translated into English, offering readers in the country and abroad, a feel of Indian cinema in its many manifestations and Indian film criticism growing out of different cultural histories.

The portfolios of film criticism sent in by individual critics were

mostly collections of film reviews in the daily newspapers, rarely rising above the level of smart pieces with quick judgement for an indifferent readership. Several of these reviewers have mastered the skill of putting the film story across with exemplary precision, which the popular films too lack. Indian cinema deserves better professional editorial values in the making of publications in the field. It is a shame that there were very few books that were properly edited and designed and even 'proofed'!

Once one has gone through such an exercise, one feels frustrated at the sense of sheer inaccessibility of what an enormous body of film watchers and film critics in India think about the films they are exposed to, and what they expect from cinema. The inaccessibility only grows with the growth of a jargon-bound language of film criticism that moves farther and farther away from the sensory, rugged, immediate experience of cinema in the raw.

सिनेमा में आस्वाद और समझ को बढ़ावा देने की दृष्टि से यह माना जाता है कि एक निर्धारित समयावधि में उसके मूल्यांकन एवं विश्लेषणात्मक लेखन की निरन्तरता को जारी रखने के लिए प्रोत्साहित करना एक महत्वपूर्ण एजेण्डा होना चाहिए। पिछले दशक बहुत ही कम किताबों की प्रविष्टियाँ प्राप्त हुईं जो कि फिल्मों को बेहतर परिभाषित सन्दर्भों में ऐतिहासिक तकनीक या कलात्मकता में देखें एवं उनका बारीकी से अध्ययन प्रस्तुत करें। दो तरह की किताबों ने अपना वर्चस्व बनाए रखा है, पहली जिनमें असावधानीपूर्वक संग्रहीत एवं बेहतरीन तरीके से आकल्पित कॉफीटेबल किताबें हैं और दूसरी साधारण तथा अपेक्षकृत कम व्यवस्थित ढंग से प्रस्तुत की गयी अभिलेखी, मौलिक किताबें जिन्हें सरकारी संस्थानों द्वारा प्रकाशित किया गया।

सभी प्रादेशिक भाषाओं प्रमुखतः कन्नड़, मलयालम, मराठी में इस तरह का काम देखने में आया, अंग्रेजी या हिन्दी में नहीं। सिनेमा की जड़ें इतिहास में गहरी हैं, उनका आलोचनात्मक अध्ययन, अन्तर्दृष्टि को प्रभावित करता है। यदि हमें एक समृद्ध परम्परा की सामग्री मिली है तो उसका दूसरी भारतीय भाषाओं में अनुवाद होना आवश्यक है। फिल्म समारोह निदेशालय इनका वार्षिक संकलन प्रकाशित करने का कार्य कर सकता है। आशा है कुछ चयनित किताबों के गद्यांशों से जो कि अंग्रेजी में अनूदित हैं, देश-विदेश के पाठकों के रसास्वाद के लिए वे उपलब्ध कराने का प्रयास करेंगे। इसके माध्यम से भारतीय फिल्म समालोचना की दृष्टि सामने आयेगी।

भारतीय पत्र-पत्रिकाओं में प्रकाशित आलोचना एवं समीक्षाएँ जो कि समीक्षकों ने भेजी थीं, प्रमुखतः सिनेमा पर तात्कालिक समीक्षाएँ थीं। कुछ टिप्पणियाँ भी थीं। कुछ ने ही औसत के बिन्दु से ऊपर उठकर लेखन किया और पाठकों के सामने त्वरित विचार रखे। बहुत से समीक्षकों के रेखांकित विषय और विश्लेषण बेहतर प्रस्तुतिकरण के साथ प्रकाशित किए जा सकते हैं। यह निराशाजनक है कि बहुत ही कम किताबों का व्यवस्थित सम्पादन, प्रूफ रीडिंग एवं प्रस्तुतिकरण स्तरीय दिख सका।

Jury for Best Writing on Cinema

Members



1

① SAMIK BANDYOPADHYAY

Academician, writer, Samik Bandyopadhyay, has been actively involved in the fostering of cinema, arts, culture in various universities and educational institutes in India and abroad. He was also the Vice-Chairman of the National School of Drama.



2

② R.K. BIDUR SINGH

Rajkumar Bidur Singh is a film society activist and theatre & film critic from Manipur. He writes extensively on the state of Manipur's cinema, theatre, music and the arts and cultural scions. His articles featured in various magazines. He won the National Award for Best Critic, 2009.



5

③ SHARAD DUTT

Writer, director Sharad Dutt has produced more than 100 documentaries, ranging from renowned personalities to issues of importance. He has been associated with numerous television serials and is well-known for his biographies on K L Saigal and musician Anil Biswas. He is a former director of Delhi Doordarshan.

AWARDS FOR FEATURE FILMS

Films made in any Indian language shot on 16mm, 35mm or in a wider gauge or digital format but released on a film format or video/digital but certified by the Central Board of Film Certification as a feature film or featurette are eligible for Feature Film section.

किसी भी भारतीय भाषा में 16 एम.एम., 35 एम.एम. या और बड़े गेज में अथवा फिल्म फार्मेट में बनायी गई हो तथा केन्द्रीय फिल्म प्रमाणन बोर्ड द्वारा फिल्म अथवा डिजिटल फार्मेट में रिलीज करने के लिए फीचर फिल्म के रूप में प्रमाणित फिल्म, फीचर फिल्म वर्ग के लिए योग्य है।



ABOHOMAN

Best Director - Rituparno Ghosh,
Best Actress - Ananya Chatterjee,
Best Editor - Arghyakamal Mitra
Best Bengali Film.

BASUNDHARA

Best Assamese Film.

DELHI 6

Nargis Dutt Award for
Best Film on National Integration,
Best Production Design - Samir Chanda.

DEV.D.

Best Music Direction(songs) - Amit Trivedi.

HOUSEFUL

Best Female Playback Singer - Nilanjana Sarkar.

KAMINEY

Best Audiographer (Location Sound
Recordist) - Subhash Sahoo,
Special Jury Award - Sreekar Prasad

KANASEMBA KUDUREYANERI

Best Screenplay (Adapted) – Girish
Kasaravalli and Gopalkrishna Pai,
Best Kannada Film

KERELA VERMA PAZHASSI RAJA

Best Audiography (Sound Design) – Resool Pookutty
and Amrit Pritam Dutta
Best Music Direction (Background Score) – Ilayaraja
Special Jury Award – Sreekar Prasad
Best Malayalam Film

KESHU

Best Children's Film

KUTTY SRANK

Best Feature Film
Best Cinematography & Laboratory – Anjali Shukla
&, Reliance Mediaworks
Best Screenplay (Original) – P F Mathews and
Harikrishnan
Best Costume Design – Jayakumar
Special Jury Award – Sreekar Prasad

LAHORE

Indira Gandhi Award for Best Debut
Film of a Director,
Best Supporting Actor – Farooque Shaikh

MAGADHEERA

Best Special Effects – R C Kamalakannan
Best Choreography – K Sivasankar

MAHANAGAR@KOLKATA

Best Male Playback Singer - Rupam Islam

NATARANG

Best Marathi Film

PAA

Best Actor – Amitabh Bachchan,
Best Supporting Actress – Arund-
hati Naag,
Best Make-up Artist – Christien
Tinsley and Dominie Till,
Best Hindi Film

PALTADCHO MUNIS

Best Konkani Film

PASANGA

Best Child Artist – Sreeraam
and D S Kishore,
Best Screenplay (Dialogues)
– Pandiraj,
Best Tamil Film

PUTTANI PARTY

Best Children's Film

WELL DONE ABBA

Best Film on Social Issues

3 IDIOTS

Award for Best Popular Film Provid-
ing Wholesome Entertainment,
Best Audiography (Re-recordist of the
Final Mixed Track) – Anup Dev,
Best Lyrics – Swanand Kirkire

SPECIAL MENTION

Padmapriya

AWARDS NOT GIVEN

Best Film on Environment
Best Bhojpuri Film
Best Gujarati Film
Best Konkani Film
Best Manipuri Film
Best Punjabi Film
Best Telugu Film

57th
NATIONAL FILM
AWARDS
2009

A total of 20 films were awarded in the Feature Film category at the National Awards. Kutty Srank, which was also adjudged the best film, also bagged the maximum number of awards, 5. Abohoman, Paa and Kerela Verma Pazhassi Raja followed closely; with 4 awards each.

The list of award winners for the 57th National Film Awards, the awardees and the films.

awards list



KUTTY SRANK

Duration : 127 Minutes
Language : Malayalam
Colour

CITATION

For its vision and cinematic craft that express the different perspectives of three women about the truth of the man in their lives.

तीन स्त्रियों की कहानी, जो यथार्थ और जीवन के विभिन्न आयामों में अपने जीवट का परिचय देती है। फिल्म बिम्ब और बुनावट में इस प्रभाव को बखूबी दर्शाती है।

director **Shaji N. Karun**
producer **Reliance BIG Pictures**
screenwriter **P.F.Mathews & Harikrishnan**
cinematographer **Anjali Shukla**
editor **Sreekar Prasad**
cast **Mammootty, Padmapriya, Meena Kumari Perera, Kamalini Mukherjee**

SYNOPSIS OF THE FILM

An unidentified body is discovered at the beach. Subsequently three women turn up and each one claims that the body is her Kutty Srank. All three women are from different background, a rich woman who aspires to be a Buddhist nun, another, an actress who had Kutty Srank as her co-actor in one of the Christian plays. The third woman is a gentle, mute girl who bears Kutty Srank's child in her womb. The film revolves around the discovery of the real Kutty Srank through the point of views of the three women in his life, each experiencing a different Kutty.

एक अनजानी लाश समुद्र के किनारे मिली है। तीन महिलायें अपने-अपने ढंग से उसपर अपना दावा प्रस्तुत करती हैं। तीनों महिलायें विभिन्न परिवेश से हैं। एक अमीर है, जो बौद्ध भिक्षुणी बनना चाहती है, दूसरी एक अभिनेत्री है और तीसरी एक भद्र और विनम्र स्त्री है, जिसकी कोख में एक बच्चा है और उसका पिता कुट्टी स्रंक है। फिल्म असली कुट्टी स्रंक की खोज में घूमती है और उन तीनों स्त्रियों के जीवन में झाँकती है, जिनकी जिन्दगी में एक कुट्टी था।

Best Feature Film /सर्वोत्तम फीचर फ़िल्म
Swarna Kamal and cash prize of ₹ 2,50,000/-

RELIANCE BIG PICTURES

Filmography

Kites (2010), Raavan (2010),
Shob Charitro Kalponik (2009),
Paa (2009), 3 Idiots (2009),
Ghajini (2008)



PROFILE

Reliance BIG Pictures is a part of Reliance BIG Entertainment Limited, a media and entertainment arm of the conglomerate, Reliance Anil Dhirubhai Ambani Group. Over the years, Reliance BIG Pictures has established its presence as a significant Indian film production house. It markets and distributes films in Hindi, English and several other languages worldwide. It has tie-ups and projects with major production houses and Indian directors from both the mainstream and the art house genre.



SHAJI N. KARUN

Filmography

Kutty Srank (2009),
Nishad (2002),
Vanaprastham (1999),
Swaham (1994),
Piravi (1988)



PROFILE

Film director and cinematographer, Shaji N Karun's debut film *Piravi* (1988) created waves. Apart from receiving a special mention at the Camera d'Or at Cannes, the film also won the Sir Charles Chaplin Award (UK), the Eastman Kodak Award (US), Silver Leopard, Locarno Film Festival and was voted as the outstanding film in the London Film Festival. His second film, *Swaham* (1994), was sent for competition at the Cannes the same year. It was also awarded the Best Film at Innsbruck Film Festival, Austria.

Indira Gandhi Award for Best Film of a Director/निर्देशक की प्रथम सर्वोत्तम फिल्म के लिए इंदिरागाँधी पुरस्कार
Swarna Kamal and cash prize of ₹ 1,25,000/-



LAHORE

Duration : 136 Minutes
Language : Hindi
Colour

CITATION

For excellent control over the medium and using sports as the metaphor to tell a compelling story.

खेलों के माध्यम से कहानी की सर्वोत्तम अभिव्यक्ति के लिए।

director **Sanjay Puran Singh Chauhan**
producer **Vivek Khatkar**
screenwriter **Sanjay Puran Singh Chauhan and Piyush Mishra**
cinematographer **Neelaabh Kaul**
editor **Sandeep Singh Bajeli**
cast **Aanaahad, Shraddha Das, Farouque Shaikh, Sabyasachi Chakraborty**

SYNOPSIS OF THE FILM

Lahore is a sports film which tries to blend in human emotions, politics and patriotism within its storytelling. It revolves primarily around three sportspersons — the Indian brother duo Dheerendra and Virendra and Pakistani boxing star Noor Mohammed. Dheerendra is a pugilist while Virendra is a cricketer about to be selected to the Indian National team. The story is set during a time when both the neighbours are at peace with each other, times when the governments of both the countries are looking forward to a conflict-free and secure future.

लाहौर, खेल की दुनिया की कहानी है, जिसमें मानवीय संवेदनायें, राजनीति एवं देशप्रेम समाहित है। फिल्म तीन खिलाड़ियों धीरेन्द्र तथा वीरेन्द्र एवं पाकिस्तानी मुक्केबाजी के सितारे नूर मोहम्मद के इर्द-गिर्द घूमती है। धीरेन्द्र एक प्युजिलिस्ट है, जबकि वीरेन्द्र एक क्रिकेटर जो कि भारतीय टीम में चयनित होना चाहता है। इस कहानी का निर्धारण दो पड़ोसियों में शांति की स्थितियों के बीच किया गया है, जब दोनों देशों की सरकार मतभेद रहित, सुरक्षित भविष्य की संभावना तलाश रहे हैं।

Indira Gandhi Award for Best Film of a Director/निर्देशक की प्रथम सर्वोत्तम फिल्म के लिए इंदिरागाँधी पुरस्कार
Swarna Kamal and cash prize of ₹ 1,25,000/-

VIVEK KHATKAR



PROFILE

Vivek Khatkar, 24, is a professionally qualified electronics and telecommunication engineer from Mumbai. He started working on *Lahore*, his debut film as a producer, in 2007 while he was still in his third year engineering. Khatkar hopes to contribute more towards the growth of cinema in the country by producing good films in the coming years.



SANJAY PURAN SINGH CHAUHAN



PROFILE

Cinephile Sanjay Puran Singh Chauhan is a sportsman. He did not have any formal training in film making or direction. Whatever he has learned, he has by watching films. It was in 2006 when he left his career behind and shifted base to Mumbai from Delhi to take his film making ambition more seriously. This led to *Lahore*.



3 IDIOTS

Duration : 160 Minutes

Language : Hindi

Colour

CITATION

For an intelligent entertainer that touches upon the contemporary concerns of society with great humour and engaging performances.

एक प्रबुद्ध मनोरंजक फिल्म, जो रंगकर्म के माध्यम से सामाजिक विषमताओं और विद्वेषताओं पर चोट करती है।

director **Rajkumar Hirani**, producer **Vidhu Vinod Chopra**, screenwriter **Abhijat Joshi, Rajkumar Hirani and Vidhu Vinod Chopra**, cinematographer **C.K.Muraleedharan**, editor **Rajkumar Hirani** cast **Aamir Khan, R Madhavan, Sharman Joshi, Kareena Kapoor, Boman Irani**

SYNOPSIS OF THE FILM

Farhan, Raju and Rancho are three roommates and friends in an engineering college. The film revolves around Farhan and Raju's search for the irrepressible free-thinker Rancho who had one day suddenly vanished. While in the quest, they recall the life lived, the isolated incidents like a long-forgotten bet, a wedding they must crash and a funeral that goes impossibly out of control. Rancho had inspired them to think creatively and independently, even as the conformist world called them "idiots". In the garb of a laugh riot, the film discusses one of the most important of human pursuits, self-actualization.

तीन दोस्त फरहान, राजू, रेंचो एक इंजीनियरिंग कॉलेज में एक ही कमरे में रहते हैं। फिल्म की कहानी मुक्त विचारों वाले रेंचो को खोजने वाले फरहान एवं राजू के इर्द-गिर्द ही घूमती है, क्योंकि रेंचो एक दिन गायब हो जाता है। इस खोज में बीती हुई यादें, भूली हुई शर्तें, शादी का किस्सा और जनाजे में रेंचो की हरकतें दिलचस्प प्रसंग हैं। रेंचो का अचानक गायब होना फिल्म के मूल में है, जो आखिर तक उत्सुकता बनाये रखता है। यह फिल्म तीन युवाओं, दुनिया जिन्हें बेवकूफ कहती है, के भीतर की संवेदनाओं को भी बड़े मनोवैज्ञानिक ढंग से देखती है।

Popular film Providing Wholesome Entertainment/लोकप्रिय एवं स्वस्थ मनोरंजन प्रदान करने वाली सर्वोत्तम फिल्म

Swarna Kamal and cash prize of ₹ 2,00,000/-

VIDHU VINOD CHOPRA

Filmography

2009 3 Idiots (Producer),
2007 Eklavya The Royal
Guard (Director, Producer
& Screenplay), 2006 Lage
Raho Munna Bhai (Producer,
Screenplay Associate & Lyricist)



PROFILE

Vidhu Vinod Chopra is the critically acclaimed director and producer of films like *Parinda*, *1942: A Love Story* and the *Munna Bhai* Series. He pursued the film direction course in FTII. One of his films made during his student years, *Murder at Monkey Hill*, won the National Film Award for the Best Short Experimental Film. Next, his short film, *An Encounter with Faces*, got him an Academy Award nomination in the short fiction film category. Currently, he heads Vinod Chopra Productions.



RAJKUMAR HIRANI

Filmography

3 Idiots (2009), Lage Raho
Munna Bhai (2006), Munna
Bhai M.B.B.S (2003)



PROFILE

FTII alumni, Hirani is best known as the creator of the *Munna Bhai* series. He started his career as a film editor in Mumbai and gradually established himself as a director and producer of advertising films. His second film *Laage Raho Munna Bhai* won him the prestigious National Award, 2006.

Nargis Dutt Award for Best Film on National Integration/राष्ट्रीय एकता पर सर्वोत्तम फिल्म के लिए नर्गिस दत्त पुरस्कार
Rajat Kamal and cash prize of ₹ 1,50,000/-



DELHI 6

Duration : 141 Minutes
Language : Hindi
Colour

CITATION

For its uncompromising stance towards communal divide and offering a humanistic solution of taking individual responsibility.

कौमी बंटवारे के खिलाफ, नैतिक दृष्टिकोण तथा इसके निराकरण के मानवीय पहलुओं पर आधारित एक श्रेष्ठ फिल्म।

director **Rakeysh Omprakash Mehra**, producer **Rakeysh Omprakash Mehra** and **UTV Motion Pictures**, screenwriter **Rakeysh Omprakash Mehra, Kamlesh Pandey, Prasoon, Joshi**, cinematographer **Binod Pradhan** editor **P.S.Bharathi** cast **Abhishek Bachchan, Sonam Kapoor, Waheeda Rehman, Atul Kulkarni**

SYNOPSIS OF THE FILM

Roshan, an Indian American, returns to India to leave his old grandmother in the walled city of old Delhi as she aspires to live the last few days of her life, here in her hometown. It is during his stay in the neighbourhood that Roshan discovers India's other facets which were until then unknown to him. However, things take a bleaker turn with the rise of the attack of the "Black Monkey", unveiling the ugly face of an otherwise endearing and ever-laughing people around him. Set against the backdrop of the walled city, the film is a dark comedy that points at the caste and religious divide still existent in India's social fabric.

एक प्रवासी भारतीय, रोशन अपनी दादी माँ को छोड़ने दिल्ली आता है क्योंकि दादी अपने जीवन के अंतिम कुछ दिन अपने गृहनगर में बिताना चाहती है। यहाँ रहते हुए रोशन को भी भारत की विशेषताओं के बारे में जानकारी होती है जो कि पहले नहीं थी। परिस्थितियाँ काले बंदर के आक्रमण के साथ ही निराशापूर्ण दृश्य खड़े करती है इस कुरूप चेहरे का पर्दाफाश आसपास के लोगों को न केवल हैसाता है बल्कि आनन्द भी प्रदान करता है। एक पुराने शहर का परिदृश्य लिये यह फिल्म संकीर्णताओं और पुरानी भूलों के साथ-साथ सामाजिक समरसता के उन तत्वों को भी खोजती है और प्राप्त करती है, जो अमूमन नजर नहीं आते।

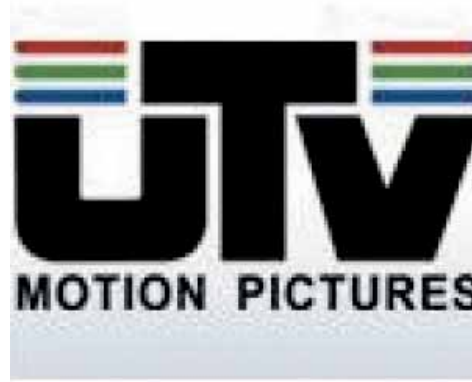
Nargis Dutt Award for Best Film on National Integration/राष्ट्रीय एकता पर सर्वोत्तम फिल्म के लिए नर्गिस दत्त पुरस्कार

Rajat Kamal and cash prize of ₹ 1,50,000/-

UTV MOTION PICTURES

Filmography

Rajneeti (2010),
 Harishchandrachi Factory (2009),
 Wake Up Sid (2009), Oye Lucky,
 Lucky Oye! (2009),
 Fashion (2008), A Wednesday
 (2008), Taare Zameen Par (2007)
 The Blue Umbrella (2007)



PROFILE

UTV Motion Pictures, a subsidiary of the UTV Software Communications Limited, is one of the largest studios in the industry. Over the years, it has produced, marketed and distributed numerous award-winning films-international, national and regional, worldwide. UTV Motion Picture's business spreads across the integrated model of creative development, production, marketing, distribution, merchandising and syndication all over the world. The company has an exclusive distribution arrangement for India with The Walt Disney Company.



RAKEYSHOM PRAKASH MEHRA

Filmography

Delhi 6 (2009),
 Rang De Basanti (2007),
 Aks — The Reflection (2001)



PROFILE

He started as an entrepreneur , moved to advertising and eventually launched his own production house, "Flicks India". So far, he is credited with directing over 200 ad films. His first music video was Amitabh Bachchan's *Eir Bir Patte* with whom he later made his debut film *Aks - The Reflection*. However, he was noticed for his second film, *Rang De Basanti*. His next film is based on Indian sportsman Milkha Singh.



WELL DONE ABBA

Duration : 144 Minutes

Language : Hindi

Colour

CITATION

A socio-political satire about a common man's fight for justice against an all-pervasive corrupt system.

एक आम आदमी की भ्रष्ट सरकारी तंत्र से लड़ाई पर केंद्रित एक सामाजिक-राजनैतिक व्यंग्य।

director **Shyam Benegal**

producer **Reliance BIG Pictures**

screenwriter **Ashok Mishra**

cinematographer **Rajen Kothari**

editor **Aseem Sinha**

cast **Boman Irani, Minisha Lamba,**

Sammir Dattani, Ravi Kishan,

Ila Arun

SYNOPSIS OF THE FILM

Arman Ali, a chauffeur working for a senior executive in Mumbai, takes leave for a month in order to find a husband for his daughter. His daughter was left in the care of his brother and his wife after the death of Arman's wife. However, he returns to the office after three months, much to the displeasure of his employer. He then starts narrating the events that led to his delay - his unsuccessful attempt of availing a government scheme to dig a well in his field and the inability in finding a suitable groom for his spirited daughter. The delightful, funny and poignant narrative leaves just one question open - how true is the compelling story?

