



भारत का 45वाँ अन्तर्राष्ट्रीय फ़िल्म समारोह, गोवा
45th International Film Festival of India, Goa



OFFICIAL CATALOGUE
INDIAN
CINEMA
IFFI 2014

OFFICIAL CATALOGUE
INDIAN CINEMA
IFFI 2014



45th International Film Festival of India, Goa

20-30 November, 2014

Organized by the Directorate of Film Festivals
Ministry of Information and Broadcasting, Government of India

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OFFICIAL CATALOGUE INDIAN CINEMA IFFI 2014

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Acknowledgements: **NFAI/Film Producers/Production Houses for providing the films and other related materials.**

We are also grateful to various film and festival publications/websites, the extracts from which have helped enrich this book. All views expressed in this publication are not necessarily that of the editor or of the IFFI Secretariat.

Published by the Directorate of Film Festivals
Ministry of Information & Broadcasting
Government of India

Produced by The Directorate of Advertising and Visual Publicity
Printed at:
You can visit us at: www.iffi.nic.in



45th International Film Festival of India, Goa

20-30 November, 2014



MINISTER OF STATE (I&B), INDEPENDENT CHARGE
GOVERNMENT OF INDIA

MESSAGE

It gives me immense pleasure to welcome you all to the 45th International Film Festival of India (IFFI) which will be organised in Goa between 20th and 30th November, 2014.

The Festival has grown over the years and has received engaging responses from film connoisseurs and enthusiasts from all over the world. IFFI has developed into one of the most significant and remarkable film festivals from Asia and is an annual celebration for film makers as well as cinema enthusiasts.

The 45th edition of the Festival introduces new and exciting sections enhancing the cinematic experience of the participants. This year, as part of the country focus, there is a specially curated package of films from People's Republic of China representing the exciting new trends in Chinese cinema that are making a mark internationally. In addition, the Festival has put together a Retrospective of the works of Award winning South Korean Director Jeon Soo-il; the films of the much acclaimed Iranian Film Director, Mohsen Makhmalbaf and outstanding films from the SAARC countries. The IFFI also salutes some of the greatest luminaries of the world cinema who departed in the recent pass.

I am sure the Festival will offer a rich, delightful and memorable experience.

I wish the Festival and people associated with the Festival all success.

(Prakash Javadekar)



SECRETARY,
MINISTRY OF INFORMATION & BROADCASTING
GOVERNMENT OF INDIA

MESSAGE

I take pride in extending a heartfelt welcome to the guests and delegates to the International Film Festival of India (IFFI) to be held in Goa between the 20th and 30th November, 2014.

IFFI, one of the most prominent festivals in Asia, has endeavoured to encourage and uphold an exceptional cinematic culture, showcasing the best of World and Indian Cinema, lending a platform where brilliant and outstanding film makers and eminent people from the world of art and films exchange ideas through seminars, panel discussions and informal chat sessions.

Indian film makers are now able to connect with connoisseurs of film and cinema from all over the world through IFFI. IFFI bridges the gap between the Indian and International film industry and provides opportunities to explore cinema through meaningful interaction.

The IFFI bouquet this year includes a collection of ideas across nations, a special focus on China and a section of films from SAARC nations amongst others.

We sincerely pay tribute to the icons of Indian and World cinema who have passed away in the recent past in the section 'Homage' where we showcase their outstanding and brilliant masterpieces.

I extend my greetings to everyone associated with IFFI 2014 and wish the event all success.

(Bimal Julka)

New Delhi

September 26, 2014



Shankar Mohan
Director
Directorate of Film Festivals & IFFI Secretariat
Ministry of Information and Broadcasting
Government of India

MESSAGE

India is one of the most diverse countries on this planet and is currently one of the fastest growing nations of the world. We are a land of forests, deserts, mountains, palaces, farmers, folk music, scientists, businessmen, craftsmen, and also great cinema. Our people are excited about life, about their country and about their films. In the last hundred years of Indian Cinema, we have continuously made films year after year. In fact, films are one of the biggest sources of entertainment in our country, our people love the idea of watching larger than life images on the silver screen and they religiously visit movie theatres every weekend to catch the latest films in the market.

In such an exhilarating country, International Film Festival of India was started in the year 1952 and the section on Indian Panorama was initiated in the year 1978. It was intended to showcase some of the finest films being produced in our country. At IFFI, while on one hand we were showing foreign films from around the world to our countrymen, we were also presenting a selection of outstanding Indian films to the foreign delegates attending our festival. The festival therefore has become a centre for annual pilgrimage of film lovers from India and abroad.

The 45th edition of this festival welcomes you all to this colossal event. This year the Indian Panorama is presenting twenty-six feature and fifteen non-feature films from the different film producing regions of India, made in the various languages of our country.

The festival is also privileged to organize a retrospective of India's legendary poet, lyricist and filmmaker Gulzar. Gulzar's contribution to the Indian Cinema is tremendous and the festival is keen to celebrate his long cinematic journey. We are presenting a separate retrospective of India's highly acclaimed filmmaker, Jahnu Barua.

Music and dance are the essential core of our cinematic culture. Indian films have always utilized both the mediums beautifully in its narrative to tell its story. In continuation of hundred years of Indian Cinema, this year we are celebrating the art-form of dance in Indian films. Starting from the classics like *Alibaba* and *Kalpana*, the special section presents films which brought both Indian classical dance and Western dance to the audiences. Choreographers like Sadhona Bose and Uday Shankar, to classicists like Gopi Krishna and Birju Maharaj to modern artists like Shiamak Davar and Vaibhavi Merchant are all part of this exclusive section.

IFFI initiated a special section on the Cinemas of the North East of India in the last edition. The

section this year is focusing on films which put the spotlight on women-centric stories. The public screenings at IFFI this year will begin with the film which created history, *Gandhi*, which is also a homage to Richard Attenborough.

IFFI is also honoured in giving its final adieu to some of the gems of Indian Cinema whom we lost this year. A. Nageswara Rao, Suchitra Sen, Balu Mahendra, Farooq Sheikh, Nanda and a few revered personalities. This is our way of saluting the masters who have left behind a rich legacy.

The future generation of Indian filmmakers has a very distinct and new voice. They are full of original stories and narratives. IFFI has taken the responsibility to give them the right platform to present their short/student films. This year we have 23 such important films from the student filmmakers coming from the four highly renowned film schools of India.

Indian Cinema is currently going through a transition, both in terms of narrative style and cinematic content. The culture of independent cinema is here to stay. IFFI has always gone beyond the traditional studio films in recognizing and showcasing the true and passionate voices emerging from the different corners of the country. In view of the above, I am sure that everyone participating in this festival this year will find something to learn, to cherish, and to remember forever. Let the show begin!



(Shankar Mohan)



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INDIAN PANORAMA JURY

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Satarupa Sanyal

Utpal Borpujari

Vinod Ganatra

Non - Feature Films

Mike Pandey (Chairman)

Abhiram Bhadkamkar

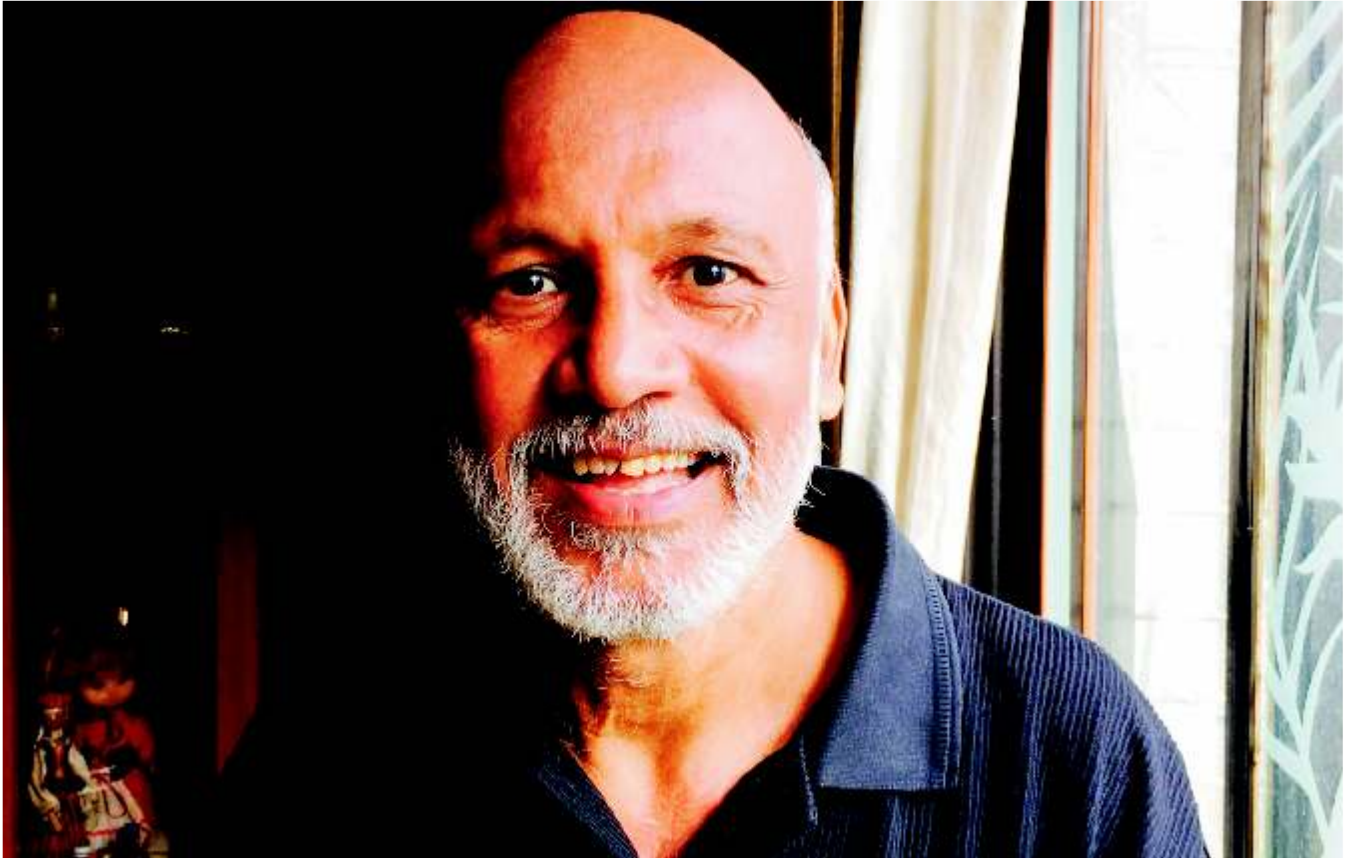
Babu Kambrath

Oinam Doren

R. Buvana

Shila Datta

Vivek Mohan



A.K. Bir (Chairman)

A.K. Bir graduated in cinematography from the FTII, Pune, in 1969. He started his career in advertising, short and documentary films. He received the Best Cinematography award for the documentary film *Maa Ooru* from IDPA and the CLIO award from America and Cannes National award from France for the short films *Born Equal* and *No Smoking* respectively. He handled the second Panavision camera in the first unit of Sir Richard Attenborough's *Gandhi*. He received the National Award for Best Cinematography for *27 Down*, *Daasi* and *Adi Mimansa* and National Awards for Best Film for *Adi Mimansa*, *Lavanya Preeti*, *Shesha Drushti*, *Nandan*, *Baaja*. All these films as well as the film *Aranyaka* were selected and screened at various international film festivals. He was awarded the Padma Shri in 2013.



A.S. Kanal

A.S. Kanal is a graduate of FTII, Pune, where he also taught for fifteen years. He was the founder editor of a technical journal *Lensight* at FTII and edited the journal for five years. Now director of Vikshi Institute of Media Studies, Pune, Kanal is involved in conducting film-making courses, teaching as guest faculty and is a member of a committee set by Maharashtra State Culture department to develop a film academy. He has also published and edited *Cinematographer's Handbook*. Besides this, he works as an independent film-maker, media teacher, cinematographer and editor.



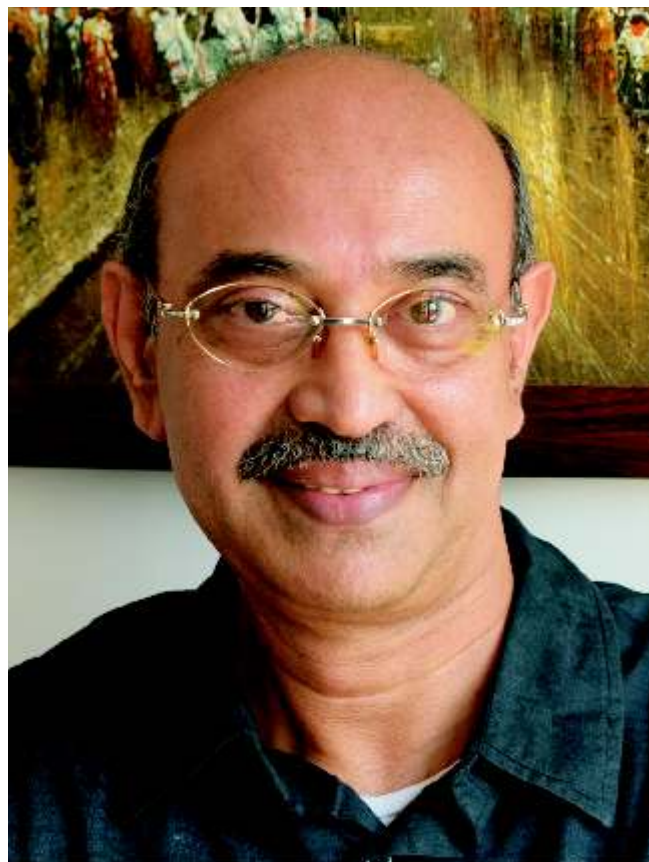
Advaita Kala

Advaita Kala is an internationally published novelist, whose debut novel *Almost Single* has sold over 100,000 copies. She is the award-winning screenwriter for the film *Kahaani*. She writes a regular column for *Mail Today* and a popular food column 'Epicuriosity' for the *Financial Express*. Her television show *Airlines* is presently on air on Star Plus. She is working on her next novel.



Archana

'Urvashi' Archana has won the National Award twice: for *Veedu* (2008) and *Daasi* (1989). She has acted in movies such as Shaji N. Karun's *Piravi*, *Nishad*, Balu Mahendra's *Sandhyaragam* and *Nireekshana*, and Buddhadeb Dasgupta's *Bagh Bahadur*. She has been a member of the jury for the National Award and for the Indian Panorama.



Ganga Raju Gunnam

Ganga Raju Gunnam has worked as probationary officer in the State Bank of India and in advertising as art director and copywriter. As head of Just Yellow Media, he has produced six Telugu feature films and seven TV serials which, together, have won 38 state and 2 national awards. He wrote the dialogue for all the films - *Little Soldiers*, *Aithe*, *Anukokunda Oka Roju*, *Amma Cheppindi*, *Katha*, *Amrutham Chandamama Lo* - and directed three of them. He also created the most successful sitcom in Telugu TV, *Amrutham*.



Gautaman Bhaskaran

Gautaman Bhaskaran is an author and film critic, and the only Indian journalist - and among a few in Asia - to have covered the Cannes Film Festival for twenty-five years. He has also covered the Venice Film Festival for fifteen years and several others, including those in Abu Dhabi, Dubai, Doha, Deauville, Melbourne, Mumbai, Goa and Pune to name some. Author of a biography of Adoor Gopalakrishnan that has been translated into Tamil and Malayalam, Bhaskaran has served on many Indian and international film juries. He worked with *The Statesman* and later joined *The Hindu* where he worked for twenty-five years. He is now a columnist with *Hindustan Times*, *Gulf Times* in Doha and *Seoul Times* in South Korea.



K.N.T. Sastry

K.N.T. Sastry is a film critic turned filmmaker. After winning National Awards for Best Critic and for Best book on Cinema, he went on to win the National Award for Best Anthropological Film for *Surabi*. His *Tiladaanam* won the National Award for Best Debut Film and the New Currents Award at the Busan International Film Festival.



Oinam Gautam Singh

Oinam Gautam Singh started his career in multimedia and photography. Having worked as an editor for some time, O. Gautam Singh got the opportunity to work with some renowned directors of Manipur. He has directed around twenty Manipuri feature films so far. *Phijjee Mani* won accolades at IFFI 2011 and the National Award for Best Manipuri Feature Film 2011, including the Best Supporting Actress Award.



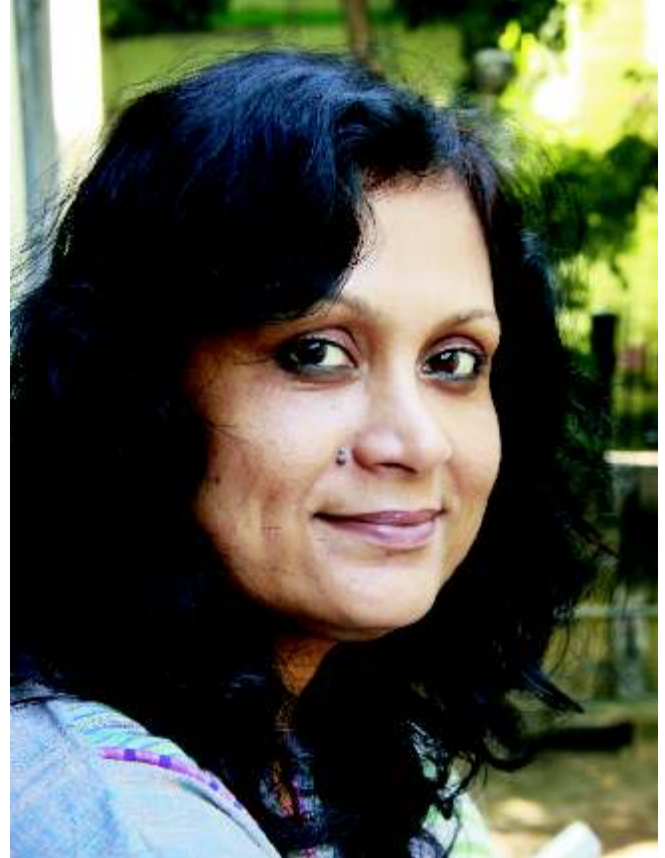
M.C. Raja Narayanan

Winner of a National Award for Best Film Critic, M.C. Raja Narayanan is a bilingual writer who writes in English and Malayalam. He has won many other literary and media awards. His articles and short stories have been published in various leading newspapers and magazines in English and Malayalam that include *The Indian Express*, *The Hindustan Times*, *The Asian Age*, *Cinemaya*, *Mathrubhumi Daily*, *Illustrated Weekly*, *Kala Kaumudi*, *Malayalam Varika*, *Veekshanam*, *Madhyamam* etc. He has eight published books to his credit. He is a member of FIPRESCI and has served on state, national and international juries.



Sameer Hanchate

Sameer Hanchate is an award-winning filmmaker. Trained at the New York Film Academy, at the Lee Strasberg Institute of Acting for Theatre, Film & TV, and at Future Media Concepts in New York City, he has over thirteen years of film and TV experience. His first Hindi feature film *Gafra* was an official selection at various international film festivals including London, IFFI-Goa, Cyprus, Cairo, and the Asia Pacific in Taiwan amongst others. It won the V. Shantaram Best Debut Director award in 2007 and Best Script award at the Cyprus International Film Festival in 2008. He has served the Directorate of Film Festivals as a jury member for the Indian Panorama of IFFI 2009 and for the National Film Awards 2012.



Satarupa Sanyal

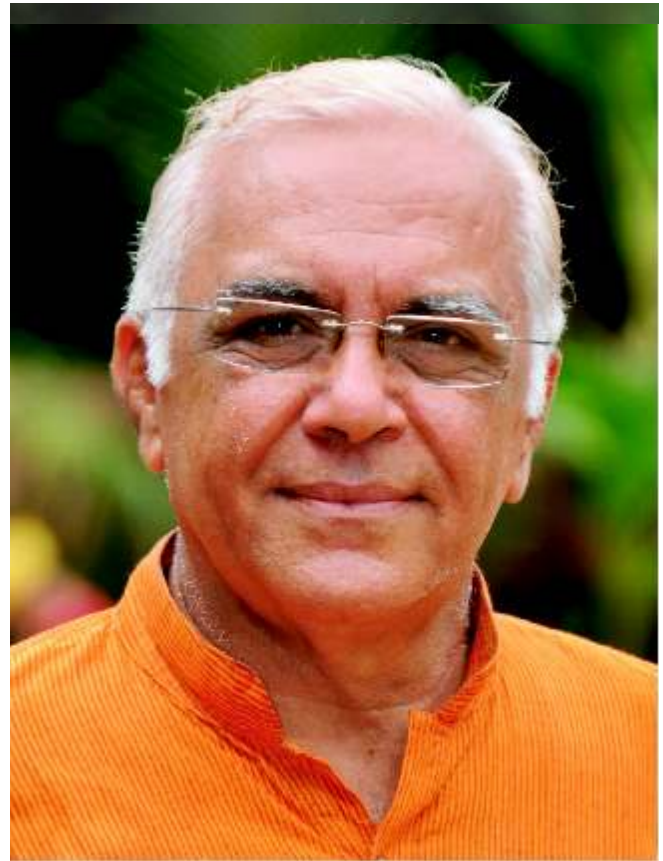
Satarupa Sanyal started her career as a veterinary doctor. She came into film-making after being selected as the leading artiste of two important films directed by Utpalendu Chakraborty, *Aparichita* (1985) and *Bikalpa* (1988). She worked as an assistant director to Utpalendu Chakraborty for nine years and wrote several scripts for feature films and telefilms. She is a lyricist, composer, poet and regular contributor of short stories in leading Bengali periodicals. She won the National Award for Best Lyricist in *Chandaneer* (1990). Her debut film *Anu* (1999) was selected in Indian Panorama and was appreciated in India and abroad.



Utpal Borpujari

A National Award-winning film critic and journalist for over twenty years, Utpal Borpujari has written extensively on cinema, politics, society, literature and culture, among other things, before turning a scriptwriter and film-maker a few years ago. His debut documentary *Mayong: Myth/Reality* was screened at several international film festivals and has been archived by the Royal Anthropological Institute of Britain and Ireland. His latest film, *Songs of the Blue Hills*, a feature-length documentary on Naga folk fusion music, has travelled to over fifteen international film festivals. Borpujari has also curated packages of films from north-east India for several festivals, including the 44th IFFI (2013) and the 'Fragrances from the North-East' film festival in Delhi earlier this year. He is currently shooting a feature-length documentary on the battles of World War II in Manipur and Nagaland and developing scripts for two feature films.

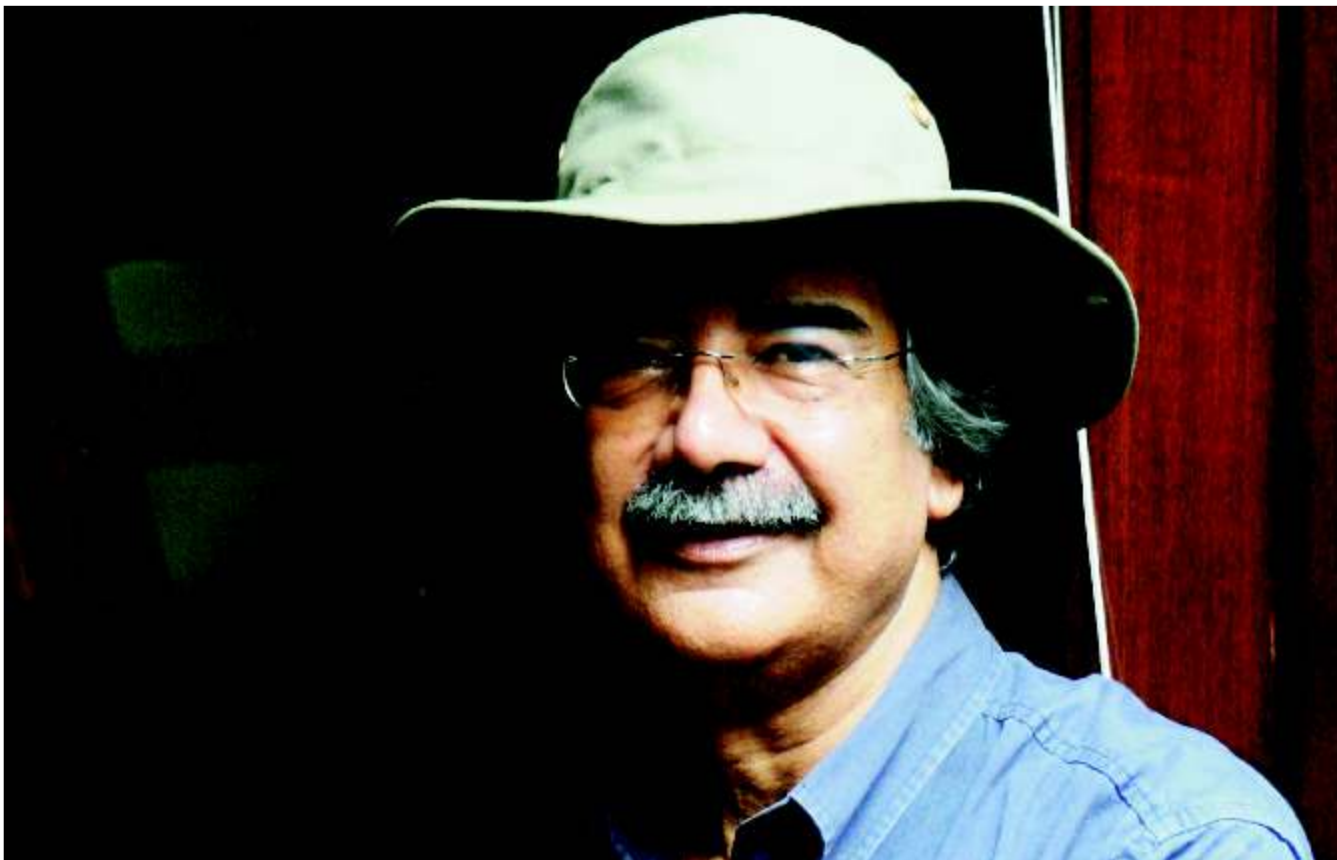
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Vinod Ganatra

Vinod Ganatra, a recipient of the Liv Ullmann Peace Prize, has been active in film and television production from 1982. He has edited and directed about 400 documentaries and newsreels. He has produced TV programmes in Hindi, Marathi and Gujarati for national and regional television. He has also made three feature films for children and won thirty-six international awards. Widely travelled, he has also served as jury at sixty national and international film festivals across the world.





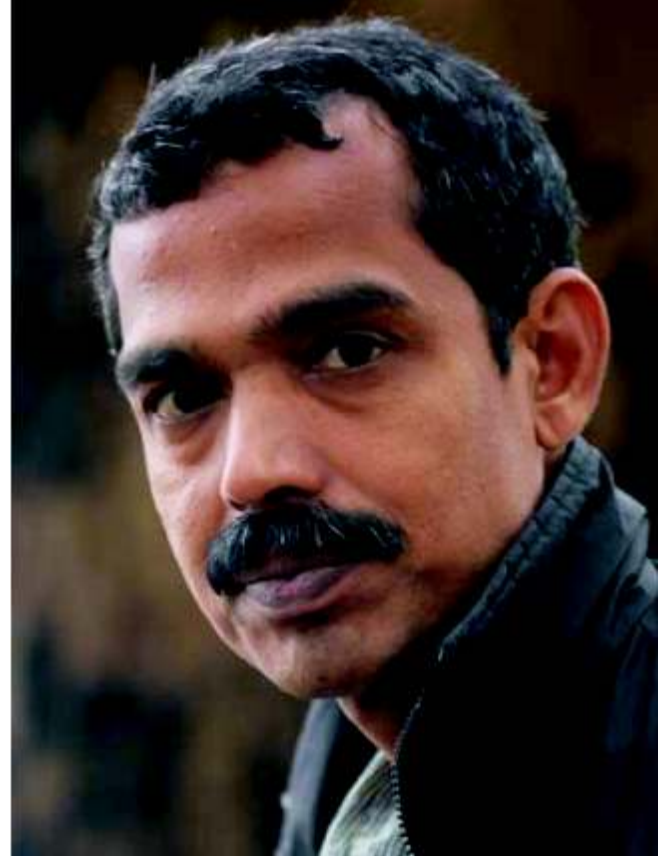
Mike Pandey (Chairman)

Mike Pandey is India's iconic wildlife conservationist and environmentalist film-maker. He has been working with single-minded dedication for over thirty-five years to protect wildlife and the environment in India and has been globally honoured and renowned for his pioneering and landmark conservation work. Known globally for his hard-hitting films, he has won over 300 national and international awards for his work, including the prestigious Green Oscar thrice. In 2000, his film, *Shores of Silence: Whale Sharks in India* led to the discovery of whale sharks in Indian waters and subsequent ban on the killing of whale sharks on Indian shores. Mike has also produced some of India's most popular television programmes like *Earth Matters*, a series on wildlife and environment of India that has won four National awards, and *Khullam Khulla*, a fun learning educational series for children. With over three decades of film-making experience, Mike has produced over 600 films.



Abhiram Bhadkamkar

Abhiram Bhadkamkar, a graduate in commerce and a diploma holder in journalism and communication, completed his postgraduation from the National School of Drama, New Delhi, with specialization in acting. He has written more than twenty scripts for films. A major playwright of Marathi theatre, his plays have received state awards for literary works instituted by the Government of Maharashtra and have been translated and performed extensively in other languages like Hindi, Kannada and Gujarati. His literary works include *Chudail*, a collection of short stories, and *Asa Bal Gandharva*, a biographic novel that depicts the life of legendary actor-singer Bal Gandharva.



Babu Kambrath

Babu Kambrath is an environmentalist, wildlife photographer and documentary filmmaker. His first documentary, *Kaanam*, was selected for many national and international competitions and won a number of awards. His third film, *Behind the Mist*, won the National Award for Best Film on Social Issue in 2012. He has authored the book *Keralathile Chithrasalabhangal* (Butterflies of Kerala) published by the Malabar Natural History Society (MNHS).



Oinam Doren

Oinam Doren is a former television producer who moved on to form his own company Ourvillage Films in 2008 with the objective of making local films for an international audience. The films produced by the company have been screened in a number of film festivals worldwide, won awards and are being distributed by the Times Group. Apart from giving regular talks on independent film-making, Doren is also a writer, music producer and a cinematographer who has shot a number of national and international films.



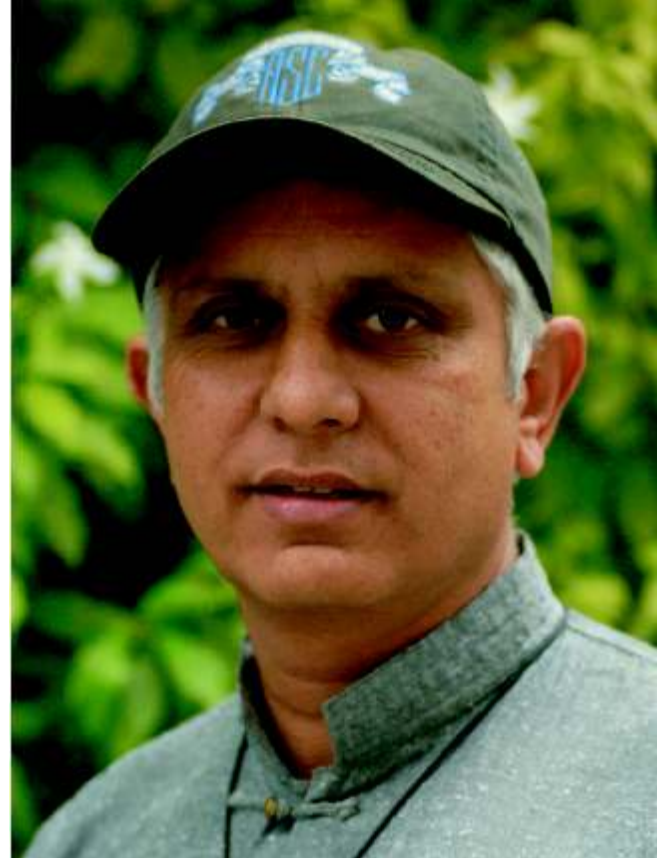
R. Buvana

R. Buvana started her career as a journalist. Through her production company VB Filmmakers she has written, produced and directed many teleserials, five shorts, four documentaries and a feature film. Her debut feature won the Tamil Nadu state award in 2005. Her short films have been screened and awarded at various national and international forums like the Indian Panorama, MIFF, CFSI, IDPA, Commonwealth Film Fest, Barcelona Film Fest, London Short Film Festival, among others. She did her diploma in film-making and script supervising and screenplay writing in Los Angeles and Melbourne.



Shila Datta

Shila Datta has acted in a feature film *Prahar Shese* and in a telefilm *Chandraboti Katha*. She has made a number of documentaries under her banner Shila Datta Productions, including *Portrait of an Actress* on Madhabi Mukherjee and for other producers, including the NFDC, Films Division and the Government of West Bengal. Her films like *Cellular Jail*, *Human Trafficking*, *Dome* and *Archimedin* etc., have been screened at a number of festivals and on Doordarshan.



Vivek Mohan

'A man is not where he lives (Mumbai) but where he loves (Shimla),' believes Vivek Mohan. While his late psychiatrist dad was planning a career in medicine for Vivek, he wanted to join the army, but destiny got him into advertising. He started off with the films department at Lintas. His debut film, *Malana: In Search Of...*, was screened at the MIFF, the IFFI (IP) and the NFA. *Spot the Difference* was specially telecast to spread the message of peace on a popular English TV news channel and *For Whom the Jingle Bells Toll* was telecast on Doordarshan.



INDIAN PANORAMA FEATURE FILMS

Films made in any Indian language, shot on 35 mm or in a wider gauge or digital format and certified by the Central Board of Film Certification between September 1, 2013 and August 31, 2014, for release on a film format or digital / video format and as a feature film or a featurette are eligible for the feature film section.



1983

2014 | Malayalam | Digital | Colour | 138 minutes



Synopsis: This is the story of three generations of a family between two World Cup wins of India, 1983 and 2011. Gopi Ashan had high hopes for his son Rameshan. Though full of potential as a child, all he could do was to end up as an amateur tennis-ball cricket player. After his marriage he gets a new purpose in his life: to make his son the professional cricket player that he could not become. Told in the backdrop of village cricket in light humour, the movie deals with the journey of Rameshan and the problems he has to face and conquer to reach his goal.

Director's Note: *The film is a visual narration of my experiences, when I took my ten-year-old son to a cricket coaching camp. My unfulfilled ambitions and wishes were perhaps brought to the big screen. The film is an embodiment of my memories, childhood and nostalgic village life.'*

Story and Direction	Abrid Shine
Production	Shams Films
Screenplay and Dialogues	Abrid Shine and Bipin Chandran
Editing	Manoj
Cinematography	Pradeesh M. Varma
Lyrics	Santhosh Varma, Hari Narayanan
Sound Design	M.R. Rajakrishnan
Music	Gopi Sundar
Cast	Nivin Pauly, Anoop Menon, Jacob Gregory, Joy Mathew, Saiju Kurup



Director: ABRID SHINE

Abrid Shine is a fashion photographer turned film director and screenwriter. He made his directorial debut with *1983*. He has fifteen years of experience in photo journalism and fashion photography.



Producer: SHAMS FILMS

Shams Films is a movie production company which aims to produce path-breaking, sensible movies through hard work and team effort. It is owned and managed by the young entrepreneur T.R. Shamsudeen, and is one among his various initiatives.

1 DECEMBER

2013 | Kannada | Digital | Colour | 98 minutes



Synopsis: The chief minister's official visit is a great event, particularly to the poor family specially selected to host his dinner and overnight stay in its humble abode. The visit is a great success with photo-shoots, interaction with press and local leaders, dinner and wide media coverage. But the family itself is neglected, faces embarrassments and gets a raw deal, driving it to despair.

Director's Note: *They lost their own root because of VILLAGE STAY! This news report had captured the after-effects of a much talked-about village stay of the Karnataka chief minister, sometime in 2006. It set me thinking. A little more research led me to more details. Churning of all these led me to making this film.'*

Story, Screenplay and Direction

P. Sheshadri

Production

Basant Productions

Dialogues

Chandrashekar Vastrad

Cinematography

Ashok V. Raman

Music

Manohar. V

Editing

Kemparaju. B.S

Cast

Nivedita, Santosh Uppina, Shanthabai Joshi, Master Manjunath Matapathi, H.G. Dattatreya, Shashikumar



Director: P. SHESHADRI

P. Sheshadri entered cinema as a screenplay and dialogue writer in 1990 after a short stint in journalism. His maiden directorial feature *Munnudi* (2000) brought him great acclaim and was also hailed as a landmark film. He followed it up with *Atithi* (2001), *Beru* (2004), *Thutturi* (2005), *Vimukthi* (2008), *Bettada Jeeva* (2010), all of which received the National Award.