मुम्बई में एक अधिकारी का ड्रायवर अरमान अली एक माह की छुट्टी लेकर अपनी बेटी के लिए वर ढूँढ़ने के लिए घर जाता है। पत्नी की मृत्यु के बाद बेटी को उसने अपने भाई के यहाँ रखा हुआ था। काम पर वापस तीन माह बाद लौटने पर उसने अपने मालिक को नाखुश पाया। तब उसने अपने मालिक को देर होने का कारण बताया कि किस तरह भाई और उसकी बीबी की वजह से उसे गाँव में परेशानी उठानी पड़ी। वह अपने खेत में कुँआ नहीं खुदवा सका और न ही बेटी के लिए वर नहीं ढूँढ़ सका। इस फिल्म में व्यथा भी है और व्यंग्य भी। सत्य रहस्य की परतों में छुपा रहता है।



Best Film on Social Issues/सामाजिक मुद्दों पर सर्वोत्तम फिल्म

Rajat Kamal and cash prize of ₹ 1,50,000/-

RELIANCE BIG PICTURES

Filmography

Kites (2010)
Raavan (2010), 3 Idiots (2009)
Paa (2009), Shob Charitro
Kalponik (2009), Ghajini (2008)



PROFILE

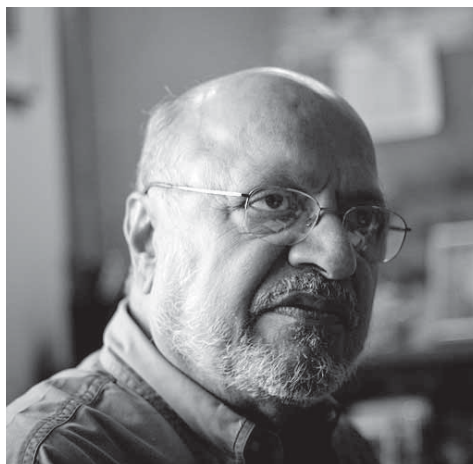
Reliance BIG Pictures is a part of Reliance BIG Entertainment Limited, a media and entertainment arm of the conglomerate, Reliance Anil Dhirubhai Ambani Group. Over the years, Reliance BIG Pictures has established its presence as a significant Indian film production house. It markets and distributes films in Hindi, English and several other languages worldwide. It has tie-ups and projects with major production houses and Indian directors from both the mainstream and the art house genre.



SHYAM BENEGAL

Filmography

Welcome to Sajjanpur (2008)
Zubeidaa (2001), Sardari
Begum (1996), Mammo (1994)
Suraj Ka Satvan Ghoda, (1993)
Mandi (1983), Kalyug (1981)
Junoon (1978), Bhumika
(1977), Manthan (1976)
Ankur (1975)



PROFILE

One of the most prolific directors of our times, Shyam Benegal is the man behind films like *Ankur*, *Nishant*, *Manthan*, *Bhumika*, *Suraj Ka Satvan Ghoda*, *Arohan* and *Mandi*. His films have been nominated to the Palme D'or at the Cannes and won numerous National Awards. He was also honoured with the Dada Saheb Phalke Award.



PUTAANI PARTY

Duration : 78 Minutes
Language : Kannada
Colour

CITATION

For the novel idea of empowering children to work as a Panchayat to combat alcoholism that destroys their future.

बच्चों के भविष्य को बिगाड़ने वाली शराबखोरी के खिलाफ एक बाल पंचायत के रूप में एकजुट होकर संघर्ष करने के नूतन विचार के लिए

director **Ramchandra P N**
producer **Children's Film Society, India**
screenwriter **Ramchandra P N**
cinematographer **Sameer Mahajan**
editor **Arunabha Mukerjee**
cast **Sharat Anchatehri, Pawan Hanchinaal, Bhavani Prakash, Ranjita Jadhav, Gurudutta Joshi, Deepak Joshi**

SYNOPSIS OF THE FILM

Four young school children are tired of their alcoholic parents and neighbours. In their fight against the vice, they are supported by their teacher Neelu who encourages and guides them in forming a Samiti through which they plan to present their plight to the Panchayat official Deshpande. The police and Deshpande turn a blind eye to the happenings around them but the children and Neelu continue their efforts. In order to stop them, Deshpande along with his supporters make Neelu resign from the school and leave the village. But one day, the Minister arrives in the village, giving the children the opportunity they were looking for.

चार स्कूली बच्चे अपने अभिभावकों और मोहल्ले वालों के शराब पीने से परेशान हैं। उनकी शिक्षिका नीलू उन्हें प्रोत्साहन और सुझाव देती है कि वे अपनी बात पंचायत अधिकारी तक पहुँचायें। बच्चों की शिकायतों को पुलिस और पंचायत अधिकारी नजरअंदाज करते हैं। लेकिन बच्चे इस लड़ाई को जारी रखते हैं। आखिरकार पंचायत अधिकारी देशपाण्डे और उसके समर्थक शिक्षिका नीलू को इस्तीफा दिलाकर गाँव से बाहर कर देते हैं। एक दिन बच्चों का प्रयास रंग लाता है और मंत्री गाँव में आकर बच्चों को वो मौका देते हैं, जिनकी उन्हें तलाश थी।

Best Children's Film/सर्वोत्तम बाल फिल्म

Swarna Kamal and cash prize of ₹ 75,000/-

**CHILDREN'S FILM
SOCIETY, INDIA****Filmography**

Foto (2007), Chota Sipahi (2004), Paari (2000), Karamati Coat (1993), Aasman Se Gira (1991), Kaya Palat (1983) Kala Parvat (1970), Dak Ghar (1965)

PROFILE

Established in 1955, CFSI is mandated to provide wholesome, value-based entertainment for children through film and television. The organisation aims to broaden the horizon of children and justify their right to entertainment. It engages in production, acquisition, distribution, exhibition and promotion of children's films. CFSI eventually started bringing out animation, documentary, short films and puppet films on subjects of special interest to children. At the same time, it is dedicated to expanding the children's film movement here and abroad.

**RAMACHANDRAN
P N****Filmography**

Suddha - The Cleansing Rites (2006, Tulu), Mani Bhai Pass Hogaya (Hindi), Out of Tune (English), Heart Troubles of Ramchand Yavathmal Tiruchinapalli Azamghar (Hindi and English) Shaky Souls, Empty Chairs, Testing Times (Hindi, Kannada, English)

PROFILE

Udupi-born filmmaker, Ramchandran P N's inclination towards the arts started from college when he participated as an actor or backstage worker for Kannada theatre directors. Ramchandran was actively involved with the film societies in his hometown during his early 20s. In 1987, Ramchandran enrolled in the Film Direction and Screenplay writing course in FTII. He shifted his base to Mumbai in 1990 and has been making films since then.



KESHU

Duration : 93 Minutes
Language : Malayalam
Colour

CITATION

For the sensitivity that explores the lonely world of a differently-abled child and the inability of the adults to recognise the genius in him.

एक संवेदनशील फिल्म, जिसमें विकलांग बच्चों की क्षमताओं और सम्भावनाओं को मनोवैज्ञानिक ढंग से देखने और समझने की कोशिश की गई है।

director **Sivan**
producer **Children's Film Society, India**
screenwriter **Sivan**
cinematographer **Manoj Pillai**
editor **K.Srinivas**
cast **Navneet Kumar, Amala**

SYNOPSIS OF THE FILM

Keshu, a mischievous young kid, is born with a hearing and speech impairment. Looked after by his strict maternal uncle. Keshu's only friend is the maid, Devu. However, things begin to change with the arrival of Shalini, a school teacher, who starts living with them. Keshu extends his devilry to Shalini who takes it in good stride. She inspires him to draw and convinces the uncle to get him into a special school. Keshu wins an international award for his painting but his world suddenly turns gloomy when Shalini's wedding is fixed and she has to return home. But his world of colour and paints eventually returns.

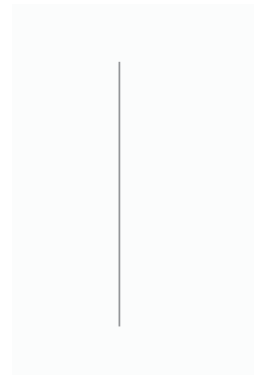
केशु एक शरारती बच्चा है, जो जन्म से सुनने और बोलने में असमर्थ है। वह अपने मामा के पास रहता है, जो स्वभाव से सख्त है। केशु की एकमात्र दोस्त है देवू। स्कूल की अध्यापिका शालिनी केशु के घर में रहने आती है और केशु अपनी व्यथा उसके साथ बाँटता है। वह केशु को प्रेरित करती है कि वह अपने मामा से उसे स्कूल में दाखिल कराने को कहे। केशु को अपनी पेंटिंग के लिए एक अन्तर्राष्ट्रीय पुरस्कार भी मिलता है। एक दिन केशु दुखी हो जाता है, जब उसे यह पता चलता है कि अध्यापिका शालिनी का विवाह तय हो गया है। वह घर लौट जाता है। पर केशु की रंगों के साथ मित्रता बनी रहती है।

Best Children's Film/सर्वोत्तम बाल फिल्म

Swarna Kamal and cash prize of ₹ 75,000/-

SIVAN**Filmography**

Abhayam (1992)
Mohiniyattom (1990),
Yagam (1981),
Aham Brahmasmi (1979),
Swapnam (1972)

**PROFILE**

Sivan started his career as a stage artiste and continued in the profession for a decade. Then, as a photo-journalist he was the personal photographer of Jawaharlal Nehru, Dr. Rajendra Prasad and V V Giri among others, during their visit to South India. As a photo journalist, he has contributed to publications like Life, *News Week*, *Span*, *TIME*. In 1959, four years after serving as Kerala Government's photo artist, he quit to launch Sivan Studios. His debut documentary was *An Invitation to Nature's Paradise*. He has since then, scripted, directed, composed music and shot 22 documentaries in several Indian languages. His debut feature film was *Swapnam*. His other award winning films include *Yagam* (1981), *Mohiniyattom* (1990) and *Abhayam* (1992).





Best Direction Film/सर्वोत्तम निर्देशन

Swarna Kamal and cash prize of ₹ 2,50,000/-



ABOHOMAAN

Duration : 122 Minutes

Language : Bengali
Colour

CITATION

For the many-layered narrative of emotional conflict, rich texture and ensemble performances.

भावनात्मक विरोधाभास एवं मतभेद के सम्पन्न एवं भव्य प्रस्तुतिकरण के लिए।

director **Rituparno Ghosh**, producer **Reliance BIG Pictures**, screenwriter **Rituparno Ghosh**, cinematographer **Avik Mukhopadhyay**, editor **Arghyakamal Mitra**, sound **Dipankar Chaki, Anirban Sengupta**, cast **Deepankar De, Ananya Chatterjee, Jisshu Sengupta, Mamata Shankar**

SYNOPSIS OF THE FILM

The family of filmmaker Aniket, one of Bengal's finest filmmakers, is on the verge of breaking down with the arrival of a young actress Shikha who comes to audition for a leading role in Aniket's film. As always, Aniket's wife Deepti is enthusiastic about his project and starts coaching this young actress. She coaches her so perfectly well that Shikha starts looking like young Deepti to Aniket and the fifty five year old falls in love with this girl who is the same age as his son. For the first time, a scandal of cinematic proportions touches their lives; Deepti swears revenge and begins to shape Apratim's career vowing to make him a rival filmmaker to his father.

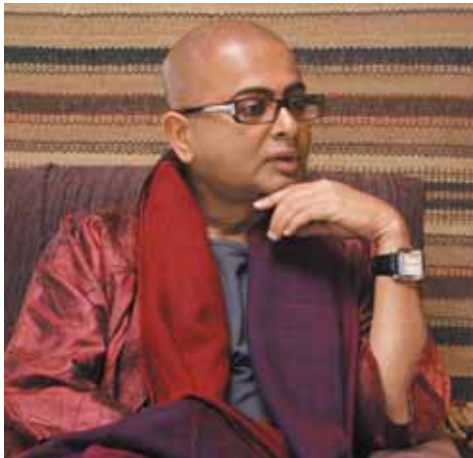
फिल्म निर्माता अनिकेत बंगाल का सर्वोत्तम फिल्म निर्माता है। उसका आदर्श परिवार जिसमें कि उसकी पत्नी दीप्ति, एक पूर्व अभिनेत्री और एकलौता बेटा हैं, टूटने की कगार पर है। क्योंकि शिखा नामक युवा अभिनेत्री इनके बीच आ चुकी है। अनिकेत की फिल्म में मुख्य भूमिका के लिए शिखा ऑडीशन देने आती है। दीप्ति अनिकेत के इस काम के लिए शिखा को प्रशिक्षण देना शुरू करती है। धीरे-धीरे शिखा दीप्ति की जगह ले लेती है और अंधेड़ अनिकेत अपने बेटे के उम्र की इस लड़की के साथ प्यार कर बैठता है। दीप्ति प्रण करती है कि अप्रतिम को एक फिल्म निर्माता बनाकर उसे अपने ही पिता के विरुद्ध खड़ा करेगी।

Best Direction Film/सर्वोत्तम निर्देशन

Swarna Kamal and cash prize of ₹ 2,50,000/-

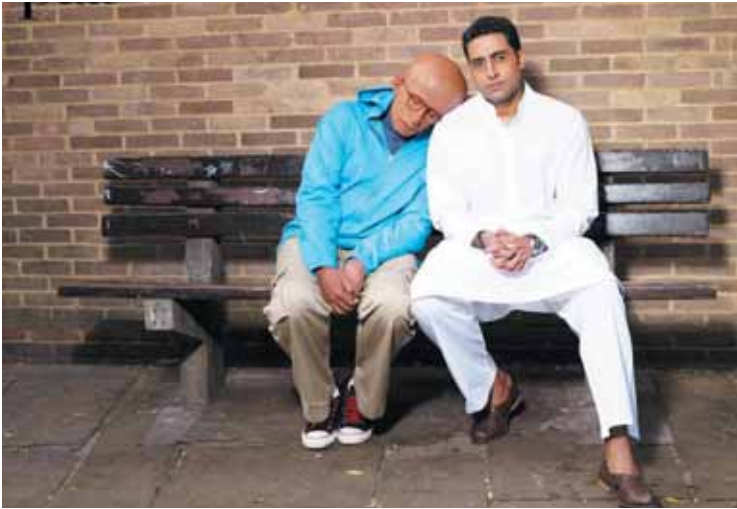
**RITUPARNO
GHOSH****Filmography**

Shob Charitro Kalponik (2009)
The Last Lear (2007)
Dosar (2006), Antarmahal (2005)
Raincoat (2004), Chokher Bali (2003)
Bariwali (1999), Dahan (1997)
Unishe April (19th April) (1994)

**PROFILE**

An economics graduate from Jadavpur University, Rituparno started his career in advertising and eventually debuted as a filmmaker with *Hirer Angti* (1992). Within three years he made his mark, with *Unishe April* (National Award 1995). In his career spanning almost two decades, he has won numerous national and international awards for his works like *Chokher Bali*, *Antarmahal* (Best Film Award, Locarno Film Fest), *Shubho Mahurat* (National Award, 2003) and *The Last Lear* (National Award, 2007).





PAA

Duration : 123 Minutes

Language : Hindi

Colour

CITATION

For a rare performance that fuses the art and craft of an actor to create a character that lives with you long after the film is over.

एक अद्भुत प्रस्तुति, जो अभिनेता के कला एवं शिल्प के साथ मिश्रित होकर एक ऐसे किरदार का सृजन करती है जो फिल्म समाप्त होने के पश्चात् आपके साथ लम्बे समय तक रहती है।

director **R Balki**
producer **Reliance BIG Pictures, AB Corp, Sunil Manchanda**
screenwriter **R Balki**
cinematographer **P C Sreeram**
editor **Anil Naidu**
cast **Amitabh Bachchan, Abhishek Bachchan, Vidya Balan, Arundhati Naag**

SYNOPSIS OF THE FILM

Paa is about 13 year old Auro who suffers from an extremely rare genetic disease, progeria. The disease accelerates ageing, making him look five times older than his real age. Auro lives with his single mother Vidya. His father is a young, idealist politician Amol Arte who is out to prove the world that "politics" is not just about dirty tricks. Encompassing various themes, the film essentially explores a father-son relationship.

पा 13 वर्षीय ओरो की कहानी है, जो कि एक बहुत बिरली लाइलाज बीमारी प्रोजेरिया से ग्रसित है। यह बीमारी वृद्धावस्था की ओर तेजी से ले जाती है, जिसके कारण वह अपनी असल उम्र से पाँच गुना अधिक दिखता है। फिल्म एक पिता एवं पुत्र के सम्बन्ध को खोजती है। ओरो अपनी माँ विद्या के साथ रहता है। उसके पिता एक युवा दार्शनिक राजनेता है। इसका नाम अमोल अर्ते है जो दुनिया को साबित कर देना चाहता है कि राजनीति मात्र गंदे खेलों का नाम नहीं है।

Best Actor/सर्वोत्तम अभिनेता

Rajat Kamal and cash prize of ₹ 50,000/-

AMITABH BACHCHAN**Selected Filmography**

The Last Lear (2008), Nishabd (2006), Sarkar (2005), Black (2005), Bunty Aur Babli (2005), Baghban (2003), Coolie (1983), Satte Pe Satta (1982), Laawaris (1981), Dostana (1984), Saat Hindustani (1969), Anand (1969), Zanjeer (1992), Deewar (1975), Mili (1975), Sholay (1975), Kabhi Kabhi (1976), Don (1978)

**PROFILE**

Amitabh Bachchan's four decade long career has been capped by his sterling performance in over 100 films including *Saat Hindustani* (National Award 1970), *Deewar*, *Sholay*, *Kabhi Kabhie*, *Trishul*, *Silsila*, *Shakti*, *Agneepath* (National Award 1990), *Black* (National Award 2005), *Sarkar* and *The Last Lear* among others. He debuted on television as the host of the popular game show, *Kaun Banega Crorepati*. Awarded Padma Shri (1984) and Padma Bhushan (2001), Bachchan was honoured with Ordre National de la Légion d'honneur (National Order of the Legion of Honour) by the French Government.



Best Actress/सर्वोत्तम अभिनेत्री

Rajat Kamal and cash prize of ₹ 50,000/-



ABOHOMAAN

Duration : 122 Minutes
 Language : Bengali
 Colour

CITATION

For the exquisite detailing of a complex character through different stages of the professional and personal life of an actress.

एक अभिनेत्री के व्यवसायी एवं व्यक्तिगत जीवन के विभिन्न दौरों को विस्तार देते हुए जटिल किरदार को निभाने के लिए।

director **Rituparno Ghosh**
 producer **Reliance BIG Pictures**
 screenwriter **Rituparno Ghosh**
 cinematographer **Avik Mukhopadhyay**
 editor **Arghyakamal Mitra**
 sound **Dipankar Chaki, Anirban Sengupta**
 cast **Deepankar De, Ananya Chatterjee, Jisshu Sengupta, Mamata Shankar**

SYNOPSIS OF THE FILM

The family of filmmaker Aniket, one of Bengal's finest filmmakers, is on the verge of breaking down with the arrival of a young actress Shikha who comes to audition for a leading role in Aniket's film. As always, Aniket's wife Deepti is enthusiastic about his project and starts coaching this young actress. She coaches her so perfectly well that Shikha starts looking like young Deepti to Aniket and the fifty five year old falls in love with this girl who is the same age as his son. For the first time, a scandal of cinematic proportions touches their lives; Deepti swears revenge and begins to shape Apratim's career vowing to make him a rival filmmaker to his father.

फिल्म निर्माता अनिकेत बंगाल का सर्वोत्तम फिल्म निर्माता है। उसका आदर्श परिवार जिसमें कि उसकी पत्नी दीप्ति, एक पूर्व अभिनेत्री और एकलौता बेटा हैं, टूटने की कगार पर है। क्योंकि शिखा नामक युवा अभिनेत्री इनके बीच आ चुकी है। अनिकेत की फिल्म में मुख्य भूमिका के लिए शिखा ऑडीशन देने आती है। दीप्ति अनिकेत के इस काम के लिए शिखा को प्रशिक्षण देना शुरू करती है। धीरे-धीरे शिखा दीप्ति की जगह ले लेती है और अंधेड़ अनिकेत अपने बेटे के उम्र की एक लडकी के साथ प्यार कर बैठता है। दीप्ति प्रण करती है कि अप्रतिम को एक फिल्म निर्माता बनाकर अपने ही पिता के विरुद्ध खड़ा करेगी।



Best Actress/सर्वोत्तम अभिनेत्री

Rajat Kamal and cash prize of ₹ 50,000/-

ANANYA CHATTERJEE



PROFILE

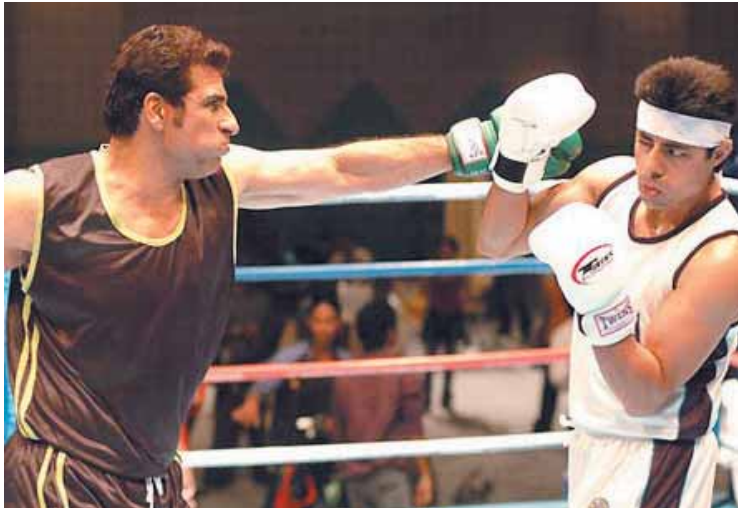
Leading television actress in Bengal, Ananya Chatterjee stepped into the world of films with the lead role in Rituparno Ghosh's film *Abohomaan*. She has also featured in the films *Dwando*, *Angshumaner Chhobi*-both of which were selected in the Indian Panorama 2009. She is also starring in Aparna Sen's forthcoming film, *Iti Mrinalini*. Apart from acting she is also an accomplished dancer.





Best Supporting Actor/सर्वोत्तम सह अभिनेता

Rajat Kamal and cash prize of ₹ 50,000/-



LAHORE

Duration : 136 Minutes

Language : Hindi

Colour

CITATION

For the consummate ease with which he persuades and inspires everyone around him while retaining his integrity and dignity.

अपनी गरिमा को बनाये रखते हुए, सरलता से अपने आसपास के लोगों को प्रेरित करने के लिए

director **Sanjay Puran Singh Chauhan**

producer **Vivek Khatkar**

screenwriter **Sanjay Puran Singh Chauhan and Piyush Mishra**

cinematographer **Neelaabh Kaul**

editor **Sandeep Singh Bajeli**

cast **Aanaahad, Shraddha Das, Farooque Shaikh, Sabyasachi Chakraborty**

SYNOPSIS OF THE FILM

Lahore is a sports film which tries to blend in human emotions, politics and patriotism within its storytelling. It revolves primarily around three sportspersons — the Indian brother duo Dheerendra and Virendra and Pakistani boxing star Noor Mohammed. Dheerendra is a pugilist while Virendra is a cricketer about to be selected to the Indian National team. The story is set during a time when both the neighbours are at peace with each other, times when the governments of both the countries are looking forward to a conflict-free and secure future.