Producer: BASANT PRODUCTIONS

Basant Productions is represented by Basant Kumar Patil, an eminent film-maker and a businessman who has won multiple international, national and state awards. He was the president of the Kannada Film Chamber of Commerce (2010-11) following his four-year term as the president of the Karnataka Film Producers Association. He has also been a very successful entrepreneur.



A RAINY DAY

2013 | Marathi | Digital | Colour | 89 minutes



Synopsis: Aniket is an achiever who wants to get rich quick and resorts to any means for that. His wife Mugdha doesn't approve of his deeds. When life seems to be fine he discovers that she's got wind of his past. He wonders how she knows and gradually this phenomenon starts repeating itself. She tells him what he did on various occasions. She is pregnant and he wonders if this condition has to do with her extra sensitivity. He is intrigued, irritated and on the way to becoming a neurotic wreck. Mugdha finally takes a strong decision about her life.

Director's Note: *This film deals with the greed of a person that leads to corruption at various levels. It also highlights the role of a woman, who takes initiative to end this by taking a strong decision. The best part of the film is the narration of the story by using natural sound. The entire film is without the background music.'*

Direction and Story	Rajendra Talak
Production	Rajendra Talak Creations
Screenplay	Rajendra Talak, Abhiram Bhadkamkar
Lyrics	Saumitra
Music	Ashok Patki
Editing	Vidyadhar Pathare
Sound	Resul Pookotty, Amrit Pritam Dutta
Cinematography	Sanjay Jadhav
Cast	Mrinal Kulkarni, Subodh Bhave, Ajinkya Deo, Harsh Chhaya, Sulabha Arya



Director: RAJENDRA TALAK

A science graduate, Rajendra Talak started film-making in 1996 with *Shitu*, a telefilm, which won the State Award for best film. In 2004, his first feature film *Aleesha* won the National Awards for Best Film and Best Direction in the regional film category and also won six state awards in 2005. His bilingual film, *Antarnad*, premiered at IFFI 2006 and won five National Awards. His other films include *Saavariyaa.com* and *O Maria*.



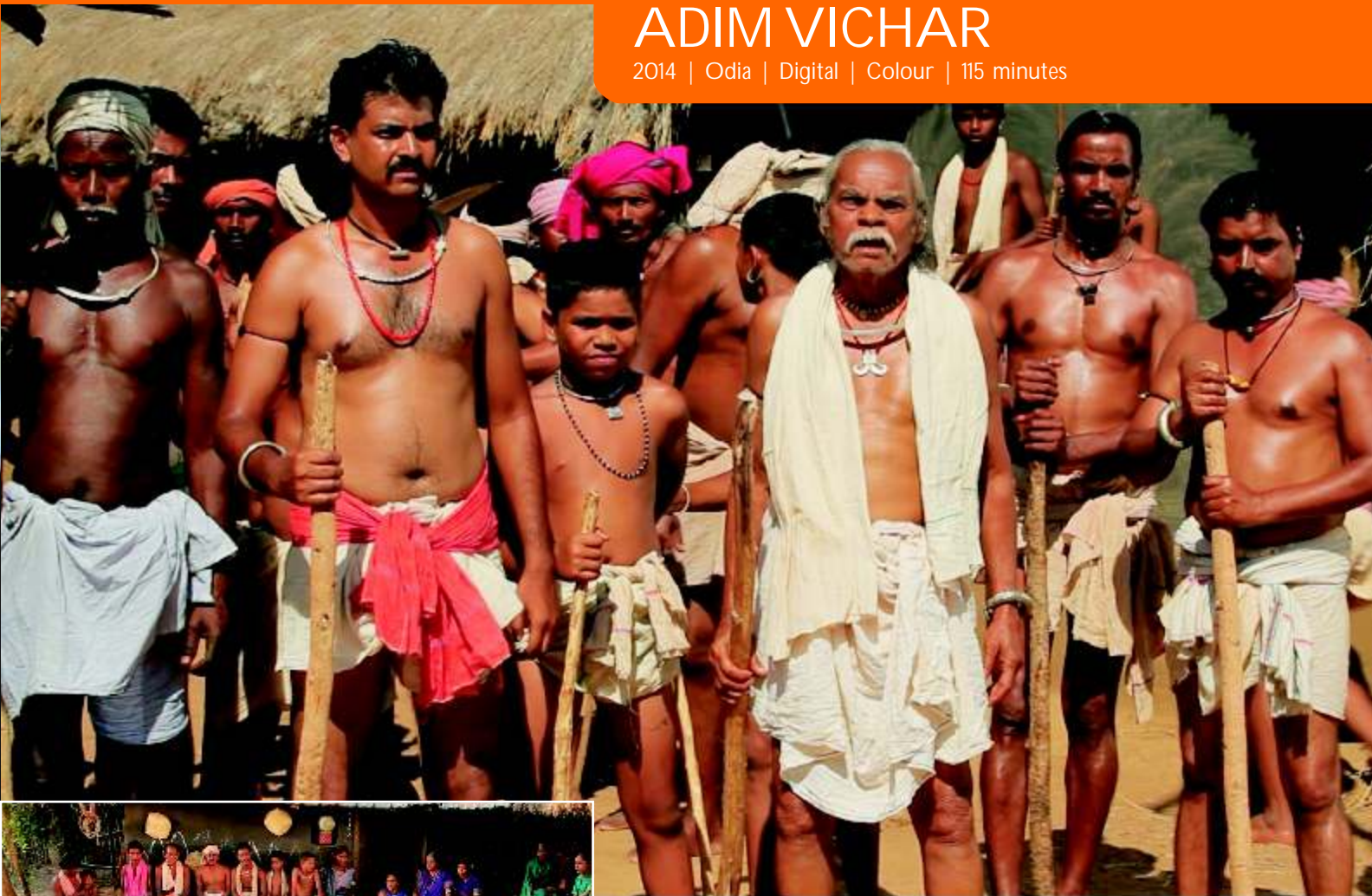
Producer: RAJENDRA TALAK CREATIONS

Rajendra Talak Creations started in 2004, producing *Aleesha*. Its second film *Antarnad* won five National Awards. It is owned by Priyanka Bidaye Talak, who has a doctorate in chemistry and is also a known actress in Goa. She has acted in a National Award-winning Konkani film *Aleesha* and *Saavariyaa.com*.

Production / Sales: Rajendra Talak Creations, Ashiana, Comba Margao, Goa - 403601 Tel - 09822487475 Email: rajtalak@gmail.com

ADIM VICHAR

2014 | Odia | Digital | Colour | 115 minutes



Synopsis: *Adim Vichar* is a tale of ancient tradition and human values that stand above all. This is a story of the Kandha tribe settled in the plains of Odisha, India. Their life is a melody full of songs and dance, they lead a community life and believe in peaceful existence. But when their settlement moves into the plains, they come in contact with other people. Among them exist half-educated, selfish touts, who for their own motives shatter the peaceful tribe.

Director's Note: *'I always believe in the great Indian traditional values which are on the verge of extinction. I am always optimistic that these values will remain amidst the onslaught of modernity and this very thought reflects in my films. In this film, I have tried to project the value of ancient justice through my protagonist, a tribal old man.'*

**Screenplay and Direction
Production**

Sabyasachi Mohapatra
Mohapatra Movie Magic Pvt. Ltd

**Story
Music
Sound**

Kapileswar Prasad Mohapatra
Pankaj Jal, Ghasiram Mishra
Abhishek Tripathy

**Production Design
Editing**

P. Mantu Mohapatra
Rajendra Mohapatra

**Cinematography
Cast**

Kumar C. Dev Mohapatra
Atal Bihari Panda, Tapaswini
Guru, Purushottam, Lochani
Bag, Shankar Behera, Sushree
Smita Panda



Director: SABYASACHIMOHAPATRA

Sabyasachi Mohapatra is probably the best known and distinctive film-maker from Odisha. His films mostly revolve around tribal and rural themes. He was recognized and felicitated by the Government of Odisha for his contribution to Odia cinema in 1990. Mohapatra has many big-grossing, critically acclaimed credits to his name, as producer, director and writer, including *Sabu Maya Re Baya*, *Bhukha* and *Sala Budha*.



Producer: MOHAPATRA MOVIE MAGIC PVT. LTD

Mohapatra Movie Magic Pvt. Ltd was established in 2003 by the six Mohapatra brothers, who are trained and experienced in various technical and creative aspects of film making. In 2004, the company entered into film production with *Jai Jagannath*. Its 2013 movie *Sala Budha* was selected in Indian Panorama 2013 (IFFI).



ANKHON DEKHI

2013 | Hindi | Digital | Colour | 107 minutes



Synopsis: The narrative follows fifty-five-year-old Bauji, the easy-going head of a joint family. When his daughter is found to have an undesirable suitor, the enraged family and onlookers vent their rage on the hapless couple. Something changes in Bauji. He realizes that he has been blind all his life, following other people's truth. He takes a vow that from now on he would not believe anything that he has not experienced. He would only believe what he sees with his own eyes, since nothing else can be certain.

Director's Note: *This film is about my childhood, the alternate warmth and heat of growing up in a joint family. It is also a film about changing seasons, web of relationships. Then I found the peg to hang it on. A man who is willing to stake everything for his belief. He is both a mad man and a messiah; a fool and a guru.*

Direction Rajat Kapoor
Production Mithya Talkies
Cinematography Rafey Mehmood
Production Design Meenal Agarwal
Music Sagar Desai
Sound Resul Pookutty
Cast Sanjay Mishra, Seema Pahwa, Taranjeet Kaur, Maya Sarao, Namit Das, Manu Rishi Chaddha, Brijendra Kala



Director: RAJAT KAPOOR

Rajat Kapoor is a leading stage and screen actor, who has acted in *Monsoon Wedding*, *Midnight's Children* and a host of mainstream and independent Indian films. He has also proved himself to be an adept scriptwriter and director of films in which he also plays a key role. Rajat Kapoor's notable films include the 2003 National Award winner *Raghu Romeo*, *Mixed Doubles*, *Mithya* and *Fatso*.



Producer: MITHYA TALKIES

Mithya Talkies is a new company dedicated to the production of independent new voices that search for cinematic excellence. A company that wants to associate itself with a cinema that pushes the boundaries, goes beyond the cutting edge. *Ankhon Dekhi* is its first production.

BODHON

2014 | Bengali | Digital | Colour | 120 minutes



Synopsis: The film tracks the journey of Archi, in his early forties, a highly successful professional working in an MNC, and his wife Ishaani, a lady in her mid-thirties, spanning across ten years from their marriage to the present day, shown in flashback mode. The story starts on the morning of Mahalaya. A crisis comes unexpectedly when their seven-year-old son Ujaan has a heart attack and the family fights it with all their might over six days. But there is a deeper crisis in Ishaani's life in the face of an unexpected autism of her adopted daughter Srotoswini.

Director's Note: *The idea of the story came from a photograph published in a newspaper during the 2004 tsunami. The film will touch the heart of the audience with its strong social relevance about adoption and autism and the universal appeal of the most compelling human relationship: that of a mother towards her child.*

Story, Screenplay, Dialogues, Lyrics, Production Design and Direction Ayananshu Banerjee

Production Magick Illusion Entertainment

Music Mayukh-Mainak

Art Nafisa Mondal

Sound Anup Mukherjee

Editing Pritha Chakraborty

Cinematography Mrinmoy Mondal

Cast Arpita Chatterjee, Joy Sengupta, Gouri Ghosh, Mamata Shankar, Partho Ghosh, Prabir Das



Director: AYANANSHU BANERJEE

Ayananshu Banerjee is a technology consultant by profession and a self-trained film-maker by passion. After working in a telecom company for six years in the USA, he returned to India in 2003 with a dream of becoming a film-maker. He made a self-financed short film titled *Caterpillar Has Wings*, where he donned the hat of the screenplay writer and director for the first time. *Bodhon* is Ayananshu's debut full-length feature film as a director.



Producer: MAGICK ILLUSION ENTERTAINMENT

Magick Illusion Entertainment has been formed to make low-budget meaningful cinema for creating magic on the screen and resonance in the mind of the viewers. *Bodhon* is the first production of Magick Illusion Entertainment.



CHHOTODER CHHOBI

2014 | Bengali | Digital | Colour | 109 minutes



Synopsis: We are born. We talk. We play. We grow up. We love. We work. We marry. We have babies. We have families. We retire. We die. Even 'they' do the same. Still, what we do is normal. What they do, funny. They are the little people of our society. We call them dwarfs, or even, midgets! This is a simple love story of such a couple, Khoka and Soma. How can a dwarf couple dream of making another family again knowing all the troubles they face?

Director's Note: *'It is one of those films that open up the heart and the mind. Dwarfs are very commonly called jokers by most people in Indian society. They are the butt of jokes, and seem to have been born for our entertainment. My film looks beyond this common and cruel misconception.'*

Direction, Screenplay and Dialogues	Kaushik Ganguly
Production	Shree Venkatesh Films Pvt. Ltd
Cinematography	Soumik Halder
Music	Indraadip Dasgupta
Editing	Bodhaditya Banerjee
Art	Tanmoy Chakraborty
Cast	Dulal Sarkar, Debalina Roy



Director: KAUSHIK GANGULY

Kaushik Ganguly spent eight years as a teacher and freelance scriptwriter before turning director in 1995 with the tele-serial *Raahat*. Making his feature film debut with *Waarish* (2004), Kaushik went on to garner much acclaim for his second film *Shunyo e Bukey* (2005). He is known for his works that explore sexuality. He has had four consecutive nominations in Indian Panorama and won a National Award for *Shobdo*.



Producer: SHREE VENKATESH FILMS

Shree Venkatesh Films (SVF) is a National Award-winning media and entertainment company. SVF has been equally successful in producing 'mass' as well as 'class' cinema with the internationally acclaimed *Chokher Bali*, *Raincoat* and *Memories in March* and a number of blockbusters in Bengali. In addition, SVF has distributed over 350 Hindi and English films in east India.

Production / Sales: Shree Venkatesh Films, Suite - 508, 5th Floor, 6, Waterloo Street, Kolkata - 700069
Tel: 033 30927600/09051063888, Email: ravi@venkateshfilms.com

DRISHYAM

2013 | Malayalam | Digital | Colour | 165 minutes



Synopsis: George Kutty is a cable TV network owner in a remote and hilly village in Kerala. He lives a happy life with his wife, Rani, and two girls. Anju, his daughter, goes to a school trip. A guy who had been at the school trip with her meets Anju and blackmails her with a video of her that he had captured during the trip. In the course of events he is accidentally killed by Rani and Anju. This begins a cat and mouse game as the murdered person is the son of IG Geeta Prabhakar.

Director Note: 'Drishyam portrays today's teenage life and its impact on society. This movie reminds the parents of the importance of careful upbringing of their children.'

Story, Screenplay and Direction Jeethu Joseph
Production Aashirvad Cinemas
Screenplay and Cinematography Sujith Vaasudev
Editing Ayooob Khan
Music Anil Johnson, Vinu Thomas
Cast Mohan Lal, Siddique, Shajon, Irshad, Kunjan



Director: JEETHU JOSEPH

Prior to entering the movie industry, Jeethu Joseph was engaged in the agricultural sector. He assisted director Jayaraj in the movies *Thilakkam* and *Bheebalsa*. He directed his debut film *Detective*, starring Suresh Gopi, in 2007. His other films are *Mummy and Me* (2009), *My Boss* (2012) and *Memories* (2014), all of which have been huge box office hits.



Producer: AASHIRVAD CINEMAS

Aashirvad Cinemas, headed by M.J. Antony, is a production company. Its first film, *Narasimham*, became one of the biggest hits in Malayalam cinema. It has since produced many successful movies. Aashirvad has established ties with other companies like Maxlab Cinemas and Entertainments to cooperate in the field of film production and distribution.



DR. PRAKASH BABA AMTE : THE REAL HERO

2013 | Marathi | Digital | Colour | 137 minutes



Synopsis: This is a story showcasing an individual who was unaware of his destination but became an inspiration to the world. After he had finished his doctor's degree, Prakash's father Baba Amte took him on a picnic to Hemalkasa. The picnic became a turning point in Prakash's life. Prakash went there just to treat them but became a part of them. He marries Mandakini, who accompanies Prakash without any condition. This is where the real story begins in the dense forest of Hemalkasa. Today, after forty-five years of struggle, Hemalkasa has become an example to the world.

Director's Note: 'This movie has been my dream project. It touched my heart. I wanted the world to see the philanthropic work of Dr Prakash Amte and Mandakini Amte who have striven tirelessly in the deep jungles of Hemalkasa.'

Direction and Screenplay

Samruoddhi Porey

Production

Samruoddhi Cine World

Cinematography

Mahesh Aney

Editor

Rahul Singh

Music

Rahul Ranade, Aniruddha Wankar

Cast

Nana Patekar, Sonali Kulkarni, Mohan Agashe



Director: SAMRUODDHI POREY

Besides being a film-maker, Samruoddhi Porey practises as an advocate in Bombay High Court. She became the first woman director to win two National Awards in her debut film, *Mala Aai Vhaychy!* Being a daughter, a wife, a mother of two girls, a responsible doting daughter-in-law of large family, an advocate by profession, she has worked with socially deprived people and focused on woman empowerment.



Producer: SAMRUODDHI CINE WORLD

Samruoddhi Porey formed her company Samruoddhi Cine World a few years ago and has made two Marathi and one Hindi film. The response that the films have received from India and abroad so far gives her the impetus to create more such films.

EK HAZARACHI NOTE

2014 | Marathi | Digital | Colour | 91 minutes



Synopsis: This is the story of Parobudhi, a poor old woman living in a remote village of the Vidarbha region of Maharashtra. A local politician comes canvassing for votes. Someone points out Budhi to him as that unfortunate woman whose young farmer son has committed suicide. The politician presses a few thousand-rupee notes in Budhi's hands. But fate has something else in store for her. The local policeman hauls her up. Will she survive what follows? Will she be able to safely return home?

Director's Note: *'I wanted to challenge myself in telling the story of a passive character that bears a strong semblance to Indian rural society, where people perpetually wait for something nice to happen to them. I have tried to put forth a simple narrative that feels part neo-realist and part dark fairy tale. The movie follows a minimalist approach in the use of its background score.'*

Direction	Shrihari Sathe
Production	Infinitem Productions Private Limited
Screenplay	Shrikant Bojewar
Cinematography	Ming Kai Leung
Sound	Thorsten Minning
Music	Shailendra Barve
Cast	Usha Naik, Sandeep Pathak, Shrikant Yadav, Ganesh Yadav, Pooja Nayak

**Director: SHRIHARISATHE**

Shrihari Sathe graduated from the University of Michigan in Film and Video Studies and Global Media and Culture. He produced *It Felt Like Love* which had its world premiere at 2013 Sundance Film Festival and 2013 International Film Festival, Rotterdam. He has produced/co-produced numerous award-winning short films including *First Day of Peace*, *Breaking the Chain* and *Off Season*. This is his directorial debut.

**Producer: INFINITEM PRODUCTIONS PRIVATE LIMITED**

Infinitem Productions Private Limited was registered in 2007 by Shrihari Sathe. It has produced over ten films so far.



ELIZABETH EKADASHI

2014 | Marathi | Digital | Colour | 90 minutes



Opening Film

Synopsis: With an international sensibility but impregnated with Marathi folklores and 'saint culture', *Elizabeth Ekadashi* is a unique offering. At the core of the film are basic human emotions of mother and child and a child's struggle to help his struggling single mother financially. Though the theme is universal, the presentation is such that it is very close to the Marathi soil. Set against the backdrop of Pandharpur, the film explores children's scientific curiosity vis-à-vis the spiritual teachings of the land.

Director's Note: *'I have seen some stubborn kids in my life. Seldom have I seen stubbornness taking a positive turn and becoming a passion. Those kids are really special and I have always wondered how a body that small and a brain that tiny could be so focused and involved. The film is about these passionate kids.'*

Direction	Paresh Mokashi
Productions	Essel Vision Productions Ltd, Mayasabha Productions
Story	Madhugandha Kulkarni
Screenplay and Dialogues	Madhugandha Kulkarni, Paresh Mokashi
Cinematography	Amol Gole
Music	Anand Modak
Editing	Abhijeet Deshpande
Cast	Shriranga Mahajan, Saili Bhandarkavthekar, Pushkar Lonarkar, Nandita Dhuri, Vanmala Kinikar



Director: PARESH MOKASHI

Paresh Mokashi started as an actor in his college days. He shifted to Mumbai and realized that writing and directing are his real interests. Paresh is known for his plays. He ventured into film-making with *Harishchandrachi Factory*, dealing with Dadasaheb

Phalke's adventures in making India's first feature film.



Producer: ESSEL VISION PRODUCTIONS AND MAYASABHA PRODUCTIONS

Essel Vision Productions was instituted in June 2012 as a part of Essel Group of Companies. With films like *Gadar*, *Gulaal*, *D Day*, *The Lunchbox*, *Fandry*, it has found a perfect balance between the box office and critical reception. Mayasabha Productions' first film *Harishchandrachi Factory* (2009) received critical acclamation and won several awards. The film was nominated as India's official entry to the 82nd Academy Awards. This is their second film.

GOUR HARI DASTAAN : THE FREEDOM FILE

2014 | Hindi | Digital | Colour | 111 minutes



Synopsis: Gour Hari Das loves to talk about his adventures as a freedom fighter. People laugh behind his back and call him a liar, but he never craves to prove himself right. Until one day his son seeks admission in an institute and Das is told that a freedom fighter's certificate would facilitate an entry. Das has his first brush with bureaucracy when he is told that he cannot obtain a certificate from Maharashtra, as he had fought from the state of Orissa. The utter callousness of the officials is an eye opener and a new Das is born.

Director's Note: 'More than sixty years ago, a simple Khadi-clad barrister turned "Father of the Nation" raised the spirits and the people of India with plain cotton. More than sixty years later, the symbolic cotton presents another picture. The film explores the "then" and "now" of a nation caught in a flawed system of its own making.'

Direction and Story	Ananth Narayan Mahadevan
Production	Siddhivinayak Cine Vision
Screenplay	C.P. Surendran
Cinematography	Alphonse Roy
Sound	Resul Pookutty
Editing	Sreekar Prasad
Music	L. Subramaniam
Cast	Vinay Pathak, Konkona Sen Sharma, Ranveer Shorey, Rajit Kapur, Tannishtha Chatterjee, Vikram Gokhale

**Director: ANANTH NARAYAN MAHADEVAN**

Ananth Narayan Mahadevan has been working in films, television, theatre and advertising since 1980. He has acted in over thirty stage productions. He has played leading roles in over a hundred serials and featured in over seventy-five films. He has directed eleven feature films, including *Mee Sindhutai Sapkal*.

**Producer: SIDDHIVINAYAK CINE VISION**

Siddhivinayak Cine Vision started off by producing successful Marathi films like *Ganpya Gavdya* and *Naseebachi Aisi Taisi*. *Mee Sindhutai Sapkal* catapulted it to a global league where it was acclaimed at sixteen festivals and bagged four National Awards in 2011. Producers Bindiya Khanolkar and Sachin Khanolkar then ventured into their first Hindi feature *Gour Hari Dastaan*.



JODI LOVE DILE NA PRAANE

2014 | Bengali | Digital | Colour | 115 minutes



Synopsis: *Jodi Love Dile Na Praane* is a film based on a novel. Does love still exist? Each generation feels the succeeding generation doesn't understand love and the feeling is mutual. Thus the search for the elusive four-letter sensation goes on. This film is a take on different faces of love with all its trappings.

Director's Note: 'We had read the novel several years back and had felt it has contemporized love despite taking us back twenty years or so.'

Direction	Abhijit Guha and Sudeshna Roy
Production	Green Touch Entertainment Pvt. Ltd
Story	Sukanto Gangopadhyay
Screenplay	Anindya Bose
Editing	Sujay Dutta Roy
Cinematography	Shubhodeep Roy
Sound	Saugata Banerjee
Art	Tanmoy Chakraborty
Music	Raja Narayan Deb
Cast	Abir Chatterjee, Ananya Chatterjee, Kaushik Ganguly, Kaushik Sen, Arjun Chakraborty



Directors: ABHIJIT GUHA AND SUDESHNA ROY

Abhijit Guha and Sudeshna Roy have been working together for the last twenty years. Their first film *Shudhu Tumi* was a commercial mainstream film. But the second *Teen Yaari Kawtha* was a take on modern young men of the subaltern classes and their approach to life in this day and age.



Producer: GREEN TOUCH ENTERTAINMENT PVT LTD

Green Touch Entertainment is a production company specializing in feature / documentary / tele-serials. Based in Kolkata, it focuses on telling stories in unique ways and in a variety of genres. It was formed in 2012 and has released two critically acclaimed films, both directed by Sudeshna Roy and Avijit Guha.

KILLA

2014 | Marathi | Digital | Colour | 107 minutes



Synopsis: Coping with the recent death of his father, eleven-year-old Chinu moves to a small Konkan town from a big city. He finds it difficult to adjust to the new place and finds himself alienated and reluctant to open up to its people. Both Chinu and his mother grapple with their own individual struggles and anxieties in the new town. In the process, they emerge with newer experiences and as newer people, both healed and enriched.

Director's Note: *'In my childhood, I travelled quite a lot and quite frequently. Every place was a new experience. People were different, the culture was unique. By the time I would settle down, make friends, familiarize myself with the place and its culture, it was time to move on. Killa is an attempt to cherish those moments. It's a film about my past, which has made my present.'*

Direction and Cinematography	Avinash Arun
Production	Jar Pictures and M.R. Film Works
Screenplay	Tushar Paranjpe
Dialogues	Upendra Sidhaye
Editing	Charu Shree Roy
Production Design	Prashant Bidkar
Music	Naren Chandarvarkar and Benedict Taylor
Sound	Mohandas V.P.
Cast	Amruta Subhash, Archit Devadhar, Parth Bhalerao, Gaurish Gawade, Swanand Raikar, Atharva Upasni

**Director: AVINASHARUN**

Avinash Arun started assisting in FTII diploma films at the age of sixteen. He eventually graduated in cinematography from FTII in 2011. In 2010, his school project *The Light and Her Shadows* won him the cinematography award in Kodak Film School Competition. His diploma film *Allah Is Great* was the official entry from India for the Student Oscars. *Killa* is first feature film as director.

**Producer: JAR PICTURES AND M.R. FILM WORKS**

Ajay G. Rai and Alan McAlex came together to form Jar Pictures. The company aims to position itself as a premium content provider for the global entertainment industry. M.R. Film Works is a Mumbai-based production house founded by Madhukar R. Musale. This is their first production.



KUTTRAM KADITHAL

2014 | Tamil | Digital | Colour | 120 minutes



Synopsis: This story, playing over twenty-four hours in the life of a couple, deals with a young teacher who marries against the wish of her family and tries to start a new life with her beloved engineer husband. The inter-religion wedding escalates into a huge issue as she is chased by the police, the media and a bunch of social activists as she runs away from the city and becomes the most wanted all over the state.

Director's Note: *'This is a tale of ambiguous morality. I have been so obsessed with observing and thinking about minute human feelings. Tension of opposites is one among them. Conflict lies with every human being and for everything.'*

Direction	Bramma G.
Production	JSK Film Corporation and Chris Pictures
Cinematography	S. Manikandan
Editing	C.S. Prem
Music	Shankar Rangarajan
Sound	Anthony B. Jayaruban
Cast	Master Ajay, Radikha Prasiddha, Sai Rajkumar, Pavel Navageethan



Director: BRAMMA G

Bramma G is a theatre personality who has written and directed a number of plays in Tamil and English for more than twelve years. He has directed public service announcements, short films and documentaries. This is his first feature film.



Producers: JSK FILM CORPORATION and CHRIS PICTURES

J. Satish Kumar, proprietor, JSK Film Corporation, is a producer par excellence in Tamil cinema. Having ventured into production a few years ago, JSK Film Corporation has already won the prestigious National Award in India and this is the second consecutive year that a movie under the banner has been selected at the eminent IIFF. Chris Pictures, headed by Christy Paul Siluvappan, has ventured into production with *Kuttram Kadithal*.

Production / Sales: JSK Film Corporation, # 47, Giriappa Road, T. Nagar, Chennai - 600017 Tel - 09790468994, nirupama.sunder@gmail.com

LOKMANYA : EK YUGPURUSH

2014 | Marathi | Digital | Colour | 139 minutes



Synopsis: The film encompasses the journey of a young boy from his early days to becoming the legend, Lokmanya, thus inspiring generations to come. It discovers the ideals and vision of the great freedom fighter, comments on the socio-political situation of today's India and how it can be improved using his messages that were delivered over a century ago, unravelling the legend.

Director's Note: 'India is the youngest country in the world with more than 54 per cent of the population below the age of forty years. The future of this nation can be made bright by channelizing the power of youth. Lokmanya Tilak in the late 1800s had identified similar situation of the subcontinent.'

Story, Screenplay and Direction	Om Raut
Production	Neena Raut Entertainment Pvt. Ltd
Cinematography	Prasad Bhende
Editing	Ashish Mhatre, Apoorva Motiwale
Sound Design	Pramod Chandorkar
Music	Ajit-Sameer
Cast	Subodh Bhave, Sameer Vidhvans, Angad Mhaskar, Chinmay Mandlekar

**Director: OMRAUT**

A film school graduate from Syracuse University, New York, Om Raut started his career as a writer and director for MTV Networks, New York. He moved back to India to be the Vice-President of Creative Business at Valuable Group, promoter of UFO Moviez, the world's largest satellite-based digital distribution platform. In 2012, he started Neena Raut Entertainment Pvt. Ltd. *Lokmanya*, Om's dream project, is his directorial debut.

**Producer: NEENA RAUT ENTERTAINMENT PVT. LTD**

Neena Raut Entertainment Pvt. Ltd has been founded by Neena Raut, who has over thirty years of media and entertainment industry experience. She has served as the Creative Head of Shri Adhikari Brothers (SAB). She has written, directed and produced numerous TV shows while working with Doordarshan for twenty years.

Production / Sales: Neena Raut Entertainment Pvt. Ltd., 602, Sankalp Apartments, S. Paralkar Lane Shivaji Park, Dadar, Mumbai - 400 028 Tel : 022 24440443 Email : om@neenarautfilms.com



MUNNARIYIPPU

2014 | Malayalam | Digital | Colour | 115 minutes



Synopsis: Can you force someone to 'reveal' him/herself? The film probes into the conflicts that arise out of the desire for and the limits of communication between human beings. Raghavan has been convicted of double homicide and is undergoing life imprisonment. Anjali is an ambitious journalist who wants to prove her worth, probing into and narrating other people's lives. Their meeting forces him to come out, first from the jail in which he has cocooned himself for two decades and, later, from his silence.

Director's Note: *The film is about the vulgar intrusiveness of the world and today's media to probe into states of being that are best left to themselves. Crossing the limits of curiosity can lead to fatal consequences.'*

Story, Cinematography and Direction

Venu

Production

Gold Coin Motion Picture Company

Screenplay

Unni R.

Editor

Beena Paul

Music

Bijubal

Cast

Mammooty, Nedumudi Venu, Prathap Pothen, V.K. Sreeraman, Saiju Kurup



Director: VENU

Venu is an award-winning film-maker whose first film, *Daya*, received the Indira Gandhi National Award for the Best Debut Director. As a cinematographer he has numerous national, international and state awards to his credit. Venu has worked with some of the most important film-makers from all over India.

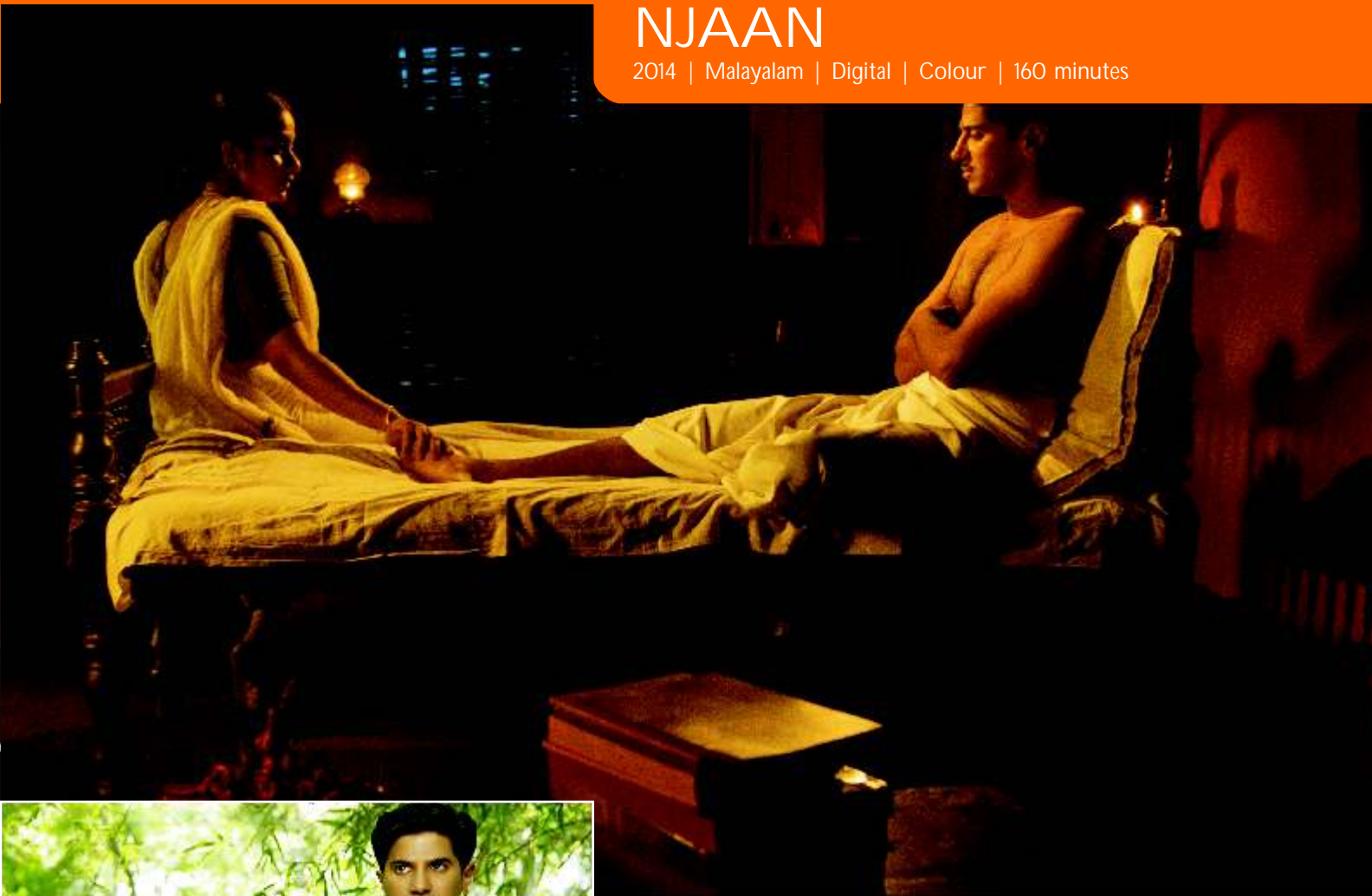


Producer: GOLD COIN MOTION PICTURE COMPANY

Spearheading Gold Coin Motion Picture Company along with Ranjith is P.M. Sasidharan. The company is an independent film production and distribution company based in Calicut. The company aims to make quality creative and business interventions in Malayalam cinema, and has already produced two feature films *Munnariyippu* and *Njaan*.

NJAAN

2014 | Malayalam | Digital | Colour | 160 minutes



Synopsis: The story revolves around the discovery of a forgotten nationalist, K.T.N. Kottoor, by young writer Ravi Chandrasekharan. Ravi's journey takes him to a pre-independent India, and also to the suburb of Kottoor in the erstwhile Malabar of the Madras Presidency. While tracing the life of the central character, Ravi also travels through the changing socio-political scenario of a country in its quest for independence.

Director's Note: *'Though a fictional character, K.T.N. Kottoor, from the first reading itself, came across to me as someone very real and live. The creative and political life he lived, his differences and dilemmas towards the world he inhabited, his decision to go far away from it ... I found myself deeply empathizing with it all.'*

Screenplay and Direction	Ranjith
Production	Gold Coin Motion Picture Company
Cinematography	Manoj Pillai
Production Design	Santosh Raman
Editing	Sandeep Nandakumar
Sound	Hari Kumar
Music	Bijibal
Cast	Dulquer Salmaan, Renji Panicker, Joy Mathew, Suresh Krishna, Saiju Kurup, Harish Perady



Director: RANJITH

Ranjith is a leading film-maker and scenarist from Kerala. With over three decades of experience, Ranjith has been synonymous with box office success. He has worked in over fifty feature films, donning a multitude of roles as director, scenarist, producer, actor and narrator. He has won three national awards and thirty-six regional awards for his various works.



Producer: GOLD COIN MOTION PICTURE COMPANY

Spearheading Gold Coin Motion Picture Company along with Ranjith is P.M. Sasidharan. The company is an independent film production and distribution company based in Calicut. The company aims to make quality creative and business interventions in Malayalam cinema, and has already produced two feature films *Munnariyippu* and *Njaan*.