लाहौर, खेल की दुनिया की कहानी है, जिसमें मानवीय संवदेनायें, राजनीति एवं देशप्रेम समाहित है। फिल्म तीन खिलाड़ियों धीरेन्द्र तथा वीरेन्द्र एवं पाकिस्तानी मुक्केबाजी के सितारे नूर मोहम्मद के इर्द-गिर्द घूमती है। धीरेन्द्र एक प्युजिलिस्ट है, जबकि वीरेन्द्र, एक क्रिकेटर जो कि भारतीय टीम में चयनित होना चाहता है। इस कहानी का निर्धारण दो पड़ोसियों में शांति की स्थितियों के बीच किया गया है, जब दोनों देशों की सरकार मतभेद रहित, सुरक्षित भविष्य की संभावना तलाश रहे हैं।

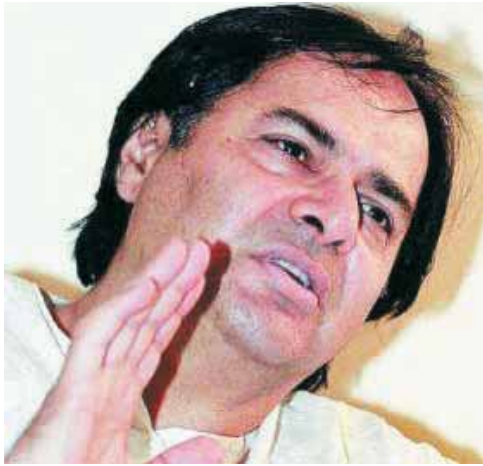
Best Supporting Actor/सर्वोत्तम सह अभिनेता

Rajat Kamal and cash prize of ₹ 50,000/-

FAROOQUE SHAIKH

Selected Filmography

Garam Hawa (1973), Noorie (1979),
Umrao Jaan (1981), Chashme Buddoor (1981),
Baazar (1982), Saath Saath (1982),
Katha (1983), Biwi Ho Toh Aisi (1988),
Maya Memsaab (1992)



PROFILE

Farooque Shaikh graduated from FTII, Pune and then continued in theatre for some years before starring in films like Satyajit Ray's *Shatranj ke Khiladi*, Sai Paranjpe's *Chashme Baddoor*, *Noorie*, *Kisise Maat Kehna*, and *Saath Saath* among others during the 70s and 80s. The actor started to act in fewer films since the 90s. In 2008, he acted in the comedy *Saas Bahu* and *Sensex* and 2010 found him in debutant director, Sanjay Puri's *Lahore* as the Indian Kick boxing team's coach.





Best Supporting Actress/सर्वोत्तम सह अभिनेत्री

Rajat Kamal and cash prize of ₹ 50,000/-



PAA

Duration : 133 Minutes

Language : Hindi

Colour

CITATION

For the restraint with which she conveys strength, compassion and understanding to her daughter, a single mother, bringing up a son stricken with a rare degenerative disease.

अपनी बेटी, जो एक विरल बीमारी से ग्रसित बच्चे का अकेले पालन कर रही है, को हिम्मत एवं सात्वना देने एवं धैर्य बनाए रखने के लिए



director **R Balki**
producer **Reliance BIG Pictures, AB Corp, Sunil Manchanda**
screenwriter **R Balki**
cinematographer **P C Sreeram**
editor **Anil Naidu**
cast **Amitabh Bachchan, Abhishek Bachchan, Vidya Balan, Arundhati Naag**

SYNOPSIS OF THE FILM

Paa is about 13 year old Auro who suffers from an extremely rare genetic disease, progeria. The disease accelerates ageing, making him look five times older than his real age. Auro lives with his single mother Vidya. His father is a young, idealist politician Amol Arte who is out to prove the world that "politics" is not just about dirty tricks. Encompassing various themes, the film essentially explores a father-son relationship.



पा 13 वर्षीय ओरो की कहानी है, जो कि एक बहुत बिरली लाइलाज बीमारी प्रोजेरिया से ग्रसित है। यह बीमारी वृद्धावस्था की ओर तेजी से ले जाती है, जिसके कारण वह अपनी असल उम्र से पाँच गुना अधिक दिखता है। फिल्म एक पिता एवं पुत्र के सम्बन्ध को खोजती है। ओरो अपनी माँ विद्या के साथ रहता है। उसके पिता एक युवा दार्शनिक राजनेता है। इसका नाम अमोल अर्ते है जो दुनिया को साबित कर देना चाहता है कि राजनीति मात्र गंदे खेलों का नाम नहीं है।



Best Supporting Actress/सर्वोत्तम सह अभिनेत्री
Rajat Kamal and cash prize of ₹ 50,000/-

ARUNDHATI NAAG



PROFILE

Arundhati Naag started her theatre career at the young age of 16 with the Indian People's Theatre Association under the guidance of eminent artists like Kaifi Azmi, Balraj Sahni and A K Hangal. She has acted in plays in various languages ranging from Hindi to Marathi to Kannada, Gujarati and English. Her filmography includes films like *Golibar*, *Accident*, *Jogi* (Kannada), *Sapnay* and *Dil Se*.





Best Child Artist/सर्वोत्तम बाल कलाकार

Rajat Kamal and cash prize of ₹ 50,000/-



PASANGA

Duration : 150 Minutes

Language : Tamil

Colour

CITATION

For the spirited performance of a protagonist and an antagonist who are incomplete without each other. The two young shoulders carry the narrative through a delightful journey.

दो बाल कलाकारों के उत्साही अभिनय के लिए, जिनमें से एक की सोच सकारात्मक है तो दूसरा उसका प्रतिद्वन्द्वी है, फिर भी एक दूसरे के पूरक हैं।



director **Pandiraj**
producer **M Sasikumar**
screenwriter **Pandiraj**
cinematographer **C Premkumar**
editor **Yoga Bhaskar**
cast **Sreeraam, D S Kishore, N Narayanasamy, Vega Tamotia, V Jayaprakash, A Sivakumar**

SYNOPSIS OF THE FILM

Pasanga, which means Kids in Tamil, tells the story of two ten year olds - Anbu and Jeeva. Marital discord leads to Anbu's father moving to a new place for a change. Here Anbu joins a new school and meets Jeeva. Soon, Anbu becomes a favourite of his teachers and classmates. This irks Jeeva and heightens his hatred as he finds Anbu's increasing popularity unbearable. Things get worse when their rivalry starts affecting the ties between their fathers. Meanwhile, Anbu's uncle and Jeeva's sister fall in love with each other. The families eventually agree on the wedding. But will Jeeva accept being Anbu's relative?



पासंगा का तमिल में अर्थ है बच्चे। यह कहानी है दस वर्षीय दो बच्चों अनबू एवं जीवा की। अनबू प्रशासकीय अधिकारी बनने की तमन्ना रखता है, जबकि जीवा गुण्डा है। जल्द ही अनबू अपने शिक्षकों एवं सहपाठियों का चहेता हो जाता है और अनबू की इस दिनों-दिन बढ़ती प्रसिद्धी जीवा के लिए असहनीय बन जाती है तथा वह अपने आप को उपेक्षित महसूस करता है। परिस्थितियाँ और बिगड़ जाती है जब दोनों के पिताओं के बीच प्रतिद्वंद्विता और अधिक बढ़ जाती है, इस बीच अनबू के चाचा और जीवा की बहन प्रेम सम्बन्ध में पड़ जाते हैं। दोनों परिवार विवाह का निर्णय लेते हैं, क्या जीवा अनबू का सम्बन्धी होना स्वीकारेगा?

Best Supporting Actress/सर्वोत्तम सह अभिनेत्री
Rajat Kamal and cash prize of ₹ 50,000/-

SREERAAM



PROFILE

Sreeraam, 14, made his debut as a child artist in the Tamil film, *Katrathu* (2007). In the following year, he auditioned for the role of Jeeva in *Pasanga* and was selected. Since the release of the film, Sreeraam has received a number of awards for his performance. He is in the ninth grade and is interested in learning karate, silambu, and dancing. His other works include *Tamil Padam* and *Theeratha Villatu Pillai*. Recently, he also directed a short film, *Arjun*.



D S KISHORE



PROFILE

Kishore has more in his mind and hands than many other children his age. He dreams of becoming a 'superpower' in life, seeks inspiration from Dr. Kalam and balances between music, dance and martial arts. Friendly, warm and sportive, Kishore grew up in BHEL Kailasapuram, Trichy. Inspired and enriched with *Pasanga* experience, Kishore now aspires to be a hero both on and off the screen. But that of course comes after fulfilling his IIT dream.



Best Male Playback Singer/सर्वोत्तम गायक

Rajat Kamal and cash prize of ₹ 50,000/-



MAHANAGAR@ KOLKATA

Duration : 95 Minutes
Language : Bengali
Colour

CITATION

For the deeply felt emotional resonance and a haunting lilt that evokes the thematic ambience of the film.

गहन भावनात्मक स्पन्दन एवं यादगार चित्रण के लिए जो कि फिल्म के विषयक भव्य परिवेश को उजागर करता है।

director **Suman Mukhopadhyay**
producer **Pawan Kanodia**
screenwriter **Suman Mukhopadhyay**
cinematographer **Indranil Mukhopadhyay**
editor **Arghyakamal Mitra**
cast **Anjan Dutt, Arun Mujhopadhyay, Chandan Roy Sanyal, Rituparna Sengupta**

SYNOPSIS OF THE FILM

Mahanagar@Kolkata delves into various facets of city-life through three intertwining stories. Manmatha, spending an entire night in a hospital's emergency ward, meets Jagadish whose footballer son is fighting a fatal injury. A jobless youth, Biren's worst fears come alive. Rohit, a prosperous youth, suffering from acute hypertension is currently separated from his wife. Three set of people from varied background, through their stories, show the existence underlying in Kolkata.

फिल्म महानगर@कोलकाता महानगरीय जीवन के विभिन्न आयामों, चेहरों को तीन आपस में टकराती कहानियों को दर्शाती है। मनमत एक अस्पताल के आपातकालीन वार्ड में सारी रात बिताते हुए जगदीश से मिलता है, जिसका फुटबॉलर बेटा गंभीर रूप से घायल है, एक बेरोजगार युवा, वीरेन्द्र जिसके मन के सबसे भयावह डर जिंदा हो गये हैं। रोहित एक सम्पन्न युवा उच्च रक्तचाप से ग्रसित अपनी बीवी से फिलहाल दूर है। इन तीनों की कहानियाँ जो कि विभिन्न वातावरण से है, कोलकाता के अनदेखे वजूद को दर्शाती है।

Best Male Playback Singer/सर्वोत्तम गायक

Rajat Kamal and cash prize of ₹ 50,000/-

RUPAM ISLAM



PROFILE

Born in a family of musicians Rupam Islam gave his first performance when he was merely four years old, with his parent's Choir band, 'Jhankar Shilpi Goshthi'. By the time he was nine, he was already an empanelled child artiste for Aakashvani and Doordarshan. He graduated in English from Calcutta University and went on to pursue a Bachelors in Education. Later, he taught at a primary school children for 11 years. In 1998, two major breakthroughs occurred, first, he released his first solo album '*Tor Borshate*' and then his band, FOSSILS. Within five years, the band became one of the most popular rock bands in Kolkata. Rupam, as the lyricist, singer and composer is the face of the band.





Best Female Playback Singer/सर्वोत्तम गायिका

Rajat Kamal and cash prize of ₹ 50,000/-



HOUSEFUL

Duration : 140 Minutes

Language : Bengali

Colour

CITATION

For the haunting texture of her voice that blends the melody, words and rhythm.

अमित छाप छोड़ने वाली आवाज के लिए जो धुन, शब्द, लय के साथ बखूबी मिश्रित होती है।

director **Bappaditya Bandopadhyay**
producer **Debasish Saha and Sima Saha**

screenwriter **Bappaditya Bandopadhyay**

cinematographer **Rana Dasgupta**

editor **Deepak Mandal**

cast **Prosenjit Chatterjee, Rimjhim Gupta, Nitya Ganguly, Rwita Datta Chakraborty**

SYNOPSIS OF THE FILM

Nikhil Banerjee's films are a disaster at the box office and at the festival circuit. Yet, he watches his own film at an empty theatre as the theatre owner threatens to pull the film away on the day following its release. Creditors make threatening calls and bank's henchmen cart his car away as he remains silent, carrying cans of his film from the theatre in local trains with his distributor for company. As he bags a shady producer for his new film on the condition that he will have to cast the girl the producer asks him to, he discovers to his surprise, that the story of his earlier film is actually being replicated in real life.

निखिल बैनर्जी की फिल्में बॉक्स ऑफिस पर एवं फिल्मोत्सव पर त्रासदी साबित होती है, फिर भी वे अपनी फिल्में खाली थियेटर में देखते हैं, यह धमकी मिलने पर कि थियेटर का मालिक फिल्म नहीं चलने देगा, लेनदारों के धमकी भरे फोन कॉल्स, बैंकों द्वारा उनकी कार उठा ले जाने की धमकी के बाद भी वे शांत बने रहते हैं। अपनी फिल्म के लिए अनजाने निर्माता को साथ ले लेते हैं, इस शर्त पर कि वह अपनी नवीन फिल्म में निर्माता द्वारा चयनित लड़की को अभिनेत्री की भूमिका देगा। उनको आभास होता है कि अपनी पिछली फिल्मों की कहानियों को वे अपने जीवन की परछाइयों में देख सकते हैं।



Best Female Playback Singer/सर्वोत्तम गायिका

Rajat Kamal and cash prize of ₹ 50,000/-

NILANJANA SARKAR



PROFILE

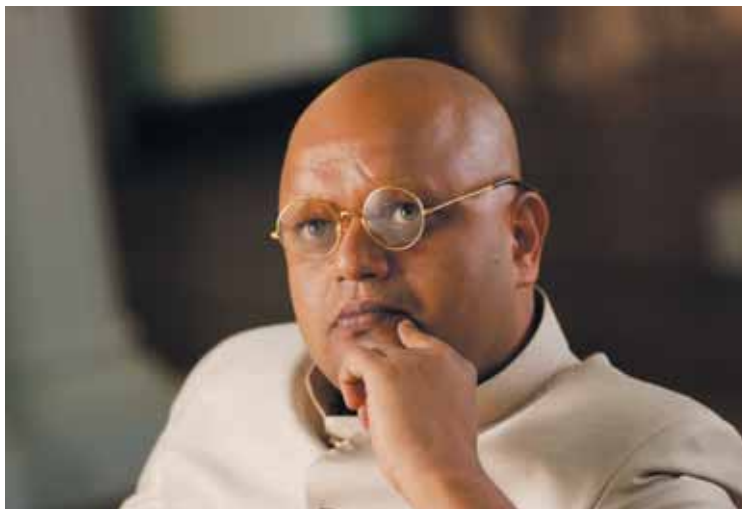
Kolkata-based singer Nilanjana, prior to the launch of her singing career, was a radio jockey and has won acclaim for both. She has performed at the Carnegie Hall and Ozawa Hall in the US. She debuted into playback singing with the song, 'Bishh' from *Houseful*.





Best Cinematography/सर्वोत्तम छायांकन

Rajat Kamal and cash prize of ₹ 50,000/-



KUTTY SRANK

Year Of Production : 2009

Duration Of Film : 127 Minutes

Language : Malayalam
Colour

CITATION

For the breathtaking sweep that captures the magical mystery of a multi-layered narrative.

एक बहुस्तरीय कथानक का विस्मयकारी प्रभाव जो चमत्कारी रहस्य को बांध सकने में या अपनी गिरफ्त में लेने में सफल होता है।

director **Shaji N. Karun**
producer **Reliance Big Pictures**
screenwriter **P.F.Mathews & Harikrishnan**
cinematographer **Anjali Shukla**
editor **Sreekar Prasad**
cast **Mammootty, Padmapriya, Meena Kumari Perera, Kamalini Mukherjee**

SYNOPSIS OF THE FILM

An unidentified body is discovered at the beach subsequently three women turn up and each one claims that the body is her Kutty Srang. All three women are from different background, a rich woman who aspires to be a Buddhist nun, another, an actress who had Kutty Srang as her co-actor in one of the Christian plays. The third woman is a gentle, mute girl who bears Kutty Srang's child in her womb. The film revolves around the discovery of the real Kutty Srang through the point of views of the three women in his life, each experiencing a different Kutty.

एक अनजानी लाश समुद्र के किनारे मिली है। तीन महिलायें अपने-अपने ढंग से उसपर अपना दावा प्रस्तुत करती हैं। तीनों महिलायें विभिन्न परिवेश से हैं। एक अमीर है, जो बौद्ध भिक्षुणी बनना चाहती है, दूसरी एक अभिनेत्री है और तीसरी एक भद्र और विनम्र स्त्री है, जिसकी कोख में एक बच्चा है और उसका पिता कुट्टी स्रंक है। फिल्म असली कुट्टी स्रंक की खोज में घूमती है और उन तीनों स्त्रियों के जीवन में झाँकती है, जिनकी जिन्दगी में एक कुट्टी था।



Best Cinematography/सर्वोत्तम छायांकन

Rajat Kamal and cash prize of ₹ 50,000/-

RELIANCE
MEDIWORKS LIMITED



PROFILE

Reliance MediaWorks Limited, formerly known as Adlabs Films Limited, is the country's largest film and entertainment services company owned by the Reliance Anil Dhirubhai Ambani Group. This is the thirteenth National Awards and the sixth consecutive win for the company.



ANJULI SHUKLA



PROFILE

Lucknow-born cinematographer Anjali Shukla makes her debut with Shaji N Karun's *Kutty Srank*. Her FTII diploma film was selected in the competition section of the Camerimage film festival in Poland. Anjali started her career assisting acclaimed director-cinematographer Santosh Sivan and was a part of projects like *Before the Rains*, *Mistress of Spices*, *Anandabhadram*, *Tahaan*, *Prarambh*, *Raavan* and *Kerala tourism film*.



KUTTY SRANK

Duration : 127 Minutes
Language : Malayalam
Colour

CITATION

The mysterious narrative that weaves together multiple perspectives to create a coherent whole and yet leaves a haunting ambiguity.

बहुआयामी परिदृश्यों को एक साथ बुनने वाला रहस्यमयी कथानक जो सम्बद्ध समष्टि का निर्माण करता है। मानस दर्शक पटल पर अनेकार्थ छोड़ जाता है।

director **Shaji N. Karun**
producer **Reliance Big Pictures**
screenwriter **P.F.Mathews & Harikrishnan**
cinematographer **Anjuli Shukla**
editor **Sreekar Prasad**
cast **Mammootty, Padmapriya, Meena Kumari Perera, Kamalini Mukherjee**

SYNOPSIS OF THE FILM

An unidentified body is discovered at the beach. Subsequently three women turn up and each one claims that the body is her Kutty Srank. All three women are from different background, a rich woman who aspires to be a Buddhist nun, another, an actress who had Kutty Srank as her co-actor in one of the Christian plays. The third woman is a gentle, mute girl who bears Kutty Srank's child in her womb. The film revolves around the discovery of the real Kutty Srank through the point of views of the three women in his life, each experiencing a different Kutty.

एक अनजानी लाश समुद्र के किनारे मिली है। तीन महिलायें अपने-अपने ढंग से उसपर अपना दावा प्रस्तुत करती हैं। तीनों महिलायें विभिन्न परिवेश से हैं। एक अमीर है, जो बौद्ध भिक्षुणी बनना चाहती है, दूसरी एक अभिनेत्री है और तीसरी एक भद्र और विनम्र स्त्री है, जिसकी कोख में एक बच्चा है और उसका पिता कुट्टी स्रंक है। फिल्म असली कुट्टी स्रंक की खोज में घूमती है और उन तीनों स्त्रियों के जीवन में झाँकती है, जिनकी जिन्दगी में एक कुट्टी था।

Best Screenplay (Original) / सर्वोत्तम पटकथा (मौलिक)

Rajat Kamal and cash prize of ₹ 50,000/-

HARIKRISHNAN



PROFILE

Journalist Hari Krishnan is a columnist on film and music. With *Kutty Srank* he made his debut as a screenplay writer. Currently he works as an assistant editor with the Malayala Manorama group. He is the author of two books and a new one is underway. An ardent cinema lover, he has won several honours in journalism. The science post graduate is planning to work with film-makers with similar views in the future.



P.F. MATHEWS

Filmography

Kutty Srank (screen play) 2009

Puthran (screen play) 1994

Thanthram (story) 1986



PROFILE

Author and screenplay writer, P.F. Mathews also writes for television serials, films and documentaries. Some of the books penned by him are *Chaavunilam*, *Njazarazhcha Mazha Peyyukayayirunnu* and *Jalakanyakayum Gandarvanum*. His first screenplay was for a documentary film *Keep the City Clean*. In 1991 he was awarded Best Scriptwriter for his tele-serial *Sararaanthal*. His second state award for *Mikhayelinte Santhathikal* in 1993.



Best Screenplay (Adapted) / सर्वोत्तम पटकथा (रूपान्तरित)

Rajat Kamal and cash prize of ₹ 50,000/-



KANASEMBA KUDUREYANERI

Duration : 110 Minutes
Language : Kannada
Colour

CITATION

For linking the theme of death and its inevitability through a narrative style that presents two versions of the same event, not necessarily in a chronological order.

मृत्यु की अनिवार्यता को वर्णनात्मक शैली में प्रस्तुत करने के लिए। फिल्म एक ही घटना के दो पहलुओं को प्रस्तुत करती है। यद्यपि यह आवश्यक नहीं कि घटनाचक्र कालक्रमानुसार ही हो।

director **Girish Kasaravalli**
producer **Basantkumar Patil**
screenwriter **Gopalakrishna Pai and Girish Kasaravalli**
cinematographer **H M Ramachandra**
editor **M N Swamy**
cast **Vaijyanath Biradar, Umashree, Sadashiv Brahamavar, Pavitra Lokesh, Baby Soundarya**

SYNOPSIS OF THE FILM

The film tells the story of Irya, the gravedigger of the village who can predict deaths. Whenever he dreams of Siddha, his guru, someone in the village is sure to die. He has premonitions of the ailing village landowner Gowda's imminent death and so he prepares his grave. But when Gowda's caretaker appears ignorant of any such death, Irya begins to doubt his ability. The following day his wife Rudri too dreams of Siddha visiting the village, which again is negated. Both are devastated and balk at their dreams failing them. Irya is shattered believing that this power has vanished. Would a frustrated Irya give up digging graves and take to another vocation?

इर्या गाँव में कब्र खोदने का काम करता है और मृत्यु की भविष्यवाणी करने में सक्षम है। जब भी वह अपने गुरु सिद्धा का सपना देखता है, तब-तब गाँव में किसी की मृत्यु पक्की होती है। उसे गाँव के एक बड़े आदमी और जमींदार गौड़ा की अचानक मृत्यु का आभास हो जाता है और वह उसकी कब्र खोदना शुरू कर देता है, जब गौड़ा की देखरेख करने वाला आदमी उसकी बात पर ध्यान नहीं देता तो इर्या को अपनी इस काबलियत पर शक होने लगता है। क्या इर्या जिंदगी से तंग आकर कब्र खोदने का काम छोड़ देगा?

Best Screenplay (Adapted) / सर्वोत्तम पटकथा (रूपान्तरित)

Rajat Kamal and cash prize of ₹ 50,000/-

GIRISHKA SARAVALLI**Filmography**

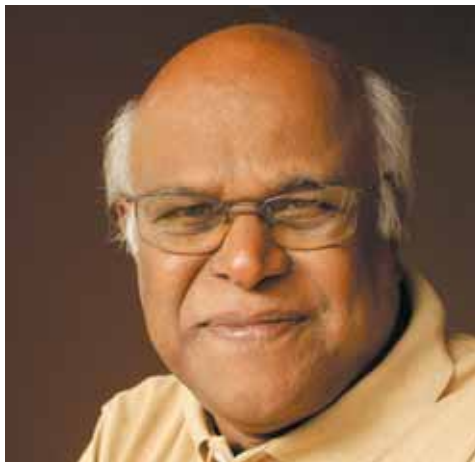
Gulabi Talkies (2008)
 Nayineralu (2006)
 Hasina (2005)
 Dweepa (2002)
 Thayi Saheba (1997)
 Tabarana Kathe (1987)
 Ghatashraddha (1977)

**PROFILE**

An FTII graduate, Girish Kasaravalli is the only South Indian and the fourth director to be awarded the Swarna Kamal four times, after Satyajit Ray, Mrinal Sen and Buddhadeb Dasgupta. In a career spanning three decades, he has directed 12 films. All his films have received accolades and praise from both national and international audience and critics, particularly for his debut film, *Ghatashraddha*. So far, his films have won 21 national and international awards including the top award of Best International film at KARA film festival, Karachi for his film *Nayi Neralu*. He has also adapted the Kannada literary classic *Grihabhanga* for television.

**GOPALKRISHNA PAI****Filmography**

Kutty Srank (screen play) 2009
 Puthran (screen play) 1994
 Thanthram (story) 1986

**PROFILE**

Gopalkrishna Pai is a well-known Kannada writer who debuts as a screenwriter with the award-winning *Kanasembu Kudureyeneri*. His critically acclaimed novel, *Swapna Sarasvata*, is now getting translated into English, Marathi, Hindi, Konkani and Malayalam.



PASANGA

Duration : 150 Minutes

Language : Tamil

Colour

CITATION

For the conversational quality with its cutting edge wit and life like freshness.

सम्भाषणीय श्रेष्ठता तथा जीवन्त ताजगी लिए हुए कुशल अभिव्यक्ति के लिए।

director **Pandiraj**
producer **M Sasikumar**
screenwriter **Pandiraj**
cinematographer **C Premkumar**
editor **Yoga Bhaskar**
cast **Sreeraam, D.S.Kishore, N.Narayanasamy, Vega Tamotia, V.Jayaprakash, A.Sivakumar**

SYNOPSIS OF THE FILM

Pasanga, which means Kids in Tamil, tells the story of two ten year olds - Anbu and Jeeva. Marital discord leads to Anbu's father moving to a new place for a change. Here Anbu joins a new school and meets Jeeva. Soon, Anbu becomes a favourite of his teachers and classmates. This irks Jeeva and heightens his hatred as he finds Anbu's increasing popularity unbearable. Things get worse when their rivalry starts affecting the ties between their fathers. Meanwhile, Anbu's uncle and Jeeva's sister fall in love with each other. The families eventually agree on the wedding. But will Jeeva accept being Anbu's relative?

पासंगा का तमिल में अर्थ है बच्चे। यह कहानी है दस वर्षीय दो बच्चों अनबू एवं जीवा की। अनबू प्रशासकीय अधिकारी बनने की तमन्ना रखता है, जबकि जीवा गुण्डा है। जल्द ही अनबू अपने शिक्षकों एवं सहपाठियों का चहेता हो जाता है और अनबू की इस दिनों-दिन बढ़ती प्रसिद्धी जीवा के लिए असहनीय बन जाती है तथा वह अपने आप को उपेक्षित महसूस करता है। परिस्थितियाँ और बिगड़ जाती है जब दोनों के पिताओं के बीच प्रतिद्वंद्विता और अधिक बढ़ जाती है, इस बीच अनबू के चाचा और जीवा की बहन प्रेम सम्बन्ध में पड़ जाते हैं। दोनों परिवार विवाह का निर्णय लेते हैं, क्या जीवा अनबू का सम्बन्धी होना स्वीकारेगा?

Best Screenplay (Dialogue) / सर्वोत्तम पटकथा (संवाद)

Rajat Kamal and cash prize of ₹ 50,000/-

PANDIRAJ



PROFILE

Making his directorial debut and materializing his dreams with *Pasanga* is Pandiraj, who started as an office boy with the famous director Bagyaraj, has come a long way since then. During his early years, he wrote several short stories for the famous Tamil Bagya. Gradually, his interest in film making increased and after struggling a great deal, he got the chance to be an assistant director to filmmaker Cheran. Later, he teamed up with other famous directors like Thangar Bachan and Chimu Deven. *Pasanga* is a dedication to his childhood memories. The film has proved to be commercially successful as well as critically acclaimed. He is at present scripting his second venture.





Best Audiography (Sync Sound) / सर्वोत्तम ध्वन्यांकन (सिंक साउंड)

Rajat Kamal and cash prize of ₹ 50,000/-



KAMINEY

Duration : 136 Minutes

Language : Hindi

Colour

CITATION

Excellent live sound quality with the right tonal balance, capturing all the ambient sounds.

सभी परिवेशी ध्वनियों के समावेश द्वारा उत्कृष्ट, जीवन्त, उचित एवं संतुलित ध्वन्यांकन के लिए।

director **Vishal Bhardwaj**
producer **UTV Motion Pictures**
screenwriter **Supratik Sen, Abhishek Chaubey, Sabrina Dhawan, Vishal Bhardwaj**
cinematographer **Tassaduq Hussain**
editor **Sreekar Prasad, Meghna Manchanda Sen**
cast **Shahid Kapoor, Priyanka Chopra, Amol Gupte**

SYNOPSIS OF THE FILM

Identical twins, Charlie and Guddu, each have speech defects. Charlie lisps while Guddu stutters. The two brothers cannot stand the sight of each other, until one fateful night when their lives cross. Charlie becomes involved in a get-rich-quick scheme while Guddu comes to know that his girlfriend, Sweetie has unknowingly put a price on his head. From then on, it is a dark, comic ride for the brothers in a world of drugs, guns and money. Enmeshed with the lives of the drug lords, gangsters, rebel mercenaries, deceitful politicians and crooked cops, the brothers need to run for protecting themselves and their dreams ultimately realising that they need each other.

चार्ली और गुड्डू जुड़वा भाई हैं, जिनका बोलना त्रुटिपूर्ण है। चार्ली तुतलाता है, जबकि गुड्डू हकलाता है। ये दोनों एक-दूसरे को आँखों नहीं सुहाते हैं, परन्तु एक रात दोनों के जीवन में बदलाव ले आती है। बस यही से दोनों भाईयों के लिए ड्रग्स (नशा), बंदूक और पैसों की दुनिया की मनोरंजक सवारी शुरू हो जाती है। ड्रग्स के ठेकेदारों, गैंगस्टर्स (गुण्डा तत्वों), विद्रोही, ६ इनलोलुपों, राजनीतिज्ञों एवं जंगली पुलिसवालों के जाल में फंसने के बाद दोनों भाई अपने आपको, अपने ख्वाबों को और अपने प्यार को बचाने के लिए भागते हैं और अन्ततः एक-दूसरे की आवश्यकता को महसूस करते हैं।

Best Audiography (Sync Sound) / सर्वोत्तम ध्वन्यांकन (सिंक साउंड)

Rajat Kamal and cash prize of ₹ 50,000/-

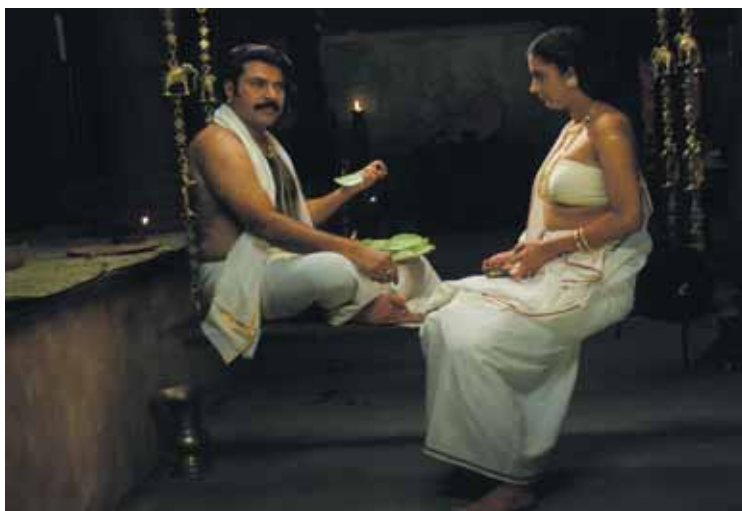
SUBASH SAHOO



PROFILE

Subhash Sahoo served as an electronics engineer in Bhubaneswar before he enrolled for the post graduate diploma in sound recording and sound engineering at FTII, Pune. He made his debut as a sound designer with the award winning Oriya film *Nilamasterani*. In the last 15 years, Sahoo has designed sound for almost 40 feature films and numerous advertisement films, television serials and documentaries. He has worked with acclaimed directors like Shyam Benegal, Vishal Bharadwaj, Pankaj Parashar, Dibakar Banerjee and Sudhir Mishra among others. Some of his recent films include *Once Upon a Time in Mumbai*, *Basra*, *Manorama Six Feet Under* and *Omkaaram* (National Award, 2006).





KERALA VARMA PAZHASSIRAJA

Duration : 194 Minutes
Language : Malayalam
Colour

CITATION

creating an outstanding aural landscape that transports you to a historical era.

अप्रतिम परिदृश्य की रचना के लिए जो कि आपको ऐतिहासिक युग का आभास कराती है।

director **T. Hariharan**
producer **A.M.Gopalan (Gokulam Gopalan)**
screenwriter **M.T.Vasudevan Nair**
cinematographer **Ramanath Shetty**
editor **Sreekar Prasad**
cast **Mammootty, Kannika, Manoj K. Jayan, Padmapriya**

SYNOPSIS OF THE FILM

Kerala Varma Pazhassi Raja, king of Kottayam fights against the British East India Company. During Tipu Sultan's invasion of Wayanad, Pazhassi Raja's family helps the British in crumbling Sultan's efforts. However, soon afterwards, the British start imposing high taxes on the people of Wayanad. Later, the British along with Pazhassi Raja's uncle Raja Veeravarma and Pazhassi's old companion Chandhu, conspire against him. ultimately, the King escapes to the forest of Wayanad where he, with the support of his army chief Kunkan and brother-in-law Kaitheri Ambu starts the guerrilla war against the British. The film depicts the tale of this great warrior until his death.

कोट्टायम के केरला वर्मा पडस्सी राजा ब्रिटिश ईस्ट इंडिया के विरुद्ध युद्ध करता है। वायानाद के टीपू सुल्तान के कूच के दौरान पडस्सी राजा के परिवार ने अंग्रेजों को टीपू सुल्तान के इस प्रयास को तोड़ने में मदद की थी। बहुत जल्द अंग्रेजों ने वायानाद के लोगों पर भारी कर थोपना शुरू कर दिया। आगे चलकर अंग्रेज पडस्सी राजा एवं उनके चाचा राजा वीर वर्मा एवं उसके पुराने दोस्त चन्दू से मिलकर टीपू सुल्तान के विरुद्ध जाते हैं। आखीरकार राजा वायानाद के जंगलों में भागकर छिप जाता है, जहाँ अपने सेनापति कुंकन एवं जीजा कायथेरी अम्बू के साथ अंग्रेजों के खिलाफ गुरिल्ला रणनीति से युद्ध शुरू करता है। फिल्म एक महान योद्धा के मृत्यु पर्यंत कहानी को प्रदर्शित करती है।

Best Audiography (Sound Design) / सर्वोत्तम ध्वन्यांकन (साउंड डिज़ाइन)

Rajat Kamal and cash prize of ₹ 50,000/-

AMRIT PRITAM DUTTA

Filmography

Endhiran The Robot (2010)
 Dreaming Lhasa (2007)
 Kal Ho Na Ho (2005)
 Matrubhumi (2003)
 Maqbool (2004)
 Ek Hasina Thi (2004)
 Aab Tak Chappan (2004)



PROFILE

A physics graduate from Jorhat, Assam, Amrit Pritam Dutta came to Mumbai in 2002 after completion of his Sound Engineering course. After struggling for a year he started as a sound editor where he honed his editing skills and worked for over 40 films in a span of 5 and a half years. He won much acclaim for his works in *Ghajini*, *Blue*, *Kerala Varma Pazhassi Raja*, *Endhiran The Robot*, *Black* and *Omkaara*. Currently, he is working as Chief Sound Editor and Sound Designer in a private sound studio.



RESUL POOKUTTY

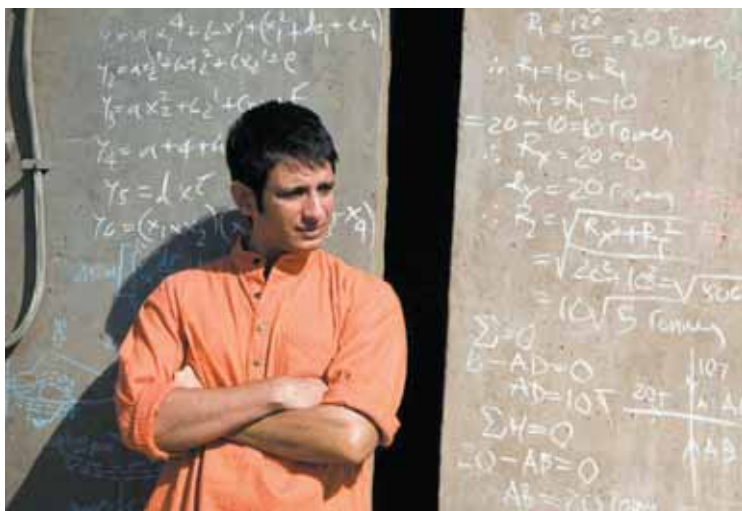
Filmography

Ghajini (2008)
 Slumdog Millionaire (2008)
 Dus Kahaniyaan (2007)
 Saawariya (2007)
 Gandhi, My Father (2007)
 Black (2005), Amu (2005)



PROFILE

Resul Pookutty's first film as a sound designer was *Private Detective: Two Plus Two Plus One* (1997). Since then, Pookutty has went on to design for critically and commercially acclaimed films like *Black* (2005), *Gandhi, My Father* (2007), *Ghajini* (2008) and *Slumdog Millionaire* (2008) for which he also won the Academy Award for Best Sound Mixing. The Government of India honoured him with the Padma Shri in 2010.



3 IDIOTS

Duration : 160 Minutes

Language : Hindi

Colour

CITATION

For the fine amalgamation of different elements of sound to create the right ambience and perspective of the film image.

फिल्म में उचित परिप्रेक्ष्य उत्पन्न करने वाले ध्वनि के विभिन्न तत्वों का ललित सम्मिश्रण करने के लिए।

director **Rajkumar Hirani**
producer **Vidhu Vinod Chopra**
screenwriter **Abhijat Joshi, Rajkumar Hirani and Vidhu Vinod Chopra**
cinematographer **C.K.Muraleedharan**
editor **Rajkumar Hirani**
cast **Aamir Khan, R Madhavan, Sharman Joshi, Kareena Kapoor, Boman Irani**

STATEMENT

The moment I was asked to work on the re-recording of *3 Idiots* I instinctively knew that this would be a difficult. It was difficult and challenging because of the range of emotion and visuals it exhibited. The director, the writer, the actors, the cameraman, the editor all had performed brilliantly, now it was my turn. The thought itself was overwhelming, but the fact that I had gained so much having worked earlier on quite a few films with Aamir Khan gave me the comfort of knowing exactly what to do. Before I actually started working on *3 Idiots* I had already mentally designed the final soundtrack. Director Raj Kumar Hirani's inputs also further enhanced the impact of the final soundtrack. If you recall, you can observe that each and every dialogue in the film was prominent above all the other soundtracks, but it did not mean playing down the sound and music effect altogether. I did not want the sound to anyway disrupt the smoothness of all the emotions ranging from the humorous to the romantic to tragic to poignant and hence used the right levels for dramatic impact. Some scenes stand out, like the scene between Sharman Joshi and Boman Irani when Sharman jumps from the window, the pre-climax sequence and the number of elements playing up, physical as well as emotional everything had to be worked out very carefully for the final impact, and then the film finishes with a humorous tone.

सर्वोत्तम ध्वन्यांकन (रि-रिकार्डिंग ऑफ द फाइनल मिक्स्टड टैक)

Rajat Kamal and cash prize of ₹ 50,000/-

ANUP DEV

Filmography

Wanted (2009)

Paheli (2005)

Soldier (1998)

Deva Shappath Khare Sangen (1985)



PROFILE

In almost three decades of his career, Anup Dev has made his mark for re-recordings in films like *Soldier*, *Aitraaz*, *Black*, *Paheli* and *Moksh* (National Award, 2001). He is also an alumnus of FTII, Pune and since his graduation, has worked with various sound studios as Chief Sound Engineer.





ABOHOMAAN

Duration : 122 Minutes
Language : Bengali
Colour

CITATION

For a very precise juxtaposition of time and space, allowing every frame to unravel the story with a keen sense of rhythm and space.

समय और स्थान के सुस्पष्ट सानिध्य को एक फ्रेम का उपयोग करते हुए लय एवं स्थान को ध्यान में रखते हुए कहानी प्रस्तुत करने के लिए।

director **Rituparno Ghosh**
producer **Reliance BIG Pictures**
screenwriter **Rituparno Ghosh**
cinematographer **Avik Mukhopadhyay**
editor **Arghyakamal Mitra**
sound **Dipankar Chaki, Anirban Sengupta**
cast **Deepankar De, Ananya Chatterjee, Jisshu Sengupta, Mamata Shankar**

SYNOPSIS OF THE FILM

The family of filmmaker Aniket, one of Bengal's finest filmmakers, is on the verge of breaking down with the arrival of a young actress Shikha who comes to audition for a leading role in Aniket's film. As always, Aniket's wife Deepti is enthusiastic about his project and starts coaching this young actress. She coaches her so perfectly well that Shikha starts looking like young Deepti to Aniket and the fifty five year old falls in love with this girl who is the same age as his son. For the first time, a scandal of cinematic proportions touches their lives; Deepti swears revenge and begins to shape Apratim's career vowing to make him a rival filmmaker to his father.

फिल्म निर्माता अनिकेत बंगाल का सर्वोत्तम फिल्म निर्माता है। उसका आदर्श परिवार जिसमें कि उसकी पत्नी दीप्ति, एक पूर्व अभिनेत्री और एकलौता बेटा हैं, टूटने की कगार पर है। क्योंकि शिखा नामक युवा अभिनेत्री इनके बीच आ चुकी है। अनिकेत की फिल्म में मुख्य भूमिका के लिए शिखा ऑडीशन देने आती है। दीप्ति अनिकेत के इस काम के लिए शिखा को प्रशिक्षण देना शुरू करती है। धीरे-धीरे शिखा दीप्ति की जगह ले लेती है और अंधेड़ अनिकेत अपने बेटे के उम्र की एक लडकी के साथ प्यार कर बैठता है। दीप्ति प्रण करती है कि अप्रतिम को एक फिल्म निर्माता बनाकर अपने ही पिता के विरुद्ध खड़ा करेगी।

Best Editing/सर्वोत्तम संपादन

Rajat Kamal and cash prize of ₹ 50,000/-

ARGHYAKAMAL MITRA**Filmography**

Antaheen (2009)
Krishnakanter Will (2007)
Raincoat (2004)
Shubho Mahurat (2003)
Utsab (2000)
Paromitar Ek Din (2000)
Asukh (1999)
Dahan (1997)

**PROFILE**

An alumnus of FTII, Arghyakamal Mitra is one of the most sought-after editors in the Bengali film industry. He has edited award winning Bengali films of Rituparno Ghosh, Aparna Sen, Urmi Chakroborty, Raja Sen, Moloy Bhattacharya and Anup Singh. As a student, he assisted director Ketan Mehta during the making of his film *Holi*. Recently, he dabbled into film direction with the first part of the six part Bengali feature film *Ek Mutho Chhobi*.





DELHI 6

Duration : 122 Minutes

Language : Bengali
Colour

CITATION

For a very convincing match of actual locations with detailed, recreated sets.

वास्तविक स्थानों का पुनर्निर्मित विहंगम सेट्स के साथ प्रभावी मिश्रण करने के लिए।

director : **Rakeysh Omprakash Mehra**
producer : **Rakeysh Omprakash Mehra**
screenwriter **Rakeysh Omprakash Mehra, Kamlesh Pandey, Prasoon Joshi**
cinematographer **Binod Pradhan**
editor **P.S.Bharathi**
cast **Abhishek Bachchan, Sonam Kapoor, Waheeda Rehman, Atul Kulkarni**

SYNOPSIS OF THE FILM

Roshan, an Indian American, returns to India to leave his old grandmother in the walled city of old Delhi as she aspires to live the last few days of her life, here in her hometown. It is during his stay in the neighbourhood that Roshan discovers India's other facets which were until then unknown to him. However, things take a bleaker turn with the rise of the attack of the "Black Monkey", unveiling the ugly face of an otherwise endearing and ever-laughing people around him. Set against the backdrop of the walled city, the film is a dark comedy that points at the caste and religious divide still existent in India's social fabric.

एक प्रवासी भारतीय, रोशन अपनी दादी माँ को छोड़ने दिल्ली आता है क्योंकि दादी अपने जीवन के अंतिम कुछ दिन अपने गृहनगर में बिताना चाहती है। यहाँ रहते हुए रोशन को भी भारत की विशेषताओं के बारे में जानकारी होती है जो कि पहले नहीं थी। परिस्थितियाँ काले बंदर के आक्रमण के साथ ही निराशापूर्ण दृश्य खड़े करती है इस कुरूप चेहरे का पर्दाफाश आसपास के लोगों को न केवल हैसाता है बल्कि आनन्द भी प्रदान करता है। एक पुराने शहर का परिदृश्य लिये यह फिल्म संकीर्णताओं और पुरानी भूलों के साथ-साथ सामाजिक समरसता के उन तत्वों को भी खोजती है और प्राप्त करती है, जो अमूमन नजर नहीं आते।

Best Production Design/सर्वोत्तम प्रोडक्शन डिजाइन

Rajat Kamal and cash prize of ₹ 50,000/-

SAMIR CHANDA



PROFILE

A fine arts graduate, Samir Chanda has been associated with the film making and advertising industry for almost three decades. Introduced to the world of production designing by the renowned designer Nitish Roy, he soon started as an independent Production Designer and Art Director. He has been instrumental in developing the Post Graduate Diploma in Production Design and Art Direction at the Film and Television Institute of India, Pune and currently is a part of the Faculty for Art Direction at a renowned film institute in Mumbai.





KUTTY SRANK

Duration : 127 Minutes
Language : Malayalam
Colour

CITATION

For capturing the essence of period and characters with the right blend of colour, style and texture.

रंग एवं शैली के सुरुचिपूर्ण गठन द्वारा काल एवं चरित्र के मूल तत्व पर पकड़ बनाए रखने के लिए।

director **Shaji N. Karun**
producer **Reliance Big Pictures**
screenwriter **P.F.Mathews & Harikrishnan**
cinematographer **Anjuli Shukla**
editor **Sreekar Prasad**
cast **Mammootty, Padmapriya, Meena Kumari Perera, Kamalini Mukherjee**

SYNOPSIS OF THE FILM

An unidentified body is discovered at the beach. Subsequently three women turn up and each one claims that the body is her Kutty Srank. All three women are from different background, a rich woman who aspires to be a Buddhist nun, another, an actress who had Kutty Srank as her co-actor in one of the Christian plays. The third woman is a gentle, mute girl who bears Kutty Srank's child in her womb. The film revolves around the discovery of the real Kutty Srank through the point of views of the three women in his life, each experiencing a different Kutty.

एक अनजानी लाश समुद्र के किनारे मिली है। तीन महिलायें अपने-अपने ढंग से उसपर अपना दावा प्रस्तुत करती हैं। तीनों महिलायें विभिन्न परिवेश से हैं। एक अमीर है, जो बौद्ध भिक्षुणी बनना चाहती है, दूसरी एक अभिनेत्री है और तीसरी एक भद्र और विनम्र स्त्री है, जिसकी कोख में एक बच्चा है और उसका पिता कुट्टी स्रंक है। फिल्म असली कुट्टी स्रंक की खोज में घूमती है और उन तीनों स्त्रियों के जीवन में झाँकती है, जिनकी जिन्दगी में एक कुट्टी था।

Best Costume Designer/सर्वोत्तम वेशभूषाकार

Rajat Kamal and cash prize of ₹ 50,000/-

JAYAKUMAR

Filmography

Bhoothakannadi (1997)

Piravi (1988)

Sukratham (1994)

Oru Cherupunchiri (2000)

Kuttappan Sakshi (2002)

Akg

Ramanam



PROFILE

Jayakumar has designed costumes for *Bhoothakannadi*, *Piravi*, *Sukratham* and *Kuberan* which fetched him his first-ever award for best designer. Kerala-born Jayakumar, who sports the alias *Indrans Jayan*, was guided into the world of costume by the noted film artist, *Indrans* when he was asked to assist him in the project '*Principal Olivill*'. In a career spanning two decades, Jayakumar has worked in over 250 films with eminent directors like *Lohithadas*, *Shaji N Karun*, *M T Vasudeva Nair*, *Pavitrana* and *M.P Sukumaran Nair*. Besides, he has also designed for numerous commercials.