NJAAN STEVE LOPEZ

2014 | Malayalam | Digital | Colour | 116 minutes



Synopsis: Steve Lopez, a typical teenager, is the son of an influential police officer. He happens to witness a fight between two rival gangs and is involved in taking a fatally injured man to the hospital. This leads him into the lives of the gangsters. Hari, the gang leader, is captured by his father with his help, but he disappears from police custody. In his quest to find what happened to Hari, he gradually comes to realize that the gangsters and the police are two faces of the same coin.

Director's Note: *This is a coming-of-age saga. Just like the other coming-of-age films this too follows on a similar trajectory. It's all there, but in a different form. Instead of dysfunctional families or an ill-fated romance, this film locates the protagonist in the midst of cover-ups, an unyielding establishment, mysteries that are best left untouched.'*

Story and Direction Rajeev Ravi
Production Jar Pictures
Screenplay Rajesh Ravi, Santhosh Aechikkanam, Geetu Mohandas
Cinematography Pappu
Editing B. Ajithkumar
Sound Kunal Sharma
Music Shahbaz Aman
Lyrics Anvar Ali
Cast Farhaan Faasil, Ahaana Krishna, Alancier, Anil Nedumangad



Director: RAJEEV RAVI

Rajeev Ravi is a National Award-winning cinematographer who has bagged the Bafta award, Filmfare and other popular mainstream awards for his work in *Dev D* and *Gangs of Wasseypur*. Rajeev won the National Award for *Liar's Dice*, directed by his wife Geetu Mohandas.



Producer: JAR PICTURES

Ajay G. Rai and Alan McAlex came together to form Jar Pictures. The goal of the company is to position itself as a premium content provider for the global entertainment industry. The company produced *Liar's Dice*, India's official entry to the Oscars for Best Foreign Film Category.

NORTH 24 KAADHAM

2013 | Malayalam | Digital | Colour | 126 minutes



Synopsis: Hari, a young IT professional, has an Obsessive Compulsive Disorder (OCD). On an accidental road trip with an old man and a young female NGO worker he chances to meet, he comes to terms with his obsessions and realizes that there is more to life than his paranoid notions.

Director's Note: 'The film revolves around a road trip. The various people and situations involved in the trip lead to the protagonist realizing the bigger picture - the realities of life.'

Direction-Screenplay Anil Radhakrishnan Menon
Production Surya Cine Arts
Cinematography Jayesh Nair
Editing Dileep Dennies
Music Govind Menon
Cast Fahadh Faasil, Nedumudi Venu, Swati Reddy



Director: ANIL RADHAKRISHNAN MENON
 Anil Radhakrishnan Menon started in the animation industry, then went on to make several well-known ad campaigns. From thereon he entered the world of Malayalam cinema. This is his maiden film.



Producer: SURYA CINEARTS
 Surya Cine Arts, founded in 1992 by Mukesh R. Mehta, is a media house based in Calicut. The company has distributed more than 150 films in Malayalam, Tamil, Hindi and English. It started producing Malayalam films in 1995.



OTHELLO

2014 | Assamese | Digital | Colour | 126 minutes



Synopsis: Seventy-two-year-old ex-revolutionary Bankim Bhatta is suffering from Alzheimer's. Mun drives an autorickshaw named Othello. Bankim tells Mun that he wants to go to jail. He is sent back to the police station where Tina, his tenant and a call girl, meets Mun. Tina starts using Mun's auto to visit clients. A bond develops between them. A bomb blast at the auto-stand provides the shocking climax of the film

Director's Note: *The treatment of the film emphasizes experiences over events. The vast uninterrupted time of individual as well as collective life is explored through the film as if life in the form of river has flown continuously. The characters interact among themselves to reflect the routine life as well as life embroiled in social and political interest.*

Direction Hemanta Kumar Das
Production Artha Films
Screenplay and dialogue Ranjit Sarmah
Cinematography Nahid Ahmed
Editing Ranjit Kumar Gogoi
Sound Deepak Dutta and Bijoy Nath
Cast Arun, Arup Baishya, Bibhuti Bhushan Hazarika, Jupitora Bhuyan



first feature film.

Director: HEMANTA KUMAR DAS

Hemanta Kumar Das has been a journalist, writer and photographer and has worked in several publications. As a director, he has several TV serials, films and documentaries to his credit. This is



Assamese cinema. This is their debut feature production.

Producer: ARTHA FILMS

Artha Films is a production house headed by Manabendra Adhikary, established in May 2013. It aims to present realistic films and establish themselves as a leading quality film-maker in

PUNASHCHA

2013 | Bengali | Digital | Colour | 133 minutes



Synopsis: Mohona has retired as a professor in Santiniketan. Her only daughter, Parna, studies in Santiniketan's Viswa-Bharati and lives in a hostel. Mohona's long-lost 'friend' of college days, now a renowned writer, novelist Animesh Mukherjee, has just won an award. A secret meeting between them goes wrong when Animesh dies of a heart attack. The news spreads like wildfire and Mohona is left to undergo a trial by the society.

Director's Note: 'What masks do we create in our daily lives? The thought of this story was with me for a few years. But I could not figure out what to do after Animesh Mukherjee suddenly dies. How will society react to this "hidden friendship"? The film was shot in just eighteen days.'

Story, Screenplay, Souvik Mitra

Dialogue and Direction

Production Deamz Digital Dotcom

Cinematography Manas Ganguly

Editing Supriyo Saha

Music Debajyoti Mishra

Cast Soumitra Chatterjee, Roopa Ganguly, Anjana Basu, Sayani Ghosh, Rajat Ganguly, Debarati Chatterjee, Sourav Chatterjee



Director: SOUVIK MITRA

Souvik Mitra started his career as a teacher. He became a regular anchor / quiz master at Doordarshan Kendra, Kolkata, and a freelance journalist for many dailies and magazines. His career in media as a director started in 2000 with *Ebong Rituparno* for a private television channel. His association with cinema started as a music director in *Hirer Angti*, a film by Rituparno Ghosh. This is his first feature film.



Producer: DREAMZ DIGITAL DOTCOM

Dreamz Digital Dotcom was set up by Kalyan Basu who started his career as a teacher and then moved into business. This is its first venture as producer.



RI

2013 | Khasi | Digital | Colour | 117 minutes



Synopsis: Stuck between his ideology and his conscience, Manbha, the protagonist, goes through a maze of emotions and questions, which forces him to take a life-changing decision. Like many youths of the state, Manbha joins a terror outfit. He sees the hatred, anger, squalor and is left disillusioned. Manbha is injured and manages to hide in a house. The lady of the house Emika is a single mother and is a victim of terror herself. What starts is a soul-searching evening for Manbha.

Director's Note: *'Trapped in the limbo between ideology and conscience, the protagonist finds himself part of a terror outfit. This is certainly not a story of terror. It is a story of human bonding, dedication, grit and emotions. Strangers come together as family, trusted friends become strangers and life looks uncertain.'*

Direction Pradip Kurbah
Production Kurbah Films
Screenplay Paulami Dutta Gupta
Editing Lionel Fernandes
Music Anurag Saikia
Cast Merlvin Mukhim, Elgiva Shullai, Albert Mawrie, Anvil Laloo



Director: PRADIPKURBAH

Pradip Kurbah has been working in the Khasi film industry since the age of seventeen. He has so far directed three Khasi films and produced another three. He has also directed over sixty music videos in various languages and has composed the music for seven albums in Khasi.



Producer: KURBAHFILMS

Kurbah Films is a film production house started in 2000. It has so far produced four films in Khasi.

SWAPAANAM

2013 | Malayalam | Digital | Colour | 152 minutes



Synopsis: Unni, unequalled in playing the chenda, and Nalini, peerless in Mohiniyattam, are drawn to each other. Their passion cannot hold up against the tumults of Unni's life. A brother and a father figure, whose love sours to jealousy and hate, a wife who despises his drumming and a mother from whom the truth about his birth is not forthcoming all hasten the tempo to an inevitable dark end.

Director's Note: 'Art transcends everything. So is the art of the "sound" for a male drummer and the body for a female danseuse. Two Indian classical forms based on dance and drum are used to tell the vibrations of two souls, through the crafts of Cinema- sound and visual.'

Direction Shaji N. Karun
Production Horizon Entertainment
Screenplay Harikrishnan, Sajeew Pazhoor
Cinematography Saji Nair
Editing Sreekar Prasad
Music Sreevalsan J. Menon, Isaac Thomas Kuttukapally
Cast Jayaram, Kadambari, Vineethi, Siddique, Ashwini Ranga, Lakshmi Gopalaswamy



Director: SHAJIN KARUN

One of the eminent film-makers of India, Shaji N. Karun graduated in cinematography from the FTII, Pune, and debuted as a cinematographer for director G. Aravindan. Shaji's first film *Piravi* (1988) won the Camera-d'or at Cannes, apart from twenty-six international awards from major festivals. His second film *Swaham* too was selected for the competitive section at Cannes. His third film, *Vanaprastham* (1999), was also selected to the official section at Cannes.



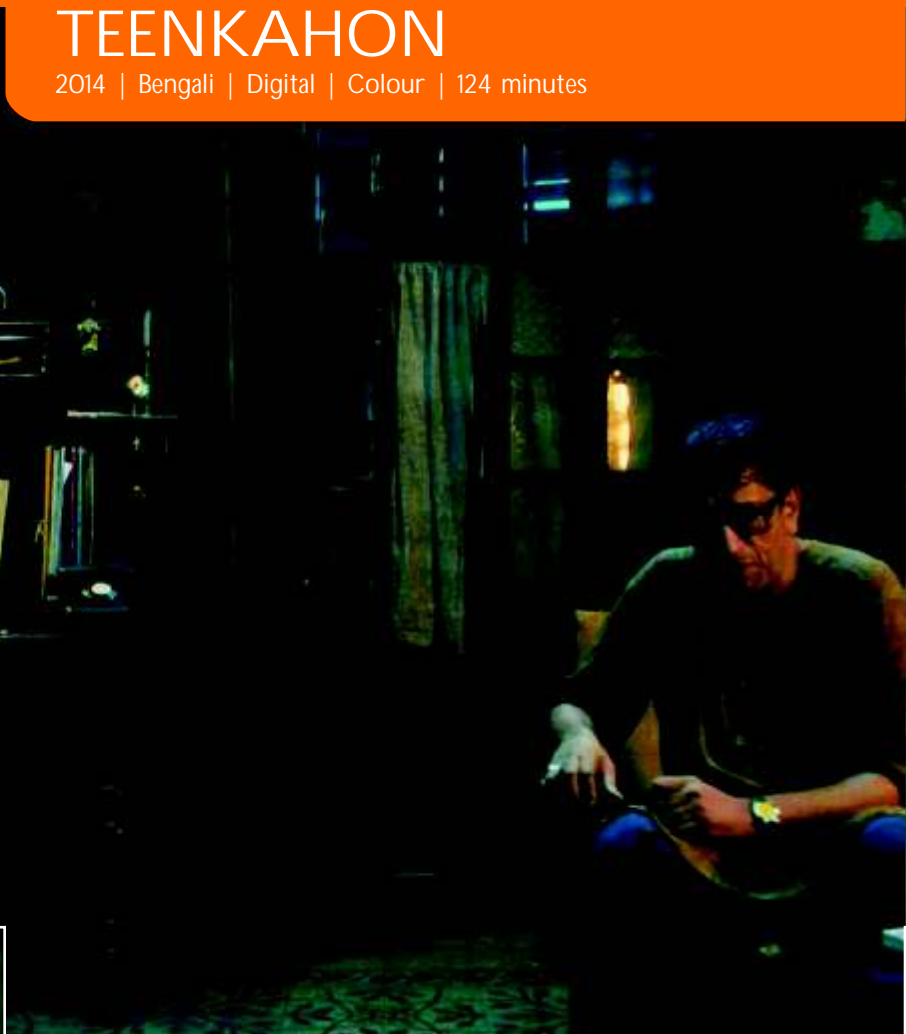
Producer: HORIZON ENTERTAINMENT

Horizon Entertainment is part of the Horizon Group of Hotels, headed by M. Rajan, who began as the owner of a small restaurant and went on to become a major entrepreneur. An ardent lover of music and films, he ventured into cinema and his company has produced several Malayalam films.



TEENKAHON

2014 | Bengali | Digital | Colour | 124 minutes



Synopsis: *Teenakahon* is a triptych. It tries to capture the changing face of morality, the degeneration of values, the increasing pollution of the spoken language and the changing social fabric of Bengal through three stories. Spread over a hundred years, the three stories are structured in the manner of the classical three-act play with each act (read story) exploring one facet of an obsessive relationship outside the purview of marriage.

Director's Note: *Teenakahon started in the summer of 2011. We were holidaying. And I was engrossed in this collection of short stories from Desh. One story that blew my mind was "Swami O Premik" by Syed Mustafa Siraj. I knew I had to film it. Teenakahon was born out of that desire. Gradually the thought of a single short film gave rise to three short films being put together in a triptych film.'*

Direction Bauddhayan Mukherji
Production Little Lamb Films
Screenplay Bauddhayan Mukherji, Abhinandan Banerjee
Cinematography Avik Mukhopadhyay
Production Designer Malay Bhattacharya, Monalisa Mukherji
Cast Dhritiman Chatterji, Rituparna Sengupta, Ashish Vidyarthi, Suman Mukhopadhyay, Sabyasachi Chakraborty, Kharaj Mukherjee, Joy Sengupta



Director: BAUDDHAYAN MUKHERJI

Bauddhayan Mukherji was the executive producer of the cult Bengali film *Patalghar*. He loves writing and has been featured in a Penguin anthology, is passionate about music and is a voice-over artist.

This is his debut as a film-maker.



Producer: LITTLE LAMB FILMS

Founded in 2007, Little Lamb Films is a boutique production house based out of Mumbai. It has worked on more than 300 television commercials for clients like Unilever, P&G, Coca Cola, Pepsico, Nokia, Cadbury's, J&J, British Airways to name a few and has won international acclaim at Cannes, One Show, LIA, Spikes, Midas. Founded by the husband-wife duo of Bauddhayan and Monalisa Mukherji, it has just ventured into the world of feature films with its maiden Bengali feature *Teenakahon*.

YELLOW

2013 | Marathi | Digital | Colour | 130 minutes



Synopsis: Gauri is born with Down's Syndrome. Her dad fails to accept the fact that his daughter is not like others and disowns her. Gauri's mom, Mugdha, determined to raise her daughter and make sure she gets dignity, relocates to her brother Shridhar's place. Shridhar, a god-fearing simpleton, is the source of positive energy in Mugdha and Gauri's life.

Director's Note: 'I knew what I could bring to the table in terms of the look of the film. Working with special children was a lifetime opportunity for me. As a part of our research, we visited quite a few special schools, interacted with the staff, parents and observed those kids from close quarters.'

Direction and Cinematography Mahesh Limaye
Production Viva In-En and Mumbai Film Company
Screenplay Ambar Hadap, Ganesh Pandit & Mahesh Limaye
Editing Jayant Jathar
Music Kaushal Inamdar
Cast Mrinal Kulkarni, Upendra Limaye, Hrishikesh Joshi, Gauri Gadgil, Manoj Joshi, Sanjana Rai



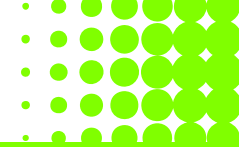
Director: MAHESHLIMAYE

Mahesh Limaye graduated in fine arts from the J.J. School of Arts, Mumbai. He has shot for a number of commercials. His work as cinematographer includes films like *Corporate*, *Fashion*, *Traffic Signal*, *Heroine* and *Dabangg*, among others.



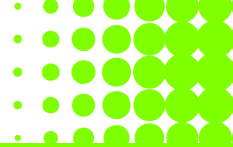
Producer: VIVA IN-EN & MUMBAI FILM COMPANY

Viva In-En, a production house founded by Uttung Hitendra Thakur, believes in making films which are entertaining and yet different from the rest. To produce innovative, meaningful entertainment is Viva's aim. Mumbai Film Company is a film production house spearheaded by the young and dynamic actor Riteish Deshmukh.



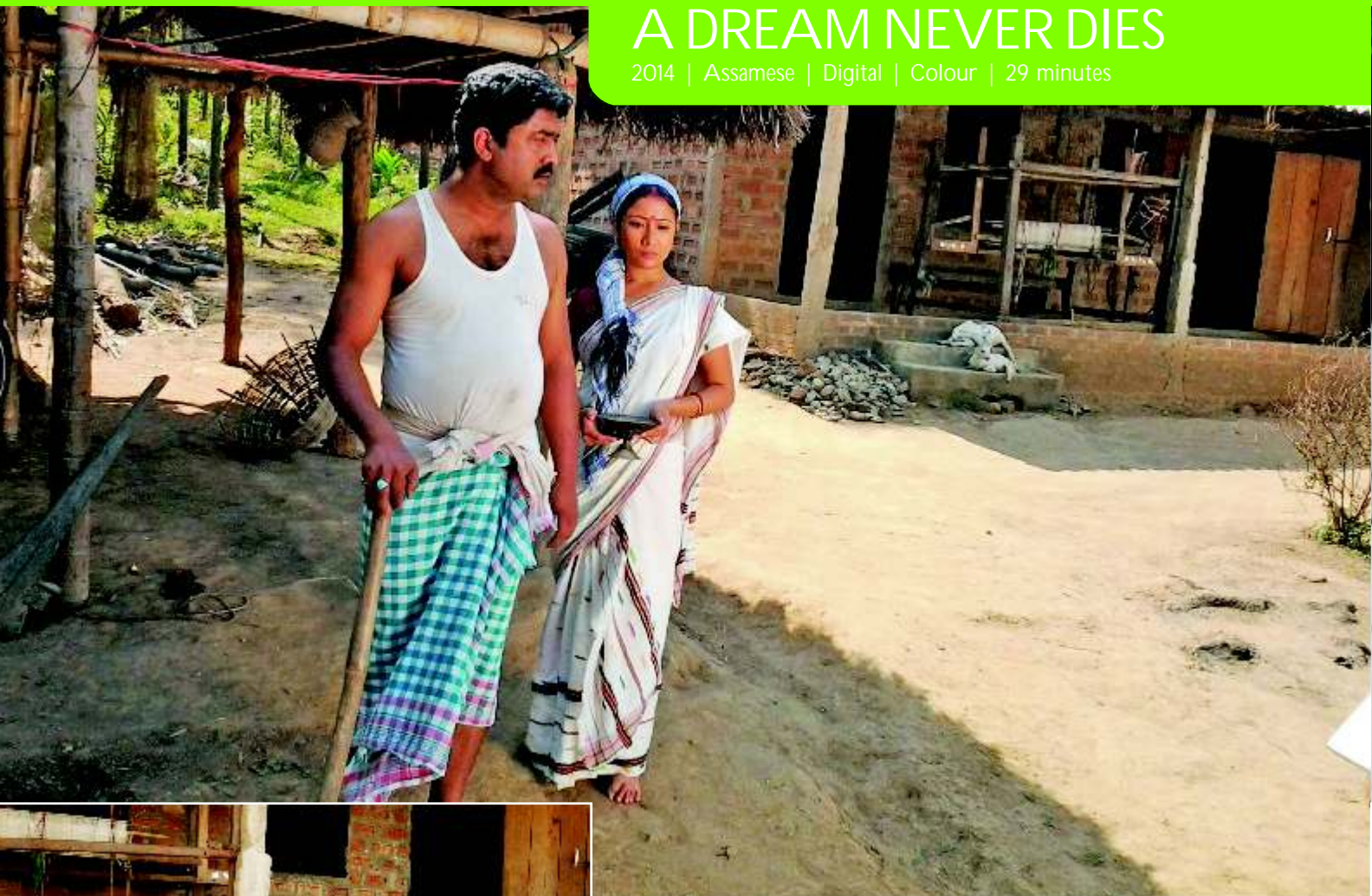
INDIAN PANORAMA NON-FEATURE FILMS

Films made in any Indian language, shot on 16 mm, 35 mm or in a wider gauge, or digital format, and certified by the Central Board of Film Certification between September 1, 2013 and August 31, 2014, for release on a film format or digital / video format and a Documentary / Newsreel / Non-fiction / Short Fiction are eligible for the non-feature film section.



A DREAM NEVER DIES

2014 | Assamese | Digital | Colour | 29 minutes



Synopsis: This is the story of young Chandan who grows up in a remote village on the edge of a dense forest. Chandan's father dreams of the day when his son will become a senior government officer. Life takes an unfortunate turn when a group of terrorists visit their home. Later, army men come calling. His father is gunned down by the same terrorists. Chandan and his mother are forced to flee the village. Will Chandan ever return to his village with his head held high?

Director's Note: *This film is set in rural Assam during the height of the ULFA movement. Hundreds of families in Assam have been innocent victims of terrorism. Chandan, the central character in the film, was fortunate to have overcome his trauma and hardship and emerge stronger in life.*

Story and Direction

Aneisha Sharma

Production

Aneisha Sharma Productions

Screenplay

Sadananda Gogoi

Cinematography

Suman Duwarah

Editing

Putukan Das

Sound

Hirak Nath

Music

Pranab Kunwar

Cast

Bhaigya Jyoti Bharali, Nishita Deka, Partha Sarathi Mahanta, Aneisha Sharma, Kasturi Phukan



Director-Producer: ANEISHA SHARMA

Aneisha Sharma began her career in the film industry as a child actress in 1982 in the Assamese film *Manasi*. From 1986 to 1991, Aneisha took a sabbatical from the film industry to complete her studies in Mumbai and returned to the film industry in 1996. In 2000, she played the central character role in *Baibhab*, a film directed by Manju Borah. It is as a producer-cum-director that Aneisha first won international acclaim. Her film *Freedom at the Edge* won the Indie Spec Best Documentary Award at the Boston International Film Festival 2007. She has founded Aneisha Sharma Productions and has directed and produced a number of programmes and documentaries for Doordarshan Kendra, Guwahati, Silchar, and for DD National.

AN AMERICAN IN MADRAS

2013 | English, Tamil & Hindi | Digital | Colour and B & W | 80 minutes



Synopsis: *An American in Madras* traces American-born film-maker Ellis R. Dungan's years in India. Dungan reached the shores of India on 25 February 1935 intending to stay for six months but ended up staying for fifteen years! During this period, he brought many technical innovations to the Tamil film industry and infused a sense of professionalism into its film-making. All this, without understanding a word of the language! The film traces Dungan's Indian connection right up to 1994 when the Tamil film industry felicitated him in Madras.

Director's Note: 'An American in Madras is quite the most difficult film I've had to make. This is because our abysmal record of archiving and an almost total lack of preservation make it almost impossible to document the era of film-making in the 1930s and '40s.'

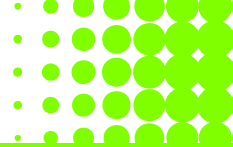
Direction	Karan Bali
Production	The Sumeru Picture Company
Cinematography	R.V. Ramani
Editing	Irene Dhar Malik
Sound	Mohandas V.P.
Location Sound	R. Elangovan

**Director: KARAN BALI**

Karan Bali graduated from the FTII, Pune, with specialization in direction in 1993. He has been making mainly documentaries besides being first assistant director on two feature films, *Everybody Says I'm Fine* and *Matrubhoomi: A Nation Without Women*. He teaches film-making and is also the co-founder and content-in-charge of Upperstall.com.

**Producer: THE SUMERU PICTURE COMPANY**

The Sumeru Picture Company was set up in 2012 to make a mark in the huge Indian entertainment industry. Its purpose is to prove that it is indeed possible to make sensitive and engaging, thought-provoking yet entertaining, quality films of all types and genres in various Indian languages that balance social commitment, art and commerce.



BAHADUR: THE ACCIDENTAL BRAVE

2014 | Nepalese, English | Digital | 35 mm | Colour | 53 minutes



Synopsis: The moment we Indians see a Nepalese, we address him as Bahadur, without giving it a second thought. Caught between little or no development back home and incessant political strife, the Nepalese migrant comes to India, seeking a means of livelihood. He more often than not ends up becoming a domestic, a watchman, a waiter or a cook primarily due to his illiteracy and lack of awareness. Nearly all Nepalese migrants are susceptible to high-risk sexual behaviour irrespective of their job profile or income. The film puts forth this phenomenon in a socio-political perspective for a global audience.

Director's Note: *'While producing the radio programme Desh Pradesh for Family Health International, Nepal, I got an opportunity to look into and understand the lives of the migrant Nepalese community and felt the need to make a film on them.'*

Story and Direction

Aditya Seth

Production

Drishya Movies Pvt. Ltd.

Cinematography

Mehboob Ahmedabadi, Santosh Vasandi, Anand Singh, Rrivu Laha

Editing

Manoj Tripathi, Ketan Adhia

Sound

Javed Shaikh, Anand Singh, Navraj Subedi, M. Hashim



Director: ADITYA SETH

Aditya Seth is an award-winning independent documentary, short and corporate film-maker with a sound grounding in theatre and music. He is also an academic and teaches film-making and related media. Aditya is founder member of Vikalp: Films for Freedom and was the treasurer of the Indian Documentary Producers Association during 2004-08. He has designed and shaped over 500 projects as a producer / writer / director / editor / consultant / film critic and voice-over artist.



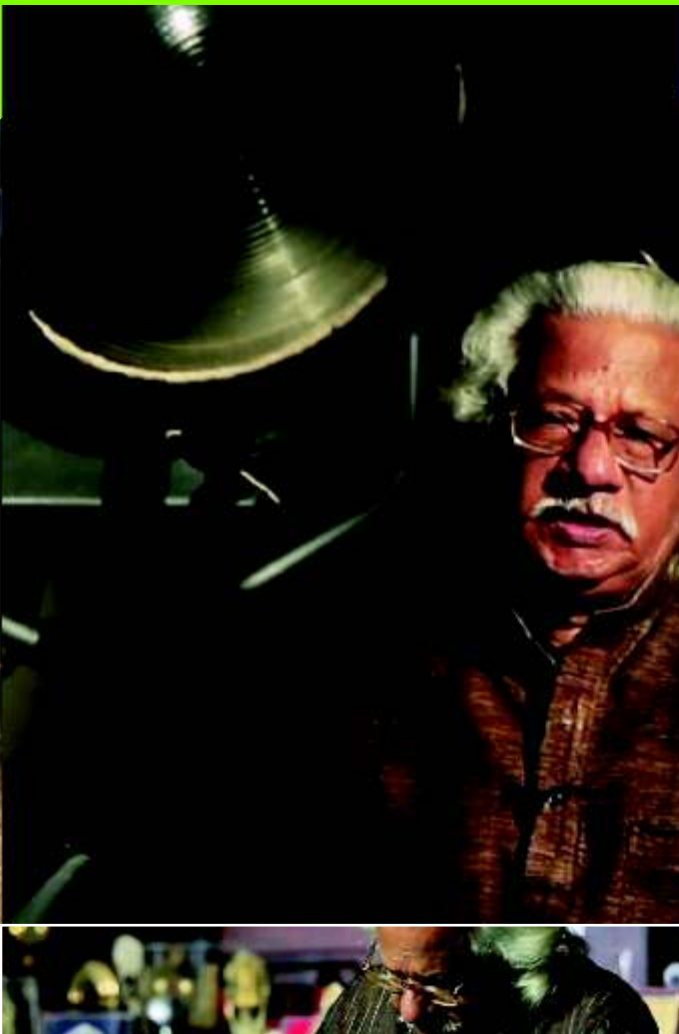
Producer: DRISHYA MOVIES PVT. LTD.

Drishya Movies has been creating effective audio visual communication solutions for twenty years. Their expertise lie in corporate campaigns, documentaries, television shows, commercials and their clientele includes Doordarshan, HFDC, UNICEF, among others.

Production / Sales: Drishya Movies Pvt. Ltd. 403, Bhagwati yari Road, Versova Andheri (West), Mumbai - 400061
Tel - 09820316505 Email: drishyamovies@yahoo.co.in

BHOOMIYIL CHUVADURACHU

2014 | Malayalam | Digital | Colour | 175 minutes



Synopsis: The creative self of the master is explored through self-reflections, memories and conceptual interventions. Two strands of Adoor Gopalakrishnan's artistic journey over the decades, queries about socio-cultural reality and search for the significant cinematic form, have been braided and positioned again and again, to sense that the questions of life and questions of form ultimately got merged into one another.

Director's Note: *The film primarily presents the master in spaces relating to his past and present, within diversely constructed cinematographic situations. His artistic preoccupations are hinted at through an unusual folding of some of the cinematic elements and sequences across the rich tapestry of his works.'*

Script and Direction	Vipin Vijay
Production	IGNCA
Cinematography	Reju Ambady
Editing	Debkamal Ganguly
Sound	Subhadeep Sengupta

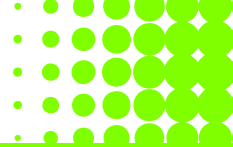
**Director: VIPIN VIJAY**

Vipin Vijay, award-winning Indian screenwriter and film-maker, graduated from the SRFTI, Kolkata. In 2003, he received the Charles Wallace Arts Award for research at the British Film Institute (BFI), London. A recipient of the prestigious Sanskriti Award for cultural achievement in film-making in India, his debut feature Chitrasutram premiered in the Tiger Award competition at the 2011 International Film Festival of Rotterdam.

**Producer: INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS**

The Indira Gandhi National Centre for the Arts is a centre encompassing the study and experience of all the arts. Through diverse programmes of research, publication, training, creative activities and performance, the IGNCA seeks to place the arts within the context of the natural and human environment.

Production / Sales: Indira Gandhi National Centre for the Arts, Dr. Rajendra Prasad Road, Rajpath Road Area
Central Secretariat, New Delhi - 110001 Tel : 23388821 Email: janapadasampada@gmail.com



CANDLES IN THE WIND

2013 | Punjabi, English | Digital | Colour | 52 minutes



Synopsis: Punjab, the food bowl of India, is in the news for policy-induced non-remunerative agriculture and escalating farm suicides. Women of rural Punjab have long forgotten to sing the songs of harvest. This film documents the march of widows of the Green Revolution as they renegotiate the rules of engagement and the politics of domination in their bid to survive. Their struggle gives us a window into the socio-economic flux in rural India.

Director's Note: 'Where men found escape in death, the widows bear the burden of their debt, while taking care of children, ageing parents and the chemically abused fields. The film witnesses the silent march of brave farm-widows of the Green Revolution.'

Direction Kavita Bahl and Nandan Saxena
Production Rajeev Mehrotra, PSBT
Editing and Cinematography Nandan Saxena
Music Ustad Bahauddin Mohiuddin Dagar



Directors: KAVITA BAHL AND NANDAN SAXENA

Nandan Saxena and Kavita Bahl work in the genres of documentary and poetry films. Their oeuvre spans the domains of ecology, livelihoods, development and human rights. Their voluntary initiative, Via-Media, is an effort to catalyse change by taking positive stories to receptive minds, and to build the capacity of citizens' groups and movements.

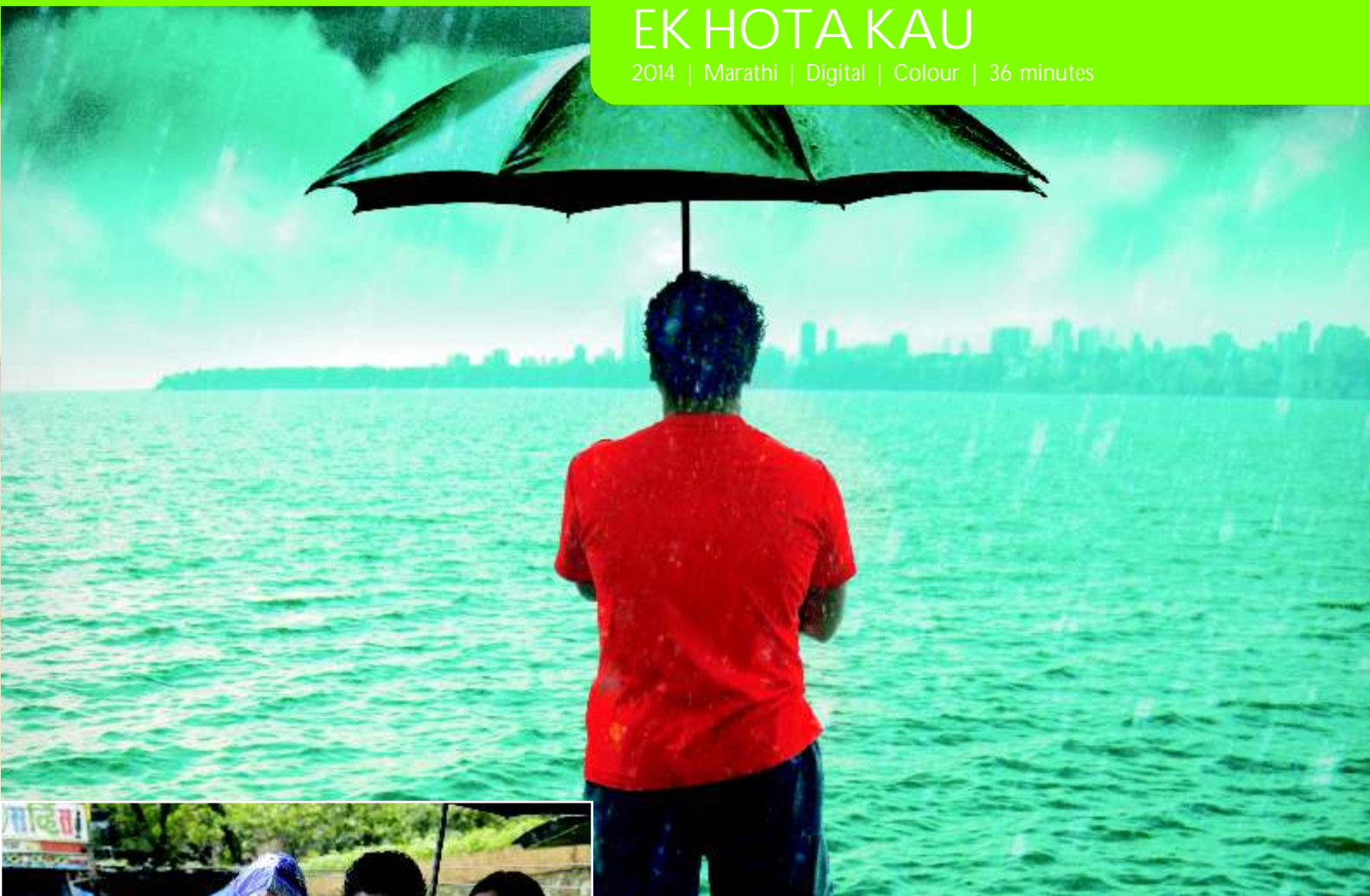


Producer: RAJEEV MEHROTRA, PUBLIC SERVICE BROADCASTING TRUST

PSBT is a non-governmental, not-for-profit trust with the mission to create and sustain a credible space for public service broadcasting in India which is independent, participatory, pluralistic and democratic. It has produced over 500 films which have won more than a hundred international and eighteen national awards.

EK HOTA KAU

2014 | Marathi | Digital | Colour | 36 minutes



Synopsis: The protagonist of the story is Kawalya, the name given to him by his friends by virtue of his dark black skin, so much so that he has forgotten his original name Swapnil. He is in love with Pakali, a cute, charming and above all a fair girl. All the attempts made by him to impress her are defeated because of his name and his colour. Does he overcome the same?

Director's Note: 'Simple is never that simple.' I like the line and follow it the most. Same is the case with this attempt of mine. In our society, the fairest person is considered the most handsome and confident. I always used to think why so? This story is crafted around Swapnil's complex due to his dark black skin.

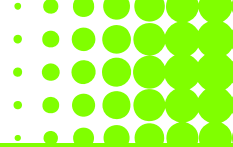
Story and Direction	Viju Gopal Mane
Production	Viju Mane Productions Pvt. Ltd.
Poet	Kishor Kadam
Screenplay	Viju Mane, Shirish Latkar
Dialogue	Shirish Latkar
Editing	Satish Patil
Cinematography	Shabbir Naik
Art	Sumit Patil
Sound	Rohit Pradhan
Music	Soham Pathak

**Director: VIJU GOPALMANE**

Vijay Gopal Mane has been passionately involved in the acting and theatre industry since early college days. Having conceptualized and directed numerous plays, TV commercials, documentaries, he has been well appreciated even by critics in the industry.