STATEMENT

My previous experience of designing for period dramas like *Aks*, *Bhoothakannadi* and *Kuttappan Sakshi*, helped me in creating and designing costumes for *Kutty Srank*. Besides, my history background during pre-university days along with three months of intensive research played a huge role in getting us the reward. While working on the sets of *Kutty Srank*, I had a foresight that the way the film was unfolding it would end up in reaching a state or National award.



PAA

Duration : 133 Minutes

Language : Hindi

Colour

CITATION

For authentic, detailed creation of a heart-warming character stricken by a fatal disease.

लाइलाज बीमारी से ग्रसित एक मर्मस्पर्शी किरदार की मौलिक एवं प्रभावशाली रूप-सज्जा के लिए है।

director **R.Balki**
producer **Reliance BIG Pictures, AB Corp, Sunil Manchanda**
screenwriter **R Balki**
cinematographer **P C Sreeram**
editor **Anil Naidu**
cast **Amitabh Bachchan, Abhishek Bachchan, Vidya Balan, Arundhati Naag**

SYNOPSIS OF THE FILM

Paa is about 13 year old Auro who suffers from an extremely rare genetic disease, progeria. The disease accelerates ageing, making him look five times older than his real age. Auro lives with his single mother Vidya. His father is a young, idealist politician Amol Arte who is out to prove the world that "politics" is not just about dirty tricks. Encompassing various themes, the film essentially explores a father-son relationship.

पा 13 वर्षीय ओरो की कहानी है, जो कि एक बहुत बिरली लाइलाज बीमारी प्रोजेरिया से ग्रसित है। यह बीमारी वृद्धावस्था की ओर तेजी से ले जाती है, जिसके कारण वह अपनी असल उम्र से पाँच गुना अधिक दिखता है। फिल्म एक पिता एवं पुत्र के सम्बन्ध को खोजती है। ओरो अपनी माँ विद्या के साथ रहता है। उसके पिता एक युवा दार्शनिक राजनेता है। इसका नाम अमोल अर्ते है जो दुनिया को साबित कर देना चाहता है कि राजनीति मात्र गंदे खेलों का नाम नहीं है।

Best Make-up Artist/सर्वोत्तम मेकअप कलाकार

Rajat Kamal and cash prize of ₹ 50,000/-

CHRISTIEN TINSLEY



PROFILE

Christien Tinsley won the Academy Award for Technical Achievement for the creation of the Tinsley transfers, a technique used for creating and applying 2D & 3D make-up. He was also nominated for the Academy Award, Best Make-up for *Passion of the Christ*. He has worked for over 50 Hollywood films including *Pearl Harbour*, *Swordfish*, *Ocean's 11*, *Solaris* and *No Country for Old Men* among others. He has also been the make-up artist for popular television shows like *Prison Break* and *Sons of Anarchy*.



DOMINIE TILL



PROFILE

New Zealander makeup artist, Dominie Till has worked with Peter Jackson for his films like *Lord of the Rings* and *King Kong* and is regarded one of the best makeup artists in her country. Her expertise in all areas of make-up, from high fashion to prosthetics, are respected and admired by her peers. She has supervised and trained crew from all over the world and has mentored many famous makeup artists.



Best Music Direction (Songs)/सर्वोत्तम संगीत निर्देशन (गीत)

Rajat Kamal and cash prize of ₹ 50,000/-



DEV. D

Duration : 138 Minutes

Language : Hindi

Colour

CITATION

For the innovative composition that blend contemporary and folk sound.

आधुनिक एवं लोक धुनों के मिश्रण से जन्मे रचनात्मक संगीत के लिए।

director **Anurag Kashyap**
producer **UTV Motion Pictures**
screenwriter **Vikramaditya Motwane & Anurag Kashyap**
cinematographer **Rajeev Ravi**
editor **Aarti Bajaj**
cast **Abhay Deol, Mahie Gill, Kalki Koechlin**

SYNOPSIS OF THE FILM

A modern day adaptation of Sarat Chandra Chattopadhyay's classic novel, "Devdas", through the three protagonists - Dev, Paro and Chanda. The film reflects the sensibilities, conflicts, aggression, independence, free-thinking, exuberance and recklessness of today's youth. It deals with a generation stuck between eastern roots and western sensibilities. Set in the rustic and colourful Punjab, the film also explores the dingy, morbid, dark underbelly of Delhi - from the sprawling mustard fields to a riot of neon.

शरदचन्द्र चट्टोपाध्याय के उपन्यास देवदास के नवीन युग के अनुसार प्रस्तुति है। तीन मुख्य किरदार देव, पारो और चन्दा को माध्यम बनाते हुए फिल्म आज के युवाओं की संवेदना, मतभेद, स्वतंत्रता, आक्रोश, खुले विचार, उल्लास समय एवं स्वच्छंदता को दर्शाती है। ये फिल्म भारतीय मूल्यों और पाश्चात्य संवेदनाओं के बीच में फंसी आज की पीढ़ी को दर्शाती है। जहाँ एक ओर रंगीन पंजाब है, वहीं दूसरी ओर दिल्ली का दूषित काला चेहरा।



Best Music Direction (Songs)/सर्वोत्तम संगीत निर्देशन (गीत)

Rajat Kamal and cash prize of ₹ 50,000/-

AMIT TRIVEDI

Filmography

Aisha (2010)
Udaan (2010)
Wake Up Sid (2009)
Dev. D (2009)
Aamir (2008)
Junoon (2007)



PROFILE

Amit showed interest in music from early childhood. By the time he was twenty, he had already spent three years as a member of a local band. His career started with composing music for theatres, advertisements and non-film albums. During his five years advertising stint, he composed the music for Abhijeet Sawant's *Junoon* and eventually made his feature film debut with *Aamir* (2008). However, it was with his second film *Dev D* (2009) that he tasted both critical and commercial success. He Recently he has composed music for films like *Udaan* and *Aisha*.





Best Music Direction (Background Score)

Rajat Kamal and cash prize of ₹ 50,000/-



KERALA VERMA PAZASIRAJA

Duration : 194 Minutes
Language : Malayalam
Colour

CITATION

For creating epic grandeur by fusing symphonic orchestration with traditional Indian instrumentation.

पाश्चात्य वाद्यों एवं स्वर संगति का भारतीय पारम्परिक वाद्यों के साथ मिश्रण कर भव्यता को रचने के लिए।

director **T. Hariharan**
producer **A.M.Gopalan (Gokulam Gopalan)**
screenwriter **M.T.Vasudevan Nair**
cinematographer **Ramanath Shetty**
editor **Sreekar Prasad**
cast **Mammootty, Kannika, Manoj K. Jayan, Padmapriya**

SYNOPSIS OF THE FILM

Kerala Varma Pazhassi Raja, king of Kottayam fights against the British East India Company. During Tipu Sultan's invasion of Wayanad, Pazhassi Raja's family helps the British in crumbling Sultan's efforts. However, soon afterwards, the British start imposing high taxes on the people of Wayanad. Later, the British along with Pazhassi Raja's uncle Raja Veeravarma and Pazhassi's old companion Chandhu, conspire against him. ultimately, the King escapes to the forest of Wayanad where he, with the support of his army chief Kunkan and brother-in-law Kaitheri Ambu starts the guerrilla war against the British. The film depicts the tale of this great warrior until his death.

कोट्टायम के केरला वर्मा पडस्सी राजा ब्रिटिश ईस्ट इंडिया के विरुद्ध युद्ध करता है। वायानाद के टीपू सुल्तान के कूच के दौरान पडस्सी राजा के परिवार ने अंग्रेजों को टीपू सुल्तान के इस प्रयास को तोड़ने में मदद की थी। बहुत जल्द अंग्रेजों ने वायानाद के लोगों पर भारी कर थोपना शुरू कर दिया। आगे चलकर अंग्रेज पडस्सी राजा एवं उनके चाचा राजा वीर वर्मा एवं उसके पुराने दोस्त चन्दू से मिलकर टीपू सुल्तान के विरुद्ध जाते हैं। आखीरकार राजा वायानाद के जंगलों में भागकर छिप जाता है, जहाँ अपने सेनापति कुंकन एवं जीजा कायथेरी अम्बू के साथ अंग्रेजों के खिलाफ गुरिल्ला रणनीति से युद्ध शुरू करता है। फिल्म एक महान योद्धा के मृत्यु पर्यंत कहानी को प्रदर्शित करती है।



सर्वोत्तम संगीत निर्देशन (पार्श्व)

Rajat Kamal and cash prize of ₹ 50,000/-

ILAYARAJA

Filmography

Nizhalkkuthu (Malayalam, 2002)
 Hey Ram (1999)
 Anjali (1991)
 Thalapathi (Tamil, 1991)
 Rudraveena (Telugu, 1989)
 Sindhu Bhairavi (Tamil, 1986)
 Sadma (Hindi, 1983)



PROFILE

Regarded as one of the greatest music composers of India, Ilayaraja is one of the most prominent music composers in South Indian cinema. In his three decade career he has composed music for over 4500 songs & 900 films and is particularly known for his background scores. He played keyrole in introducing western musical sensibilities and fusing folk elements in the music scene in the South. A gold medalist in classical guitar from the Trinity College, London, Ilayaraja was the first Asian to perform a full symphony for the Royal Philharmonic Orchestra, London in 1993. The Maestro, as he is called, has so far won five National Awards and has composed music for not just Tamil, Telgu, Malayalam and Kannada films but for Hindi films as well.





Best Lyricist/सर्वोत्तम गीतकार

Rajat Kamal and cash prize of ₹ 50,000/-



3 IDIOTS

Duration : 160 Minutes

Language : Hindi

Colour

CITATION

For the simplicity and depth of feelings conveyed through evocative imagery.

भावनाओं की सरलता और गहनता को गीत के माध्यम से उभेरित करने के लिए।

director **Rajkumar Hirani**
producer **Vidhu Vinod Chopra**
screenwriter **Abhijat Joshi, Rajkumar Hirani and Vidhu Vinod Chopra**
cinematographer **C.K.Muraleedharan**
editor **Rajkumar Hirani**
cast **Aamir Khan, R Madhavan, Sharman Joshi, Kareena Kapoor, Boman Irani**

SYNOPSIS OF THE FILM

Farhan, Raju and Rancho are three roommates and friends in an engineering college. The film revolves around Farhan and Raju's search for the irrepressible free-thinker Rancho who had one day suddenly vanished. While in the quest, they recall the life lived, the isolated incidents like a long-forgotten bet, a wedding they must crash and a funeral that goes impossibly out of control. Rancho had inspired them to think creatively and independently, even as the conformist world called them "idiots". In the garb of a laugh riot, the film discusses one of the most important of human pursuits, self-actualization.

तीन दोस्त फरहान, राजू, रेंचो एक इंजीनियरिंग कॉलेज में एक ही कमरे में रहते हैं। फिल्म की कहानी मुक्त विचारों वाले रेंचो को खोजने वाले फरहान एवं राजू के इर्द-गिर्द ही घूमती है, क्योंकि रेंचो एक दिन गायब हो जाता है। इस खोज में बीती हुई यादें, भूली हुई शर्तें, शादी का किस्सा और जनाजे में रेंचो की हरकतें दिलचस्प प्रसंग हैं। रेंचो का अचानक गायब होना फिल्म के मूल में है, जो आखिर तक उत्सुकता बनाये रखता है। यह फिल्म तीन युवाओं, दुनिया जिन्हें बेवकूफ कहती है, के भीतर की संवेदनाओं को भी बड़े मनोवैज्ञानिक ढंग से देखती है।



Best Lyricist/सर्वोत्तम गीतकार

Rajat Kamal and cash prize of ₹ 50,000/-

SWANAND KIRKIRE



PROFILE

An alumnus of National School of Drama, Delhi Swanand Kirkire was associated with theatre for a long time. His association with films started almost a decade back with director Sudhir Mishra. Swanand has been into screenplay writing, dialogue writing, composing lyrics, singing and acting. His prominent works include *Hazaaron Khwaishein Aisi*, *Chameli*, *Sivaji* and *Lage Raho Munna Bhai* among others.





Special Jury Award/निर्णायक मंडल का विशेष पुरस्कार
Rajat Kamal and cash prize of ₹ 1,50,000/-

KAMINEY
DIR : VISHAL BHARDWAJ



KUTTY SRANK
DIR : SHAJI N. KARUN



KERALA VARMA PAZHASSI RAJA
DIR : T. HARIHARAN





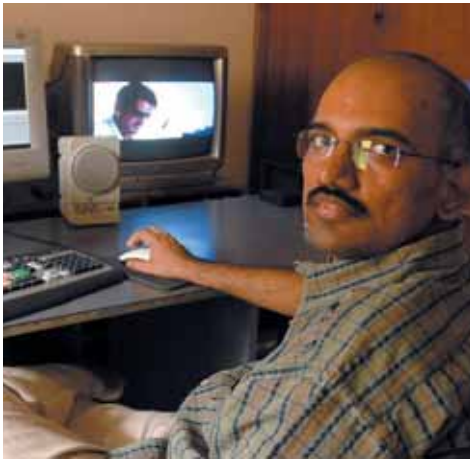
Special Jury Award/निर्णायक मंडल का विशेष पुरस्कार

Rajat Kamal and cash prize of ₹ 1,50,000/-

SREEKAR PRASAD

CITATION

For his continued pursuance of excellence in the art and craft of editing, covering a range of themes and styles. सम्पादन की कला एवं शिल्प रचना के माध्यम से विभिन्न रूपरेखाओं को आत्मसात करने के सतत् प्रयासों के लिए।



PROFILE

A. Sreekar Prasad learned the art of editing from his father. In his career, spanning two decades, he has been associated with more than 300 feature films in several languages including Tamil, Telegu, Kannada, Malayalam, Hindi, Nepali, Bengali, Sinhali, Assamese and Oriya. He has so far won seven National Awards for films *Raakh*, *Raag Biraag*, *Naukachritiamu*, *The Terrorist*, *Vanaprastham*, *Kannathil Muthamittal* and *Firaaq*.





Best Special Effects/सर्वोत्तम विशेष प्रभाव

Rajat Kamal and cash prize of ₹ 50,000/-



MAGADHEERA

Duration : 160 Minutes

Language : Telegu

Colour

CITATION

For the stunning use of special effects to enhance the visual sweep of the fantastic story telling.

विस्मयकारी विशेष प्रभाव के सृजन के लिए जो कि कहानी के विस्तार के दृश्य विशेष को और प्रभावी बनाते देते हैं।

director **S.S. Rajamouli**

producer **Allu Arvind**

screenwriter **V Vijayendra Prasad**

cinematographer **K.K.Senthil Kumar**

editor **Kotagiri Venkateswara Rao**

cast **Ramcharan Teja, Srihari**

SYNOPSIS OF THE FILM

The incomplete ending to the feud involving Kalbhairava, warrior of King Amarsingh of Udaygiri; the princess, Mithra and her maternal uncle, Ranadheer that took place four hundred years ago, resumes after Kalbhairava, Mithra and Ranadheer are discovered to have re-incarnated in the present age as Harsha, Indu and Raghuveer. Will Kalbhairava be able to take his revenge on his enemy finally? Will the lovers be united this time?

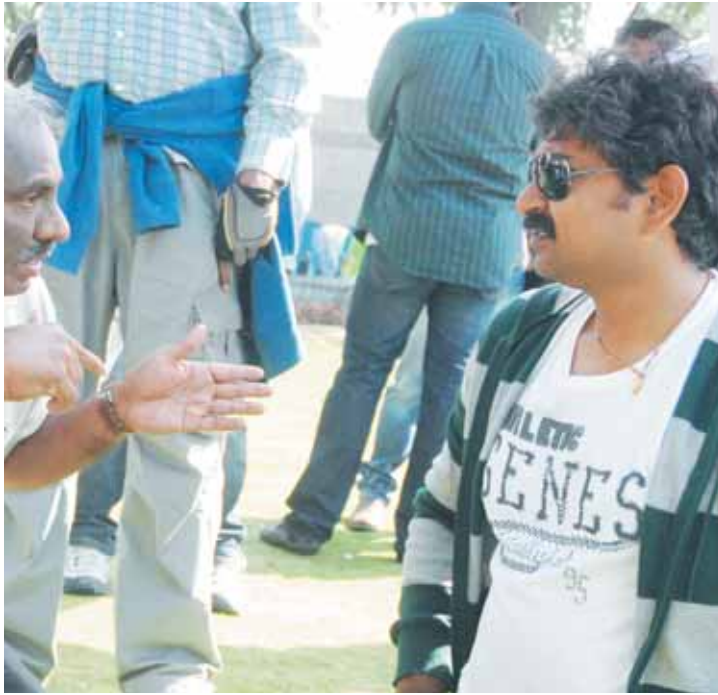
काल भैरव, उदयगिरी के राजा अमरसिंह, राजकुमारी मित्रा एवं उसके मामा एवं रणधीर में पुश्तैनी दुश्मनी है। चार सौ वर्ष पश्चात् काल भैरव, मित्रा एवं रणधीर का पुनर्जन्म हर्षा, इन्दु और रघुवीर के रूप में होता है। क्या काल भैरव अपनी इस दुश्मनी का बदला ले पायेगा? क्या इस बार प्रेमी युगल मिल पाएंगे ?



Best Special Effects/सर्वोत्तम विशेष प्रभाव

Rajat Kamal and cash prize of ₹ 50,000/-

R. C. KAMALAKANNAN



PROFILE

Kamalakannan has been a visual effects supervisor for fifteen years. In his career so far, he has supervised number of commercials and twenty-three films including *Kushi*, *Kadalar Dinam*, *Ramana*, *Boys*, *Tagore*, *Ravana Prabhu* and *Kunji Koonan*. In 2004, he started freelancing as a visual effects supervisor and producer. He previously won the National Award in 2003.





Best Choreography/सर्वोत्तम नृत्य संयोजन
Rajat Kamal and cash prize of ₹ 50,000/-



MAGADHEERA

Duration : 160 Minutes
Language : Telegu
Colour

CITATION

For breathtaking energy and innovation.

विस्मयकारी ऊर्जा एवं रचनात्मकता के लिए।

Director: S.S. Rajamouli
Producer : Allu Arvind
Screenwriter : V Vijayendra Prasad
Cinematographer : K.K.Senthil Kumar
Editor : Kotagiri Venkateswara Rao
Cast : Ramcharan Teja, Srihari

SYNOPSIS OF THE FILM

The incomplete ending to the feud involving Kalbhairava, warrior of King Amarsingh of Udaygiri; the princess, Mithra and her maternal uncle, Ranadheer that took place four hundred years ago, resumes after Kalbhairava, Mithra and Ranadheer are discovered to have re-incarnated in the present age as Harsha, Indu and Raghuveer. Will Kalbhairava be able to take his revenge on his enemy finally? Will the lovers be united this time?

काल भैरव, उदयगिरी के राजा अमरसिंह, राजकुमारी मित्रा एवं उसके मामा एवं रणधीर में पुरतैनी दुश्मनी है। चार सौ वर्ष पश्चात् काल भैरव, मित्रा एवं रणधीर का पुनर्जन्म हर्षा, इन्दु और रघुवीर के रूप में होता है। क्या काल भैरव अपनी इस दुश्मनी का बदला ले पायेगा? क्या इस बार प्रेमी युगल मिल पाएंगे ?



Best Choreography/सर्वोत्तम नृत्य संयोजन

Rajat Kamal and cash prize of ₹ 50,000/-

K. SIVASANKAR



PROFILE

K. Sivasankar has choreographed for films in various languages including Tamil, Telegu, Kannada, Hindi, Malayalam and Japanese; and has won the Tamil Nadu Government Award thrice. He has also given classical performances in over 200 shows. Some of his most notable films are *Arundhati*, *Ammoru*, *Mahatma* and *Allari Pidugu*.





Best Assamese Film/सर्वोत्तम असमिया फिल्म

Rajat Kamal and cash prize of ₹ 1,00,000/-



BASUNDHARA

Duration : 113 Minutes
Language : Assamese
Colour

CITATION

For dealing with a pressing, contemporary ecological issue with sincerity.

आधुनिक पर्यावरण के मुद्दों को साग्रह एवं सच्चाई से प्रस्तुत करने के लिए।

Director: Hiren Bora
Producer: Hiren Bora
Screenwriter: Hiren Bora, Sagar Sangam Sarkar, Dr. Birinchi Kumar Medhi
Cinematographer: Vivek Banerjee
Editor: Ashit Basu
Sound: Dipak Datta, Bijay Nath
Cast: Bishnu Hazarika, Barsha Rani Bishaya, Saurav Hazarika, Dr. Ifftikar Ahmed, Prithiraj Rabha

SYNOPSIS OF THE FILM

The wild elephants living in the forest terrain of Sundarpur have been making life difficult for its inhabitants with their frequent attacks. Young NGO activist, Basundhara who arrives at Sundarpur with the agenda to change the mindset of villagers towards the need for conservation of flora and fauna. Basundhara slowly discovers illegal trafficking of ivory and timber by the forest officials in the village and discovers the real reason behind driving the elephants to attack the village. Basundhara joins the village youth and launches a series of protests facing repercussions. Does she survive the ordeal and achieve her goal?

सुन्दरपुरा के निवासियों को प्रायः जंगली हाथियों की मार सहन करनी पड़ती है। एक स्वयंसेवी संस्था की सक्रिय युवा वसुन्धरा इस एजेण्डे के साथ सुन्दरपुरा पहुँचती है कि वह ग्रामीणजनों की सोच पशु-पक्षियों के संरक्षण के लिए परिवर्तित करेगी। धीरे-धीरे वह ग्रामीणों के बीच अपनी साख, विश्वास बनाने में सफल रहती है। वसुन्धरा को यह पता चलता है कि जंगल में हाथीदाँत एवं लकड़ियों का अवैध व्यापार हो रहा है। ग्रामीणजनों को हाथियों के बार-बार अत्याचार करने का कारण पता लगता है। वन अधिकारियों का भांडाफोड़ करने के निश्चय से वसुन्धरा ग्रामीण युवाओं के साथ मिलके एक आंदोलन शुरु करती है। क्या वह अपने लक्ष्य को पाने में सफल हो पाती है?



Best Assamese Film/सर्वोत्तम असमिया फिल्म

Rajat Kamal and cash prize of ₹ 1,00,000/-

HIREN BORA



PROFILE

Producer, director, scriptwriter and theatre actor Hiren Bora has done it all and continues to explore more roles. He regularly directs and writes for programmes on Doordarshan. His film, *Basundhara*, has travelled to numerous festivals in the country and abroad. Previously, he assisted directed Probin Bora in *Parinam*, *Angikar* and *Prem Bhora Chakolu*.





Best Bengali Film/सर्वोत्तम बांग्ला फिल्म

Rajat Kamal and cash prize of ₹ 1,00,000/-



ABOHOMAAN

Duration : 122 Minutes

Language : Bengali
Colour

CITATION

For sheer artistry that blends form and content of a provocative subject.

उत्तम कलाकारी के लिए जो एक उत्तेजक मुद्दे की बनावट एवं सामग्री को सम्मिश्रित करता है।

Director: Rituparno Ghosh
Producer: Reliance BIG Pictures
Screenwriter: Rituparno Ghosh
Cinematographer: Avik Mukhopadhyay
Editor: Arghyakamal Mitra
Sound: Dipankar Chaki, Anirban Sengupta
Cast: Deepankar De, Ananya Chatterjee, Jisshu Sengupta, Mamata Shankar

SYNOPSIS OF THE FILM

The family of filmmaker Aniket, one of Bengal's finest filmmakers, is on the verge of breaking down with the arrival of a young actress Shikha who comes to audition for a leading role in Aniket's film. As always, Aniket's wife Deepti is enthusiastic about his project and starts coaching this young actress. She coaches her so perfectly well that Shikha starts looking like young Deepti to Aniket and the fifty five year old falls in love with this girl who is the same age as his son. For the first time, a scandal of cinematic proportions touches their lives; Deepti swears revenge and begins to shape Apratim's career vowing to make him a rival filmmaker to his father.

फिल्म निर्माता अनिकेत बांगला का सर्वोत्तम फिल्म निर्माता है। उसका आदर्श परिवार जिसमें कि उसकी पत्नी दीप्ति, एक पूर्व अभिनेत्री और एकलौता बेटा हैं, टूटने की कगार पर है। क्योंकि शिखा नामक युवा अभिनेत्री इनके बीच आ चुकी है। अनिकेत की फिल्म में मुख्य भूमिका के लिए शिखा ऑडीशन देने आती है। दीप्ति अनिकेत के इस काम के लिए शिखा को प्रशिक्षण देना शुरू करती है। धीरे-धीरे शिखा दीप्ति की जगह ले लेती है और अंधेड़ अनिकेत अपने बेटे के उम्र की इस लड़की के साथ प्यार कर बैठता है। दीप्ति प्रण करती है कि अप्रतिम को एक फिल्म निर्माता बनाकर उसे अपने ही पिता के विरुद्ध खड़ा करेगी।



Best Bengali Film/सर्वोत्तम बांग्ला फिल्म

Rajat Kamal and cash prize of ₹ 1,00,000/-

RELIANCE BIG PICTURES

Filmography

Kites (2010), Raavan (2010)
Kutty Srank (2010)
Shob Charitro Kalponik (2009)
Paa (2009), 3 Idiots (2009)
Ghajini (2008)

RELIANCE MediaWorks
Anil Dhirubhai Ambani Group

PROFILE

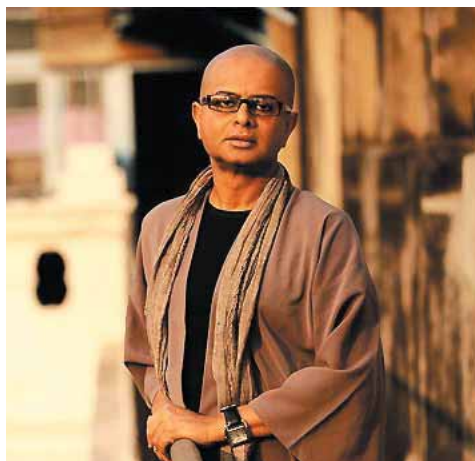
Reliance BIG Pictures is a part of Reliance BIG Entertainment Limited, a media and entertainment arm of the conglomerate, Reliance Anil Dhirubhai Ambani Group. Over the years, Reliance BIG Pictures established its presence as a significant Indian film production house. It markets and distributes films in Hindi, English and several other languages worldwide. It has tie-ups and projects with major production houses and Indian directors from both the mainstream and the art house genre.



RITUPARNO GHOSH

Filmography

Abohomaan (The Eternal) (2010)
Shob Charitro Kalponik (Afterword) (2009), The Last Lear (2007)
Dosar (The Companion) (2006)
Antarmahal (Views of the Inner Chamber) (2005), Raincoat (2004)
Chokher Bali (A Passion Play) (2003)



PROFILE

An economics graduate from Jadavpur University, Rituparno started his career advertising and eventually debuted as a filmmaker with *Hirer Angti* (1992). Within three years he made his mark with *Unishe April* (National Award, 1995). In his career spanning almost two decades, he has won numerous national and international awards for his works like *Choker Bali*, *Antarmahal* (Best Film Award, Locarno Film Fest), *Shubho Mahurat* (National Award, 2003) and *The Last Lear* (National Award, 2007).



Best Hindi Film/सर्वोत्तम हिन्दी फिल्म

Rajat Kamal and cash prize of ₹ 1,00,000/-



PAA

Duration : 133 Minutes

Language : Hindi

Colour

CITATION

A heart-rendering yet unsentimental portrayal of a family dealing with a tragedy foretold.

एक परिवार की जो कि एक त्रासदी से गुजर रहा है, की हृदय विदारक प्रस्तुति के लिए।

Director : R.Balki

Producer : Reliance BIG Pictures, AB

Corp, Sunil Manchanda

Screenwriter : R Balki

Cinematographer : P C Sreeram

Editor : Anil Naidu

Cast : Amitabh Bachchan, Abhishek Bachchan, Vidya Balan, Arundhati Naag

SYNOPSIS OF THE FILM

Paa is about 13 year old Auro who suffers from an extremely rare genetic disease, progeria. The disease accelerates ageing, making him look five times older than his real age. Auro lives with his single mother Vidya. His father is a young, idealist politician Amol Arte who is out to prove the world that "politics" is not just about dirty tricks. Encompassing various themes, the film essentially explores a father-son relationship.

पा 13 वर्षीय ओरो की कहानी है, जो कि एक बहुत बिरली लाइलाज बीमारी प्रोजेरिया से ग्रसित है। यह बीमारी वृद्धावस्था की ओर तेजी से ले जाती है, जिसके कारण वह अपनी असल उम्र से पाँच गुना अधिक दिखता है। फिल्म एक पिता एवं पुत्र के सम्बन्ध को खोजती है। ओरो अपनी माँ विद्या के साथ रहता है। उसके पिता एक युवा दार्शनिक राजनेता है। इसका नाम अमोल अर्ते है जो दुनिया को साबित कर देना चाहता है कि राजनीति मात्र गंदे खेलों का नाम नहीं है।



Best Hindi Film/सर्वोत्तम हिन्दी फिल्म

Rajat Kamal and cash prize of ₹ 1,00,000/-

AB CORP LIMITED

Filmography

Vihir (2009), Antarmahal, Views of the Inner Chamber (2005), Aks (2001), Major Saab (1998), Mrityudaata (1997), Ullasam (1997) (Tamil), Tere Mere Sapne (1996)



PROFILE

AB Corp Limited is a company owned by the Bachchan family and is into film Distribution, film production, television software production, audio division, celebrity management & endorsement and events. The company has distributed *Bombay* and *Bandit Queen* among other films. It has ventured into the business of production of films in Hindi and regional languages. A B Corp has also produced and marketed serials like *Dekh Bhai Dekh* and *Arzoo* on Doordarshan, *Anand Bhuvan* and *Gharonda* on Colors. Its first major event organised was the *Miss World 1996* pageant.



R. BALAKRISHNAN

Filmography

Paa (2009)
Cheeni Kum (2007)



PROFILE

Filmmaker R. Balakrishnan, popularly known as Balki, is also a famous ad filmmaker and the creative director behind famous campaigns like *Daag Achche Hain* (Surf Excel), *Jaago Re* (Tata Tea) and *Walk when you Talk* (Idea Cellular). His debut film was *Cheeni Kum* (2007) with Amitabh Bachchan and Tabu. He is currently the Chairman and Chief Creative Officer of Lowe Lintas, India.



Best Kannada Film/सर्वोत्तम कन्नड़ फिल्म

Rajat Kamal and cash prize of ₹ 1,00,000/-



KANASEMBA KUDUREYANERI

Duration : 110 Minutes
Language : Kannada
Colour

CITATION

For the departure from linear narrative to unfold the interlinked events in a village and its superstitions.

एक गाँव के अंतर्द्वन्द्वों एवं अंधविश्वासों को उजागर करती हुई एक विवरणात्मक यात्रा के लिए।

Director : Girish Kasaravalli
Producer : Basantkumar Patil
Screenwriter : Gopalakrishna Pai and Girish Kasaravalli
Cinematographer : H M Ramachandra
Editor : M N Swamy
Cast : Vijayanath Biradar, Umashree, Sadashiv Brahamavar, Pavitra Lokesh, Baby Soundarya

SYNOPSIS OF THE FILM

The film tells the story of Irya, the gravedigger of the village who can predict deaths. Whenever he dreams of Siddha, his guru, someone in the village is sure to die. He has premonitions of the ailing village landowner Gowda's imminent death and so he prepares his grave. But when Gowda's caretaker appears ignorant of any such death, Irya begins to doubt his ability. The following day his wife Rudri too dreams of Siddha visiting the village, which again is negated. Both are devastated and balk at their dreams failing them. Irya is shattered believing that this power has vanished. Would a frustrated Irya give up digging graves and take to another vocation?

इर्या गाँव में कब्र खोदने का काम करता है और मृत्यु की भविष्यवाणी करने में सक्षम है। जब भी वह अपने गुरु सिद्धा का सपना देखता है, तब-तब गाँव में किसी की मृत्यु पक्की होती है। उसे गाँव के एक बड़े आदमी और जमींदार गौड़ा की अचानक मृत्यु का आभास हो जाता है और वह उसकी कब्र खोदना शुरू कर देता है, जब गौड़ा की देखरेख करने वाला आदमी उसकी बात पर ध्यान नहीं देता तो इर्या को अपनी इस काबलियत पर शक होने लगता है। क्या इर्या जिंदगी से तंग आकर कब्र खोदने का काम छोड़ देगा?



Best Kannada Film/सर्वोत्तम कन्नड़ फिल्म

Rajat Kamal and cash prize of ₹ 1,00,000/-

BASANTA KUMAR PATIL



PROFILE

Former actor Basant Kumar Patil is also an industrialist, hotelier, and entrepreneur. He entered the industry as a leading man and later ventured into other aspects. In the last four decades, he has financed 10 films and distributed more than 400 Kannada films. He was the first person to open an outdoor unit in Karnataka, helping the Kannada film producers who until then were dependent on Chennai based film units. He received much acclaim as a producer for films like *Nayi Neralu* and *Gulabi Talkies*. He has also ventured into television with the popular serial *Muthina Thorana*. At present he is serving as the President of Karnataka Film Chamber of Commerce.



GIRISH KASARAVALLI

Filmography

Gulabi Talkies (2008),
Nayineralu (2006), Hasina (2005)
Dweepa (2002), Thayi Saheba
(1997), Tabarana Kathe (1987),
Ghatashraddha (1977)



PROFILE

An FTII graduate, Girish Kasaravalli is the only South Indian and the fourth director to be awarded the Swarna Kamal four times. In a career spanning three decades, he has directed 12 films. All his films have received accolades and praise from both national and international audience and critics, particularly for his debut film, *Ghatashraddha*. So far, his films have won 21 national and international awards including the top award of Best International film at KARA film festival, Karachi for his film *Nayi Neralu*.



Best Konkani Film/सर्वोत्तम कोंकणी फिल्म

Rajat Kamal and cash prize of ₹ 1,00,000/-



PALTADCHO MUNIS

Duration : 96 Minutes
Language : Konkani
Colour

CITATION

For the simplicity and humanism of dealing with a person the world calls insane.

दुनिया जिसे पागल समझती है, उस किरदार को सादगी एवं मानवीयता से प्रस्तुत करने के लिए।

Director : Laxmikant Shetgaonkar
Producer : National Film Development Corporation Ltd.
Screenwriter : Laxmikant Shetgaonkar
Cinematographer : Arup Mondal
Editor : Shankalp Meshram
Cast : Chitranjan Giri, Veena Jamkar, Vasant Josalkar, Prasanthit Alpankar

SYNOPSIS OF THE FILM

In the dense forest of Goa-Karnataka border, guard Vinayak leads a lonely life. His repeated requests for transfer have been rejected and this has left him bitter. As his companions, he only has the labourers of the teak plantation and the memories of his deceased wife. One day, he finds a filthy, dishevelled woman lying in front of his courtyard. He tries to drive her away but she keeps on returning. Gradually this relationship evokes a strong protest when the woman gets pregnant. The village people question Vinayak's right over an insane and helpless woman while for him; she is his companion and the mother of his child.

गोवा कर्नाटक सीमा के एक घने जंगल में रहने वाला गार्ड विनायक एक तनहा जिंदगी जीता है। अपने स्थानांतरण के लिए बार-बार की गई अपील को अस्वीकार किये जाने के कारण वह और भी कड़वे मिजाज का हो गया है। एक दिन वह अपने बरामदे में बेहद बुरी अवस्था में पड़ी हुई स्त्री को पाता है, वह बार-बार उसे अपने घर से दूर कर देता है, पर वह आना बन्द नहीं करती। इन दोनों का यह रिश्ता विवादों में घिर जाता है, जब वह गर्भवती हो जाती है तो गाँव वालों द्वारा विनायक के किसी पागल और लाचार महिला के ऊपर अपने अधिकारों का सवाल उठाया जाता है जबकि वह उसकी संगिनी और उसके होने वाले बच्चे की माँ है।



Best Konkani Film/सर्वोत्तम कोंकणी फिल्म

Rajat Kamal and cash prize of ₹ 1,00,000/-

NATIONAL FILM DEVELOPMENT CORPORATION

Filmography

Sanghat (Pinaki Chowdhury, 1996)
Death of a Doctor (Tapan Sinha,
1990), Ganashatru (Satyajit Ray,
1989), Ghare Baire (Satyajit
Ray, 1984), Jaane Bhi Do Yaron
(Kundan Shah, 1983)

PROFILE



The National Film Development Corporation has been established by the government to encourage cinema movement in the country. NFDC aims primarily to plan, promote and organise an integrated and efficient development of the film industry and foster excellence in cinema. The NFDC and its predecessor Film Finance Corporation have together funded more than 300 films in various languages. Many of the films have won both national and international recognition.



LAXMIKANT SHETGAONKAR



PROFILE

This young filmmaker from Goa has been making short films and documentaries that reflect the social fabric of the state. He has worked as an actor-teacher in the National School of Drama, Delhi. He is a graduate in theatre arts and prior to starting his independent career; he has worked as screenplay writer and assistant director on a number of television and films projects. His short films include *Eka Sagar Kinaree* and *Tales of Ganges, Lets Talk About 'It'*. With *Paltadacho Munis* he debuts as a feature film director.



Best Malayalam Film/सर्वोत्तम मलयालम फिल्म

Rajat Kamal and cash prize of ₹ 1,00,000/-



KERALA VARMA PAZHASSI

Duration : 194 Minutes
Language : Malayalam
Colour

CITATION

For creating the life and times of the forgotten unsung hero who gave the first call of freedom from the British rule.

ब्रिटिश राज के खिलाफ स्वतंत्रता के लिए पहली आवाज लगाने वाले भुला दिए गए नायक के जीवन एवं उस युग की रचना के लिए।

Director : T. Hariharan
Producer : A.M.Gopalan (Gokulam Gopalan)
Screenwriter : M.T.Vasudevan Nair
Cinematographer : Ramanath Shetty
Editor : Sreekar Prasad
Cast : Mammooty, Kannika, Manoj K. Jayan, Padmapriya

SYNOPSIS OF THE FILM

Kerala Varma Pazhassi Raja, king of Kottayam fights against the British East India Company. During Tipu Sultan's invasion of Wayanad, Pazhassi Raja's family helps the British in crumbling Sultan's efforts. However, soon afterwards, the British start imposing high taxes on the people of Wayanad. Later, the British along with Pazhassi Raja's uncle Raja Veeravarma and Pazhassi's old companion Chandhu, conspire against him. ultimately, the King escapes to the forest of Wayanad where he, with the support of his army chief Kunkan and brother-in-law Kaitheri Ambu starts the guerrilla war against the British. The film depicts the tale of this great warrior until his death.

कोट्टायम के केरला वर्मा पडस्सी राजा ब्रिटिश ईस्ट इंडिया के विरुद्ध युद्ध करता है। वायानाद के टीपू सुल्तान के कूच के दौरान पडस्सी राजा के परिवार ने अंग्रेजों को टीपू सुल्तान के इस प्रयास को तोड़ने में मदद की थी। बहुत जल्द अंग्रेजों ने वायानाद के लोगों पर भारी कर थोपना शुरू कर दिया। आगे चलकर अंग्रेज पडस्सी राजा एवं उनके चाचा राजा वीर वर्मा एवं उसके पुराने दोस्त चन्दू से मिलकर टीपू सुल्तान के विरुद्ध जाते हैं। आखिरकार राजा वायानाद के जंगलों में भागकर छिप जाता है, जहाँ अपने सेनापति कुंकन एवं जीजा कायथेरी अम्बू के साथ अंग्रेजों के खिलाफ गुरिल्ला रणनीति से युद्ध शुरू करता है। फिल्म एक महान योद्धा के मृत्यु पर्यंत कहानी को प्रदर्शित करती है।



Best Malayalam Film/सर्वोत्तम मलयालम फिल्म

Rajat Kamal and cash prize of ₹ 1,00,000/-

A.M GOPALAN

Filmography

Athisayan (2010)



PROFILE

A. M Gopalan, known as Gokulam Gopalan is a self-made successful businessman. He heads the Gokulam Group of companies which owns a medical college and the Sree Gokulam Chains of Hotels, among others. He is also the Chairman of Sree Gokulam Public School.



T. HARIHARAN

Filmography

Mayookham (2005),
Ennu Swantham Janakikutty 1998,
Parinayam (1994), Sargam (1992)
Oliyambugal (1990), Oru Vadakkan
Veeragatha (1989)



PROFILE

Malayalam filmmaker, Hariharan's four decade long career has spawned 60 films including National Award winning films like *Nakhakshathangal* (1986), *Oru Vadakkan Veeragatha*, *Sargam* (1993), *Parinayam* (1994), *Ennu Swantham Janakikutty* and *Amrithamgamaya*. His films depict the societal anguish and relational aspects in present day Kerala. His next film *Karnan* may be one of the costliest films to come out from the Malayalam industry.



Best Marathi Film/सर्वोत्तम मराठी फिल्म

Rajat Kamal and cash prize of ₹ 1,00,000/-



NATARANG

Duration : 84 Minutes

Language : Marathi

Colour

For depicting the passion of an artiste who, despite social ostracism, political oppression and personal failures, pursues his dream.

एक कलाकार के जज्बे को दर्शाने के लिए जो कि समाज द्वारा बहिष्कृत करे जाने, राजनैतिक विरोधों एवं व्यक्तिगत असफलता के बाद भी अपने सपनों को पूरा करने की जद्दोजहद में लगा रहता है।



Director : Ravindra Harishchandra Jadhav
Production Designer : Santosh Phutane
Screenwriter : Ravindra Jadhav
Cinematographer : Ravindra Jadhav
Editor : Jayant Jathar
Cast : Atul Kulkarni, Sonalee, Kishore Kadam, Vibhavar Deshpande

SYNOPSIS OF THE FILM

Natarang is set in a small Maharashtra village of the 1970s. It is about a poor village labourer Guna's passion for Tamasha, a theatrical folk art form of Maharashtra. His only dream is to play the role of a king just once in his life. Through some unexpected developments in his life he finds himself as an owner of a theatre company. However, its survival depends on Nachya, a man who performs as a woman's role in a theatre. Guna takes up the challenge of doing the role, a decision that puts his life into turmoil, inside out. Natarang looks into the life of an artist, his trials and tribulations. It is a tale of hope, conviction and triumph.



1970 के दशक के महाराष्ट्र के एक छोटे से गाँव की कहानी है नटरंग। एक गरीब मजदूर का एकमात्र सपना है कि जिंदगी में एकबार उसे तमाशे में उसे राजा की भूमिका निभाने का मौका मिले। कुछ अनापेक्षित घटनाओं के चलते कुछ समय बाद वह अपने आप को एक थियेटर कम्पनी के मालिक के रूप में पाता है। जो भी हो उस थियेटर कम्पनी का अस्तित्व नाचा की उपस्थिति के ऊपर निर्भर करता है। वह आदमी जो थियेटर में महिला का किरदार निभाता है। गुना इस किरदार की चुनौती स्वीकार करता है और उसकी जिंदगी उथल-पुथल से भर जाती है। नटरंग एक कलाकार की जिंदगी में देखती है एवं उसके रास्ते में आने वाली अड़चनों एवं परेशानियों को दर्शाती है।



Best Marathi Film/सर्वोत्तम मराठी फिल्म

Rajat Kamal and cash prize of ₹ 1,00,000/-

ZEE ENTERTAINMENT ENTERPRISES LIMITED

Filmography

Athisayan (2010)



महाराष्ट्राचा महासिनेमा

PROFILE

Zee Entertainment Enterprises Limited (ZEEL) has been in the business of production, distribution and marketing of Marathi films since November 2007. Natarang is the ninth film that ZEELI has marketed & distributed and their first home production. The company has presented and distributed films across various genres like comedy, social drama etc.



RAVI JADHAV



PROFILE

A graduate from the Sir J. J. School of Art, Mumbai, Ravi Jadhav, has been associated with a leading advertising agency for the last 12 years. His first script was for Zee Cinema titled *Paap Ka Anth* and other film was *Pyaar Ki Shuruaat*. He is said to have pioneered the trend of regional advertising in Marathi.



Best Tamil Film/सर्वोत्तम तमिल फिल्म

Rajat Kamal and cash prize of ₹ 1,00,000/-



PASANGA

Duration : 150 Minutes

Language : Tamil

Colour

For the unconventional, imaginative and energetic joyride of children that is delightful and uplifting.

बच्चों की एक उत्साहवर्द्धक सवारी जो प्रसन्नचित्त करती है, की अपारम्परिक रचनात्मक एवं ऊर्जापूर्वक प्रस्तुति के लिए।

Director : Pandiraj
 Producer : M Sasikumar
 Screenwriter : Pandiraj
 Cinematographer : C Premkumar
 Editor : Yoga Bhaskar
 Cast : Sreeraam, D.S.Kishore,
 N.Narayanasamy, Vega Tamotia,
 V.Jayaprakash, A.Sivakumar

SYNOPSIS OF THE FILM

Pasanga, which means Kids in Tamil, tells the story of two ten year olds - Anbu and Jeeva. Marital discord leads to Anbu's father moving to a new place for a change. Here Anbu joins a new school and meets Jeeva. Soon, Anbu becomes a favourite of his teachers and classmates. This irks Jeeva and heightens his hatred as he finds Anbu's increasing popularity unbearable. Things get worse when their rivalry starts affecting the ties between their fathers. Meanwhile, Anbu's uncle and Jeeva's sister fall in love with each other. The families eventually agree on the wedding. But will Jeeva accept being Anbu's relative?

पासंगा का तमिल में अर्थ है बच्चे। यह कहानी है दस वर्षीय दो बच्चों अनबू एवं जीवा की। अनबू प्रशासकीय अधिकारी बनने की तमन्ना रखता है, जबकि जीवा गुण्डा है। जल्द ही अनबू अपने शिक्षकों एवं सहपाठियों का चहेता हो जाता है और अनबू की इस दिनों-दिन बढ़ती प्रसिद्धी जीवा के लिए असहनीय बन जाती है तथा वह अपने आप को उपेक्षित महसूस करता है। परिस्थितियाँ और बिगड़ जाती है जब दोनों के पिताओं के बीच प्रतिद्वंद्विता और अधिक बढ़ जाती है, इस बीच अनबू के चाचा और जीवा की बहन प्रेम सम्बन्ध में पड़ जाते हैं। दोनों परिवार विवाह का निर्णय लेते हैं, क्या जीवा अनबू का सम्बन्धी होना स्वीकारेगा?



Best Tamil Film/सर्वोत्तम तमिल फिल्म

Rajat Kamal and cash prize of ₹ 1,00,000/-

M. SASIKUMAR



PROFILE

A graduate in Business Administration, M. Sasikumar, was introduced to the film industry as a clap assistant to Bala in his debut film *Sethu*. Sasikumar, who always had an avid interest in films and was fascinated by the medium, finally got the chance to be a part of the production team of Aameer's film, *Mounam Pesiyathe*. He also assisted Aameer in his next venture, the critically acclaimed *Ram*. Sasikumar finally made his directorial debut with *Subramaniyapuram*. *Pasanga* is his first film as a producer.