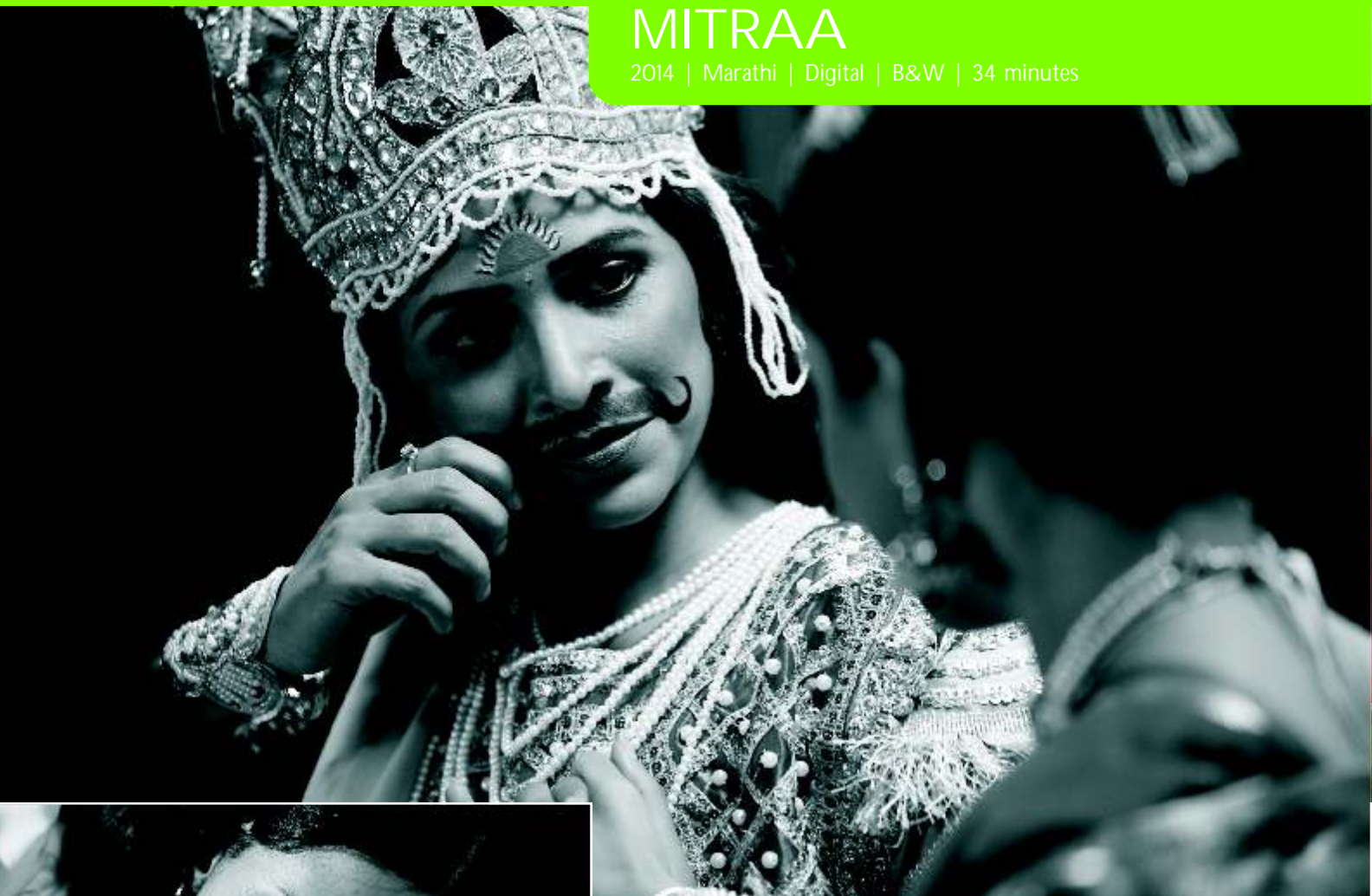
**Producer: VIJU MANE PRODUCTIONS PVT. LTD.**

Viju Mane Productions Pvt. Ltd deals in advertising, events and post-production. It has been one of the premier organizations offering complete end-to-end solutions in creative and media-related fields. VMPL has conceptualized, scripted and produced over 100 commercials along with a few corporate films, documentaries.



MITRAA

2014 | Marathi | Digital | B&W | 34 minutes



Synopsis: *Mittraa* revolves around a young boy and a girl. While the boy is deeply in love, the girl is indifferent. In the end, he finds out that she is a lesbian. Set in the mid-1940s, her behaviour and feelings are looked down upon as unnatural by the society around her. Based on a story by Vijay Tendulkar, the narrative is beautifully interwoven through a poem by Sandeep Khare. The film concludes with India gaining independence. However, the LGBT community is still struggling to find their space.

Director's Note: 'Making a movie on a six-line poem was truly difficult. *Mittraa* is deliberately made as a black-and-white film. When I was writing the screenplay and thinking about people who are affected by Section 377, everything was colourless. Shooting in black-and-white was challenging.'

Direction, Screenplay, Dialogue	Ravi Jadhav
Production	Athaansh Communications
Narration	Gulzar
Story	Vijay Tendulkar
Editing	Manish More
Cinematography	Vasudeo Rane
Poet / Lyrics	Sandeep Khare
Music	Saleel Kulkarni
Cast	Veena Jamkar, Sandeep Khare, Mrunmayee Deshpande

**Director: RAVIJADHAV**

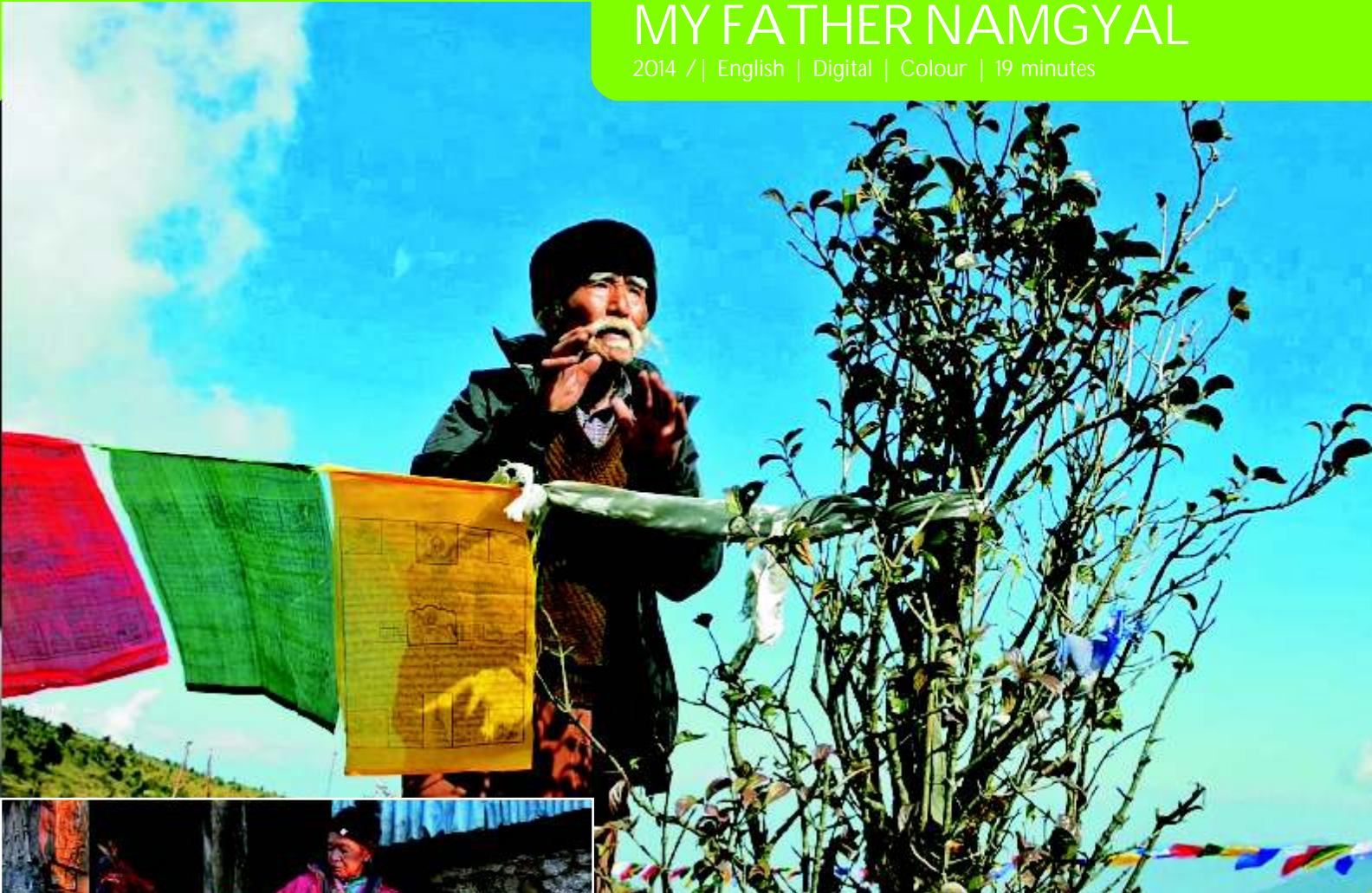
Ravi Jadhav studied visual communications and graphic design at J.J. School of Art. He was associated with a leading advertising agency for several years. His films include *Natrang*, *Balgandharva*, *Balak Palak* and *Timepass*, the last becoming the biggest hit in Marathi cinema ever.

**Producer: ATHAANSH COMMUNICATIONS**

Athaansh Communications is an advertising agency and production house set up by Meghana Jadhav in 2008. Along with her director husband Ravi Jadhav, Meghana produced her first movie *Natrang* which was released in January 2010. Their second project *Balak Palak* was featured in various film festivals.

MY FATHER NAMGYAL

2014 / | English | Digital | Colour | 19 minutes



Synopsis: The documentary deals with an old man Namgyal Bhutia who had to leave his home in Tibet at the time of insurgency and flee to India for refuge. It is an account of the lonely soul, living in the sleepy hamlet named Chitrey located in eastern India. The documentary tries to delve into the daily activity of the person, depicting his hopelessness and his faith that he would visit his homeland someday. He has found solace in his pets and devoted himself to the service of these animals.

Director's Note: 'While trekking to Sandakphu, the highest peak of West Bengal, I came across Namgyal Bhutia. I observed him minutely and felt something unusual. When I asked his son, I came to know about his migration to India from Tibet. When I came back, I decided to take this man's story to many. I had no idea how would I do it, but one thing that I was certain about was, I would surely come back to this place to archive the man's testimony.'

**Concept,
Cinematography
and Direction**

Utpal Das

Production

Jyotsna Films

Research

Saumalya Ghosh

Editing

Purnangshu Paul

Music

Partha Sengupta



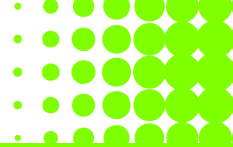
Director: UTPALDAS

A civil engineer by profession, Utpal Das started to pursue travel photography at the age of fifty. Being a self-taught photographer, he likes to document people and their lifestyle in various part of India and abroad. He has bagged many national and international awards. This is the first time he has ventured in the arena of film-making. The entire film has been shot by Utpal Das alone with a DSLR camera.

Producer: JOYTSNA FILMS

This is first production of Mrs Joytsna Das, proprietor of Joytsna Films.





ON AND OFF THE RECORDS

2014 | English | Digital | Colour | 56 minutes



Synopsis: The post-twentieth-century history of Hindustani music and the story of recording in India are inseparable. The former has constantly been influenced by the growth chart of the latter. How does this constant and continuous interplay affect the aesthetics of one of the oldest musical traditions of the world? The film tries to understand the equation through intimate discussion on the issue with a group of concerned, conscious, and convincing individuals.

Director's Note: 'I made the film from the belief that recording does not just capture our music. There is always a more intense and continuous interaction between the two. However, one must be aware that live sound and its recorded counterpart are fundamentally different from each other; the film wishes to engage with technology as it captures and disseminates sound.'

Direction Pratik Biswas
Production Rajeev Mehrotra, PSBT
Concept, Research and Script Pratik Biswas, Tapas Panda
Cinematography Karan Thapliyal, Sushmit Ghosh, Pranab Kr. Aich
Editing Pratik Biswas, Chandrakant Mehra, Vishal Chauhan



Director: PRATIK BISWAS

Pratik Biswas is a self-motivated and self-taught sound technician with over eighteen years of experience. He has worked with reputed music labels in more than 100 audio albums of Indian classical, devotional, contemporary and experimental music. The artists recorded by him make for a virtual who's who of the Indian classical tradition.



Producer: RAJEEV MEHROTRA, PUBLIC SERVICE BROADCASTING TRUST

PSBT is a non-governmental, not-for-profit trust with the mission to create and sustain a credible space for public service broadcasting in India which is independent, participatory, pluralistic and democratic. It has produced over 500 films which have won more than a hundred international and eighteen national awards.

Production / Sales: Public Service Broadcasting Trust, A-86, Nizamuddin East, New Delhi - 110013
 Tel : 011-41826115 Email: rajivmehrotra1@gmail.com, bedatri@psbt.org

QISSA-E-PARSI

2014 | English & Hindi | Digital | Colour | 30 minutes



Synopsis: The film explores the history of the Parsi community and its journey to its present state as they strive to keep the mythical promise made over ten centuries ago. The film seeks to understand the Zoroastrian faith and the philosophy to live and laugh and love that is the backbone of the Parsi way of life, and what makes it so endearingly unique and beloved. It is an attempt to understand a community which has always been numerically small, yet culturally and socially formidable.

Director's Note: 'Qissa-e-Parsi is an introductory film in our larger project of documenting the Parsis. In this film, we have tried to capture the religious, socio-cultural values and ethos of the community and looked at its current status and reputation in India through a critical historical lens.'

**Direction,
Screenplay,
Cinematography**

Divya Cowasji
and Shilpi Gulati

Production

Rajeev Mehrotra, PSBT

Editing

Shilpi Gulati

Music

Anindo Bose



**Director: DIVYA COWASJI AND
SHILPI GULATI**

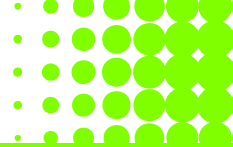
Divya Cowasji and Shilpi Gulati have been working in the field of documentary film-making, photography and research for the last four years.

Their body of work engages with issues of gender, public space and documenting oral histories of minority communities in India. They have collaborated with NGOs and institutions across the country, generating archival, training and research material.



**Producer: RAJEEV MEHROTRA, PUBLIC
SERVICE BROADCASTING TRUST**

PSBT is a non-governmental, not-for-profit trust with the mission to create and sustain a credible space for public service broadcasting in India which is independent, participatory, pluralistic and democratic. It has produced over 500 films which have won more than a hundred international and eighteen national awards.



SONGS OF THE BARDS OF BENGAL : THE BAULS AND FAKIRS

2014 | English & Bengali | Digital | Colour | 45 minutes



Synopsis: India is very rich in folk traditions. Bauls and Fakirs are wandering minstrels in Bengal who sing traditional songs of love, humanity and devotion, with an underlying philosophy that connects the dots between the human body and spiritualism. This documentary presents a brief history of the emergence of Bauls and Fakirs and their spiritual philosophy, as manifested (and hidden) in their music.

Director's Note: 'As a film-maker who was born and raised in West Bengal, I have been exposed to the songs of Bauls and Fakirs throughout my life. Also, I personally know many Bauls and Fakirs in India and Bangladesh. I wanted to make this film as a humble endeavour of promoting and showcasing these rural folk artists by giving them an opportunity to reach out to worldwide audiences.'

Concept, Research, Script and Direction

Monalisa Dasgupta

Production

Mona Lisa Movies International

Cinematography

Raktim Mondal

Editing

Prabhash Seal

Sound

Pintu Ghosh, Patha Halder



Director: MONALISA DASGUPTA

Monalisa Dasgupta has trained in scriptwriting, direction, production, light and sound, editing and music mixing from Irvine Valley College, Saddleback College, Hollywood Film Institute and New York Film Academy, USA. Her films include *Lost Mother*, a docu-feature on an Indian American single mother who reunites with her emotionally estranged son when she rediscovers herself while filming a documentary on an NGO in rural India.



Producer: MONA LISA MOVIES INTERNATIONAL

Mona Lisa Movies International is owned by Monalisa Dasgupta and has its offices in Kolkata and California. Its films focus on Bengali-American cross-over genre, a rising and emerging ethnic identity since the sixties in the United States with deep roots in Bengal.

Production / Sales: K2/5 Karunamonyee, Salt Lake, Kolkata - 700091 Tel - 09836245200 Email: dasguptamonalisa@yahoo.com

SONGS OF THE BLUE HILLS

2013 | English & Nagamese | Digital | Colour | 96 minutes



Synopsis: The Nagas comprise a range of ethnic communities spread across several states of north-eastern India. Like ethnic communities the world over, folk music and dances form the core of Naga culture. This feature-length documentary is the first-ever film to present such a wide range of Naga music and musicians together. The idea is to take the viewer in a journey through contemporary forms of Naga folk music through twenty songs that feature fully or partly in this film.

Director's Note: 'The Nagas possess some of the most ancient folk music that speak of their lives, societies and histories. This is a musical journey through pure, and improvised, folk of Nagaland. I do hope to take this journey further into Naga singers in other parts of north-eastern India.'

**Direction
and Script
Production**

Utpal Borpujari

Cinematography

Centre for Cultural Resources
and Training

Sound

Biswajeet Changmai

Editing

Debajit Gayan

Umesh Kumar



Director: UTPAL BORPUJARI

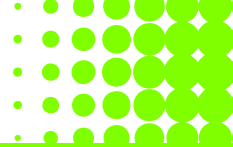
A National Award-winning film critic-turned-film-maker, Utpal Borpujari has extensively written on cinema, politics, society, literature and culture, before turning a scriptwriter and film-maker. His debut documentary *Mayong: Myth/Reality* was screened at several film festivals. *Songs of the Blue Hills* has already travelled to over ten international film festivals.



**Producer: CENTRE FOR CULTURAL
RESOURCES AND TRAINING**

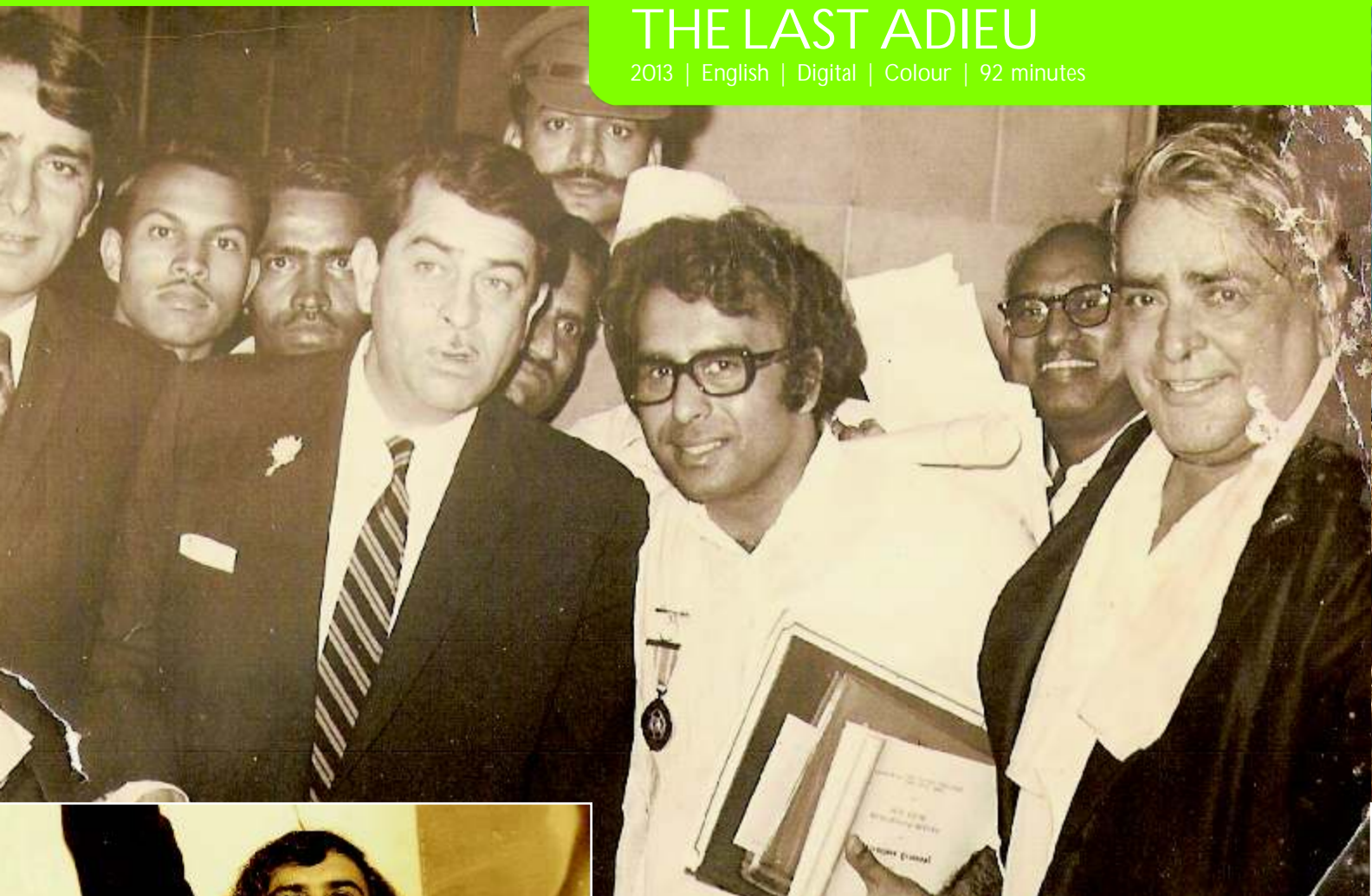
The CCRT is one of the premier institutions working in the field of linking education with culture. Established in 1979, it functions as an autonomous organization under the aegis of Ministry of Culture, Government of India. At the philosophical core of the CCRT lies a commitment to holistic education, encompassing the cognitive, emotional and spiritual development of children.

Production / Sales: Centre for Cultural Resources and Training, 15-A, Sector 7, Dwarka, New Delhi - 110075
Tele : 011- 25088638, Email : dir.ccr@nic.in/prod.ccr@nic.in



THE LAST ADIEU

2013 | English | Digital | Colour | 92 minutes



Opening Film



Synopsis: This is a personal quest of a film-maker daughter to unravel the past and make a connection with her film-maker father, S. Sukhdev, who revolutionized documentary film-making in India in the mid-1960s and died at the age of 46, leaving behind an unresolved relationship with his daughter. With the help of archival audio recordings, old photographs and Sukhdev's films, she constructs a picture of her father as she struggles to love and respect him for who he was.

Director's Note: 'I didn't realize that a simple act of writing a poem on the theme of "Father" would trigger a plethora of memories that I needed to come to terms with. I was angry with him for dying early, without giving me a chance to know him. I knew that it was time to confront my ghosts and, above all, make my peace with Sukhdev, my father.'

Direction Shabnam Sukhdev
Production Films Division
Editing Jabeen Merchant
Sound Mohandas V.P.
Music Venkatesh Shastri



Director: SHABNAM SUKHDEV

Shabnam Sukhdev specialized in screenwriting and direction from the FTII, Pune. She has produced, written and directed over 25 television films, serials, shorts and documentaries both in India and Canada. She is currently working in the capacity of Advisor, Outreach Initiatives at the FTII.

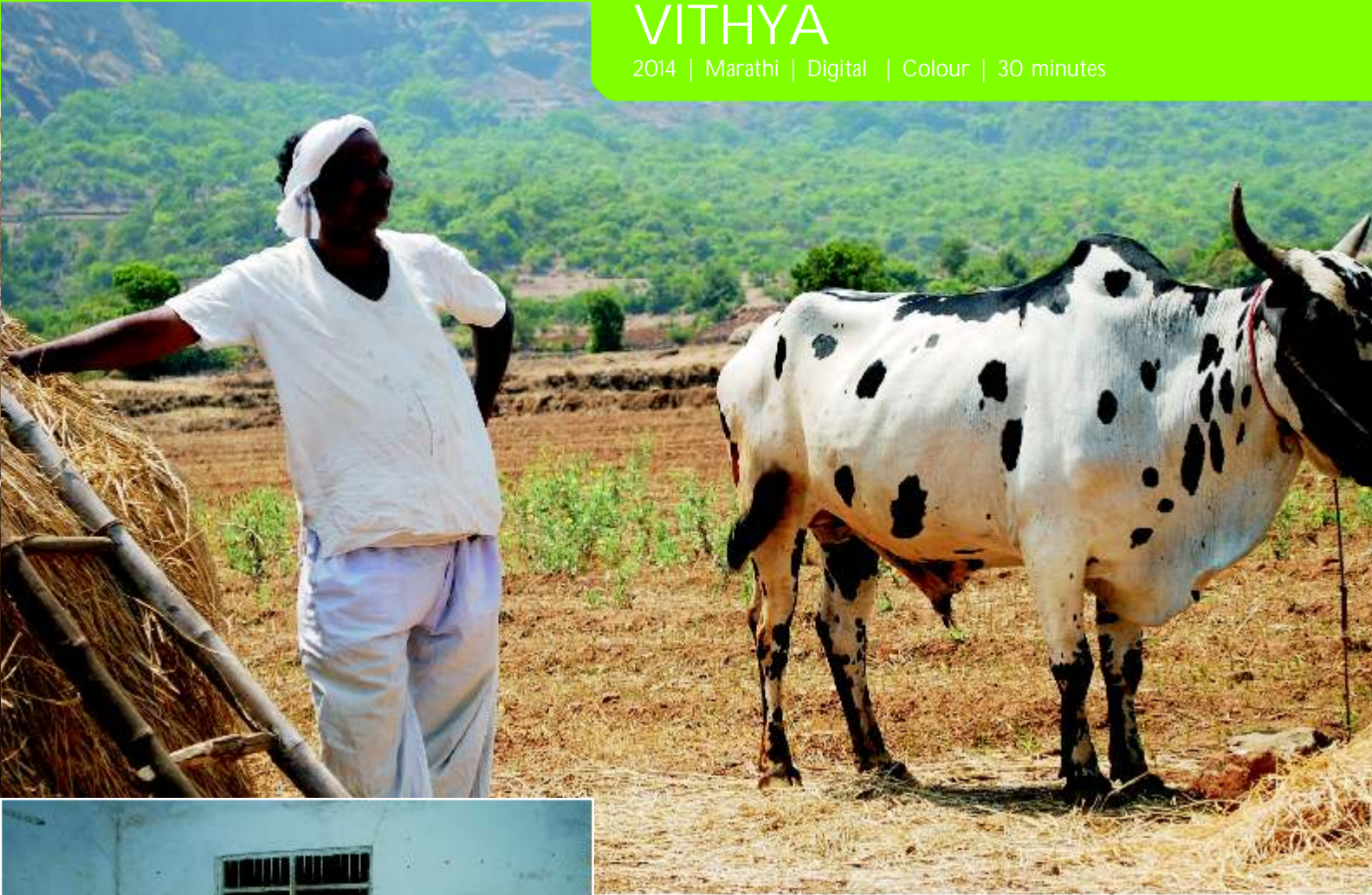


Producer: FILMS DIVISION

The Films Division of India was established in 1948. For more than six decades, the organization has relentlessly striven to maintain a record of the social, political and cultural imaginations and realities of the country on film. It has actively worked in encouraging and promoting a culture of film-making in India that respects individual vision and social commitment. It holds more than 8000 documentaries, short films and animation films in its archives.

VITHYA

2014 | Marathi | Digital | Colour | 30 minutes



Synopsis: Vithya realizes the hardships that the villagers from his village face due to the pathetic conditions of the roads. He decides to do something about. He soon realizes that it is not an easy task. The story revolves around the efforts he makes and the difficulties he faces. He comes across a magazine cover with the photograph of Bill Gates on it. He writes a letter inviting Mr Gates to his village and sharing with him his problem. Mr Gates accepts his invitation. And that's how the road construction starts and the boy's efforts start to bear fruit.

Director's Note: 'The idea behind making this short film was to put forward and highlight the basic problems that each and every one of us faces almost every day in the city. Whenever any VIP visits a certain place, the area is beautified and rectified just for his visit and it also lasts till his visit.'

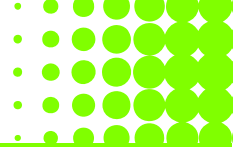
Direction	Prasanna Ponde
Production	Star14 Entertainments
Cinematography and Editing	Sameer Sawant
Music and Sound	Vinay Kavathkar
Cast	Ajay Sonavne, Rajesh Pawar, Mandar Joshi, Chintan Gangar, Ravi Patwardhan, Sunita Devgire, Prapti Avhad, Devendra Patel

**Director: PRASANNA PONDE**

Prasanna Ponde's fascination with the films started from childhood when he would watch films on a roadside projector. That's when he decided that he would be a movie director. After working in the hospitality industry for eleven years, he started working with an international animation studio. After completing eight years in Prana studio, gaining a little knowledge about film direction, he made his first film, *Vithya*.

**Producer: STAR 14 ENTERTAINMENTS**

Star14 Entertainments started in 2014 with the desire to create *Vithya* which is also the first movie produced under the banner. Its vision is to make short films / movies dealing with different subjects prevailing in the society.



WOMB ON RENT

2013 | English | Digital | Colour | 50 minutes



Synopsis: The film follows the emotional journey of a surrogate mother from India. Right from the day she signs a 'bond' that puts her womb on rent, through her nine months of 'bonded' labour, the film depicts how globalization and modern science are instigating situations of parenthood that mankind has never confronted before.

Director's Note: 'I had multiple reasons to want to make this film, being a woman, a mother, a film-maker and an Asian. As a woman rights supporter, the inherent anomalies in the practice made me curious; as a mother, the very subject of surrogate motherhood terrified me; and as an Asian, this was my chance to look at the predominantly Asian phenomenon and present it with a balanced approach.'

Direction	Ishani K. Dutta
Production	Carrot Films
Screenplay	Ishani K. Dutta, Anirban Bhattacharya
Cinematography	Ashish Dutta
Editing	Anil Kumar Sharma
Sound	Karan Kapoor



Director: ISHANI K. DUTTA

Ishani K. Dutta has over twenty years of experience in television, starting her career in the early 1990s with Zee TV. After dabbling for a decade with news and current affairs programming, Ishani decided to start her own communication unit, including both publications and films. Soon afterwards she found her forte: research and direction of films that involve in-depth research and people connect. She has been involved with UNICEF for a host of development communication films on a wide range of topics.

Producer: CARROT FILMS



Ishani K. Dutta is at the heart of Carrot Films. It fulfils her aspirations of meeting the challenges of an evolving world of communications. It has been in constant alliance with GIZ and World Bank for similar development communication films for quite some time now.



FOCUS : NORTH EAST TALES OF WOMEN

On 25 March 2015, it will be 80 years since the first Assamese film *Joymoti* was released in Raunaq theatre, Kolkata. Directed and produced by Jyoti Prasad Agarwalla, *Joymoti* was also the first feature film to be made in the region that later came to be known as 'north-east India'. This factoid assumes extra significance in the context 'A View from the North-East', a special section in this edition of IFFI.

Joymoti, portions of which were shown in IFFI last year as part of a focus on cinemas from the north-east, dealt with a medieval female icon of Assam's history. Jyoti Prasad made the film a powerful statement on women's empowerment at a time when India's freedom struggle was at its peak. Since then, many women-centric films have been made in the north-east, where women are traditionally accorded a high position. Indeed, even in last year's focus on north-eastern cinema, quite a few films had women at the centre.

The films in this section have been carefully picked. While quite a few of these films have earned laurels at international film festivals, including IFFI itself, there is one film that despite being a classic of Assamese cinema, has never been screened outside the state. The film in question is Padum Barua's *Ganga Chilanir Pakhi* (1976). Based on Sahitya Akademi Award-winning author Laxminandan Borah's eponymous novel, this was the only film made by Barua.

The other films in this section include Aribam Syam Sharma's *Sanabi*, Dr Santwana Bordoloi's *Adajya* (winner of the Special Jury Award at IFFI 1997), Oinam Gautam Singh's *Phijigee Mani*, Pulinthanath's *Mathia*, Bhabendranath Saikia's *Abarton* and Manju Borah's *Akashitorar Kathare*. These are only a few samples of a large number of films about women made over the years. Some other examples can be seen in the retrospective of Jahnu Barua's films in this edition of IFFI as well as Pradip Kurbah's Khasi film *Ri*, which is in the Indian Panorama section.

As in real life in the north-east, women power is never in short supply on the screen here. These few cinematic samples from this multi-ethnic region provide a small window to this fact. Hope you enjoy them.

Utpal Borpujari (Filmmaker & Critic)

Curator, 'Tales of Women'



ABARTAN

1993 | Assamese | Colour | 105 minutes



Synopsis: Jayanti used to dance, perform in drama and recite poems while she was in school at her village. In college she joins a patriotic movement. When she returns home, she is unwelcome and a disgraced person. She falls back upon her talent and joins a touring theatre company. Her family members become dependent on her earnings and exploit her. The film deals with her struggle for an identity and for freedom from the proprietors of the theatre company, the 'hero' of the company who showers unwelcome attention on her and her own family, with only her friend and lover Parimal by her side.

Direction,	Bhabendranath Saikia
Story, Screenplay and Production	
Cinematography	Kamal Nayak
Art Direction	Nuruddin Ahmed
Music	Narayan Barua, Deveshwar Sarma and Dilip Roy
Cast	Mridula Barua, Tapan Das, Jayanta Das, Juri Sarma

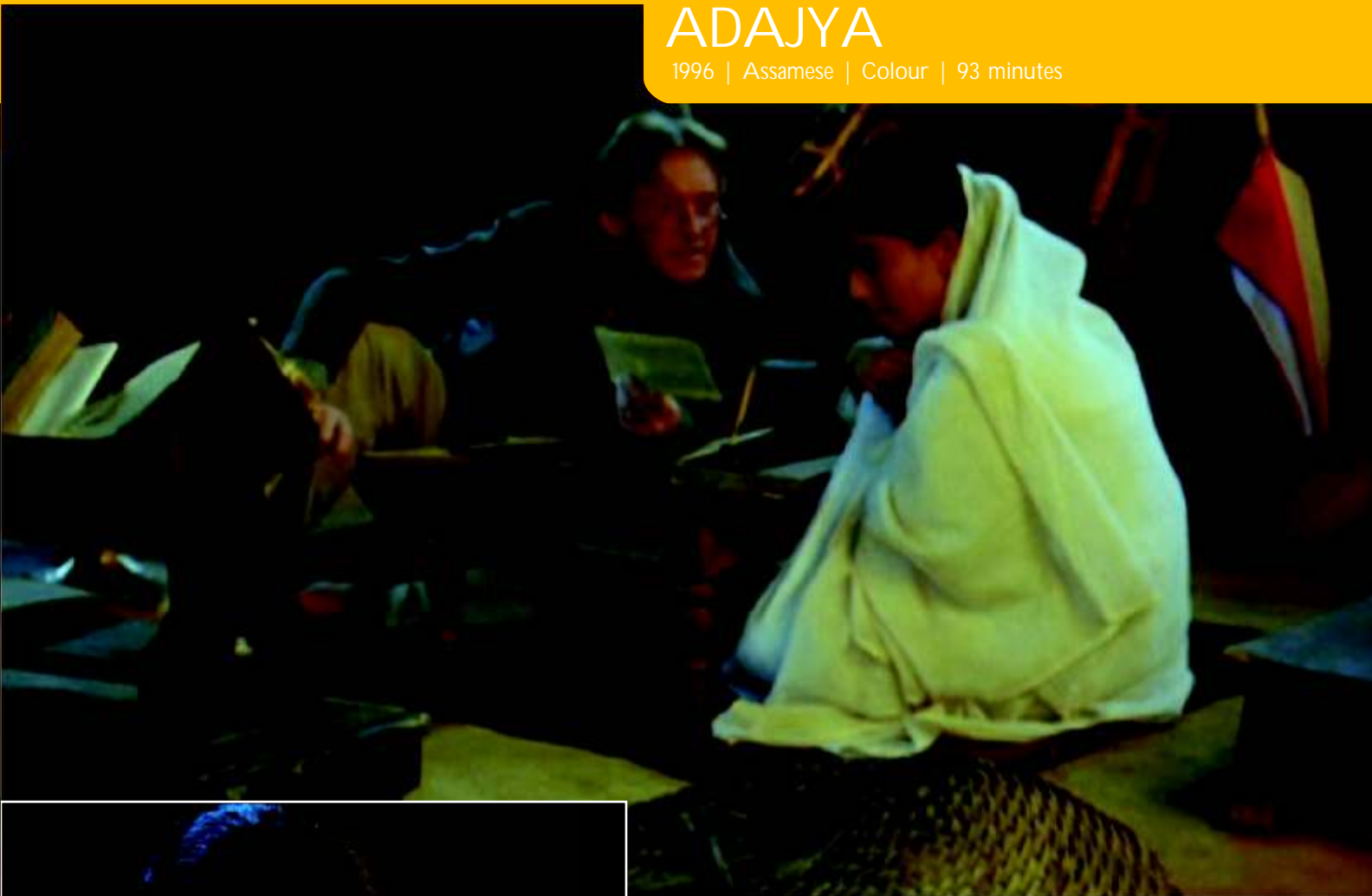


Director: BHABENDRANATH SAIKIA

Padma Shri Bhabendranath Saikia occupies a prestigious place in the history of Assamese literature. His large body of work includes different literary genres like short stories, novels, plays, children literature, lyrics, films etc. Dr Saikia's contribution was instrumental in giving Assamese films a global place. The seven Assamese feature films that Dr Saikia directed all won the prestigious Rajat Kamal Award. He won the National Award for Best Screenplay for the film *Agnisnan*. A member of the Sangeet Natak Akademi and Sahitya Akademi, Dr Saikia was associated with various national and international film festivals in various capacities.

ADAJYA

1996 | Assamese | Colour | 93 minutes



Synopsis: Based on a novel by Indrani Goswami, the film is an account of real-life characters in the Assam of 1940s. It is set in the home of the priest of a religious centre. The story revolves around three widows, Durga, Gosani and Giribala. While each widow struggles with her identity, Mark, an American scholar, arrives to collect old manuscripts for research. While Durga is resigned to her fate as widow, the other two struggle for independence in their own way. While Gosani tries to gain control of her property, Giribala, influenced by Mark, aspires for freedom from the tragedy of widowhood. Different circumstances hold different futures for three widows.

Direction Santwana Bordoloi
Production Neyan Prasad
Cinematography Mrinalkanti Das
Editing A. Sreekar Prasad
Music Sher Choudhury
Cast Trisha Saikia, Tom Alter, Bhageerathi



Director: SANTWANABORDOLOI

Santwana Bordoloi is well known in Assam for her work, though limited, on stage, radio and television. *Adajya* is her debut feature film, for which she won acclaim in India and abroad.



AKASHITORAR KATHARE

2002 | Assamese | Colour | 93 minutes



Synopsis: Despite socio-political empowerment, accomplished women face insults and humiliations at the hands of men. The story of Akashitora is similar to those of millions of women throughout the world. Akashitora is highly educated, talented and ambitious. But the minute she is married to Raghav Choudhury, an IAS officer, her position in life is reduced to being only Mrs Raghav Choudhury. Raghav fails to understand why Akashitora should continue her research and study, or why she should continue to associate with her old group of friends and guides. How she can think of being independent is beyond his comprehension.

Direction and Screenplay

Manju Borah

Production

Sangeeta Tamuli

Cinematography

Raju Mishra

Editing

A. Sreekar Prasad

Cast

Pranjal Saikia, Aparna Dutta Choudhury



Director: MANJU BORAH

Manju Borah's films explore the region's culture and its impact on the person and society as a whole. She received the Gollapudi Srinivas Award for Best Debut Director for *Baibhab* (1999). Her other films include *Anya Ek Yatra* (2001), *Akashitorar Kathare* (2002), *Laaz* (2004), *Joymoti* (2006) and *Aai Kot Nai*, all of which have won national and international awards. Her latest film *Ko: Yad* is her first in a language other than Assamese (Mising). She was given the Women of Excellence Award by FICCI for her outstanding contribution to the field of Film & Entrepreneurship in the year 2009 and the Satyajit Ray Memorial Award given by the Asian Film Foundation for the year 2012.

GANGA CHILANIR PAKHI

1976 | Assamese | Black and White | 104 minutes



Synopsis: Bhogram, a petty trader, is struggling to make ends meet. Dhananjay supports him. He and Bhogram's sister Basanti are drawn to each other. When Basanti's marriage is finalized with a revenue official, Dhananjay suggests they elope. Basanti retracts at the last moment. Basanti's happiness with her husband is short-lived. He comes to know of her alliance with Dhananjay and comes under the wheels of a speeding truck in a fit of jealous rage. Basanti begins a fresh innings with her loom and her maid. She sends a note to Dhananjay suggesting they begin their lives anew. He sells off his property and deserts the place. Basanti is alone again.

Direction and Music

Padum Barua

Production

Padum Barua and Rupajyoti Film

Cinematography

Indukalpa Hazarika

Editing

Samaresh Bose

Story

Laxminandan Borah

Cast

Bina Baruwati, Basanta Dowerah, Basanta Saikia,



Director: PADUMBARUA

Padum Barua graduated from the BHU and became a statistical officer in the Directorate of Economics and Statistics, in Shillong. It was in Shillong that he was drawn to the world of cinema, mostly Hollywood productions. He became Marie Seton's guide when she came to India at Nehru's invitation and became actively involved in the film society movement. *Ganga Chilanir Pakhi*, acknowledged as the first art film in Assamese, is his only film.



MATHIA

2004 | Kokborok | Colour | 132 minutes



Synopsis: Inhabitants of Hathai Para, a remote village, are unable to make up their minds about the identity of Kwchwngti, a young woman who has recently begun living at the edge of the hamlet. Is she a witch as they have heard? The villagers would have probably tolerated her had she not tried to interfere in important matters like the proposed marriage between Kephengrai and Khumbarti. The intriguing element in all this is the occasional rendezvous that Kephengrai has with another village girl, Sampri, even as he is engaged to Khumbarti. And what was it that he whispered in the ears of the village priest after bribing him with rice beer?

Direction and Screenplay Joseph Pulinthanath
Production K.J. Joseph
Cinematography and Editing Sunil Lucas
Music Abhijit Basu
Cast Jayanta Jamatia, Meena Debbarna



Director: JOSEPH PULINTHANATH

Tripura-based Joseph Pulinthanath SDB uses the medium of cinema to tell rural stories from the idyllic and interior Tripura. Working in a language that has yet to decide on its script, and in a state that has no film-making tradition worth mentioning, Pulinthanath has used cinema to highlight to the world the unique position of Tripura's indigenous communities. His works in Kokborok include the feature films *Mathia* (2004) and *Yarwng* (2008). *Mathia* was the first film from Tripura to enter the Indian Panorama, and *Yarwng*, the first and only film from Tripura till date to win a National Award.

PHIJIGEE MANI

2011 | Manipuri | Colour | 111 minutes



Synopsis: Yaiphabee can no longer see the dismayed state of her parents and embarks on a journey. A journey, which she thinks, will bring some change in her family. On the way she is also disturbed by the past memories of her home, her family. Does her journey bring back the lost happiness? Can she bring back the smile on her mother's face? *Phijigee Mani* changed the face of Manipur cinema with its sensitive portrayal of life. The story revolves around a family as it struggles with extremism and bureaucracy on one hand and one's dreams, hopes and aspirations on the other.

Direction Oinam Gautam Singh
Production Medha Sharma
Cinematography Geetchandra Sharma
Music Sorri Sanjam
Editing O. Gautam
Cast Tonthoi Bonny, Sharma Momita



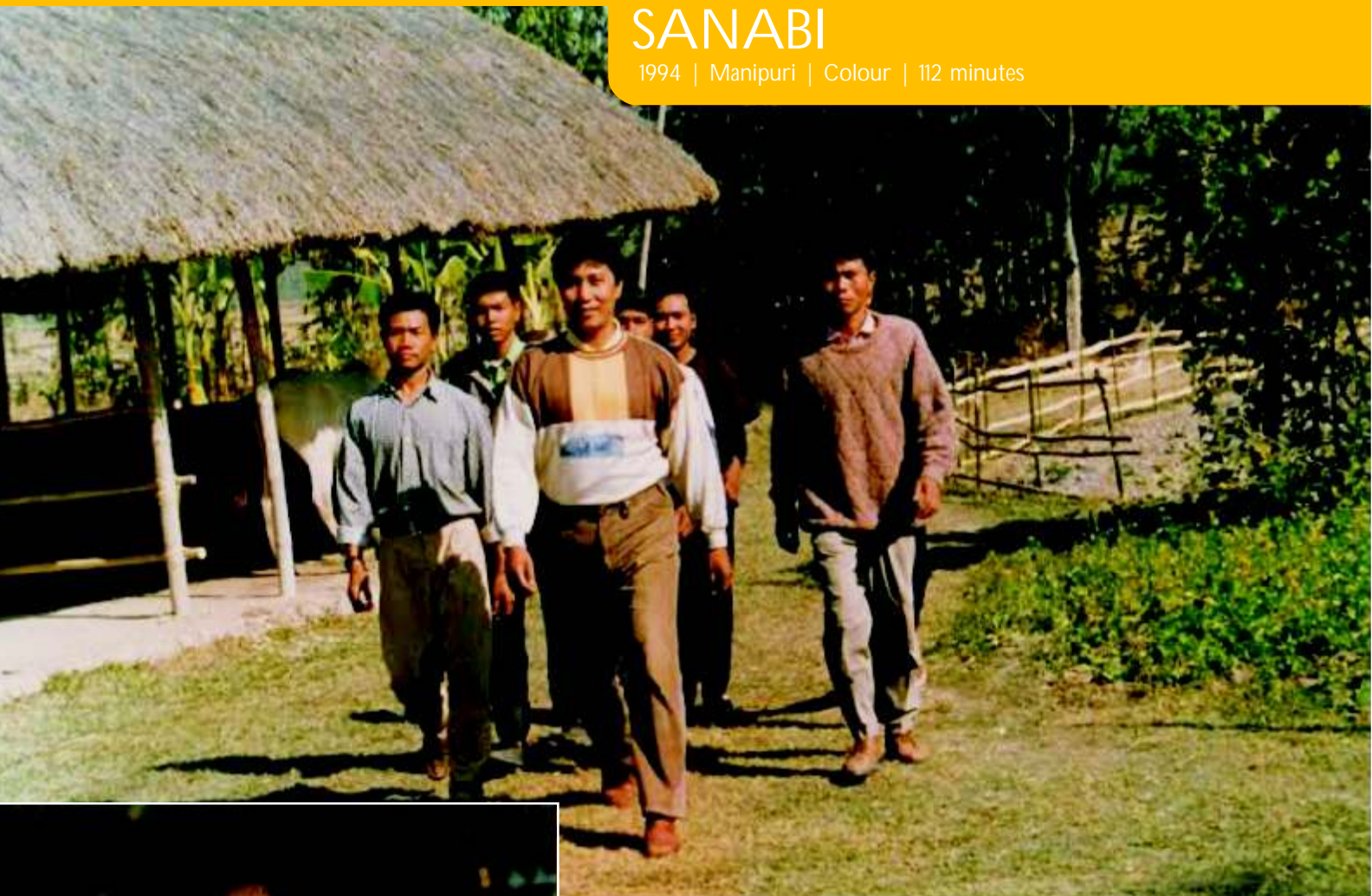
Director: OINAM GAUTAM

Oinam Gautam started his career in multimedia and photography. Having worked as an editor for some time, O. Gautam got the opportunity to work with some renowned directors of Manipur. He has directed around twenty Manipuri feature films so far. *Phijigee Mani* won accolades at IFFI 2011 and the National Award for Best Manipuri Feature Film 2011, including the Best Supporting Actress Award.



SANABI

1994 | Manipuri | Colour | 112 minutes



Synopsis: The story is set in a remote hilly terrain of Manipur, village where Ojha Birchandra, his wife, their daughter Sakhi and their grey mare Sanabi live. The peaceful life of the small family is invaded by Mangi, a local ruffian, who loves Sakhi. Sanabi plays a vital role in the life of this small family. Mangi steals Sanabi to compel Sakhi to reciprocate his love. The film ends with the return of Sanabi who is a symbol of peace, values and integrity.

**Direction,
Screenplay
and Music**

Aribam Syam Sharma

Production

NFDC and Doordarshan

Story

Binodini Devi

Cinematography

Sunny Joseph

Editing

Ujjal Nandy

Art

B. Santi Kumar

Costume

Aribam Gayatri

Sound

Deepak Chanamthabam

Cast

Haroongbam Dbendro, R.K.
Sushila, Indu



Director: ARIBAM SYAM SHARMA

Born in 1936 at Imphal, Aribam Syam Sharma's interest in music and theatre took him to Visvabharati, Santiniketan, where he studied Rabindra Sangeet and Philosophy. He brought his experiences in music and theatre to film-making, and directed a string of popular films, *Lamja Parshuram*, *Saphabee* and *Olangthagee Wangmadasoo*. With *Imagi Ningthem*, he put North-east India on the map of world cinema.







JAHNU BARUA





Jahnu Barua



Twelve-time National Award winner Jahnu Barua did his post-graduation diploma in film direction from Film and TV Institute of India (FTII), Pune. One of India's internationally acclaimed filmmakers, he got major national as well as international recognition with *Halodhia Choraye Baodhan Khai* that won the National Award for the Best Film (Golden Lotus) in 1988 and several international recognitions, including the Grand Prix Silver Leopard and World Ecumenical Award at the Locarno International Film Festival, Best Film at Amien International Film Festival, and Best of Asia at Tokyo International Film Festival. He has served as Jury Member/Chairperson in many national and international film festivals.

Apart from making films, Jahnu Barua is actively involved as a social activist in many organizations dealing with youths, women, children, social

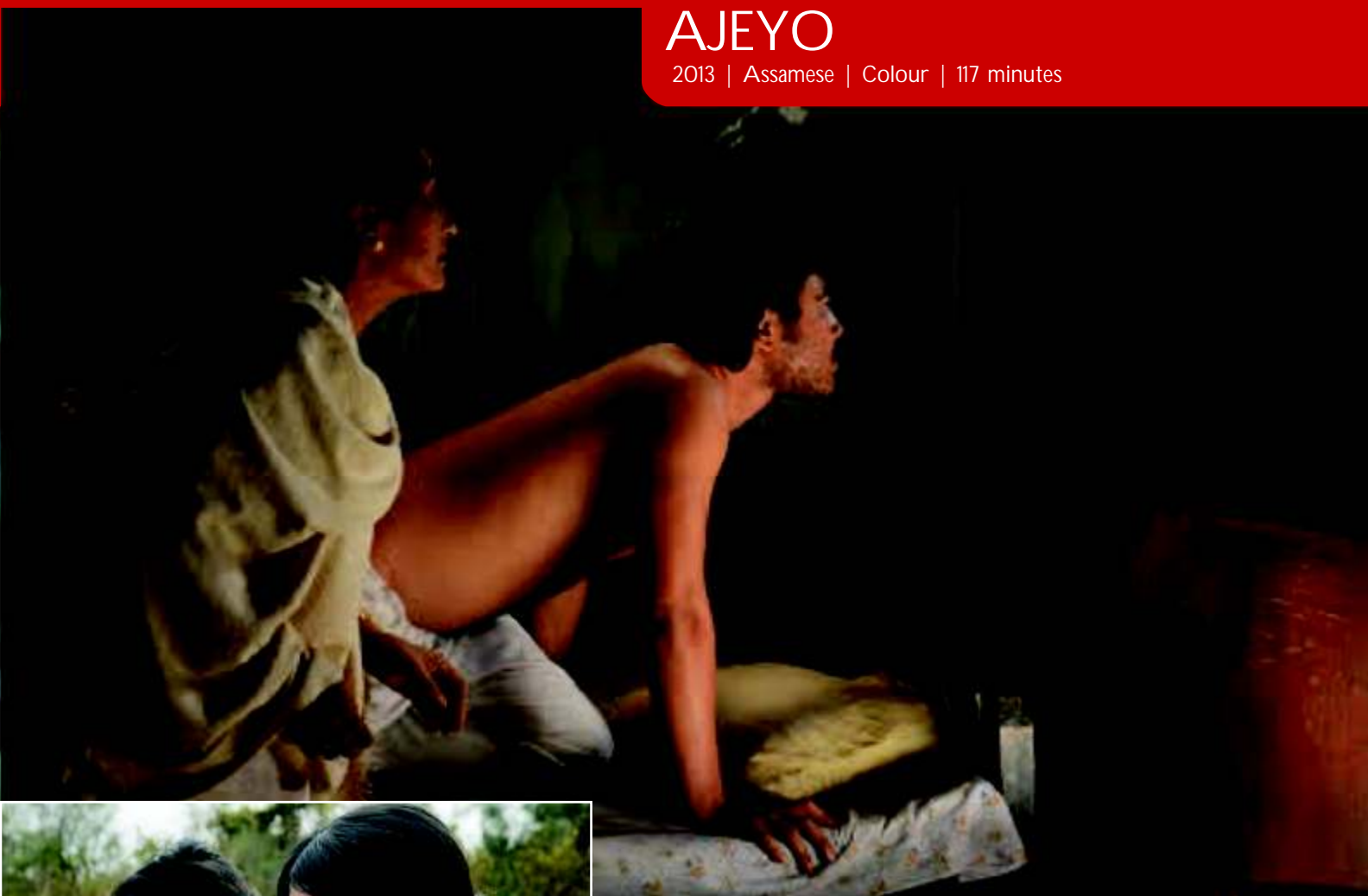
awareness, health, physically challenged children, juvenile children, environment, wild life, art and culture, peace, film society movement and rural development apart from making films on these issues. He has also been working for more than twenty years on 'why India must have two time zones'.

Since 2008, Jahnu Barua, in his capacity as then President of Indian Documentary Producers Association (IDPA), has been spearheading an educative social campaign through documentary film festivals and workshops organized in various institutions, universities and colleges across Assam, hugely benefitting the younger generation in media studies, media awareness and media application.

Jahnu Barua was conferred the Padma Shri in 2003.

AJEYO

2013 | Assamese | Colour | 117 minutes



Synopsis: Living in a rural village on the northern banks of the Brahmaputra, Gojen Keot was a 22-year-old youth in 1946. Honest and aggressive to the core, Gojen always fought against injustice. In his own way he tried to participate in the freedom movement and in the process started dreaming of a heaven-like country that India would be after independence. But the dreadful events that started occurring in independent India shattered his dreams. Since then Gojen has become a pessimist all his life till the new millennium when he sees a ray of hope after seeing his granddaughter continuing the fight against injustice in modern India.

Direction and Screenplay	Jahnu Barua
Production	Shiven Arts
Cinematography	Suman Dowerah
Editing	Hue-En Barua
Cast	Rupam Chetia, Jupitora Bhuyan





APAROOPA

1982 | Assamese | Colour | 124 minutes



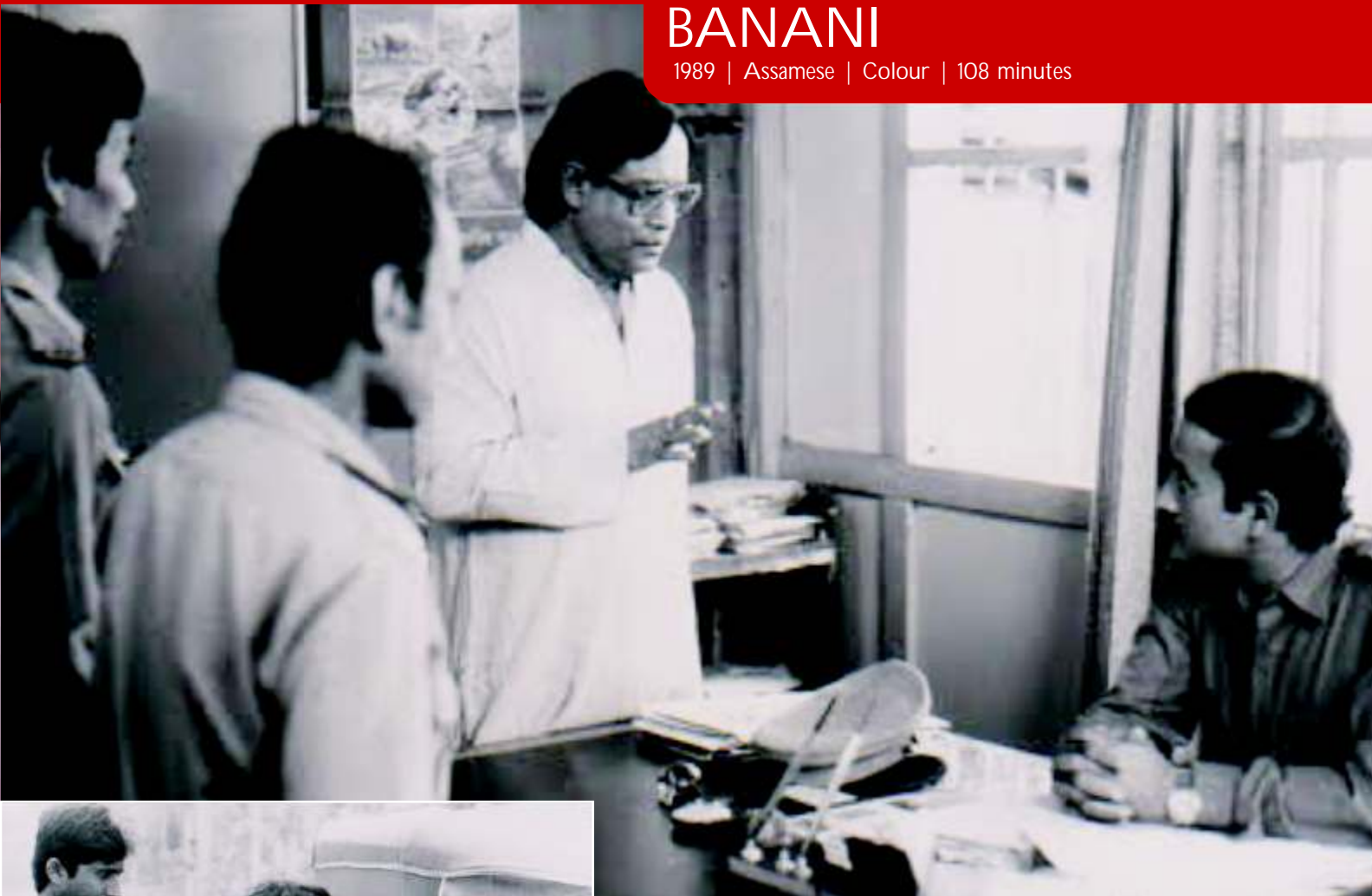
Synopsis: Set in the colonial period in Assam, the film deals with a young woman who has to give up her university education for her marriage with a rich tea-planter. The plantation and its social routine become a prison of boredom for her. Things get worse when she discovers that her marriage was arranged for the sake of wiping off a huge debt owed by her father. She considers herself as having been sold to her husband. Then one day an old classmate, now an army officer, visits them. Depressed, she gets drawn to her ex-lover from whom she seeks fulfilment.

Direction, Production and Editing	Jahnu Barua
Screenplay	Jahnu Barua and J.S. Rao
Cinematography	Binod Pradhan
Music	Bhupen Hazarika
Cast	Biju Phukan, Suhasini Mulay, Sushil Goswami, Dulal Roy, Girish Karnad



BANANI

1989 | Assamese | Colour | 108 minutes



Synopsis: An idealistic forest officer, Tapan Barua, is in constant conflict with unscrupulous contractors and timber merchants who illegally denude the forests. Repeatedly transferred because of his battle with vested interests, he is also not able to make his wife Ruby happy. Their arrival at Torajuli, however, changes their lives. A deep friendship grows between them and the villagers. This time, when Tapan is transferred suddenly as usual, Ruby understands what her husband has been trying to do and supports him. Tapan himself no longer feels defeated, because he knows that he has aroused the awareness of the common people of the village, who will now defend their forests themselves.

Direction	Jahnu Barua
Production	Purbanchal Film Cooperative Society
Screenplay	Sushil Goswami
Cinematography	Anoop Jotwani
Sound	Deepak Roy
Editing	Hue-En Barua
Art Direction	Phatic Baruah
Music	Satya Baruah, Prashanta Bordoloi
Cast	Sushil Goswami, Mridula Baruah, Lakshmi Singha, Nibir Maram Deka





BAANDHON

2012 | Assamese | Colour | 96 minutes



Synopsis: Originally from a rural village in upper Assam, Dandeswar and Hkawni, both 73, now live in Guwahati. They lost their only son and daughter-in-law a few years ago and now they have only one reason to live for: their grandson Pona who studies engineering in Mumbai. The only other person Dandeswar and Hkawni are close to is Jatin, an advocate in the High Court and who was once a paying guest in their house. One day, their grandson goes missing in Mumbai. They go to Mumbai in search of their grandson only to find that Pona was one of the victims of the 26/11 Mumbai terror attack.

Direction	Jahnu Barua
Production	Assam State Film (Finance and Development) Corporation (ASFFDC)
Cinematography	Sumon Dowerah
Editing	Cheragh Todiwala
Art Direction	Phatik Baruah
Sound	Jatin Sarma, Debajit Changmi
Music	Dhrubajyoti Phukan
Cast	Jatin Bora, Bishnu Kharghoria, Zerifa Wahid, Bina Potongia



FIRINGOTI

1992 | Assamese | Colour | 116 minutes



Synopsis: On the eve of the Sino-Indian War, Ritu, a young widow, comes to Koronga, a remote village of Assam, as a schoolteacher appointed by the state government. She is told that there has been no school there for eleven years. When she starts campaigning among the villagers, she first meets with suspicion, then interest and finally enthusiasm. The school begins to function under a large village tree. Ritu's efforts affect many lives. A son of the soil from the city wants to take over the school. His ruffian friends set fire to the school house. Ritu's shocked silence is broken by the villagers' promise that they will build the school house once again.

Direction and Screenplay	Jahnu Barua
Production	Patkai Pictures
Cinematography	Anoop Jotwani
Art Direction	Phatik Baruah
Editing	Hue-en Barua, Ranjit Das
Sound	Jatin Sarmah
Music	Satya Baruah
Cast	Moloya Goswami, Bishnu Kharghoria, Hemen Choudhury, Inu Baruah, Badal Das





HALODHIA CHORAYE BAODHAN KHAI

1987 | Assamese | Colour | 120 minutes



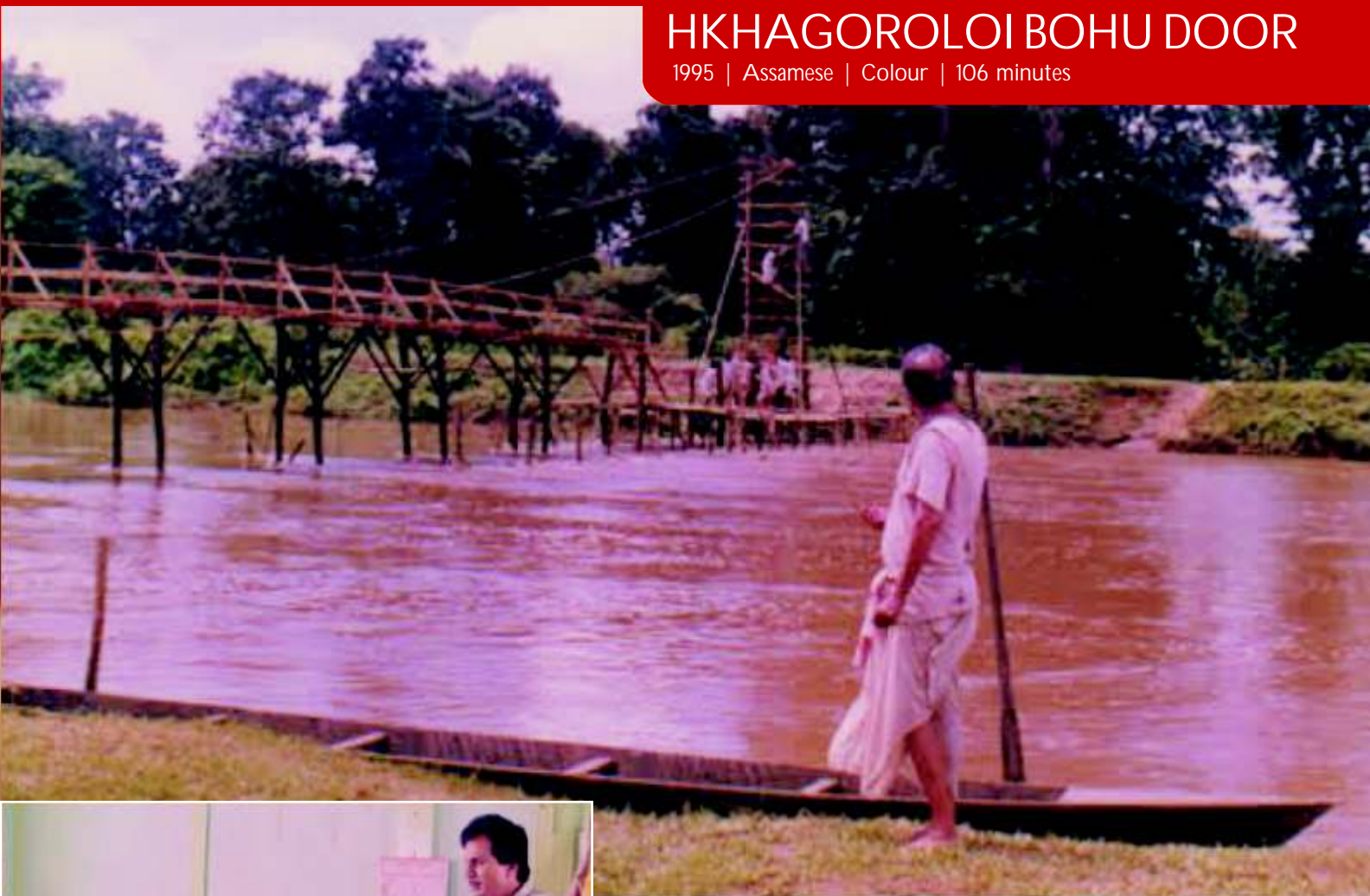
Synopsis: A simple farmer becomes the victim of a greedy landowner in this social melodrama. Bora is forced to give up the farm his father had paid for when the landowner asks for a mortgage receipt that was never given. He loses his livestock and sends his young son to work as an errand boy to the villainous landlord. Bora's ultimate humiliation occurs when he is forced to put up political banners that espouse the virtues of the man who drove him from his land and ruined his life. The film won the National Award for Best Film, the Silver Leopard at Locarno and the Best Actor at Locarno, and gave Assamese cinema an international profile.

Direction, Production and Screenplay	Jahnu Barua
Cinematography	Anoop Jotwani
Editing	Hue-en Barua, Jahnu Barua
Sound	Jatin Sharma
Music	Satya Baruah
Cast	Indra Bania, Purnima Pathak Saikia, Hemen Choudhury, Gaurav Bania



HKHAGOROI BOHU DOOR

1995 | Assamese | Colour | 106 minutes



Synopsis: Puwal is a boatman in a village on the bank of the river Dihing in Assam. Since there is no bridge across the river, he ferries people across the river like his ancestors for three generations. His elder son Hemanta works in the city. Puwal is jolted at the news that a bridge is being contemplated across the river. Visiting his son in the city, he is disillusioned by his son's materialistic attitude. Puwal returns to the village to find that the bridge over the Dihing has been commissioned. The world of the boatman seems to be crumbling around him.

Direction and Screenplay	Jahnu Barua
Production	Sailadhar Barooah and Jahnu Barua
Cinematography	P. Rajan
Editing	Hue-en Barua
Sound	Jatin Sharma
Music	Satya Baruah
Cast	Bishnu Kharghoria, Arun Nath, Kashmiri Saikia and Sushanta Barooah





KONIKAR RAMDHENU

2003 | Assamese | Colour | 116 minutes



Synopsis: A boy of eleven, called Kukoi, runs away from his home in a village and works at a motor garage in the city. The owner of the garage attempts to molest Kukoi one night and the boy, in self-defence, hits the man with an iron rod, killing him on the spot. The boy is produced before the court which sends him to a state juvenile home. Kukoi is traumatized and goes into a shell. Fortunately, the warden of the home is an understanding man called Biswa Boro who coaxes the boy into a confession of the true circumstances of the painful event.

Direction,	Jahnu Barua
Production,	
Editing and	
Screenplay	
Sound	Jatin
Cinematography	P. Rajan
Editing	Hue-en Barua
Music	Y.S. Moolky
Cast	Moloya Goswami, Bishnu Kharghoria, Reba Phukan, Dinesh Das, Ronik, Gayatri Mahanta





CELEBRATING DANCE IN INDIAN CINEMA

It is within the semi-operatic, musical and melodramatic form of mainstream Indian cinemas that dance developed from the very beginning as a significant element of the form, and the pleasures that cinema afforded. While the song needed the intervention of sound technologies to really emerge as a signifying and pleasurable element of cinema, dance was easily included in the silent film. Many of the early sound films like *Indrasabha* (1932), *Lal-e-Yaman* (1933), *Rashk-e-Laila* (1934) had important dance sequences while Tagore's *Natir Puja* (1932) brought to the screen his well known dance drama. It is not surprising that dance has been a part of the overall cinematic ensemble considering that dance is central to Indian performative traditions, and that drama or 'natya' shares its etymology with 'nat' which means dance. The coming of sound enabled the full bodied realization on the Indian screen of a semi-operatic musical, dance dramatic form that was already familiar, popular and infinitely pleasurable in its new avatar on the screen.

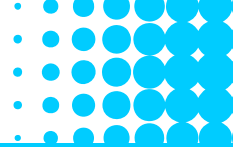
Focusing on this distinctive characteristic of Indian cinemas, this package celebrates dance in eight major language cinemas of the subcontinent. While dance is present in some form or the other in most mainstream Indian films, used either in spectacular forms, or more intimately to articulate emotion, this package has largely focused on films in which dance and the dancer are central to the cinematic narrative. The selection of these dance themed films attempts to highlight different dance traditions and styles ranging from the more classical forms like Bharatnatyam, Kuchipudi (*Thillaanaa Mohanambal*, *Hamsa Geete*, *Sagar Sangamam*, *Sringaram*), Kathakali (*Vanaprastham*), and Kathak (*Jhanak Jhanak Payal Baje*, *Umrao Jaan*, "Kahe Ched Mohe" from *Devdas*) to more contemporary hybrid forms influenced by modern western forms like jazz, ballet, Hawaiian dance, and acrobatic forms (*Alibaba*, *Albela*, *Dil to Pagal Hai*, *Rab ne Bana di Jodi*) among others.

It includes the classic and experimental *Kalpana* that is a very early example of the jugalbandi between two art forms - dance and cinema, in which Uday Shankar exploits the technological artistry of camerawork and the mise-en-scene for compositions that foreground the magic of movement, expression, and aesthetic emotion that dance articulates. It also includes theatrical performative forms like Theyyam in *Kaliyattam* and the popular Tamasha form in Shantaram's *Pinjra*. The package showcases the work of well known choreographers from the early to the contemporary period, thus recognizing and honouring those who were not recognized either through acknowledgements, film credits or awards until just over two decades ago.

The package also pays tribute to some of the most well-known trained dancers of Indian cinemas - Sadhana Bose, Uday Shankar, Padmini, Sandhya, Vyjayanthimala, Hema Malini, Shobhana, Madhuri Dixit, Sudha Chandran and Kamal Haasan among others. And it also includes a recent mainstream film like *Dhoom 3* that is not a dance film in the conventional sense, but is one that demonstrates powerfully the central place of dance in Indian cinemas. If choreographed action is the hallmark of contemporary mainstream international cinemas, it is choreographed spectacular cinematic dance that is key to understanding the aesthetic drives of the contemporary entertainment scene in India. Following on from the centenary year, it is this glamorous and alluring feature of Indian cinemas that this package celebrates.

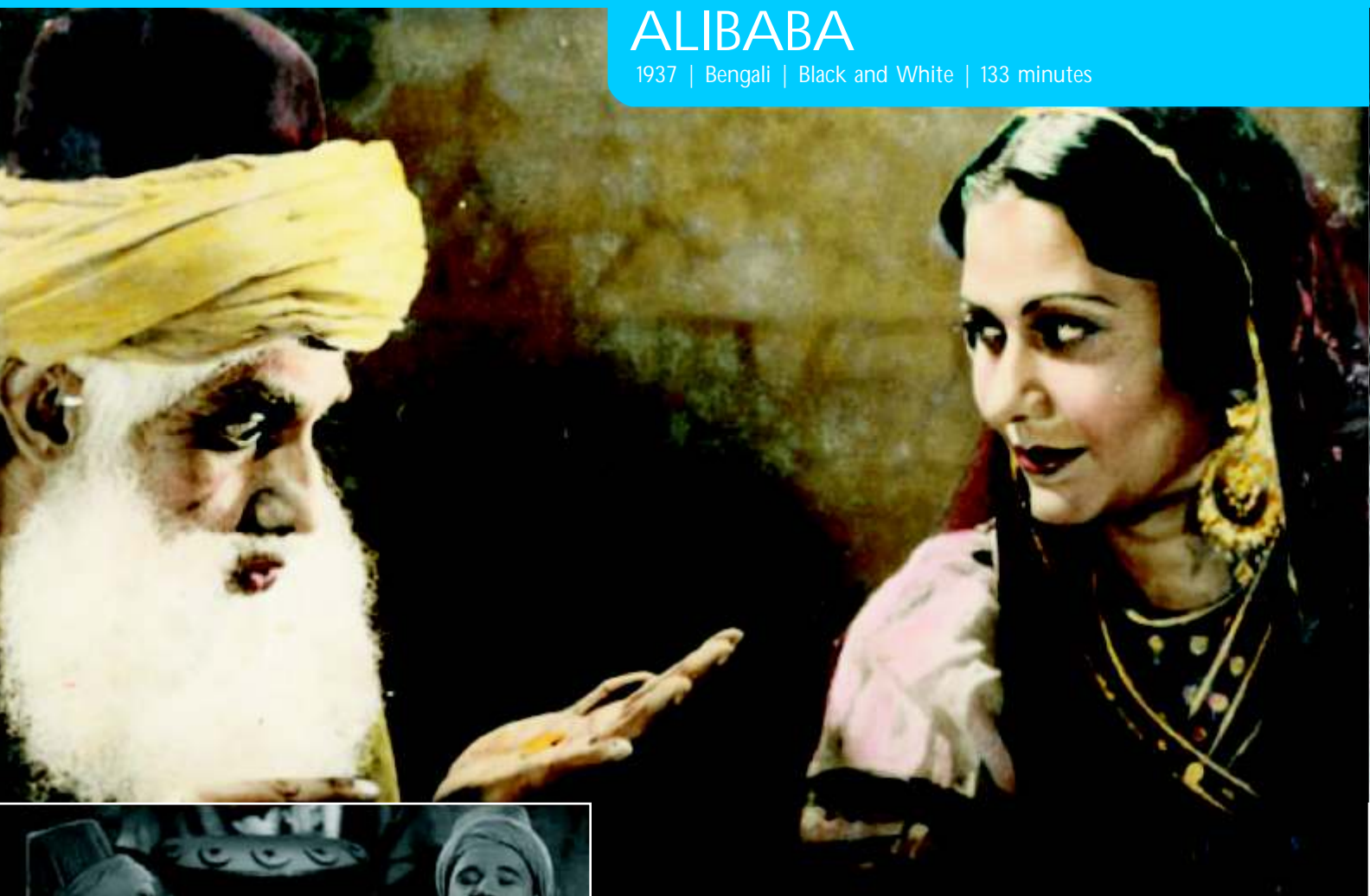
Ira Bhaskar

Film Scholar and Curatorial Consultant



ALIBABA

1937 | Bengali | Black and White | 133 minutes



Synopsis: Modhu Bose's acclaimed *Arabian Nights* musical tells of the Baghdadi woodcutter Alibaba and his magic Open Sesame formula, of the hero's jealous brother Kasim and the slave girl Marjina. The mannered acting and frontally framed tableau are enlivened by the dance scenes, especially the improvised modern dance which was a Sadhona Bose trademark, and the Marjina-Abdallah sequence which set the standard for film musicals.