PANDIRAJ



PROFILE

Making his directorial debut with *Pasanga* is Pandiraj, who started as an office boy with the famous director Bagyaraj. During his early years, he wrote several short stories for the famous Tamil Bagya. Gradually, his interest in film making increased and after struggling a great deal, he got the chance to be an assistant director to filmmaker Cheran. *Pasanga* is a dedication to his childhood memories. The film has proved to be commercially successful as well as critically acclaimed. He is at present scripting his second venture.



PADMAPRIYA

CITATION

For the range and skill of an actor to portray varied characters in films of different languages.

विभिन्न भाषाओं की फिल्मों में अनेक चरित्रों को कुशलतापूर्वक अभिनीत करने के लिए।

SELECT FILMOGRAPHY

Kerala Varma Pazhassi Raja (2009)
Pachamarathanalil (2008)
Mirugam (2007)
Karutha Pakshikal (2006)
Vadakkum Nathan (2006)

In a career spanning just five years, model and actress, Padmapriya has starred in almost 30 films. An accomplished Bharatnatyam dancer, her first film was Seenu Vasanthi Lakshmi (Telegu, 2003). She then went on to act in numerous Malayalam and Tamil films. Her performance in the Malayalam- films Kaazhcha, Karutha Pakshikal and the Tamil films Thavamai Thavamirundhu (2005), Naalu Pennungal and Mirugam were critically acclaimed. This Delhi-born actress had won the Miss Andhra Pradesh 2001. Recently, she made her Hindi film debut with Striker and her first Kannada film, Thamasu

AWARDS FOR NON-FEATURES

Films made in any Indian language shot on 16mm, 35mm or in a wider gauge or digital format and released on either film format or video/digital but certified by the Central Board of Film Certification as a documentary/newsreel/fiction are eligible for non-feature film section.

किसी भी भारतीय भाषा में बनी फिल्म जो कि 16 एम.एम., 35 एम.एम., या बड़ी गेज में अथवा डिजिटल फॉरमेट में शूट हुई हो तथा केन्द्रीय फिल्म प्रमाणन बोर्ड द्वारा वृत्तचित्र/न्यूज़रील/लघुकल्पित फिल्म के रूप में रिलीज़ के लिए प्रमाणित, गैर-फीचर फिल्म वर्ग के लिए योग्य है।



57th
NATIONAL FILM
AWARDS **60029**

awards list

The list of award winners for the 57th National Film Awards, the awardees and the films.

BILAL

Best Non-Feature Film (shared)

BOOND

Best Short Fiction Film

IN CAMERA

Best Editing—Tarun Bhartiya,
Best Narration Voice-over —Ranjan Palit

EKTI KAKTALIYA GOLPO

Best Debut Non-feature Film of a Director

GAARUD

Best Cinematography & Laboratory—
Deepu S. Unni & Reliance Mediaworks,
Best Audiography (Re-recordist of the Final Mixed Track) —
Lipika Singh Darai.

.IN FOR MOTION

Best Environment Film

KELKUNNUNDO

Special Jury Award (Aasna Aslam)

MR. INDIA

Best Film on Social Issues

PANCHAM UNMIXED: MUJHE CHALTE JAANA HAI

Best Compilation Film

THE POSTMAN

Best Non-Feature Film (shared)

VAISHNAV JAN TOH

Best Debut Non-Feature Film of a Director

SPECIAL JURY MENTION

Nitika Bhagat for Vilay

AWARDS NOT GIVEN

Best Exploration/Adventure Film
Best Arts/Cultural Film
Best Promotional Film
Best Educational/Motivational Film
Best Animation Film

57th
2009
NATIONAL FILM
AWARDS

A total of 11 films were awarded in the Non-Feature Film category at the National Awards. Gaarud and In Camera both bagged the maximum number of awards - 2.

The list of award winners for the 57th National Film Awards, the awardees and the films.

awards list



Best Non-Feature Film/सर्वोत्तम गैर-फीचर फिल्म

Swarna Kamal and cash prize of ₹ 75,000/-



THE POSTMAN

Duration : 15 Minutes

Language : Tamil

Colour

For a charming and heart-warming tale of a village postman caught in the web of the changing times brought in by technology.

एक गाँव के पोस्टमैन की कहानी जो कि बदलते हुए समय की तकनीकी से आहत है। उसकी हृदयस्पर्शी एवं रोचक प्रस्तुति के लिए।

Director: B Manohar

Screenwriter: B Manohar

Editor:Loaeswaran

Cast: Ishwar Srikumar, Rangamma, Late Arumugam, Revathy, Siva

SYNOPSIS OF THE FILM

Rama Krishnamurthy, the village postman acts as the mediator between the villagers and the outside world. Somehow, he is an integral part of the social framework of the village. The film depicts how the changing times and newer modes of communication could very well change the course of life of a simple man.

रामा कृष्णमूर्ति वह पोस्टमैन है जो कि बाहरी दुनिया एवं ग्रामीणों के बीच एक माध्यम का काम करता है। वह गाँव के सामाजिक सरोकारों का एक समन्वयक है। संचार के आधुनिकीकरण एवं नवीनीकरण से कैसे एक साधारण आदमी के जीवन में बदलाव आ जाता है।



Best Non-Feature Film/सर्वोत्तम गैर-फीचर फिल्म

Swarna Kamal and cash prize of ₹ 75,000/-

L. V. PRASAD FILM AND TELEVISION ACADEMY



PROFILE

Filmmaker L. V. Prasad, established the L.V. Prasad Film and Television Academy to give the young filmmakers of today a platform to fulfil and hone their aspirations. The institute has three primary diploma courses — direction, cinematography, editing and sound design.

B. MANOHAR

Academy Projects:

Change
Hidden God
Cow Boy



PROFILE

Manohar is a recent pass out from the L. V. Prasad Film and Television Academy. Previously, he assisted the National Award winning editor Sreekar Prasad in films like *Malleswari* and *Arjun*. He has also been apprentice director in films *Nuvvosthanante* and *Powrnami*.



Best Non-Feature Film/सर्वोत्तम गैर-फीचर फिल्म

Swarna Kamal and cash prize of ₹ 75,000/-



BILAL

Duration : 88 Minutes

Language : Bengali and Hindi
Colour

For showing effectively that disability is not an impedance to overcome the trails and tribulations of life.

जीवन के तौर-तरीकों, मुश्किलों और चुनौतियों से लड़ने एवं उनसे उभरने के लिए विकलांगता एक रूकावट नहीं, के प्रभावी प्रदर्शन के लिए।

Director: Sourav Sarangi
Producer: Sourav Sarangi
Editor: Sourav Sarangi
Sound: Sourav Sarangi, Somdev Chatterjee, Pankaj Seal, Ayan Bhattacharya
Production Designer: Sohini Bandyopadhyay

SYNOPSIS OF THE FILM

Bilal documents the life of two brothers over a period of one year. Born to blind parents, the Bilal and his younger brother can see normally and live a hide and seek life in a 8x10 feet partitioned room in central Kolkata. At the tender age of three Bilal comes to term with as well as becomes fully aware of the physical handicap of his parents. He knows how to communicate with them. His routine involves guiding his blind parents through the traffic and playing with his sibling.

बिलाल दो भाइयों की एक कहानी है, जिनके माता-पिता अंधे हैं। कोलकाता के छोटे से कमरे में रहने वाले दो भाइयों में से ज्येष्ठ बिलाल महज तीन साल का है। दोनों की आंखों की ज्योति दुरुस्त है। उनकी असल जिंदगी एक लुका-छिपी का खेल है। बिलाल को अपने माता-पिता की अयोग्यता का पूरा-पूरा एहसास है, उसे मालूम है कि उसे उनके साथ आवाजों एवं स्पर्श से संचार स्थापित करना है। उसकी नियमित दिनचर्या अपने अंधे माता-पिता को ट्रैफिक में रास्ता दिखाने या अपने छोटे भाई के साथ मस्ती करते बीतती है।



Best Non-Feature Film/सर्वोत्तम गैर-फीचर फिल्म

Swarna Kamal and cash prize of ₹ 75,000/-

SOURAV SARANGI

Filmography

Bhangon (Erosion) (2006)

Tusu Katha (The Tale of Tusu) (1997)



PROFILE

Presidency College Kolkata graduate, Sourav Sarangi, is an FTII, Pune alumnus. His debut film *Tusukatha* received accolades from many leading international film festivals. Since then he has been editing, writing, directing and producing in both fiction and nonfiction genres. He is also popular among student communities in various film schools as an articulate teacher. Currently he is involved in international co-productions as an independent producer and director. *Bilal* has travelled to more than fifty international festivals winning fifteen top awards. Sourav has also worked extensively in private television channels as the chief programming director.





Best Debut Non-Feature Film of a Director

Rajat Kamal and cash prize of ₹ 37,500/-



VAISHNAV JAN TOH

Duration : 10 Minutes
Language : Hindi
Colour

For his sensitive handling of a thought-provoking film that reflects the strength of non-violence and Gandhian values, so relevant even today.

विचारों को उत्तेजित करने वाली फिल्म जो कि गांधीवादी संस्कारों एवं अहिंसा की शक्ति को प्रतिबिम्बित करती है एवं आज के दौर में उसके सार्थक होने के मुद्दे को संवेदनशीलता से विकसित करती है।

Director: Kaushal Oza
Screenwriter: Kaushal Oza
Cinematographer:
Editor: Praveen Jain
Sound: Avantika Nimbalkar, Bigyna Dahal
Cast: Jatin Goswami, Suhasini Mulay, Franco, Sikha

SYNOPSIS OF THE FILM

Pratap, a thief, escapes after shooting someone and seeks refuge in an elderly woman's house. The event takes place during the night when Mahatma Gandhi is visiting the village. But the night has yet another predicament in store for Ba, the elderly woman and Pratap. As Vaishnav Jan Toh is sung in a distant prayer meeting, Ba's own conviction in Mahatma Gandhi's message is put to test.

किसी को गोली मारने के बाद चोर प्रताप भागकर एक बूढ़ी माँ की शरण लेता है। यह घटना तब होती है, जब महात्मा गाँधी उस गाँव में पधारते हैं। परन्तु बूढ़ी महिला बा ने प्रताप के लिए कुछ और ही तय कर रखा था, दूर से आते ही वैष्णव जन तो की प्रार्थना की आवाजें आती हैं, जिनमें महात्मा गाँधी का संदेश छिपा हुआ है। आज बा के इरादों की परीक्षा है।



निर्देशक की सर्वोत्तम प्रथम गैर-फीचर फिल्म

Rajat Kamal and cash prize of ₹ 37,500/-

फु



KAUSHAL OZA



PROFILE

Born and brought up in Mumbai, Kaushal Oza trained with the inter-collegiate theatre circuit during his college years. In 2006, he joined Film & Television Institute of India, Pune, to specialise in Film Direction. *Vaishnav Jan Toh...* is his first film, made at FTII and realisation of a 7-year old dream.



Best Debut Non-Feature Film of a Director

Rajat Kamal and cash prize of ₹ 37,500/-



EKTI KAKTALIYO GOLPO

Duration : 10 Minutes
Language : Bengali
Colour

For a promising debut showing imagination and flair to weave a tale of fantasy.

एक काल्पनिक कहानी की सुन्दर रचना के लिए।

Director: Tathagata Singha
Producer: FTII
Screenwriter: Tathagata Singha
Editor: Sreya Chatterjee
Sound: Avantika Nimbalkar
Cast: Surya Sengupta, Aritra Kashyapi,
Shreyashi Mukherjee

SYNOPSIS OF THE FILM

The narrative revolves around a 13 year old boy, Babai. An old man, staying in the ground floor flat of his apartment, gives Babai a magic marble (which apparently has the power to summon the king of fish). His teacher, also staying in the same building, takes it away from him, asking him to concentrate on his studies and not fantastical tales. The boy's dreams are crushed as he sits by his window with a handmade fishing rod. However, nature with its coincidences and surprises brings about an unusual turn of events.

यह कहानी 13 साल के लड़के बाबाई के आसपास घूमती है। बाबाई के अपार्टमेंट के निचले माले पर रह रहे एक बूढ़े आदमी ने जादुई संगमरमर टुकड़ा दिया, यह कहते हुए कि वह मत्स्य राजा को अपने आदेश पर ला सकता है। उसके बिल्डिंग में रह रहा उसका टीचर वह टुकड़ा छीन ले जाता है। इस बात पर लड़के के सारे स्वप्न चूर-चूर हो जाते हैं। प्रकृति अपने संयोगों से कहानी को अनपेक्षित घटनाओं को भर देती है।



निर्देशक की सर्वोत्तम प्रथम गैर-फीचर फिल्म

Rajat Kamal and cash prize of ₹ 37,500/-

FILM AND TELEVISION
INSTITUTE OF INDIA
(FTII)



PROFILE

Established in 1960, the Film & Television Institute of India is an autonomous body under the Ministry of Information and Broadcasting of the Government of India. The campus was set up in the premises of the former Prabhat Studios, Pune. The Institute is known for imparting quality training in the art of filmmaking and production.



TATHAGATA SINGHA

Filmography

Ekti Kaktaliyo Golpo (2009)
Ramoshi (2009)



PROFILE

Tathagata Singha is presently a third-year student at FTII, Pune. Back in Kolkata he had been a part of a number of theatre productions some of which he directed. Currently he has made two films as parts of his curriculum in FTII of which *Ekti Kaktaliyo Golpo*, was screened at IFFI 2009 a part of the Indian Panorama section and at the Indian Panorama Film Festival, Kohima 2010. His documentary *Ramoshi*, was screened at the 3rd International Documentary and Short Film Festival, Kerala.



Best Compilation Film/सर्वोत्तम संकलन फिल्म

Rajat Kamal and cash prize of ₹ 50,000/-



PANCHAM UNMIXED

Duration : 113 Minutes

Language : English, Hindi, Bengali
Colour

For an engaging compilation of the tumultuous journey of a legendary and iconic music composer of the Indian film industry.

भारतीय फिल्म उद्योग के महान एवं प्रतिभाशाली संगीतकार की सायास यात्रा के आकर्षक संकलन के लिए।

Director: Brahmanand S Siingh
Producer: Brahmanand S Siingh
Cinematographer: Bimal Biswas and Satyaprakash Rath
Editor: Amitava Singha
Sound: Bhaskar Pal

SYNOPSIS OF THE FILM

The songs & music of R. D. Burman, the legendary composer of the Indian film industry, remain the most remembered and cherished ones even a decade and a half after his demise. In this compilation, director and producer Brahmanand S Siingh explores Burman's music and looks into the composer's reflective artistry and his buoyant yet lonely inner being. Featuring a host of close friends, colleagues and admirers, the film attempts to evoke awe, admiration and nostalgia the way most of his music does, till date.

पंचम अनमिक्स्ट : मुझे चलते जाना है ... महान संगीतकार आर.डी. बर्मन के गीत एक दशक बाद भी सर्वाधिक री-मिक्स हुए हैं, इस संकलन में निर्देशक एवं निर्माता ब्रह्मानन्द एस. सिंह, बर्मन के संगीत एवं उस संगीतकार की कला एवं उसके तन्हा जीवन में झाँकते हैं। उनके कुछ करीबी मित्रों, सहकर्मियों एवं प्रशंसकों को चित्रित करते हुए फिल्म करुणरस, प्रशंसा एवं पुरानी यादों को जगाने का प्रयास करती है, जैसा कि हमेशा से बर्मन का संगीत करता आया है।



Best Compilation Film/सर्वोत्तम संकलन फिल्म

Rajat Kamal and cash prize of ₹ 50,000/-

BRAHMANAND S SIINGH

Filmography

Ragpickers, Scavengers of a different Graveyard (2005)
 Uncaging the Body (2004), The Fifth Symphony (2003)
 Life is Beautiful ... again (2002), Evolution to Revolution (2002)
 Back to Nature (2001), Always in Top Gear (2001)
 Re-building Lives (2000), Tied for Life (2000)
 The Grey Challenge (1999), A Burden of Love (1998)
 Ashgari Bai -- Echoes of Silence (1997)



PROFILE

Mumbai-based writer, filmmaker Brahmanand S Siingh writes screenplays and makes documentaries. His stories, poems and essays have been published extensively in India and abroad. In addition, he has made numerous commissioned corporate documentaries and other short films. Many of his films have been screened at various International film festivals, won awards and have also been screened on national and international television channels. Other than filmmaking, he has a great interest in music and literature. Currently, he is working on two feature films, *Surmayee Shaam* and *Ek Aur Bachpan*.





Best Environment Film/सर्वोत्तम पर्यावरण फिल्म

Rajat Kamal and cash prize of ₹ 50,000/-



.IN FOR MOTION

Duration : 79 Minutes

Language : English

Colour

For portraying the changing scenario in the urban environment where burgeoning and mindless development is swallowing agricultural lands.

शहरी वातावरण के बदलते चित्र को जहाँ बेहिसाब विकास कृषि भूमि को निगलता जा रहा है, प्रदर्शित करने के लिए।

Director: Anirban Datta

Producer: Amlan Datta

Cinematographer: Amlan Datta

Editor: Sankha

Sound: Shubhadeep Sengupta

SYNOPSIS OF THE FILM

The world's largest democracy has seen dramatic change for the past two decades. Economic liberalization and the IT revolution took place simultaneously. The film shows how the cities expanded, the availability of consumables quadrupled. Citizens realized their power as consumer, democracy's fundamental unit assumed a new identity. The film tries to chronicle the journey through the alleys of development, cutting across multi ethno-cultural routes, tracing the disconnect, what lies behind the information hole.

आर्थिक स्वतंत्रता एवं तकनीकी क्रांति दोनों ने ही देश में साथ-साथ कदम रखा, जहाँ से असल औद्योगिक क्रांति शुरू हुई। फिल्म बढ़ते शहरीकरण को चित्रित करती है, जिसके कारण खपत की वस्तुओं की उपलब्धता चार गुना हो गई है। उपभोक्ता को अपनी शक्ति का आभास होता है एवं प्रजातंत्र की नई इकाई को पहचान मिलती है। फिल्म विकास के विभिन्न आयामों का सफर करती है।

Best Environment Film/सर्वोत्तम पर्यावरण फिल्म

Rajat Kamal and cash prize of ₹ 50,000/-

AMLAN DATTA

Filmography

Everything Remains - a film on Chitpur Road (1998)
Song of the Mountains (2005)
Cockadoodle Do (2007)
Chronicle of an Amnesiac (2007)



PROFILE

After completing his diploma from FTII, Pune in 1996, Amlan Datta worked as a cinematographer in award winning projects like *Prohor* and *Chronicle of an Amnesiac*. He has been making films for more than a decade as an independent director, producer for his production company Animagineer. So far, he has worked on independent documentaries, shorts, television projects (national & international), corporate videos and television commercials etc. Currently, he is working on *One Day Ahead of Democracy* and also developing an experimental photo-art-installation project *Art in the Age of Digital Cloning*.



ANIRBAN DATTA



PROFILE

A graduate from Satyajit Ray Film & TV Institute (SRFTI), Anirban Dutta's student film, *Here is my Nocturne* (2004), won much acclaim. His diploma film, *Tetris* (2006), was premiered at Cannes festival. His film *Chronicle of an Amnesiac* (2007) received the National Award. His most recent film *.In For Motion* was premiered in IDFA'08, Amsterdam. He has also served as a jury member in the National Film Awards. Recently, he made his debut as producer with *One Day Ahead of Democracy*.



Best Film on Social Issues/सामाजिक विषयों पर सर्वोत्तम फिल्म

Rajat Kamal and cash prize of ₹ 50,000/-



MR. INDIA

Duration : 46 Minutes
Language : Manipuri
Colour

For bringing alive a motivational and touching story of indomitable human spirit and resilience - the struggle of an HIV patient, who overcame all odds and barriers to win the Mr. India title.

एक एच.आई.वी. पीड़ित व्यक्ति के संघर्ष की कहानी, जिसमें वो सभी बाधाओं को तोड़कर मिस्टर इण्डिया का खिताब जीतता है। मानवीय जज्बे की प्रेरणात्मक एवं मर्मस्पर्शी कहानी के लिए।



Director: Haobam Paban Kumar
Producer: Haobam Paban Kumar
Cinematographer: Irom Maipak, Avijit Nandy
Editor: Sankha

SYNOPSIS OF THE FILM

Mr. India is a the story of Khundrakpam Pradip Kumar Singh who discovers that he is HIV positive. However, Pradip was not ready to let one mistake destroy his entire life. In spite of warning from doctors, Pradip joins a gymnasium and passionately pursues body building. Nine years down the line, Pradip has several achievements under his belt including Mr Manipur 2007. He went on to win a place at the Mr India contest and has come up to be an inspirational figure for the Manipuri youth living with HIV/AIDS.

यह कहानी खुन्दरकपम् प्रदीप कुमार सिंह की है, जिसे अपने एच.आई.वी. संक्रमित होने का मार्च-2000 में पता चलता है। यद्यपि डॉक्टरों ने उसे सतर्क किया है, फिर भी वह हिम्मत नहीं हारता और स्वास्थ्यवर्धन एवं शरीर सौष्ठव के प्रयास में लगा रहता है। नौ वर्ष में प्रदीप कई उपलब्धियाँ हासिल करता है। 2007 में मिस्टर मणिपुर बनता है और आने वाले समय में मिस्टर इण्डिया के खिताब जीतता है और हजारों एच.आई.वी. संक्रमितों की प्रेरणा बनता है।





Best Film on Social Issues/सामाजिक विषयों पर सर्वोत्तम फिल्म

Rajat Kamal and cash prize of ₹ 50,000/-

HAOBAMPABAN KUMAR



PROFILE

An alumnus of Satyajit Ray Film and Television Institute, Kolkata, Imphal-based Haobam Paban Kumar, is the award winning filmmaker of documentaries and short films like *Kangla*, AFSPA 1958 (National Award 2008) and *A Cry in the Dark* (FIPRESCI PRIZE, MIFF 2006). His film *Ngaihak Lambida* and *The First Leap* were screened at the prestigious Indian Panorama Section of IFFI, Goa 2007 and 2009. His latest film *Mr. India* has been shown at various national and international festivals and events.





Special Jury Award/निर्णायक मंडल का विशेष पुरस्कार

Rajat Kamal and cash prize of ₹ 75,000/-



KELKUNNUNDO

Duration : 22 Minutes
Language : Malayalam
Colour

For her natural, sensitive and touching performance in the film, Kelkunnundo

सादगी भरे संवेदनशील एवं मर्मस्पर्शी अभिनय के लिए।

Director: Geetu Mohan Das
Producer: Rajeev Ravi and Geetu Mohan Das
Screenwriter: Geetu Mohan Das
Cinematographer: Rajeev Ravi
Editor: Ajith Kumar B
Sound: Mohan Das V P, Ajay Kumar P B
Cast: Aasna Aslam, James, Sangeetha

SYNOPSIS OF THE FILM

Blind by birth, four year old Aasna, lives in a sleepy village of Kerala. Her mother, a housemaid, drops her off at the garage before going to work. The only mode of entertainment for her is the sounds of the children playing in the nearby field and her active imaginative world which is communicated through a fly and a cat. Aasna retains a completely different view of this otherwise vast, changing world, in spite of her disadvantage. It finally shows how Hasna learns to accept the inevitable changes around her and makes us question the colours of life.

चार साल की जन्मांध आसना केरल के पिछड़े गाँव में रहती है। आसना का अधिकतर वक्त एक गैराज में गुजरता है, जहाँ उसकी माँ उसे काम पर जाते समय छोड़ जाती है। उसके मनोरंजन का एकमात्र स्रोत आसपास से आ रही बच्चों के खेलने की आवाज है। इस तेजी से बदलती हुई दुनिया के प्रति आसना का दृष्टिकोण अलग है। अन्ततः आसना जिंदगी के पहलुओं को अपना सीख जाती है। यह फिल्म जिंदगी के रंगों के बारे में हमारे सामने सवाल छोड़ जाती है।



Special Jury Award/निर्णायक मंडल का विशेष पुरस्कार

Rajat Kamal and cash prize of ₹ 75,000/-

AASNA ASLAM



PROFILE

6-year old Aasna Aslam is the only daughter of Aslam and Aseena Aslam. She is blind by birth. They live in Trivandrum, Kerala. Aasna has been studying in a school for the blind in Alwaye since she was three.