Direction	Modhu Bose
Production	Bharatlaxmi Pics
Story	Khirode Prasad Vidyavinode's play
Cinematography	Bibhuti Das
Music	Franco Polo, Nagardas Nayak
Cast	Modhu Bose, Sadhona Bose, Suprava Mukherjee, Indira Roy

Dance Director: SADHONA BOSE

Granddaughter of reformist leader Keshab Chandra Sen, Sadhona was born in a prosperous Brahmo family. She married film-maker Madhu Bose at a young age, and joined the Calcutta Art Players, a theatrical company owned by him. She debuted in films, playing Marjina in *Alibaba* (1937). This film was a runaway hit. They migrated to Bombay and again created history with the immensely popular *Kumkum* (1940). Thereafter, they went on to create the first multilingual film of India, *Rajnartaki* (1941). Sadhona returned to Calcutta for *Meenakshi* (1942). Going back to Bombay soon after the completion of this film, she starred in major films like *Shankar Parvati*, *Vishkanya*, *Paigham* and others and firmly established herself as a heroine in her own right without the backing of Modhu Bose.

NARTAKI

1940 | Bengali | Black and White | 150 minutes



Synopsis: Period movie set in sixteenth-century pits the famous dancer Roopkumari against a temple monastery ruled by the authoritarian ascetic priest Gyananandji. The temple forbids the entry of women and Roopkumari is determined to avenge such an insult. She seduces the priest's son but also falls in love with him. The film uses songs by the Bengali saint poet Chandidas.

Screenplay and Direction

Devaki Bose

Production

New Theatres

Cinematography

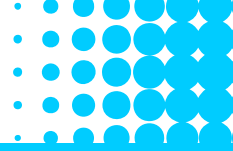
Yusuf Mulji

Music

Pankaj Mullick

Cast

Lila Desai, Chhabi Biswas, Bhanu Bannerjee



VASANTASENA

1941 | Kannada | Black and White | 165 minutes

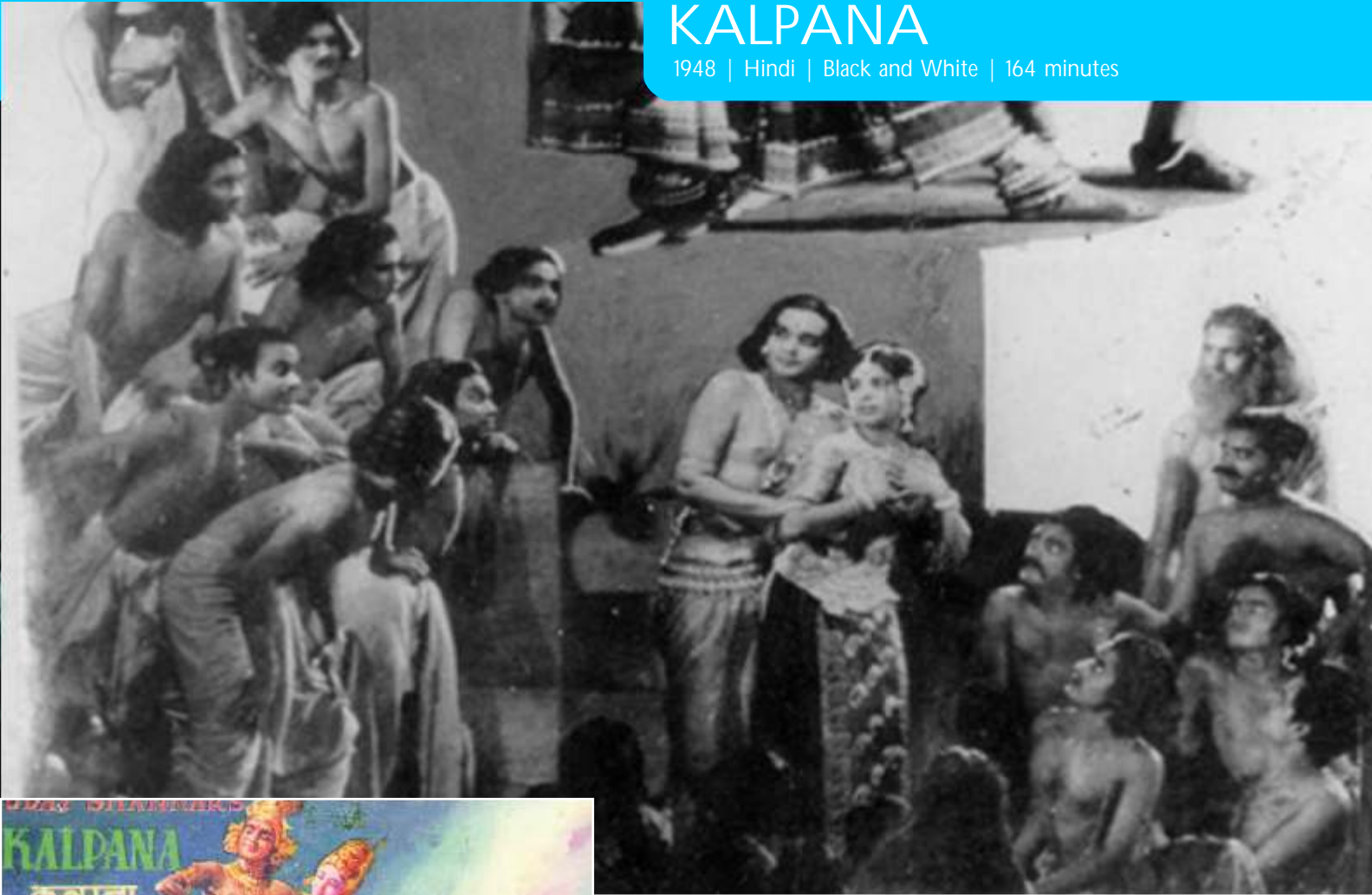


Synopsis: The film is based on the Sanskrit play *Mricchakatika* by Sudraka. It is set in the ancient city of Ujjayini during the reign of the King Palaka, in the first quarter of the fifth century BC. The noble but impoverished young Brahmin, Charudatta falls in love with a wealthy courtesan or nagarvadhu, Vasantasena. Despite their mutual affection, however, the couple's lives and love are threatened when a vulgar courtier, Samsthanaka, begins to aggressively pursue of Vasantasena.

Direction	Ramayyar Siru
Production	Meyappa Chettiar, R. Nagendra Rao, Subbaiah Naidu
Screenplay	R. Nagendra Rao
Cinematography	D.S. Kotnis
Editing	M.V. Ramana
Music	Padmanabhashastri, B. Devendrappa
Cast	Lakshmi Bai, Subbaiah Naidu, R. Nagendra Rao

KALPANA

1948 | Hindi | Black and White | 164 minutes

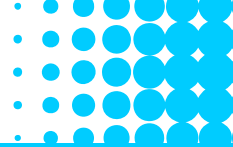


Synopsis: The story revolves around a young dancer's dream of setting up an academy. Filmed as a ballet, it is based on Uday Shankar's own experiences as he sets up the Almora dance centre in the Himalayas and is caught up between two women. A writer goes to a film producer with a story in the hope of selling the idea for a film. As he is explaining to the producer, the scenes from his movie come to life as well as passages from his own life. When the producer refuses to back his movie, the writer makes a passionate plea for Indian film-makers to break with tradition and take on new cinematic challenges.

Director and Production	Uday Shankar
Cinematography	K. Ramnath
Editing	N.K. Gopal
Production Design	A.K. Sekhar
Music	Vishnudas Shirali
Cast	Lakshmi Kanta, Usha Kiran, Amala Shankar, Padmini, Uday Shankar

Dance Director: UDAY SHANKAR

Uday Shankar, dancer and choreographer, is best known for creating a fusion style of dance, adapting European theatrical techniques to Indian classical dance, imbued with elements of Indian classical, folk, and tribal dance, which he later popularized in India, Europe, and the United States in the 1920s and 1930s. He was a pioneer of modern dance in India. In 1962, he was awarded the Sangeet Natak Akademi Fellowship for lifetime achievement, and in 1971, the Government of India awarded him with its second highest civilian award, the Padma Vibhushan.



ALBELA

1951 | Hindi | Black and White | 158 minutes



Synopsis: A musical hit and Bhagwan's most successful film as producer and director. A dispatch clerk dreams of becoming a stage star. His success as singer and dancer is aided by the reigning star Asha with whom he falls in love. The love story is intercut with tragedy in his home, the death of his mother, estrangement from his father and the villainy of his brother-in-law. The film's highlights are the dances and C. Ramchandra's hit songs 'Shola jo bhadke', 'Bholi surat' and 'Shyam dhale', all sung by the composer with Lata Mangeshkar.

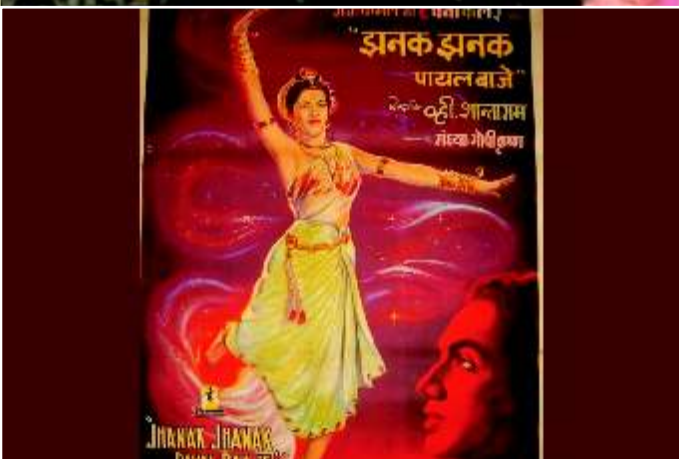
Direction and Story	Master Bhagwan
Production	Bhagwan Art Prod
Lyrics	Rajinder Krishen
Cinematography	Shankar A. Palav
Music	C. Ramchandra
Cast	Geeta Bali, Master Bhagwan, Badri Prasad, Pratima Devi, Bimala, Nihal, Dulari, Sunder, Usha Shukla

Dance Director: SURYA KUMAR

Apart from *Albela*, Surya Kumar is known for choreography work in the films *Awaara* (1951), *Pyaasa* (1957) and *Aradhana* (1969). For about four decades in the film industry he choreographed more than 100 films.

JHANAK JHANAK PAYAL BAAJE

1955 | Hindi | Colour | 143 minutes

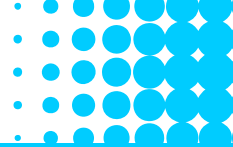


Synopsis: Classical dance guru Mangal stumbles on a dance performance by Neela. He orders his son Girdhar to demonstrate to the audience the true method of classical dance. Entranced by Girdhar's skill, Neela begs Mangal to admit her as a pupil. He finally agrees on two conditions: she must devote her life to art and she must partner Girdhar in the Tandav portion of an upcoming dance competition. As the two practice together, she begins to fall in love with Girdhar. Enraged that Girdhar's dancing has suffered, Mangal renounces his son and resolves to leave him. How the matter is resolved forms the rest of the movie, leading to its climactic dance competition.

Direction	V. Shantaram
Production	Rajkamal Kalamandir
Screenplay	Dewan Sharar
Cinematography	G. Balakrishna
Editing	Chintamani Borkar
Music	Vasant Desai
Cast	Gopi Krishna, Sandhya, Keshavrao Date, Bhagwan Dada

Dance Director: GOPI KRISHNA

Gopi Krishna was born into a family of Kathak dancers. He received the title of Nataraj at the All Bengal Music Conference at the age of 15. In 1952, 17-year-old Gopi Krishna became one of the youngest choreographers in Hindi film history when he was hired to choreograph dances for Madhubala in *Saqi*. In 1955, he appeared in his first film, *Jhanak Jhanak Payal Baahe*. The film was successful and helped to revitalize public interest in classical dance. He also choreographed films like *Dastaan*, *Mehbooba*, *Umrao Jaan*, *Naache Mayuri* and *The Perfect Murder*. Gopi Krishna later established the Natashwar Bhavan dance academy and the Natashwar Nritya Kala Mandir. In 1975, the Indian government awarded him the Padma Shri.



AMRAPALI

1966 | Hindi | Colour | 120 minutes



Synopsis: Amrapali is the royal courtesan of Vaishali, the capital of the Licchavi republic in ancient India around 500 BC. Ajatashatru, the Haryanka dynasty king of the Magadha Empire, falls in love with her. Though he destroys Vaishali to get her, she in the meantime has been transformed by her encounter with Gautama Buddha, of whom she becomes a disciple. The film is remembered not just for its dramatic cinematography of war scenes by Dwarka Divecha and Bhanu Athaiya's costumes for which she travelled to the Ajanta Caves, but also for the strong anti-war sentiment the film reveals in the end.

Direction	Lekh Tandon
Production	F.C. Mehra
Screenplay	Omkar Sahib
Cinematography	Dwarka Divecha
Editing	Pran Mehra
Music	Shankar-Jaikishan
Cast	Sunil Dutt, Vyjayanthimala

Dance Director: GOPI KRISHNA

Gopi Krishna was born into a family of Kathak dancers. He received the title of Nataraj at the All Bengal Music Conference at the age of 15. In 1952, 17-year-old Gopi Krishna became one of the youngest choreographers in Hindi film history when he was hired to choreograph dances for Madhubala in *Saqi*. In 1955, he appeared in his first film, *Jhanak Jhanak Payal Baaje*. The film was successful and helped to revitalize public interest in classical dance. He also choreographed films like *Dastaan*, *Mehbooba*, *Umrao Jaan*, *Naache Mayuri* and *The Perfect Murder*. Gopi Krishna later established the Nateshwar Bhavan dance academy and the Nateshwar Nritya Kala Mandir. In 1975, the Indian government awarded him the Padma Shri.

THILLANA MOHANAMBAL

1968 | Tamil | Colour | 175 minutes



Synopsis: A classical Bharathanatyam dancer and a nathaswaram player fall in love against the wishes of her family. This movie is about how they try to work things out and the hardships that they have to endure, till the happy ending when the couple bids farewell to the audience from the wedding dais. In this major musical hit, dance and music are an integral part of the story.

Direction and Screenplay

A.P. Nagarajan

Production

Shri Vijayalakshmi Pics

Story

Kothamangalam Subbu

Cinematography

K.S. Prasad

Music

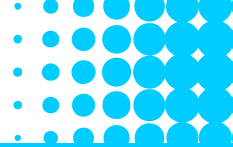
K.V. Mahadevan

Cast

Shivaji Ganesan,
Padmini, Manorama

Dance Director: P.S. GOPALAKRISHNAN

P.S. Gopalakrishnan was a well-known choreographer for a number of south Indian films in the 1960s, including *Chandrabasa* (1965), *Malli Maduve* (1963), *Saku Magalu* (1963), *Sathi Shakthi* (1963), *Valmiki* (1963), *Bhoodana* (1962) and *Kaivara Mahatme* (1961).



PINJARA

1972 | Marathi | Colour | 175 minutes



Synopsis: *Pinjara* is the tragic story of a schoolteacher and a dancer. Shridhar Pant is an upright schoolteacher. A Tamasha group comes to the village. The teacher is infuriated and vents his anger by demolishing their temporary dwelling places. The lead dancer Chandrakala decides to take revenge. As the story unfolds, the teacher is overcome by lust for the dancer and is implicated in the murder of a villager. Chandrakala reforms and tries to save the teacher, but to no avail.

Direction V. Shantaram
Production Rajkamal Kalamandir
Cinematography Shivaji Sawant
Screenplay Shankar Babaji Patel
Music Ram Kadam
Cast Shreeram Lagoo, Sandhya, Nilu Phule

Dance Director: RANJAN SALVI
 Apart from the film *Pinjara*, Ranjan Salvi is known for his choreographing work in the films *Deva Tuzhi Sonyachi Jejuri* (1967) and *Don Baika Phajeeti Aika* (1982).

HAMSA GEETHE

1975 | Kannada | Colour | 150 minutes



Synopsis: Veteran director Iyer's first art-house film is a musical version of the legendary tale of the nineteenth-century Carnatic singer Bhairavi Venkata Subbaiah, who received the patronage of Chitradurga royalty and at one time defied Tipu Sultan. The singer apparently cut out his tongue to prove that 'music is nobody's slave'. The film presents the singer according to the conventional Romantic model of the artist: a musician who rebels against his teacher, wanders aimlessly and asks a beggar to become his new guru, attains glory, falls in love and 'sells' two of his compositions to survive.

Direction and Screenplay

G.V. Iyer

Production

Ananthalakshmi Films

Story

T.R. Subba Rao

Lyrics

Muthuswamy Dikshitar, Shama Sastry, Sadasiva Brahmendra, Uthukadu Venkatasubbaiah Iyer, Jayadeva

Cinematography

Nemai Ghosh

Music

B.V. Karanth, Balamurali Krishna

Cast

Anant Nag, Rekha Rao, Narayana Rao, Mysore Mutt, G.S. Rama Rao, B.V. Karanth

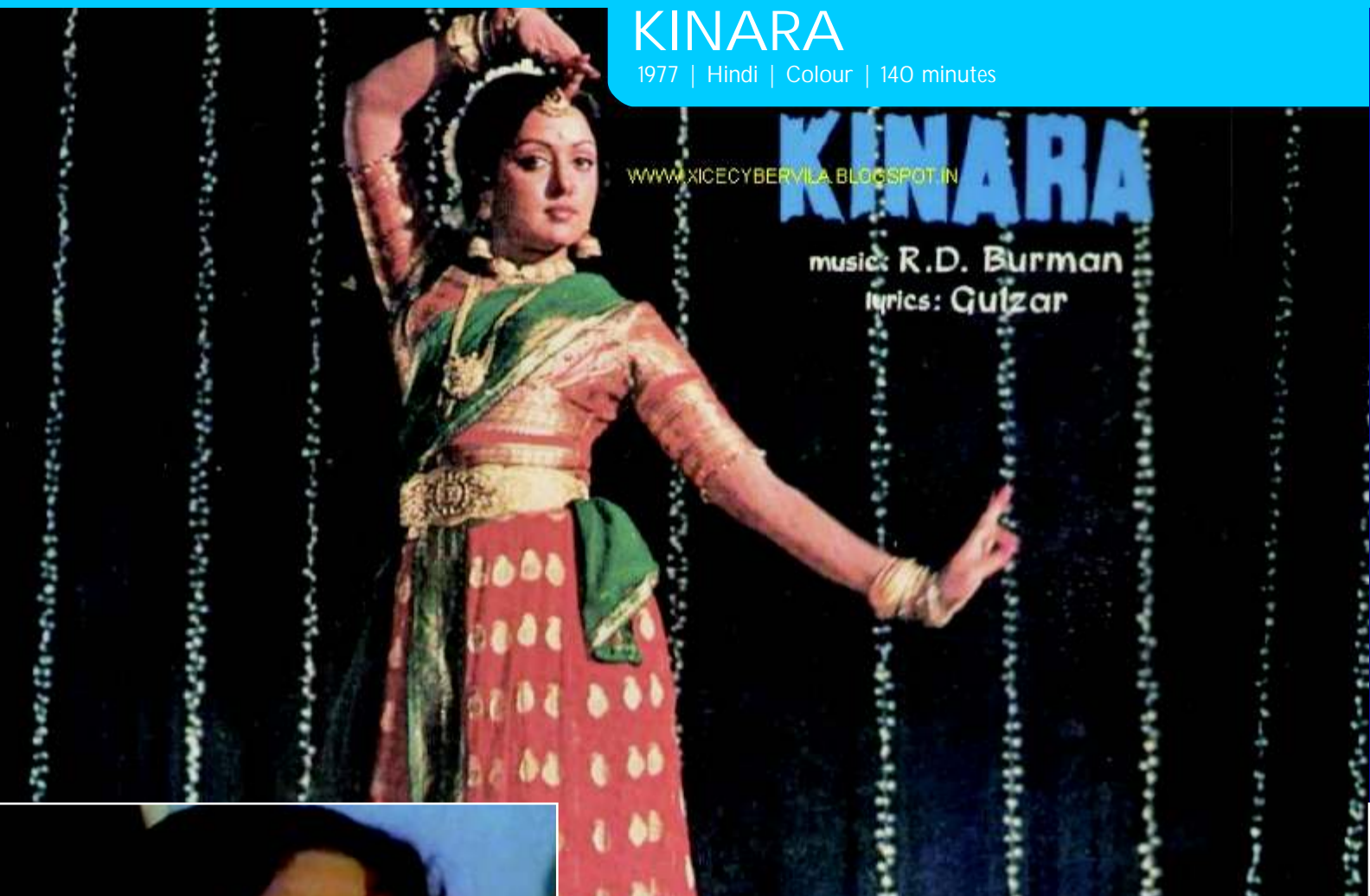
Dance Director: ADYAR K. LAKSHMAN

Born on 16 December 1933, Adyar K. Lakshman began his education at Kalakshetra in 1944. He underwent vigorous training in vocal music, Bharatanatyam, Mridangam and Nattuvangam. He had the good fortune to receive his early training and exposure to the classical arts from Rukmini Devi Arundale herself. He graduated in 1954 from Kalashetra in Bharatanatyam, Carnatic music and Nattuvangam. Thereafter he went on to specialize in Mridangam and also learnt Kathakali. Subsequently, he was cast by Rukmini Devi in prominent Kalakshetra productions like *Kumara Sambhavam*, *Kutrala Kuravanji*, *Sita Swayamvaram* and *Usha Parinayam*.



KINARA

1977 | Hindi | Colour | 140 minutes



Synopsis: Inder is an architect. On the way to a dance concert by Aarti Sanyal, Inder meets with a near-fatal accident. After he recovers, he goes to Mandu. He meets Aarti Sanyal there. She tells him that she quit dancing six months ago. It transpires that it has to do something with Inder's own accident. How does Aarti reconcile herself to the fact that Inder is the cause of the death of her erstwhile lover, Prakash? The film boasts a superlative musical score and outstanding classical dance numbers by Hema Malini.

**Direction,
Screenplay
and Lyrics**

Gulzar

Cinematography

M. Sampat

Editing

Vaman Bhonsle, Gurudutt

Production

Pranlal Mehra

Music

R.D. Burman

Cast

Jeetendra, Hema Malini,
Dharmendra, Shreeram Lagoo

Dance Director: GOPI KRISHNA

Gopi Krishna was born into a family of Kathak dancers. He received the title of Nataraj at the All Bengal Music Conference at the age of 15. In 1952, 17-year-old Gopi Krishna became one of the youngest choreographers in Hindi film history when he was hired to choreograph dances for Madhubala in *Saqi*. In 1955, he appeared in his first film, *Jhanak Jhanak Payal Baaje*. The film was successful and helped to revitalize public interest in classical dance. He also choreographed films like *Dastaan*, *Mehbooba*, *Umrao Jaan*, *Naache Mayuri* and *The Perfect Murder*. Gopi Krishna later established the Nateshwar Bhavan dance academy and the Nateshwar Nritya Kala Mandir. In 1975, the Indian government awarded him the Padma Shri.

SAAGARA SANGAMAM

1983 | Telugu | Colour | 160 minutes

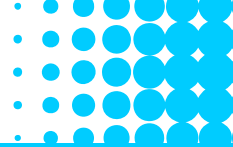


Synopsis: Balakrishna is a poor dancer with a dream to perform at an all-India level competition. Madhavi, a rich girl, notices his talent. As he is all set to realize his dream, his mother passes away. Slowly, he gets closer to Madhavi and the day he wishes to propose to her, he learns that she is already married and that her husband had left her. Years pass by and he turns into an alcoholic. Meanwhile, Madhavi loses her husband. She comes to know of Balakrishna who the doctors say is going to die soon. So she takes care of his medical needs and requests Balakrishna to teach her daughter to dance. Balakrishna's death even as Madhavi's daughter becomes a great dancer affirms that 'there is no end to art'.

Direction	Kasinadhuni Viswanath
Production	Edida Nageshwara Rao
Screenplay	K. Vishwanath
Cinematography	P.S. Nivas
Editing	G.G. Krishna Rao
Music	Ilaiyaraaja
Cast	Kamal Hasan, Jayapradha, Sarath Babu

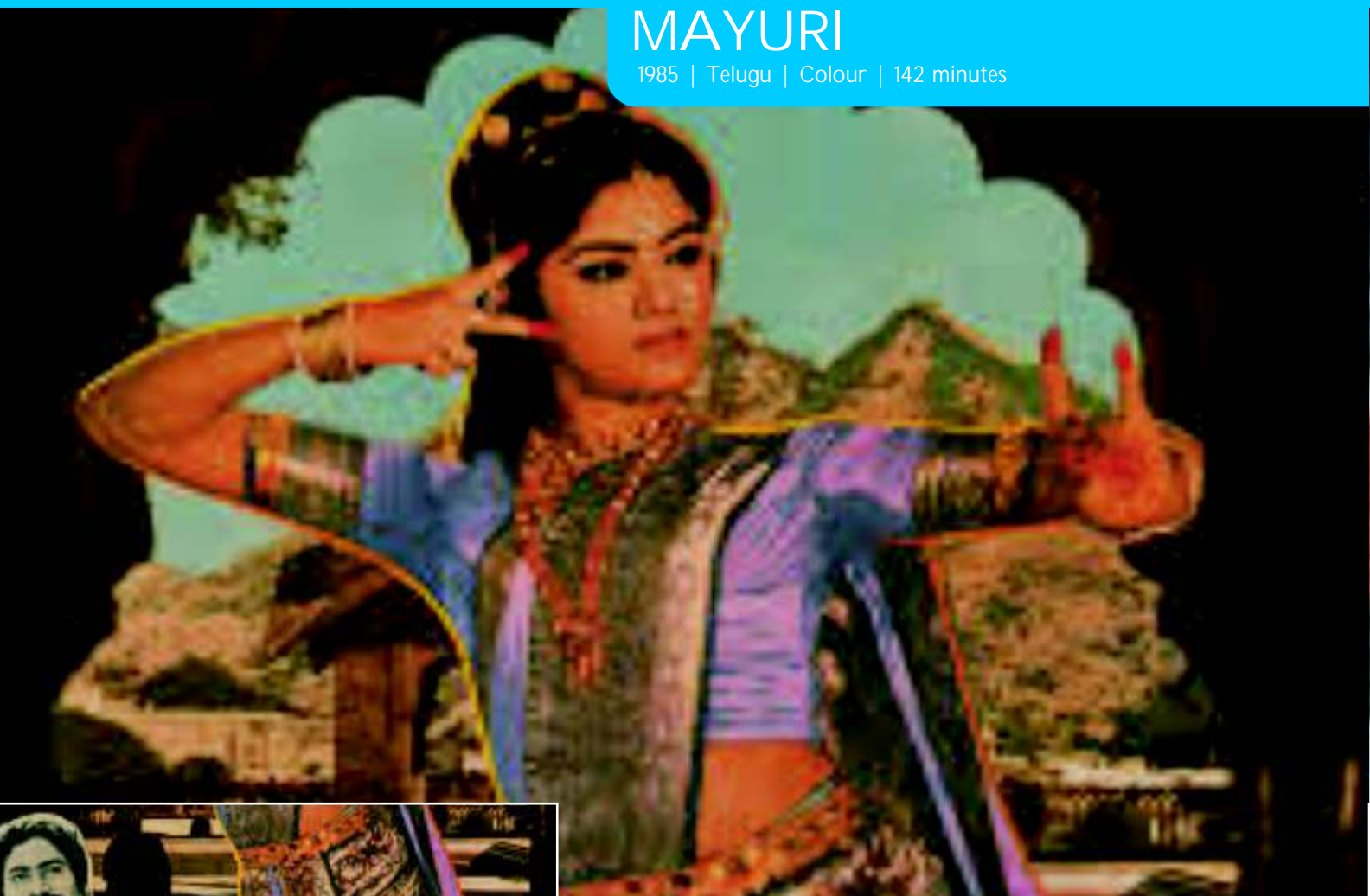
Dance Director: V. SHESHU PARUPALLI

V. Sheshu Parupalli is a well-known choreographer who has choreographed some of the most beloved Kuchipudi in Telugu films like *Sankarabharanam*, *Saptapadi*, *Ananda Bhairavi* and *Sagara Sangamam*.



MAYURI

1985 | Telugu | Colour | 142 minutes



Synopsis: Melodrama about a classical dancer who, after an accident, has a leg amputated. With an artificial leg known as the Jaipur foot, she returns to dancing and regains her earlier reputation. The film was promoted as a fictionalized version of the real-life story of its lead actress, Sudha Chandran.

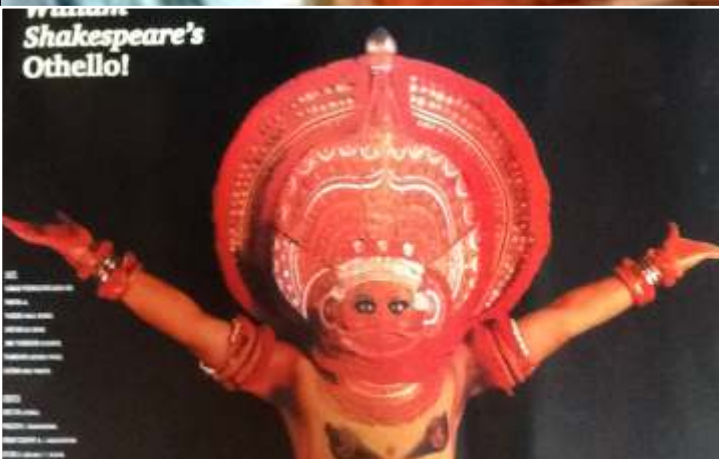
Direction	Singitam Srinivasa Rao
Production	Ramoji Rao
Screenplay	Singitam Srinivasa Rao, Ganesh Patro
Cinematography	Hari Anumolu
Music	S.P. Balasubramaniam
Cast	Sudha Chandran, Subhakar, P.L. Narayana, Y. Vijaya, Nirmala

Dance Director: V. SHESHU PARUPALLI

V. Sheshu Parupalli is a well-known choreographer who has choreographed some of the most beloved Kuchipudi in Telugu films like *Sankarabharanam*, *Saptapadi*, *Ananda Bhairavi* and *Sagara Sangamam*.

KALIYATTAM

1997 | Malayalam | Colour | 130 minutes

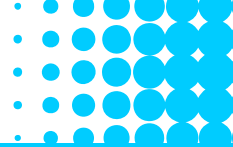


Synopsis: This is an adaptation of Shakespeare's *Othello*, revolving around Kannan Perumalayan, a Theyyam artist, and Thamara. While Unni hates Kannan because he has a crush on Thamara, Paniyan covets the role of Theechamundi which Kannan holds. Paniyan plants the seeds of doubt about Thamara's fidelity in Kannan's mind, making him suspect that Thamara and his assistant Kanthan are having an affair. Kannan takes Thamara's life. When he discovers the truth, Kannan commits suicide. Film-maker Jayaaraj places the story of *Othello* in the context of Theyyam, a religious dance theatre of north Kerala. The politics and dynamics of Theyyam provide the connection to Shakespeare's play.

Direction	Jayaaraj
Production	Jayalakshmi Films
Screenplay	Balaram Mattanoor
Cinematography	M.J. Radhakrishnan
Editing	B. Lenin, V.T. Vijayan
Music	Kaithapram, Rajamani
Cast	Suresh Gopi, Lal, Manju Warrier

Dance Director: K.V. KANNAN PERUVANNAN

K.V. Kannan Peruvannan is a head performer in lots of temples in northern Kerala. He started performing at the age of fourteen. He has already performed more than 200 Theyyams in the last forty years. He has won lots of awards from the Kerala state government and different art societies.



DIL TOH PAGAL HAI

1997 | Hindi | Colour | 180 minutes



Synopsis: Rahul and Nisha are members of a massive dance troupe. They are the best of friends, although Nisha is secretly in love with Rahul. Rahul announces his desire to direct a musical named *Maya*. Meanwhile, Pooja also has a passion for dancing. When Nisha is injured during rehearsals, Rahul gets Pooja to fill in and a relationship develops between the two. It turns out however that Pooja is already engaged to Ajay. How the relationships are resolved forms the crux of the film.

The film won the National Award for best choreography for the striking and aesthetic use of colour and design with both elements enriching its rhythm and movement.

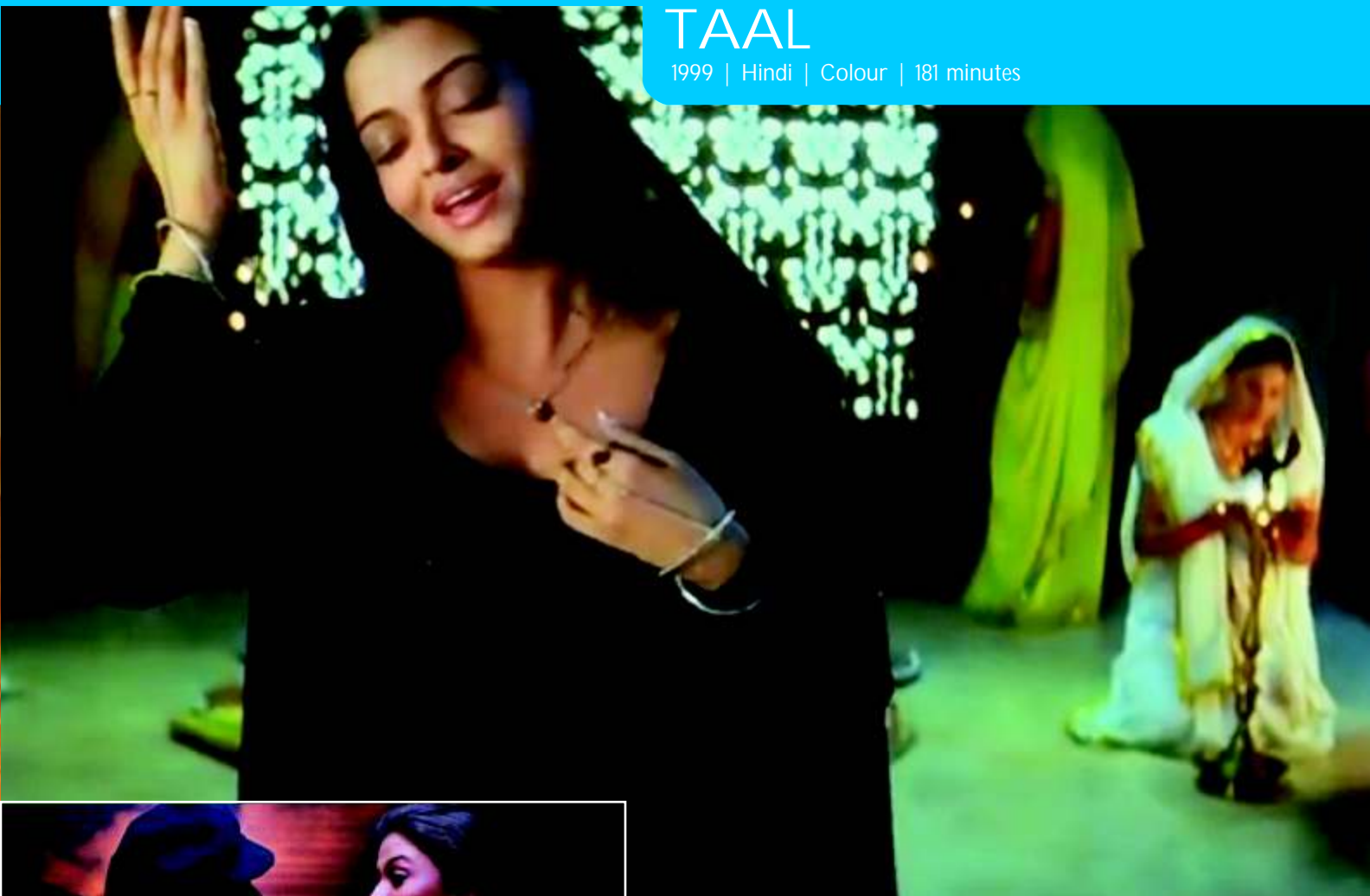
Dance Director: SHIAMAK DAVAR

Shiamak Davar is noted as one of the first to bring contemporary jazz and western forms of dances to India. He is known as the Guru of Contemporary dance in India. He is responsible for modernizing India's dance scene especially in the film and theatre industry. Davar began his career in choreography for Hindi cinema with the film *Dil Toh Pagal Hai*, for which he won the President's National Award. Having changed the way dance was perceived in Indian films, Davar went on to choreograph for several Hindi films such as *Taal*, *Kisna*, *Bunty Aur Babli*, *Dhoom 2*, *I See You*, *Taare Zameen Par*, *Yuvvraaj*, *Rab Ne Bana Di Jodi* and *Aladdin*.

Direction	Yash Chopra
Production	Aditya Chopra, Yash Chopra
Screenplay	Aditya Chopra, Yash Chopra
Cinematography	Manmohan Singh
Editing	V. Karnik
Music	Uttam Singh
Cast	Shah Rukh Khan, Madhuri Dixit, Karishma Kapoor, Akshay Kumar

TAAL

1999 | Hindi | Colour | 181 minutes

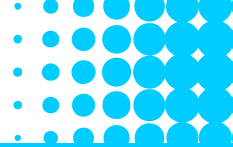


Synopsis: On a sightseeing road trip of India, Manav Mehta meets Mansi, the daughter of a singer, Tara babu. Her dad approves of Manav, and both go to Bombay to meet his family. On their arrival, they are shunned. Mansi decides to improve her career, leaving the past behind, and meets with Vikrant Kapoor, who helps her get started. Both see each other regularly, and soon decide to get married. In the meantime, Manav has not given up hope to marry Mansi, despite opposition from his and her families. Manav relentlessly purses his dream of marrying Mansi, even on the day of her marriage to Vikrant. The film captivates the audience with its seamless weaving of different dance styles in the best tradition of the musical.

Direction, Editing and Production	Subhash Ghai
Screenplay	Sachin Bhowmick, Subhash Ghai, Javed Siddiqui
Cinematography	Kabir Lala
Lyrics	Anand Bakshi
Music	A.R. Rahman
Starring	Aishwarya Rai, Anil Kapoor, Akshaye Khanna

Dance Director: SHIAMAK DAVAR

Shiamak Davar is noted as one of the first to bring contemporary jazz and western forms of dances to India. He is known as the Guru of Contemporary dance in India. He is responsible for modernizing India's dance scene especially in the film and theatre industry. Davar began his career in choreography for Hindi cinema with the film *Dil Toh Pagal Hai*, for which he won the President's National Award. Having changed the way dance was perceived in Indian films, Davar went on to choreograph for several Hindi films such as *Taal*, *Kisna*, *Bunty Aur Babli*, *Dhoom 2*, *I See You*, *Taare Zameen Par*, *Yuvvraaj*, *Rab Ne Bana Di Jodi* and *Aladdin*.



VANAPRASTHAM

1999 | Malayalam | Colour | 119 minutes



Synopsis: After an arduous apprenticeship in Kathakali, Kunhikuttan's talent gains wide recognition. But the pain of not knowing his father is compounded by an unhappy marriage. Meanwhile, the beautiful Subhadra sees Kunhikuttan perform as the legendary Arjuna. She is consumed by her passion for the hero of the Mahabharata and falls in love, not with Kunhikuttan but with the persona he embodies on stage. Kunhikuttan is deeply distressed by this, more so when Subhadra bears his child but refuses to let him see his son. A son deprived of a father, he is now a father deprived of a son.

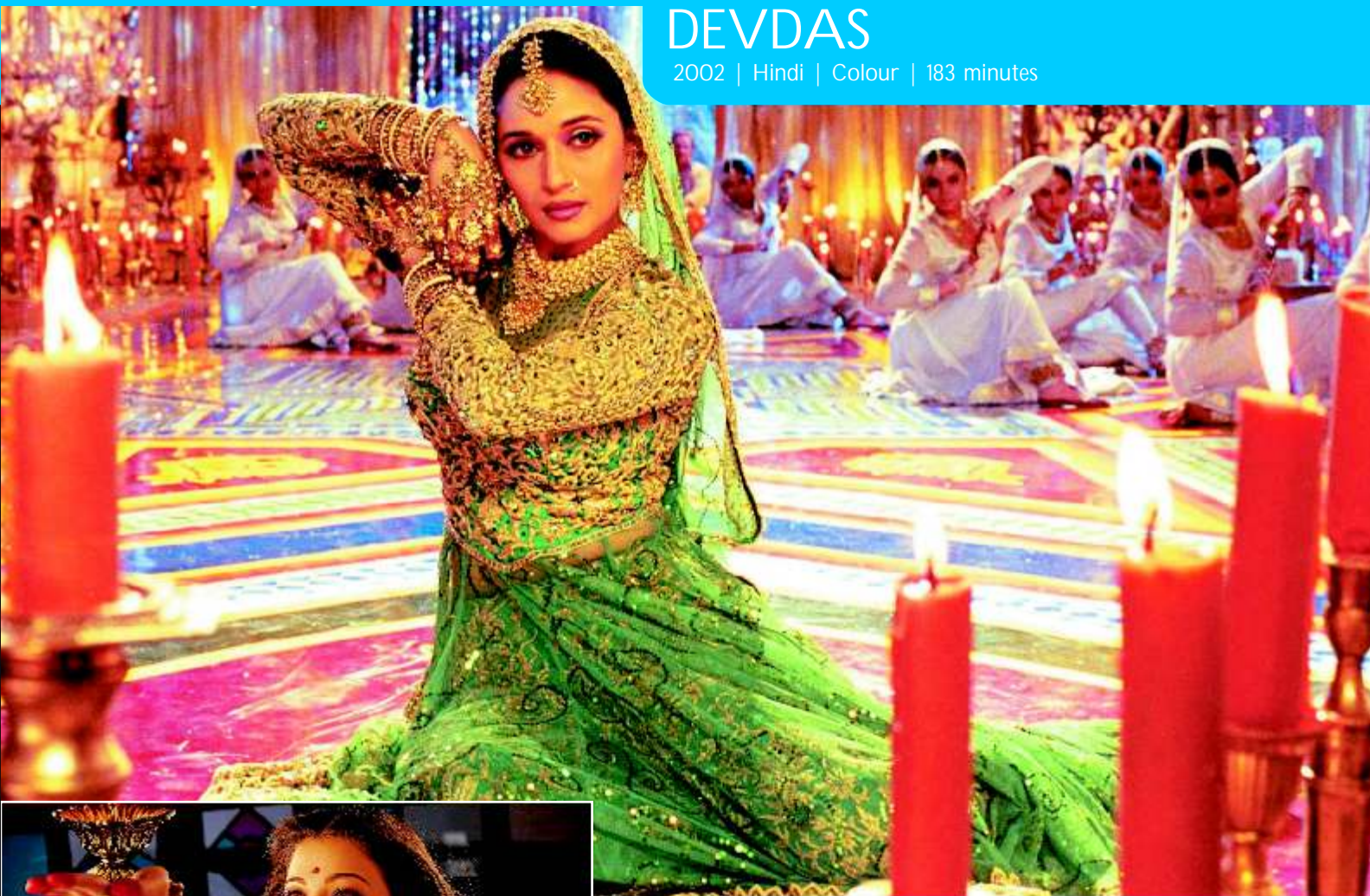
Director	Shaji N. Karun
Production	V. Mohanlal, Pierre Assouline
Screenplay	Raghunath Palleri
Cinematography	Renato Berta, Santosh Sivan
Art	Prakash Moorthy
Editing	A. Sreekar Prasad
Music	Zakir Hussain
Cast	Mohanlal, Suhasini, Archan

Dance Director: KALAMANDALAMBALASUBRAMANIAN

Kalamandalam Balasubramanian joined Kerala Kalamandalam for a diploma in Kathakali Vesham followed by a two-year scholarship from the Human Resources Development Department, Government of India, for advanced studies under Kalamandalam Raman Kutty Nair. He has performed Kathakali all over India and abroad. The recipient of a number of awards, he has performed Kathakali choreography and dance performance in movies like *Vanaprastham* (1999) and *Desadanam* (1997).

DEVIDAS

2002 | Hindi | Colour | 183 minutes



Synopsis: Based on the classic Saratchandra Chatterjee novel of the same name, the film chronicles the star-crossed love affair between Devdas and the two women vying for his love, Paro and Chandramukhi. When he is unable to stand up to societal pressure and marry his childhood companion Paro, Devdas takes to drink and hurtles towards an alcohol-induced death. In his journey he comes across the golden-hearted prostitute Chandramukhi. The film won five National Awards, including that for Best Choreography for Saroj Khan for captivating dance movements to reflect the spirit of the character and the period.

Direction	Sanjay Leela Bhansali
Production	Bharat Shah
Cinematography	Binod Pradhan
Editing	Bela Sehgal
Music	Ismail Durbar
Cast	Shah Rukh Khan, Aishwarya Rai, Madhuri Dixit, Jackie Shroff

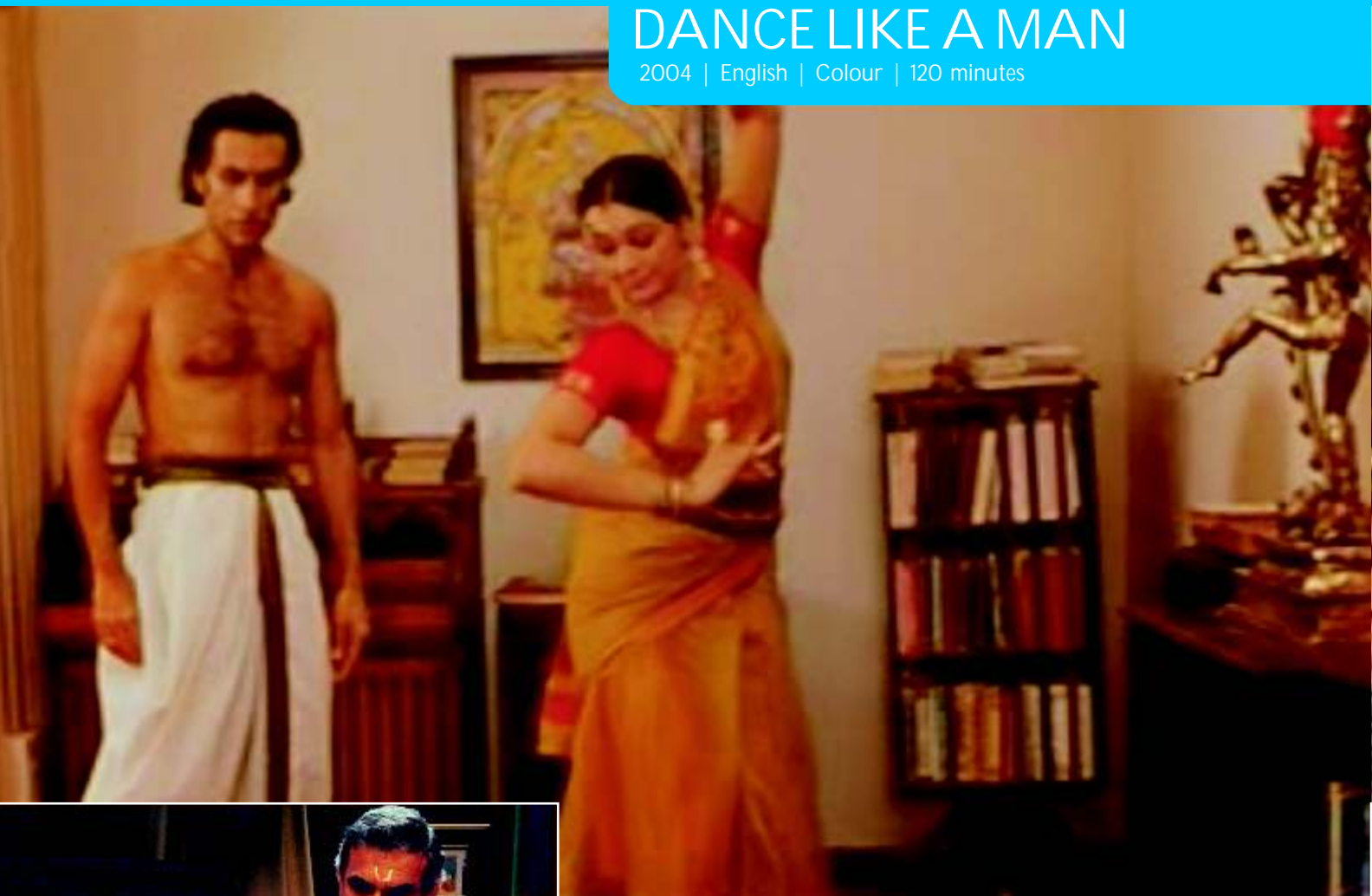
Dance Directors: PANDIT BIRJU MAHARAJ, SAROJ KHAN, PAPPU-MALU, VAIBHAVIMERCHANT

Born in the illustrious family of Kathak Dancers of the Lucknow gharana, Pandit Birju Maharaj is an institution by himself. As an ode to his unparalleled talent are many prestigious awards including the Padma Vibhusan, Kalidas Samman and Soviet Land Nehru Award. For *Devdas* he composed and choreographed 'Kahe Chhed Mohe', a mujra. Saroj Khan is one of the most prominent choreographers in Hindi cinema, with over 200 films to her credit, including *Mr India*, *Chandni*, *Nagin*, *Tezaab*, *Beta*, *Khalnayak*, among others. In *Devdas*, she choreographs the hit 'Dola re'. Vaibhavi Merchant has been one of the best-known choreographers of Hindi cinema since 1999. Her films include *Baghban*, *Fida*, *Dhoom*, *Veer Zaara*, *Aaja Nachle*, *Rab Ne Bana Di Jodi* and *Dhoom 3*. She choreographed three songs in *Devdas*. Pappu (Zahur Sheikh) and Malu (Kavita Gandhi) started very young as dancers and assisted leading choreographers before taking the plunge as independent choreographers. With *Devdas*, they made a debut in film choreography.



DANCE LIKE A MAN

2004 | English | Colour | 120 minutes



Synopsis: Ratna and Jairaj, two dancers past their prime, are exponents of Bharatanatyam. They live in an antique-filled mansion in Bangalore that once belonged to Jairaj's authoritarian father, Amritlal Parekh, who believed that 'Bharatanatyam is the craft of prostitutes'. Some two decades later, Jairaj and Ratna are now forced to confront their troubled past as Lata, their daughter, prepares for arangetram. Into this memory-laden house, Lata brings her fiancé Vishal to meet her parents. Vishal acts as a catalyst in revealing the dark secrets of the family's interpersonal relationship and its generational conflicts.

Shobana's mesmerizing dance performances is the highlight of the film.

Dance Directors: SHOBANA, RAMA VAIDYANATHAN

An accomplished exponent of Bharatanatyam, Shobana has acted in more than 200 films in several languages. She was a lead actress in a number of southern Indian films during the 1980s and 1990s, working with Adoor Gopalakrishnan, G. Aravindan, K. Balachander, Mani Ratnam, Bharathan and Priyadarshan. She has won the National Film Award for Best Actress twice: *Manichitrathazhu* (1993) and *Mitr, My Friend* (2001). In 2006, the Indian government honoured Shobana with the Padma Shri for her contributions towards classical dance.

Rama Vaidyanathan is one of the top stars of Bharatanatyam and is a well-known exponent of the dance form all over the world. She has trained intensively under the legendary dancer Yamini Krishnamurty. She has been performing professionally for twenty-five years and is one of the most sought-after dancers of her generation.

Direction	Pamela Rooks
Production	NFDC, A.V. Rooks
Screenplay	Pamela Rooks, Mahesh Dattani
Cinematography	Sunny Joseph
Editing	Bina
Cast	Shobana, Arif Zakaria, Anoushka Shankar, Samir Soni

UMRAO JAAN

2006 | Hindi | Colour | 189 minutes



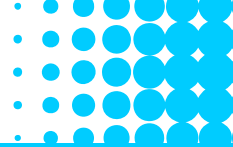
Synopsis: In 1840, a girl named Amiran is kidnapped from her home and sold to a brothel run by Khannum Jaan. In the company of Khurshid, Bismillah, and one of the courtesan's sons, Gauhar Mirza, Amiran learns the art of being a courtesan and grows up to be an elegant, poetic beauty Umrao Jaan. Her beauty and poetry catches the eye of Nawab Sultan. The two begin a passionate romance but, when his father hears of their relationship, he disowns Nawab Sultan from his life, wealth and property.

The film has mujra style dances shot against the aura and glory of Lucknow.

Direction and Production	J.P. Dutta
Screenplay	Neeraj Vora
Cinematography	Ayananka Bose
Editing	Aarti Bajaj
Music	Anu Malik
Cast	Aishwarya Rai, Abhishek Bachchan, Shabana Azmi, Puru Rajkumar, Suneil Shetty

Dance Director: VAIBHAVI MERCHANT

Vaibhavi Merchant has been one of the best-known choreographers of Hindi cinema since 1999. Granddaughter of choreographer B. Hiralal, she began her career by assisting her uncle Chinni Prakash. Her first solo work was the choreography for the song 'Dhol baaje' in *Hum Dil De Chuke Sanam*, for which she won a National Film Award. She took a short break from the industry and then returned with the song 'O ri chhori' in the 2001 film *Lagaan*. The turning point in her career, however, was the hugely popular number 'Kajra re' from *Bunty Aur Babli* (2005). Among her other films are *Devdas*, *Baghban*, *Fida*, *Dhoom*, *Veer Zaara*, *Aaja Nachle*, *Rab Ne Bana Di Jodi* and *Dhoom 3*. She has been a judge on the television dance show *Nach Baliye 3*, *Jhalak Dikhhla Jaa* (season 3), *Zara Nach Ke Dikha 2*, and *Just Dance*.



SRINGARAM

2006 | Tamil | Colour | 117 minutes



Synopsis: Arrogant and power hungry, Mirasu treats the lower-caste people with contempt. When the English collector visits the village, Mirasu tries to make Madhura a scapegoat. Not one to yield to his wishes, Madhura leaves the village forsaking all privileges she had until then as the temple dancer. Her companion Kama takes her place but soon realizes her limitations and joins Madhura. Mirasu's wife refuses to accompany him to the city, preferring to stay in the village. The film portrays feminism in a refreshing way, different from the stereotypical films that are churned regularly.

The film won the National Award for best choreography for the lively depiction of a hill song against a mountain backdrop.

**Direction,
Production,
Screenplay**

Sharada Ramanathan

Cinematography

Madhu Ambat

Editing

A. Sreekar Prasad

Cast

Aditi Rao Hydari, Manoj K. Jayan, Hamsa Moily

Dance Director: SAROJ KHAN

Saroj Khan is one of the most prominent choreographers in Hindi cinema, with over 200 films to her credit. She started her career as a child artist at age three in *Nazarana*. As a background dancer, her career began in the late 1950s. She learnt dance while working under film choreographer B. Sohanlal. She got her break as an independent choreographer with *Geeta Mera Naam* (1974). Acclaim came with her work with Sridevi, with 'Hawa Hawai' in *Mr India* (1987), *Nagina* (1986) and *Chandni* (1989) and later with Madhuri Dixit, starting with the hit 'Ek Do Teen' in *Tezaab* (1988), 'Tamma Tamma Loge' in *Thanedaar* (1990) and 'Dhak Dhak Karne Laga' in *Beta* (1992). Thereafter, she went to become one of most successful Bollywood choreographers.

AAJA NACHLE

2007 | Hindi | Colour | 147 minutes

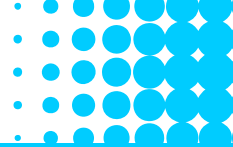


Synopsis: Dia is a choreographer who lives in New York with her daughter Radha. She receives word that her old dance guru, Makarand, is dying. She returns to her hometown with Radha to find that he has already died and left her the responsibility of saving the deserted dance theatre Ajanta, which is to be demolished to make way for a shopping mall. To save Ajanta, Dia goes to petition the local MP Raja Uday Singh. He issues her a challenge; if she can put on a successful performance using only people from her hometown, he will cancel the demolition.

Direction	Anil Mehta
Production	Aditya Chopra
Screenplay	Jaideep Sahni
Cinematography	K.U. Mohanan
Editing	Ritesh Soni
Music	Salim-Suleiman
Cast	Madhuri Dixit, Konkona Sen Sharma, Akshay Khanna, Jugal Hansraj, Kunal Kapoor

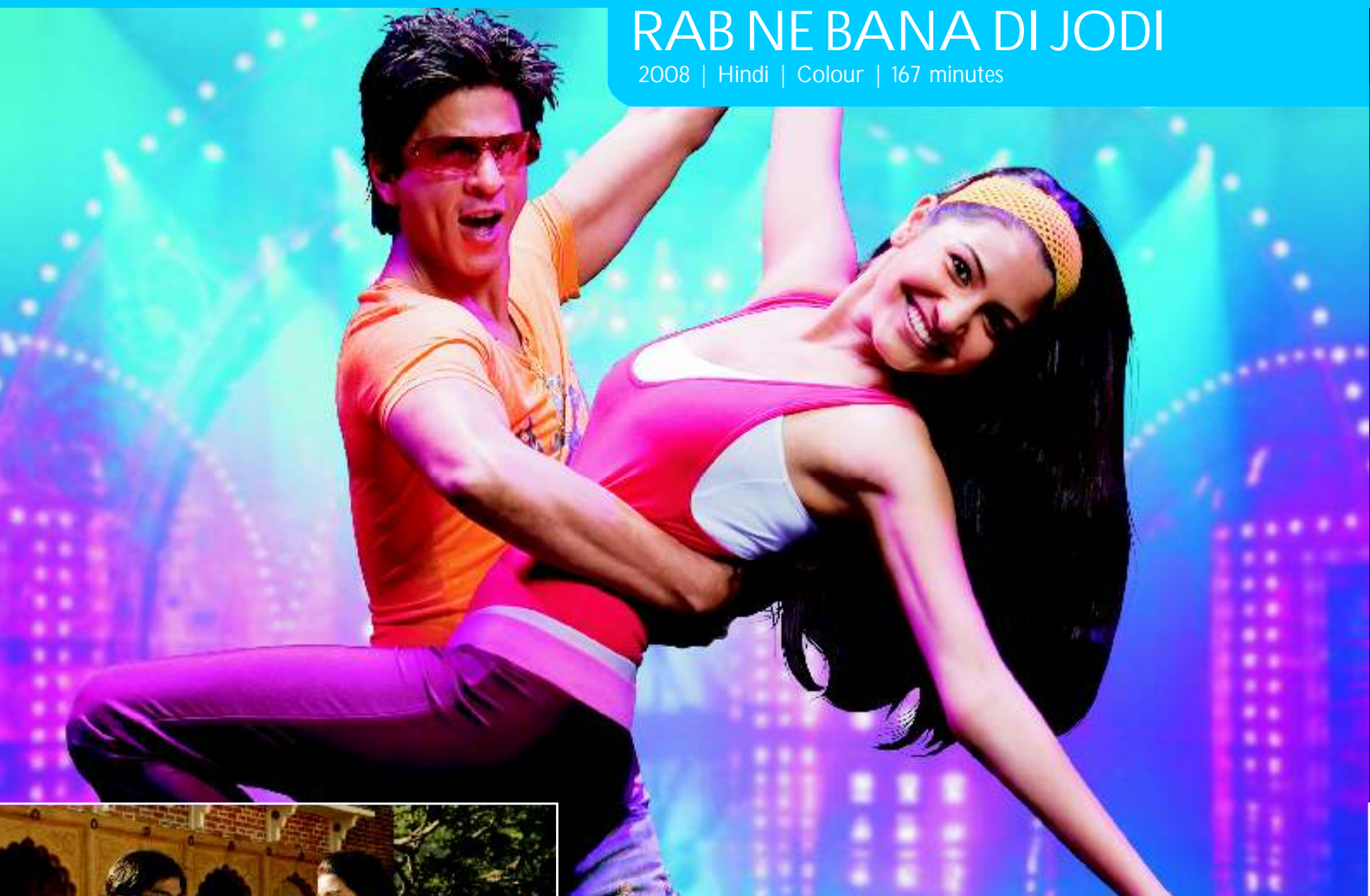
Dance Director: VAIBHAVI MERCHANT

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RAB NE BANA DI JODI

2008 | Hindi | Colour | 167 minutes



Synopsis: Shy, introverted and kind-hearted Surinder Sahni is an employee for Punjab Power. He meets Taani Gupta, the daughter of his former teacher, during the preparations for her wedding. Her fiancé and his wedding entourage are killed in a road accident. The professor, on his deathbed, requests Surinder to marry her. The film deals with Surinder's attempts to get Taani to love him, going to the extent of having her enrolled in a dance class and then donning a new avatar where he is a suave charming dancer.

Direction and Screenplay

Aditya Chopra

Production

Yash Chopra, Aditya Chopra

Cinematography

Ravi Chandran

Editing

Ritesh Soni

Music

Salim-Suleiman

Cast

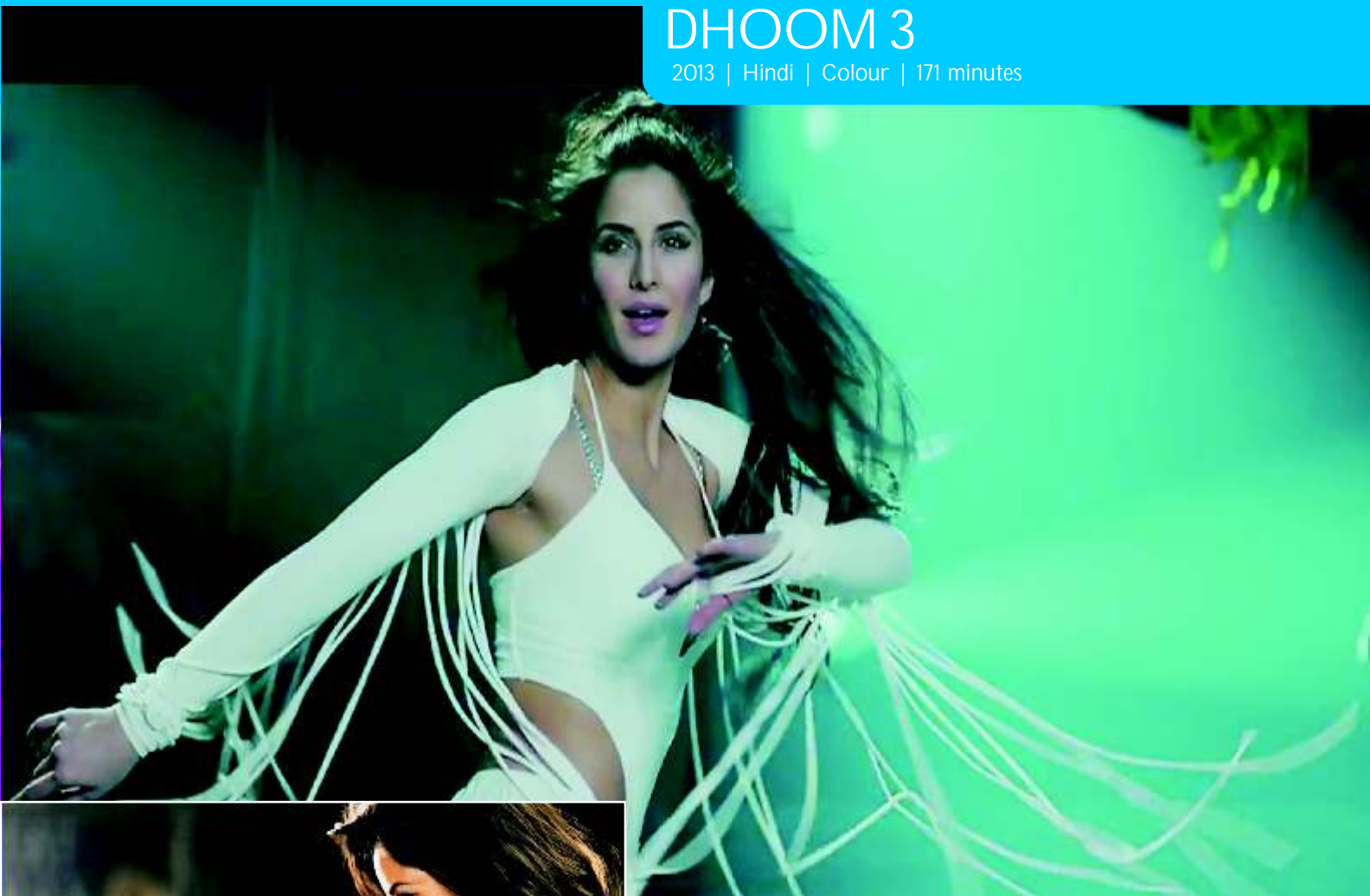
Shah Rukh Khan, Anushka Sharma, Vinay Pathak

Dance Director: VAIBHAVI MERCHANT

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DHOOM 3

2013 | Hindi | Colour | 171 minutes



Synopsis: Iqbal Khan runs the Great Indian Circus in Chicago, which has fallen on bad times. His banker decides to close down the circus when Khan is unable to repay the loan. Iqbal Khan's child Sahir pleads not to shut down his father's circus. Iqbal Khan commits suicide, leaving Sahir devastated. Now, Sahir robs various branches of Western Bank of Chicago, leaving behind a message in Hindi and a clown mask. ACP Jai Dixit and his partner Ali are called to help solve the case.

An entertaining film with Katrina Kaif in the role of acrobatic dancer, has spectacular dance numbers.

Direction and Screenplay	Vijay Krishna Acharya
Production	Aditya Chopra
Cinematography	Sudeep Chatterjee
Editing	Ritesh Soni
Music	Pritam
Cast	Aamir Khan, Katrina Kaif, Abhishek Bachchan, Uday Chopra

Dance Director: VAIBHAVI MERCHANT

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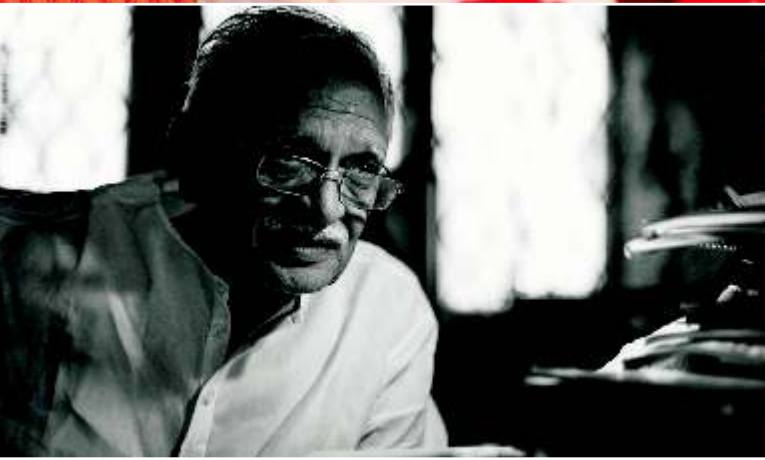
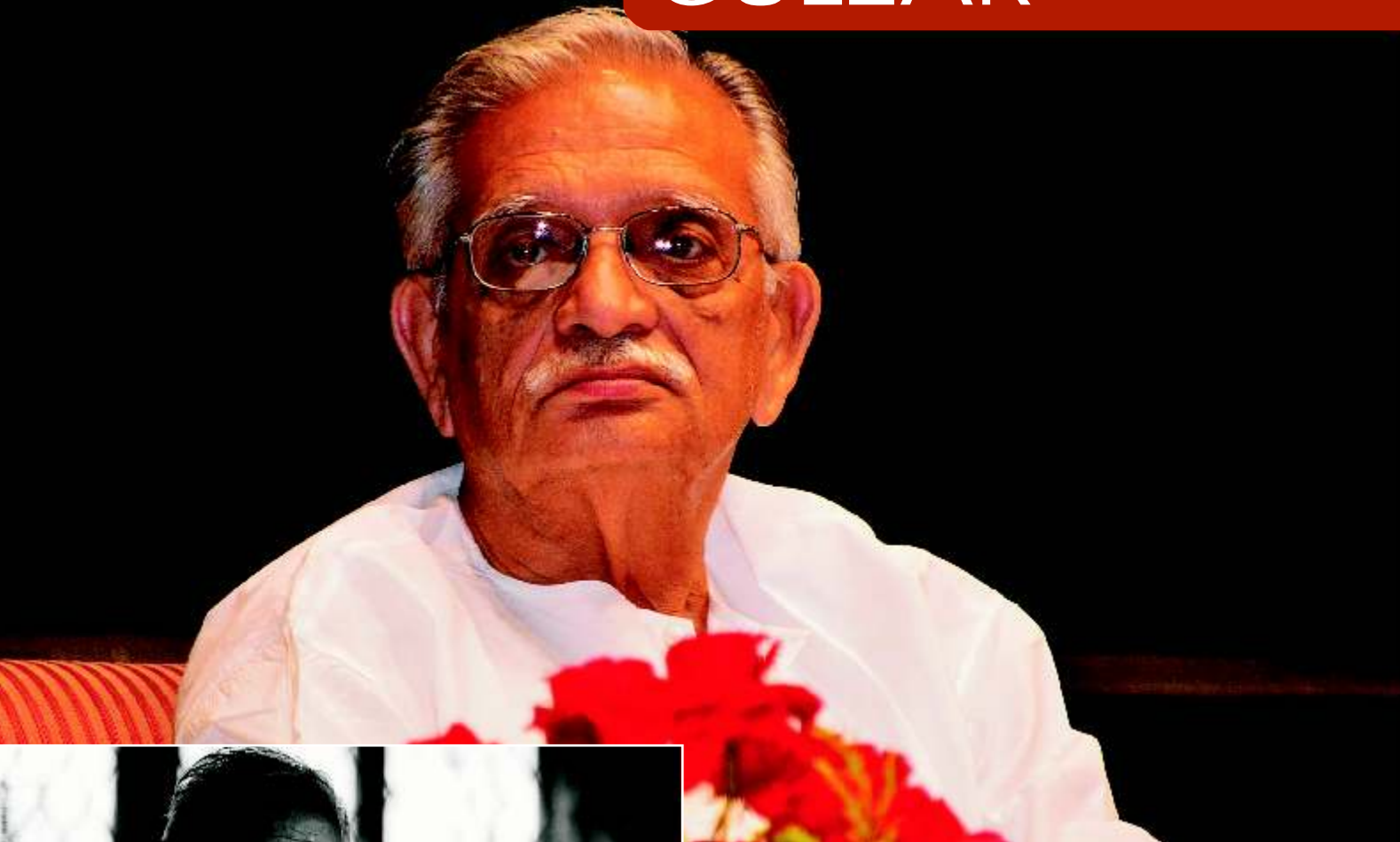
A hand holding a film clapperboard against a wooden background. The clapperboard is partially visible, showing the word 'ACTION' and some numbers. The hand is wearing a watch. The background is a warm, reddish-brown color with vertical wood grain lines.

DADASAHEB PHALKE AWARD 2013

RETROSPECTIVE OF GULZAR

The special retrospective honours the recipient of this year's Dadasaheb Phalke Award, the noted poet, lyricist and filmmaker, Gulzar. The package includes eight films, from his debut *Mere Apne* to his most successful film, *Maachis*, covering close to two decades, and celebrates the work of one of the pioneers of the middle-of-the-road cinema of the 1970s and one of its most beloved stalwarts.

GULZAR



Film-maker, screenplay and dialogue writer, lyricist, poet and author, Gulzar is one of the towering figures of Indian cinema, culture and literature. Born in Dana (now in Pakistan), his career in cinema took off as an assistant to legendary film-maker Bimal Roy with whom he debuted as a lyricist in *Bandini* (1963) with the evergreen gem 'Mora gora ang lei le'.

Gulzar debuted as director in 1971 with *Mere Apne*. Over the next decade and a half, he made some of the most loved films of Hindi cinema and, with Hrishikesh Mukherjee, epitomized the middle-of-the-road cinema of the era. The films included bravura experiments like *Koshish* and strong relationship dramas with political overtones like *Aandhi*. His films deal primarily with sensitive human relationships and are marked by an understated ethos which made them stand apart from the larger-than-life cinema of the 1970s. These films, including *Parichay*, *Mausam*, *Kinara*, *Khushboo*, among others, are also remembered for some of the finest songs in Hindi cinema ever.