DIRECTOR'S STATEMENT

When I first penned the premise of my short film, I was struck with several contradictory dilemmas. I wanted to show the growing socio- economic relevance of rural Kerala and the fast changing world through the eyes of a young blind girl who is oblivious to the term “development”

I found my little actress Aasna, living in Keezhumadu blind school about 5 km away from me. Aasna’s world although imaginative has more reality and honesty than the other characters in the film. Her simple thoughts and make believe world is set against the backdrop of the more alarming truth.





Best Short Fiction Film/सर्वोत्तम लघु कल्पित फिल्म

Rajat Kamal and cash prize of ₹ 50,000/-



BOOND - A DROP

Duration : 26 Minutes

Language : Hindi

Colour

“Wars will be fought for water”- A story of the future set in a village, starved of water, food and love.

भविष्य में लड़ाइयों पानी के लिए लड़ी जायेंगी।
भोजन, पानी एवं प्यार की भूख होगी।

Director: Abhishek Pathak

Producer: Kumar Mangat

Screenwriter: Aditya Dhar

Cinematographer: Aseem Bajaj

Editor: Abhishek Pathak, Navinder Pal Singh

Sound: Subash Sahoo, Debajit Changmai

Cast: Shubhrajyoti Barat, Tillotama Shome, Rajesh Kumar, Herin Maru

SYNOPSIS OF THE FILM

Set in a village of the future, Boond reflects the socio-economic impact of severe crisis of a depleting natural resource, in this case water, through the story of Jeevani, her son Manka and the village headman.

In the quest to own the only well in the village dug by Jeevani's husband and thus gain control over the entire village, the village headman murders Jeevani's husband. An embittered Jeevani fiercely protects her well and indirectly controls the life of villagers through a barter system-where she demands any desired price in exchange of water.

प्राकृतिक संसाधनों के दोहन का (यहां जल से अभिप्राय है) भविष्य में क्या सामाजिक एवं आर्थिक दुष्प्रभाव होने वाला है, यह फिल्म इसका ज्वलन्त उदाहरण है।

धर्मा गांव के एकमात्र कुएं का मालिक है, जिसे मुखिया ने उसके बीवी (जीवनी) और बच्चे (मनका) के सामने मार डाला। बदले की आग में जीवनी और ताकतवर हो गई है। वह पानी के विनिमय में गांववालों से अपनी जरूरत की वस्तुएं मनमाने ढंग से वसूल करती है। पूरा गांव जीवनी की कृपादृष्टि पर है और पानी की बूँद बूँद के लिए तरसता है।



Best Short Fiction Film/सर्वोत्तम लघु कल्पित फिल्म

Rajat Kamal and cash prize of ₹ 50,000/-

KUMAR MANGAT



PROFILE

Kumar Mangat has been in the industry for over three decades. For the last twenty years, he has been successfully managing Ajay Devgan's career. He also heads the film distribution outfit, Devgan Entertainment and Software Ltd which has distributed films like *Ishq*, *Kache Dhaage*, *Pyaar Toh Hona Hi Tha*, *Hum Dil de Chuke Sanam*. In 2000, he reached another major milestone with the launch of his own distribution house Big Screen Entainer. Since then it has distributed films like *Qayamat*, *Gangajal*, *Masti*, *Black*. The films produced by him include *Omkaara*, *No Smoking*, *Atithi Tum Kab Jaoge*.



ABHISHEK PATHAK



PROFILE

Abhishek Pathak, 23, who makes his debut with *Boond*, is also its writer and editor. A product of New York Film Academy, his first tryst with film was as an Executive Producer for *Omkaara*. He was only 17 then. *Boond* is currently enjoying festival screenings all over the world. Abhishek has worked as Assistant Director for *The Awakening* (2006), *No Smoking* (2007), *I'm Afraid I Am Hitler* (2008) and *One Two Three* (2008) among others.



Best Cinematography/सर्वोत्तम छायांकन

Rajat Kamal and cash prize of ₹ 50,000/-



GAARUD

Duration : 11 Minutes
Language : Marathi, Hindi
Colour

For brilliant craftsmanship, intelligent lensing in aesthetically recreating the ambience and the diverse pulsating life in a semi-urban lodge.

उपनगरीय विभिन्नताओं की कुशलतापूर्वक रचना के लिए।

Director: Umesh Vinayak Kulkarni
Producer: FTII
Screenwriter: Sati Bhawe
Cinematographer: Deepu S Unni
Editor: Ujjwala Agawane
Sound: Lipika Singh Darai

SYNOPSIS OF THE FILM

The film captures the life and activity of in a shabby lodge near the a small town railway station. The momentary glimpses of the different lives caught in the frame of a room, creates an impression that the screen is wiped clean for newer images to enter. Images, significant only in their insignificance, are unable to escape the frame of the room.

फिल्म एक छोटे शहर के रेल्वे स्टेशन के पास बनी एक तंग लॉज में रह रहे लोगों की गतिविधियों को दर्शाती है। समय के अलग-अलग छोरों को फ्रेम में विभिन्नता के साथ दर्शाया गया है जो कि महज एक कमरे के अंदर हो रहा है। चित्र नवीन और जीवन्त है।



Best Cinematography/सर्वोत्तम छायांकन

Rajat Kamal and cash prize of ₹ 50,000/-

RELIANCE MEDIA
WORKS LIMITED



PROFILE

Reliance MediaWorks Limited, formerly known as Adlabs Films Limited, is the country's largest film and entertainment services company owned by the Reliance Anil Dhirubhai Ambani Group. This is the thirteenth National Awards and the sixth consecutive win for the company.



DEEPU S. UNNI

Filmography

Gaarud, Mushkil, And There Goes The Brats, Miniature Shoot Karma Be Positive, Winter, Postmaster Grinders Hut, Palchin, Kuttiyottam Ya Ma Sa Maya, Twist., Myavoo, Shades and Shapes



PROFILE

Kerala-born Deepu S. Unni is greatly influenced by traditional art forms and rustic lives, something which is reflected in his work and the effects he employs. He has so far worked in numerous short films and advertisements. He holds post graduate degree in both Botany and Education. Currently, he is in the final year of Cinematography studies at Film and Television Institute of India, Pune.



Best Audiography/सर्वोत्तम ध्वन्यांकन

Rajat Kamal and cash prize of ₹ 50,000/-



GAARUD

Duration : 11.30 Minutes
Language : Marathi,Hindi
Colour

For imaginative use of ambient sounds in effectively creating diverse soundscapes.

विभिन्न ध्वनि चित्रों की प्रभावी रूप से रचना तथा काल्पनिक रूप से वातावरण की ध्वनियों का उपयोग करने के लिए।

Director: Umesh Vinayak Kulkarni
Producer: FTII
Screenwriter: Sati Bhave
Cinematographer: Deepu S Unni
Editor: Ujjwala Agawane
Sound: Lipika Singh Darai

SYNOPSIS OF THE FILM

The film captures the life and activity of in a shabby lodge near the a small town railway station. The momentary glimpses of the different lives caught in the frame of a room, creates an impression that the screen is wiped clean for newer images to enter. Images, significant only in their insignificance, are unable to escape the frame of the room.

फिल्म एक छोटे शहर के रेल्वे स्टेशन के पास बनी एक तंग लॉज में रह रहे लोगों की गतिविधियों को दर्शाती है। समय के अलग-अलग छोरों को फ्रेम में विभिन्नता के साथ दर्शाया गया है जो कि महज एक कमरे के अंदर हो रहा है। चित्र नवीन और जीवन्त है।

Best Audiography/सर्वोत्तम ध्वन्यांकन

Rajat Kamal and cash prize of ₹ 50,000/-

LIPIKA SINGH DARAI



PROFILE

Lipika Singh Darai has recently graduated in audiography from FTII, Pune. *Gaarud* marks her foray as a sound designer in the short-film genre. The 26-year old has interests in all form of arts, specially in classical music and she looks forward to make her own films and music composition. She is currently working on the post production of a self-directed documentary film.





Best Editing/सर्वोत्तम संपादन

Rajat Kamal and cash prize of ₹ 50,000/-



IN CAMERA

Duration : 57 Minutes
Language : English
Colour

For being able to seamlessly juxtapose past and present experiences in the form of images.

भूत और वर्तमान के चित्रों को अविश्वसनीय तरीके से एक धरातल पर लाने के लिए।

Director: Ranjan Palit
Producer: Rajiv Mehrotra
Screenwriter: Ranjan Palit
Cinematographer: Ranjan Palit
Editor: Tarun Bhartiya
Sound: Ranjan Palit, Surjo Deb, Tarun Bhartiya

SYNOPSIS OF THE FILM

Ranjan Palit, the director of the film, narrates and shares with viewers his experiences as a cameraperson for documentary films and his musings on the profession of image-making that he has been involved with for the last 25 years.

निर्देशक रंजन पलित फिल्म के माध्यम से दर्शकों को अपने अनुभव बताते हैं। अपने 25 साल के कार्यकाल की तस्वीर पेश करते हैं।



Best Editing/सर्वोत्तम संपादन

Rajat Kamal and cash prize of ₹ 50,000/-

TARUN BHARTIYA



PROFILE

Tarun Bhartiya, a graduate from the Mass Communication Research Centre, Jamia Milia Islamia, is an editor and filmmaker based in Shillong. He has edited films like *Jashn-e-Azadi*, *Girl Song* and *Songlines*. He recently directed a documentary on Darjeeling Himalayan Railway which was the opening film for the award winning BBC series Indian Hill Railways. His film on 15th August in Shillong *Bad Places* (Tourist Information for Shillong) was part of the Mumbai International Film Festival. He has made music videos for bands in Shillong. Besides, he is also a Hindi poet and his compositions have appeared in various Anthologies including *Dancing Earth: Contemporary poetry from Northeast India*.





Best Narration/सर्वोत्तम प्राक्कथन

Rajat Kamal and cash prize of ₹ 50,000/-



IN CAMERA

Duration : 57 Minutes
Language : English
Colour

For his natural flow and engaging narration of a well-told story.

कहानी को अपना एक प्रौक्तिक बहाव और बांध लेने वाले नरेशन के लिए।

Director: Ranjan Palit
Producer: Rajiv Mehrotra
Screenwriter: Ranjan Palit
Cinematographer: Ranjan Palit
Editor: Tarun Bhartiya
Sound: Ranjan Palit, Surjo Deb, Tarun Bhartiya
Voiceover/Narration: Ranjan Palit

SYNOPSIS OF THE FILM

Ranjan Palit, the director of the film, narrates and shares with viewers his experiences as a cameraperson for documentary films and his musings on the profession of image-making that he has been involved with for the last 25 years.

निर्देशक रंजन पलित फिल्म के माध्यम से दर्शकों को अपने अनुभव बताते हैं। अपने 25 साल के कार्यकाल की तस्वीर पेश करते हैं।



Best Narration/सर्वोत्तम प्राक्कथन

Rajat Kamal and cash prize of ₹ 50,000/-

RANJAN PALIT



PROFILE

Ranjan is a cinematographer who has also directed and co-directed several documentary films and worked for the BBC and UNICEF. His film *Voices from Baliapal* won the National Award (1989), the Golden Conch (1990) and the City of Freiburg Award (1991). *The Magic Mystic Marketplace* won the Golden Conch (1996) and the UNESCO Prize (1997).





VILAY

Duration : 12 Minutes
Language : Silent
Colour

For her evocative and path-breaking camera work. The innovative use of shift focus brought images, textures and emotions to life.

कैमरे के माध्यम से रचनात्मक रूप से शिफ्ट फोकस का उपयोग, जिससे कि बदलते-बदलते एवं चित्र जीवन्त होते नजर आते हैं।

Director: Umesh Vinayak Kulkarni
Producer: FTII
Screenwriter: Umesh Vinayak Kulkarni
Cinematographer: Late Nitika Bhagat
Editor: Abhijeet Deshpande
Sound: Chandrashekhar Sagade, Subir Das
Cast: Omkar Gowardhan, Minakshi Karlekar

SYNOPSIS OF THE FILM

Nachiket, a young architect is witnessing the changing face of Pune where he resides in a magnificent wada with his grandmother. Grandmother is ageing, and so is the wada.

पुणे बदल रहा है, नचिकेत एक युवा आर्किटेक्टर इस बदलाव को देख रहा है। उसकी दादी उसी शहर के बाड़े में रहती है और उनकी उम्र के साथ बाड़े की उम्र भी बढ़ रही है। नचिकेत संस्कृति के हास का लाचार दर्शक है।



Special Mention/विशेष उल्लेख

NITIKA BHAGAT



PROFILE

A graduate in Mass Media & Mass Communication from Delhi University, Nikita Bhagat went on to pursue Post Graduate Diploma in Cinematography at FTII, Pune. The talented cinematographer passed away in February 2009 at the young age of 26. *Vilay* is her first and last film.



AWARDS FOR BEST WRITING ON CINEMA

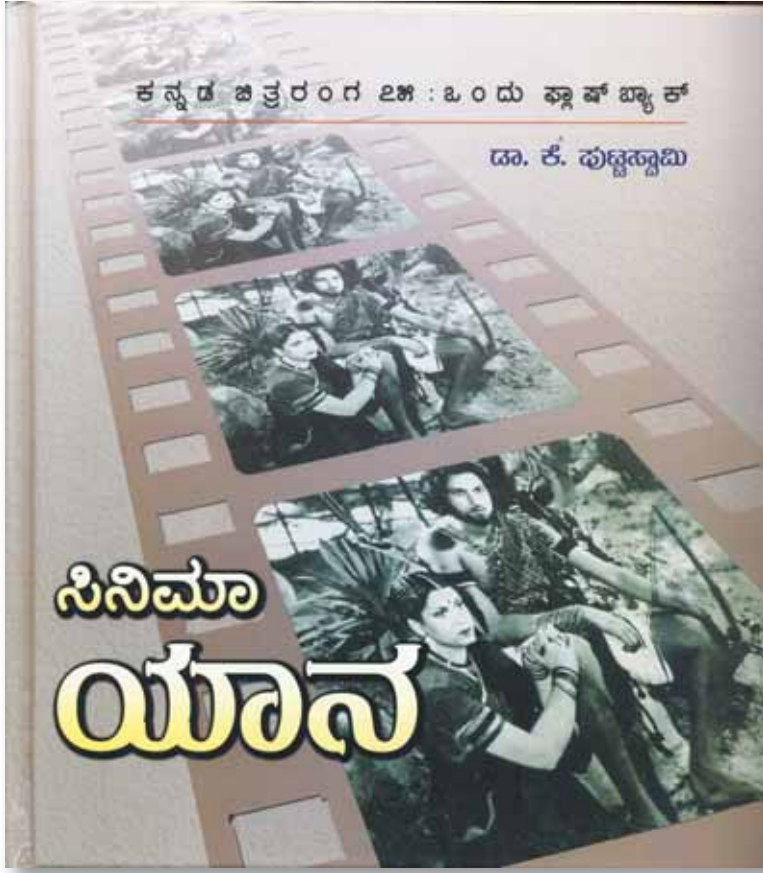
The awards aim at encouraging study and appreciation of cinema as an art form and dissemination of information and critical appreciation of this art-form through publication of books, articles, reviews etc.

पुस्तकों, लेखों एवं समीक्षा के माध्यम से सिनेमा का एक कला के रूप में मूल्यांकन करने के लिए यह पुरस्कार प्रदान किया जाता है।





Best Book on Cinema/सिनेमा पर सर्वोत्तम पुस्तक
Swarn Kamal and cash prize of ₹ 75,000/-



CINEMA YAANA

Author **K Puttusamy**
publisher **Harisu Prakashan**

CITATION

For its probing critical introduction to Kannada cinema in its interconnections with literature and theatre, history and society; with insightful analyses of the classics of Kannada cinema and assessments of individual contributions, often from beyond the borders of Karnataka; supplemented by excellent photographs and annotations; and extraordinary production values

कन्नड़ सिनेमा एवं उसके साहित्य, रंगमंच और समाज से जुड़ाव के समीक्षात्मक परिचय के लिए।

SYNOPSIS OF THE BOOK

Cinema Yaana, brought out to mark the 75 years of Kannada cinema, looks at the history of the industry by employing a delightful nonlinear journey through the decades gone by. In this voluminous book, the author, a cinephile himself, narrates how he developed love for cinema of the world and Kannada cinema in particular. He writes with the detail of a historian and presents it with the perspective of an avid viewer. He not only employs his personal experiences but also the insights acquired from the detailed research, to put the history of Kannada Cinema in right perspective, documenting everything with a detailed eye. The book chronicles the silent era, the talkies and the relentless struggle of the industry in order to establish its own identity.

सिनेमा याना कन्नड़ सिनेमा के 75 साल के लम्बे इतिहास के सफर को दर्शाती है। लेखक अपने कन्नड़ भाषा एवं सिनेमा की दुनिया के प्रति लगाव को दर्शाता है। वह एक दर्शक के रूप में कन्नड़ सिनेमा के इतिहास को चित्रित करता है।





Best Book on Cinema/सिनेमा पर सर्वोत्तम पुस्तक

Swarn Kamal and cash prize of ₹ 75,000/-

HASIRU PRAKASHANA

Bibliography

Daasyadinda Achege (2010) by K. Puttaswamy, *Naaga Sampige* (2007) by N. Lingaiah, *Nanna Tamma Shankara* (2002) by Anant Nag, *Neenemba Naanu* (2001) by J. Balakrishna, *Urasu Yugada Aranya Parva* (2000) by A.N. Yellappa Reddy, *Bhuranada Bedagu* (2000) by K. Puttaswamy, *Jeeva Jaala* (1999) by K. Puttaswamy, *Krupakar Senani Jeeva Sankulaga Ugama* (1991) by K. Puttaswamy

PROFILE

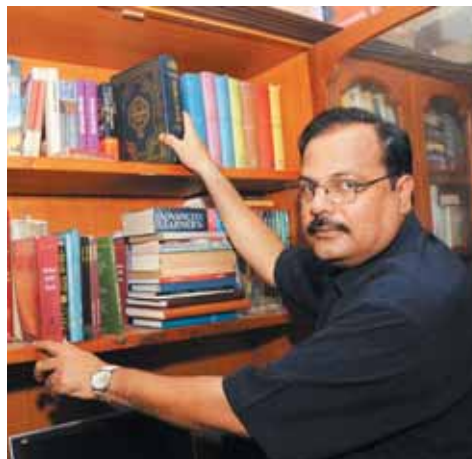


Sumana Krishnappa's deep passion for Kannada literature made her set up Hasiru Prakashana in 1999. In almost a decade it has established itself as a distinguished publishing house and has come out with 15 titles. The publishing house primarily publishes non-fiction in various subjects ranging from science to culture and arts. One of its earlier publications, *Jeevajaala*, won both Karnataka Sahitya Academy Annual Award (1999) as well as the Environment Award. *Cinema Yaana* was brought out by the publication to mark the 75 years of Kannada Cinema.

DR. K. PUTTASWAMY

Bibliography

Bhuvanada Bedagu (2000)
Jeevajaala (1999)



PROFILE

Dr. K. Puttaswamy, 53, is a former journalist who worked for the leading Kannada daily, Prajavani. Later he joined Karnataka State Information Department and is presently working as Public Relations Officer, Bangalore Development Authority. A man of many interests, his passion lies in Journalism, Science, Environment, Culture, Films and even Sports. He has published seventeen books so far. His debut work, a translation of Charles Darwin's *The Origin of Species* into Kannada (1991) left a mark in the literary circles. Next he wrote, *Jeevajaala* (1999), considered a classic text on environmental science.



EKA STUDIOCHE ATMAVRUTTA

Publisher: **Rajendra Prakashan, Mumbai**
Year of Publication: 2009

CITATION

For its unusual mode of documenting the history of one of the oldest Marathi studios.

मराठी स्टुडियो के सबसे पुराने इतिहास को अपूर्व ढंग से संग्रहीत करने के लिए।

SYNOPSIS OF THE BOOK

Eka Studioche Atmavrutta (An Autobiography of a Studio) is the story of the famous Jai Prabha Studio of Kolhapur. The book narrates the upheavals faced by the studio; how it was built by the Maharaja of Kolhapur and then handed over to Bhalji Pendharkar. The studio, in the seventh decade of existence, has witnessed the rise and fall of many filmmakers artists and also the shooting of many notable films in both Marathi and Hindi. It was burnt down in 1948 but it rose from the ashes, literally and filming in the studio continued until the later part of 2000. The book captures all these various defining moments, poignantly and lucidly.

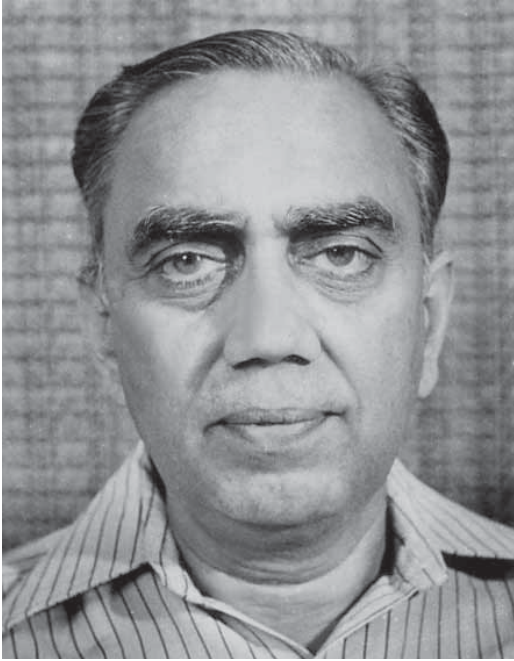
एका स्टुडियोचे आत्मवृत्त कोल्हापुर के प्रसिद्ध जयप्रभा स्टुडियो की आत्मकथा है। यह स्टुडियो कोल्हापुर के महाराजा द्वारा बनवाया गया। उन्होंने इसे भालजी पेंडारकर को सौंप दिया। स्टुडियो में अनेक जानी मानी हिन्दी एवं मराठी फिल्मों की शूटिंग हुई है। 1948 में स्टुडियो में आग जग गई, इसका पुनर्निमाण हुआ। सन 2000 तक स्टुडियो में शूटिंग होती रही। पुस्तक स्टुडियो के इसी उतार चढ़ाव और संघर्ष की कहानी है।





Special Mention/विशेष उल्लेख

PRABHAKAR PENDHARKAR



PROFILE

Writer and filmmaker, Prabhakar Bhalji Pendharkar, started as an assistant to his father, director-producer, Bhalji Pendharkar and V. Shantaram. He then went on to write and direct several award winning Marathi and Hindi films including *Bal Shivaji* (National Award, 1961). He was associated with Films Division for three decades and was actively involved in launching the Andhra Pradesh Film Development Corporation before retiring from FD in 1991. Some of his acclaimed Marathi books include *Rarang Dhang*, *Are Sansar Sansar*, *Chakri Badal* and *Pratiksha*.





Best Film Critic/सर्वोत्तम फिल्म समीक्षक
Swarn Kamal and cash prize of ₹ 75,000/-

C. S VENKITESWARAN



PROFILE

A Post Doctorate in Commerce and Management from Calicut University, C. S. Venkiteswaran had been actively involved in the film society movement since the 1970s. He was also part of the Odessa collective and in the making of John Abraham's Amma Ariyan. In the last two decades his writings on film and media in Malayalam and English has been published in journals like Deep Focus, Film International, Cinema in India, Indian Express, The Hindu, and Mathrubhumi, Bhashaposhini, Madhyamam, Pachakuthira etc. He carried a column called Rumblestrip for Indian Express for ten years from 1999 to 2008 which talked about films and the media scene in Kerala. His documentary, Pakarnnattam fetched him a National Award in 1995. And he also received a Special Mention for Film Criticism in 2002. Currently, he is working as Associate Professor in a Finance institute in Thiruvananthapuram.

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