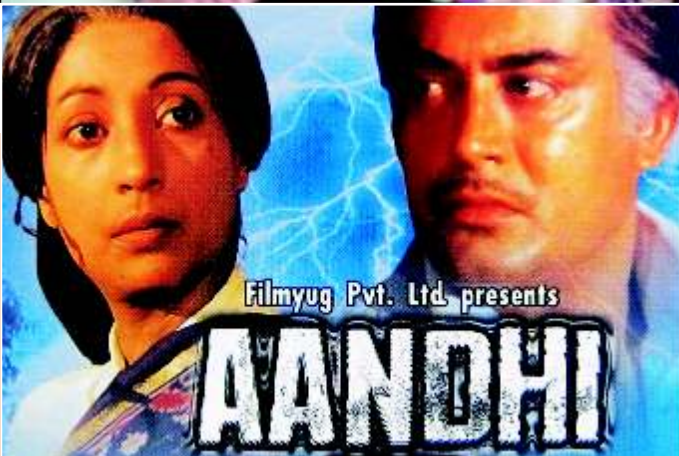
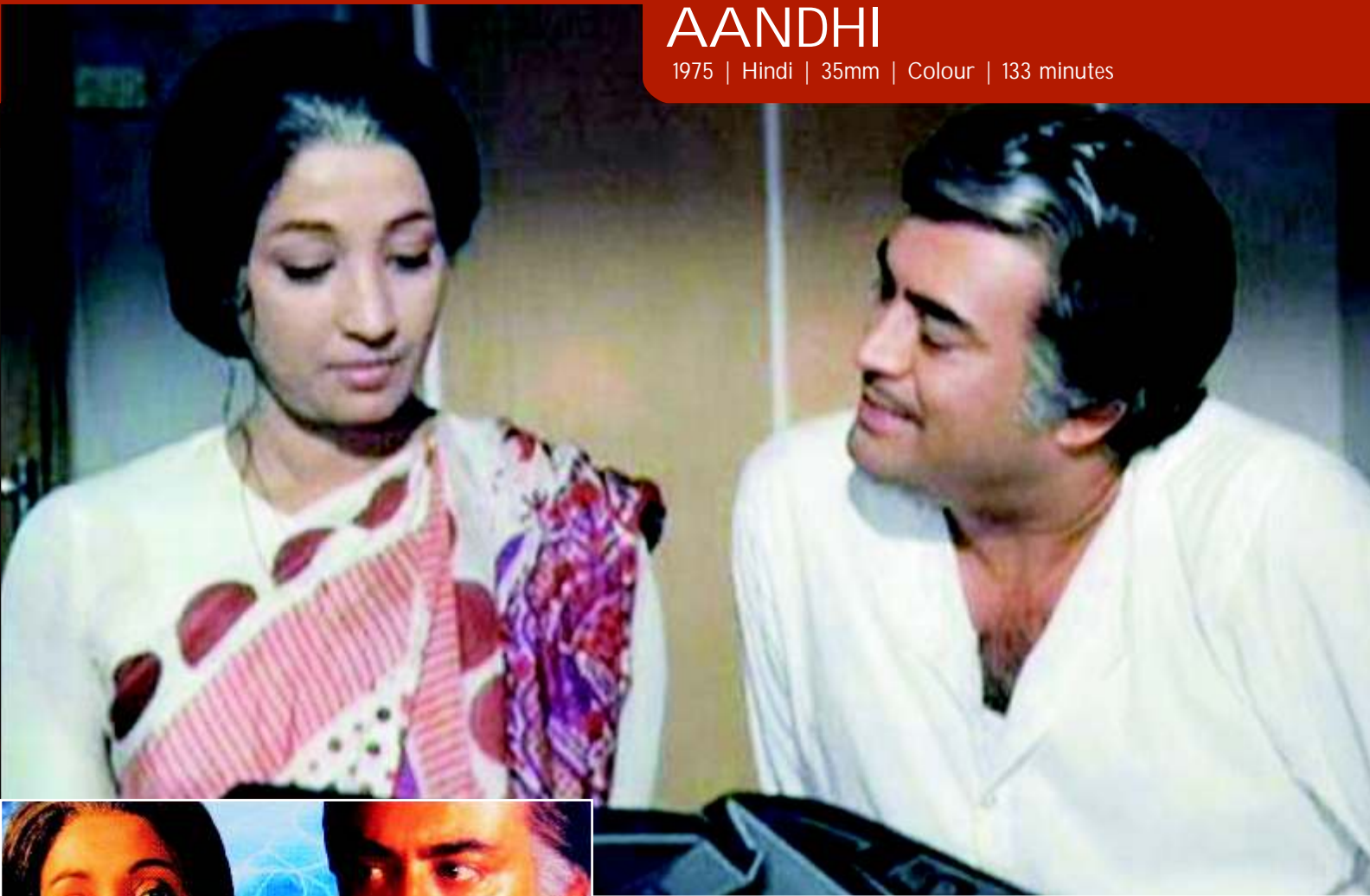
Apart from being a film-maker with a difference, he was undoubtedly the finest lyricist of his times, penning some of the most enduring songs in Hindi films, not only in his own films, but in those directed by others. In the last decade and more, he has tasted incredible success as a lyricist with several of his songs, like 'Chhaiyyan, chhaiyyan' in *Dil Se*, 'Kajra re' in *Bunty Aur Babli*, 'Bidi jalai le' in *Omkara*, 'Darling' in *Saat Khoon Maaf*, 'Dil toh bachha hai ji' in *Ishqiya* becoming chartbusters, thus demonstrating his ability to appeal to a whole new generation. He has also been a screenplay and dialogue writer for a number of films, including *Sungharsh*, *Andaz*, *Anand*, *Namak Haram*, *Griha Pravesh*, *Chupke Chupke*, *Ek Pal*, *Hip Hip Hurray*, *New Delhi Times* and the recent *Saathiya*.

Gulzar is also one of the greatest figures in Indian literature. He has published a number of poetry collections. As a short story writer he has a number of volumes to his credit, including *Ravi Paar* and *Dhwaan*. He is also one of the finest writers for children in the country and has made several Doordarshan programmes for kids.

He has been the recipient of the Filmfare Award 18 times, the National Award 7 times including for documentaries on Amjad Ali Khan and Bhimsen Joshi, the Sahitya Akademi Award in 2003, the Padma Bhushan in 2004. In 2008 he was awarded an Oscar for his song 'Jai ho' in *Slumdog Millionaire* and also received a Grammy for the same in 2010. He received the Dadasaheb Phalke Award in 2014.

AANDHI

1975 | Hindi | 35mm | Colour | 133 minutes



Synopsis: JK is a hotel manager. One day he comes to the rescue of Aarti, daughter of a politician, who is drunk. He chooses to be discreet about it. They fall in love and get married. However, differences crop up as Aarti wants to follow in her father's footsteps while JK wants her to remain a housewife. They decide to separate. Years pass. JK and Aarti meet again when she is an established politician and she arrives at his hotel to campaign for a make-or-break election. They are still in love but will they be able to overcome the differences that separated them? The film boasts some of the finest songs ever in Hindi cinema.

Direction and Lyrics	Gulzar
Production	J. Om Prakash and Gulzar
Screenplay	Gulzar and Bhushan Banmali
Cinematography	K. Vaikunth
Editing	Waman B. Bhosle, Gurudutt Shirali
Music	R.D. Burman
Cast	Sanjeev Kumar, Suchitra Sen, Om Prakash





ANGOOR

1982 | Hindi | 35 mm | Colour | 120 minutes



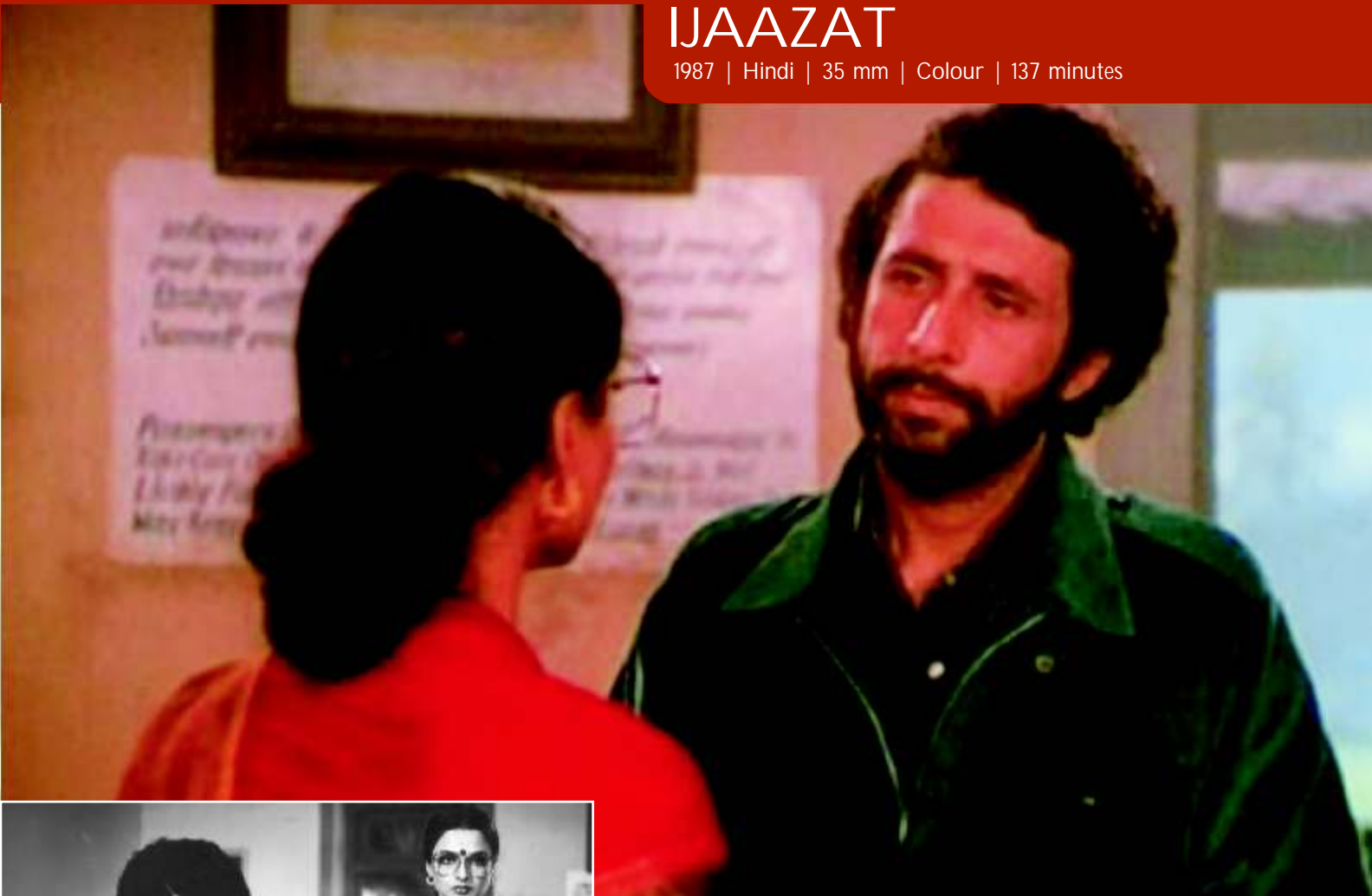
Synopsis: This is the story of two pairs of identical twins and mistaken identities. Raj Tilak and his wife have twin sons, both of whom they call Ashok. As fate would have it, they adopt another set of twins, both of whom they call Bahadur. An unfortunate accident then divides the family, leaving both parents with one child out of each pair of twins. A few years later, Ashok is married to Sudha. Bahadur is married to Prema. They stay together with Sudha's younger sister Tanu. Into their lives enter the other Ashok, a detective novel aficionado, and Bahadur, a bhaang lover. Now there are two Ashoks and two Bahadurs in the same city. This is more than their families can handle.

Direction, Lyrics and Screenplay	Gulzar
Production	Jai Singh Pvt Ltd
Story	William Shakespeare
Cinematography	M. Sampat
Music	R.D. Burman
Editing	Waman B. Bhosle, Gurudutt Shirali
Art Direction	Ajit Banerjee
Cast	Sanjeev Kumar, Deven Varma, Moushumi Chatterjee, Aruna Irani, Deepti Naval, Trilok Kapoor



IJAAZAT

1987 | Hindi | 35 mm | Colour | 137 minutes



Synopsis: Based on a Bengali story by Subodh Ghosh, the film portrays a couple who are separated and who accidentally meet in a railway station waiting room and discover some truths about their lives without each other. Mahender is a photographer. His grandfather arranges his wedding to Sudha. He reveals to Sudha that he is having an affair with Maya, who is a troubled young woman with radical views on relationships. He returns to tell Maya, but Maya has disappeared. Mahender then marries Sudha and is quite happy, but the sudden return of Maya causes tensions in their married life. Things take a turn for the worse when Maya attempts suicide and Mahender has to spend time with her over a few weeks.

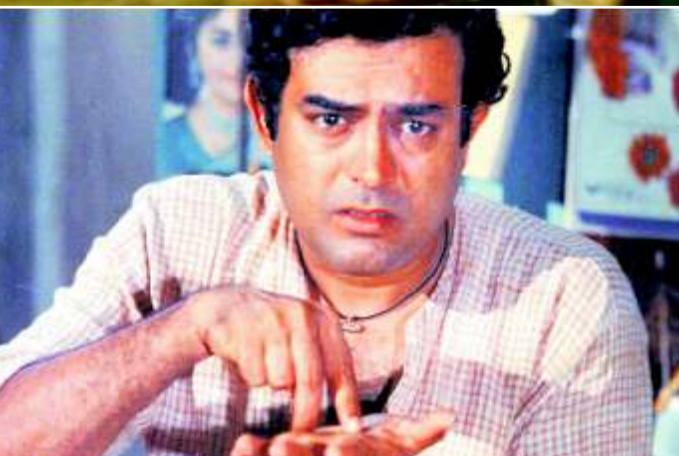
Direction, Lyrics and Screenplay	Gulzar
Production	Vaishno Films Pvt Ltd
Story	Subodh Ghosh
Cinematography	Ashok Mehta
Music	R.D. Burman
Editing	Subhash Sehgal
Art Direction	R.K. Handa
Cast	Rekha, Naseeruddin Shah, Anuradha Patel, Dina Pathak, Shammi Kapoor, Sulbha Deshpande, Shashi Kapoor





KOSHISH

1972 | Hindi | 35mm | Colour | 120 minutes



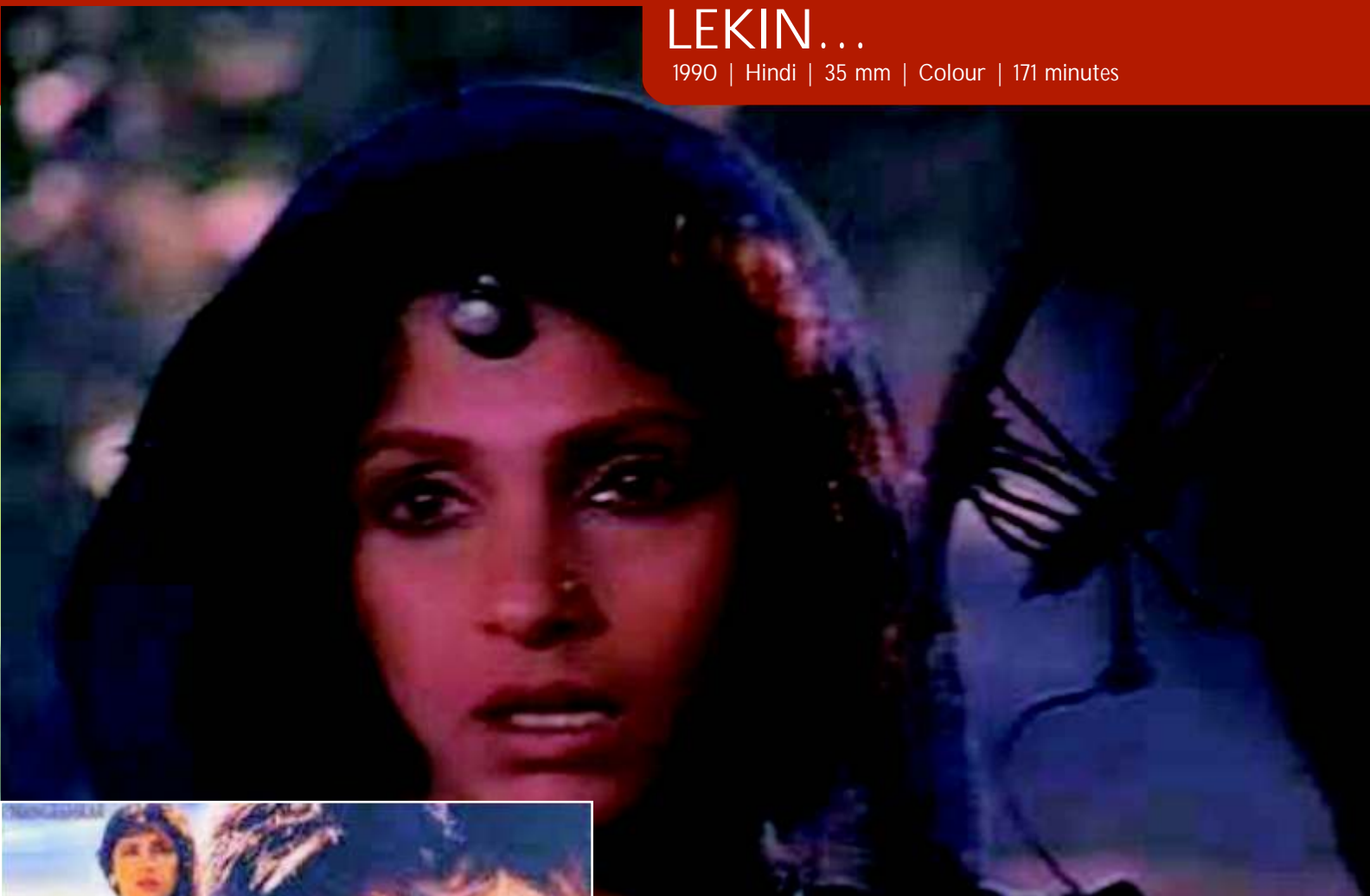
Synopsis: *Koshish* depicts a deaf and mute couple and their conflicts, pain and struggle to carve out a niche for themselves in a desensitized society. Hari and Aarti are deaf and mute. They meet, fall in love, get married, have a child who they bring up to be well educated and who gets married to a girl similar to his parents. All they have to help them is their hope, confidence and some kindness in the society along with Uncle Narayan who is blind. Tragedy strikes their lives as well when they lose their first child. But they never give up hope on life and not in one instance during the entire movie do they think about ending it.

Direction and Lyrics	Gulzar
Production	Raj N. Sippy, Romu Sippy
Screenplay	Gulzar
Cinematography	K. Vaikunth
Editing	Waman B. Bhosle, Gurudutt Shirali
Music	Madan Mohan
Cast	Sanjeev Kumar, Jaya Bhaduri



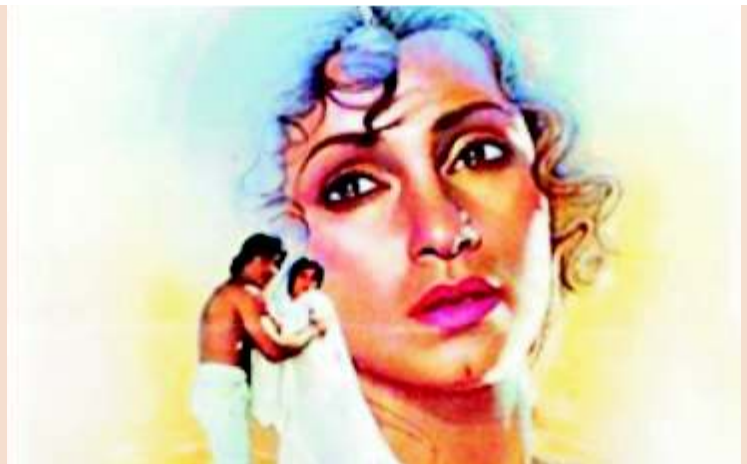
LEKIN...

1990 | Hindi | 35 mm | Colour | 171 minutes



Synopsis: Rewa haunts the palace of Raja Param Singh of Jasod which is now government property. Samir, the curator of a government museum, is sent to salvage the valuables in the sealed palace where he encounters the ghost. Rewa's ability to recreate the past brings alive her tragic story, making Samir determined to liberate her. Rewa is finally liberated when, with his help, she completes the journey through a desert that claimed her life on earth.

Direction and Lyrics	Gulzar
Production	Dinanath Kala Mandir
Screenplay	Arun Kaul
Cinematography	Manmohan Singh
Music	Hridaynath Mangeshkar
Editing	Subhash Sehgal
Cast	Dimple Kapadia, Vinod Khanna, Amjad Khan, Vijayendra Ghatge, Beena, Alok Nath, Manohar Singh, Hema Mailini





LIBAAS

1988 | Hindi | 35 mm | Colour | 137 minutes



Synopsis: Based on a short story, 'Seema', by Gulzar himself, the film portrays the relationship between a theatre director, Sudhir, who neglects everything but his work and is struggling to establish a theatre group. His wife Seema is also the leading lady in his theatre group but is left alone as Sudhir is involved in his work. Things take a turn when Sudhir's friend TK turns up and woos Seema, who is increasingly taken in by the attention TK showers on her. Considered too bold for its time, the film was never released in India but had a very successful run in international festival circuits. The music by R.D. Burman continues to be immensely popular.

Direction, Lyrics and Screenplay	Gulzar
Production	Vikas Mohan
Music	R.D. Burman
Cast	Naseeruddin Shah, Shabana Azmi, Raj Babbar, Utpal Dutt



MAACHIS

1996 | Hindi | 35 mm | Colour | 168 minutes



Synopsis: *Maachis* is set in Punjab against the backdrop of terrorism and its impact on the people of the state. Jassi is arbitrarily picked up and tortured by the police for an alleged murder. Kripal, engaged to marry Jassi's sister, is anguished over his friend's condition. He aimlessly wanders away from the village. When he meets Sanatan, he hears many grievances about what is happening around them. Sanatan leads him to meet a group of youngsters affected by what happened in Punjab. He becomes part of this group of terrorists and is soon wanted by the police. Boasting of chartbusting numbers like 'Chhor aaye hum' and 'Chappa chappa charkha chale', this is Gulzar's most successful film at the box office.

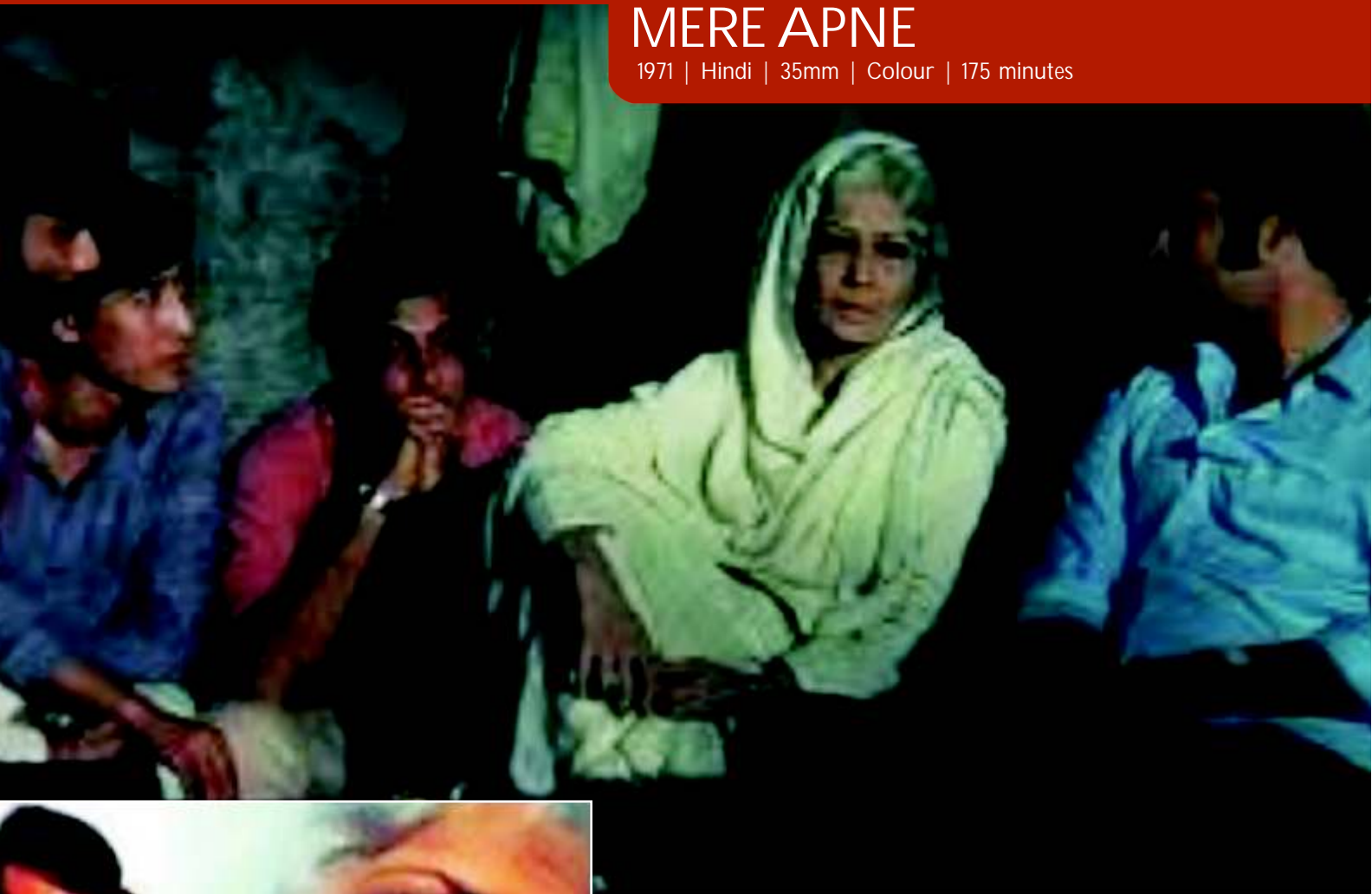
Direction, Lyrics and Screenplay	Gulzar
Production	R.V. Pandit
Cinematography	Manmohan Singh
Music	Vishal Bhardwaj
Editing	M. Ravi, Sadanand Shetty
Cast	Chandrachur Singh, Tabu, Om Puri, Jimmy Shergil, Zutshi





MERE APNE

1971 | Hindi | 35mm | Colour | 175 minutes



Synopsis: Anandi has been a widow for several years, living all by herself in a small village. Arun Gupta, a relative, takes her with him to the city. Once in the city, she discovers that Arun has brought her to take care of his household duties without any wages. She moves out, befriends an orphaned child and starts living with him in a dilapidated structure. She also comes in contact with two gangs who are at war with each other, headed by Shyam and Chheno. Even as the fights between the two groups escalate, she tries to bring them together. This was Gulzar's debut as a director.

Direction and Lyrics	Gulzar
Production	N.C. Sippy, Raj N. Sippy, Romu Sippy
Screenplay	Gulzar and Indra Mitra
Cinematography	K. Vaikunth
Editing	Waman B. Bhosle, Gurudutt Shirali Music Salil Chowdhury
Cast	Meena Kumari, Vinod Khanna, Shatrughan Sinha, Asrani, Paintal, Danny Denzongpa, Deven Varma







VINTAGE

This section revisits and reintroduces the Maestros of Indian Cinema. The most acclaimed film luminaries of our country come together in this section, showcasing their best of the best. All living Dadasaheb Phalke Award winners bring out their personal and intense work of art. The films are classics and hence these are the best tributes that can be offered to their respective masters.



LATA MANGESHKAR



The voice of India, the greatest playback singer that India has produced, Lata Mangeshkar was born in 1929 to noted Sangeet Natak actor-singer Dinanath Mangeshkar. She started as a child artiste in Master Vinayak's films and sang her first song in Vasant Joglekar's Marathi film *Kiti Hasaal* (1942) but the song was dropped. Her actual singing debut came in 1947 with Joglekar's *Aap Ki Sewa Mein*. She broke through with the mesmerizing hit 'Aayega aanewala' in *Mahal* (1949). Over the next sixty years she was the undisputed queen of playback singing in Hindi cinema and also in a number of other languages, and is reputed to have sung over 25,000 songs across languages. In the 1950s, Lata sang songs composed by various acclaimed music directors of the period, including Anil Biswas, Shankar-Jaikishan, Naushad, S.D. Burman, C.Ramchandra, Hemant Kumar, Salil Chowdhury, Khayyam, Ravi, Sajjad Hussain, Roshan, Kalyanji-Anandji, Vasant Desai, Madan Mohan, and Usha Khanna. During the 1960s and 1970s, she also sang several popular Bengali songs, composed by music directors like Salil Chowdhury and Hemant Kumar. She continued to reign supreme in the 1970s with a new breed of composers like Laxmikant-Pyarelal and R.D. Burman. In 1990, Mangeshkar launched her own production house, producing Gulzar's *Lekin*, which won her a National Film Award for Best Female Playback Singer. She is a recipient of the Bharat Ratna.

LEKIN...

1990 | Hindi | 35 mm | Colour | 171 minutes

Direction and Lyrics	Gulzar
Production	Dinanath Kala Mandir
Screenplay	Arun Kaul
Cinematography	Manmohan Singh
Music	Hridaynath Mangeshkar
Editing	Subhash Sehgal
Cast	Dimple Kapadia, Vinod Khanna, Amjad Khan, Vijayendra Ghatge, Beena, Alok Nath, Manohar Singh, Hema Malini

Synopsis: Rewa haunts the palace of Raja Param Singh of Jasod which is now government property. Samir, the curator of a government museum, is sent to salvage the valuables in the sealed palace where he encounters the ghost. Rewa's ability to recreate the past brings alive her tragic story, making Samir determined to liberate her. Rewa is finally liberated when, with his help, she completes the journey through a desert that claimed her life on earth. The film, produced by Lata Mangeshkar, is famous for its evergreen songs like 'Yaara seeli seeli', 'Kesariya balma' and 'Suniyo ji araj hamari', all sung by Lata Mangeshkar. It played an important role in bringing melody back to Hindi cinema after the disaster of the 1980s.

DILIP KUMAR



Arguably one of the finest actors of Hindi cinema, Dilip Kumar began his career as a supplier of dry fruits and even owned a canteen in Pune. Discovered by Devika Rani, who owned Bombay Talkies, he was cast in the lead role in *Jwar Bhata* (1944). He shot to the top with the 1947 film *Jugnu*. He came to be regarded as the top actor of the 1950s and 1960s, specializing in tragedies like *Mela* (1948), *Andaz* (1949), *Footpath* (1952) and *Devdas* (1955) among others, which earned him the sobriquets 'tragedy king' and 'the thespian'. Dilip Kumar also excelled in lighter roles in films like *Azaad* (1955), *Kohinoor* (1960) and *Ram Aur Shyam* (1967). Other significant films include *Mughal-e-Azam* (1960), *Ganga Jumna* (1961), *Madhumati* (1962) and *Shakti* (1982). He was honoured with the prestigious Padma Bhushan and the Dadasaheb Phalke Award in 1991 and 1994 respectively.

GANGA JUMNA

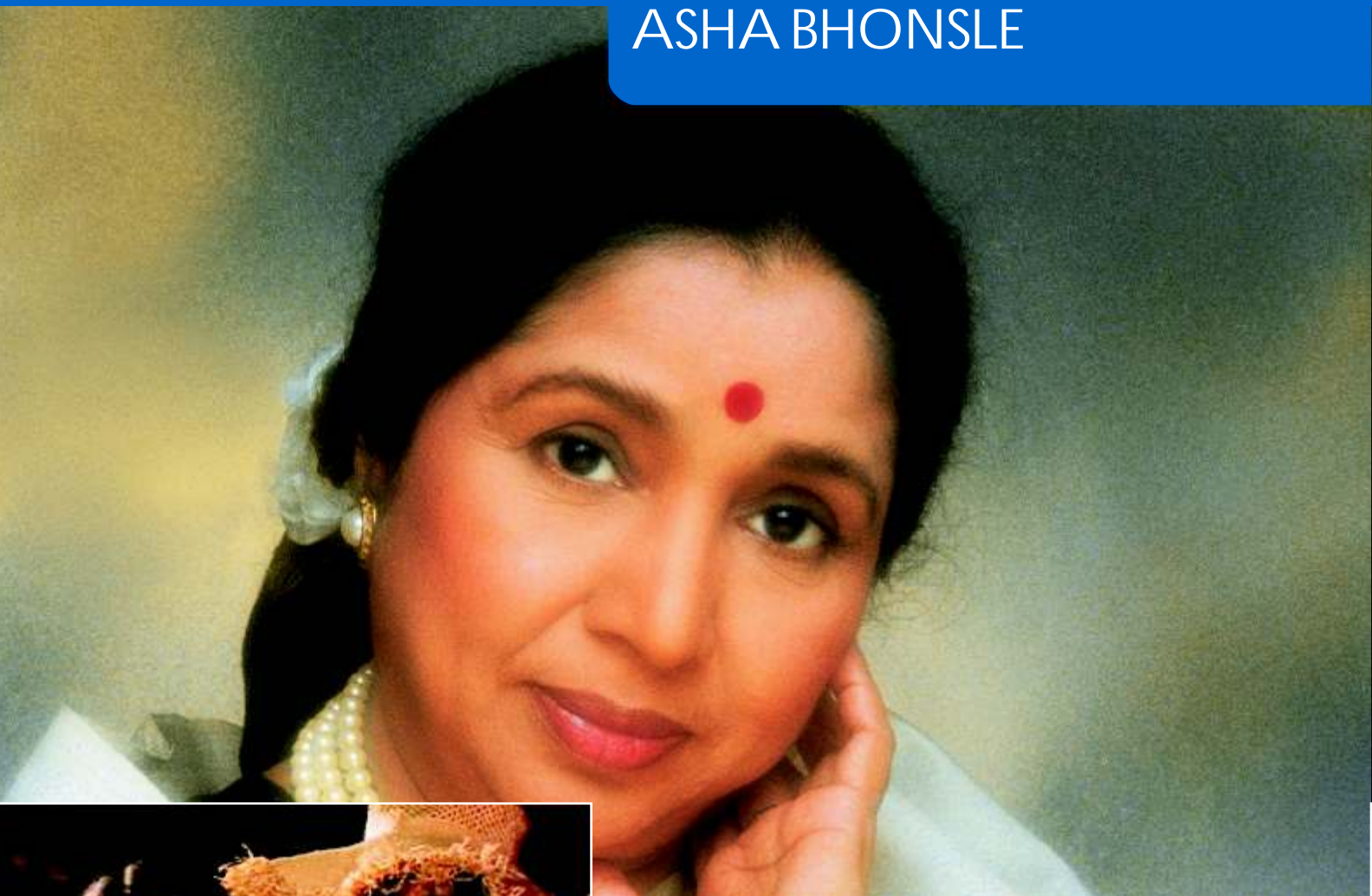
1961 | Hindi, Bhojpuri | Colour | 178 minutes

Direction	Nitin Bose
Production	Dilip Kumar
Screenplay	Dilip Kumar, Wajahat Mirza
Cinematography	V. Babasaheb
Editing	Das Dhaimade, Hrishikesh Mukherjee
Music	Naushad
Cast	Dilip Kumar, Vyjayanthimala, Nasir Khan, Nazir Hussain, Leela Chitnis

Synopsis: The film is about two brothers, Ganga and Jumna, growing up in a village controlled by an evil landlord. When Ganga is framed by the landlord for a crime he did not commit, he escapes to the mountains with his girlfriend, Dhanno, and joins a band of bandits. His younger brother, Jumna, is sent to the city for his education and becomes a police officer. Years later, when Ganga is about to become a father, he decides to return to the village to ask for forgiveness. However, Jumna wants him to surrender to the police for his crimes and when Ganga refuses and tries to leave, Jumna shoots him dead. The film won the Certificate of Merit at the 9th National Film Awards and inspired a whole generation of future films like *Deewar*.



ASHA BHONSLE



Born in Satara, Maharashtra, in 1933, Asha Bhonsle is a legend of Indian cinema. Along with her sister Lata Mangeshkar, she has dominated Indian film playback singing for over 50 years now. She debuted in films in *Chunaria* (1948) and sang her first solo number in Jagdish Sethi's *Raat Ki Rani* in 1949. Early success came with songs sung for S.D. Burman (*Kala Paani*, *Bambai Ka Babu*, *Bandini*) and more importantly with O.P. Nayyar in the 1950s and 1960s. In the 1970s, she formed a winning team with composer R.D. Burman and singer Kishore Kumar, delivering a string of chartbusters right through the decade. She continues to playback for actors even in the new millennium. She has won a number of Filmfare Awards for Best Singer.

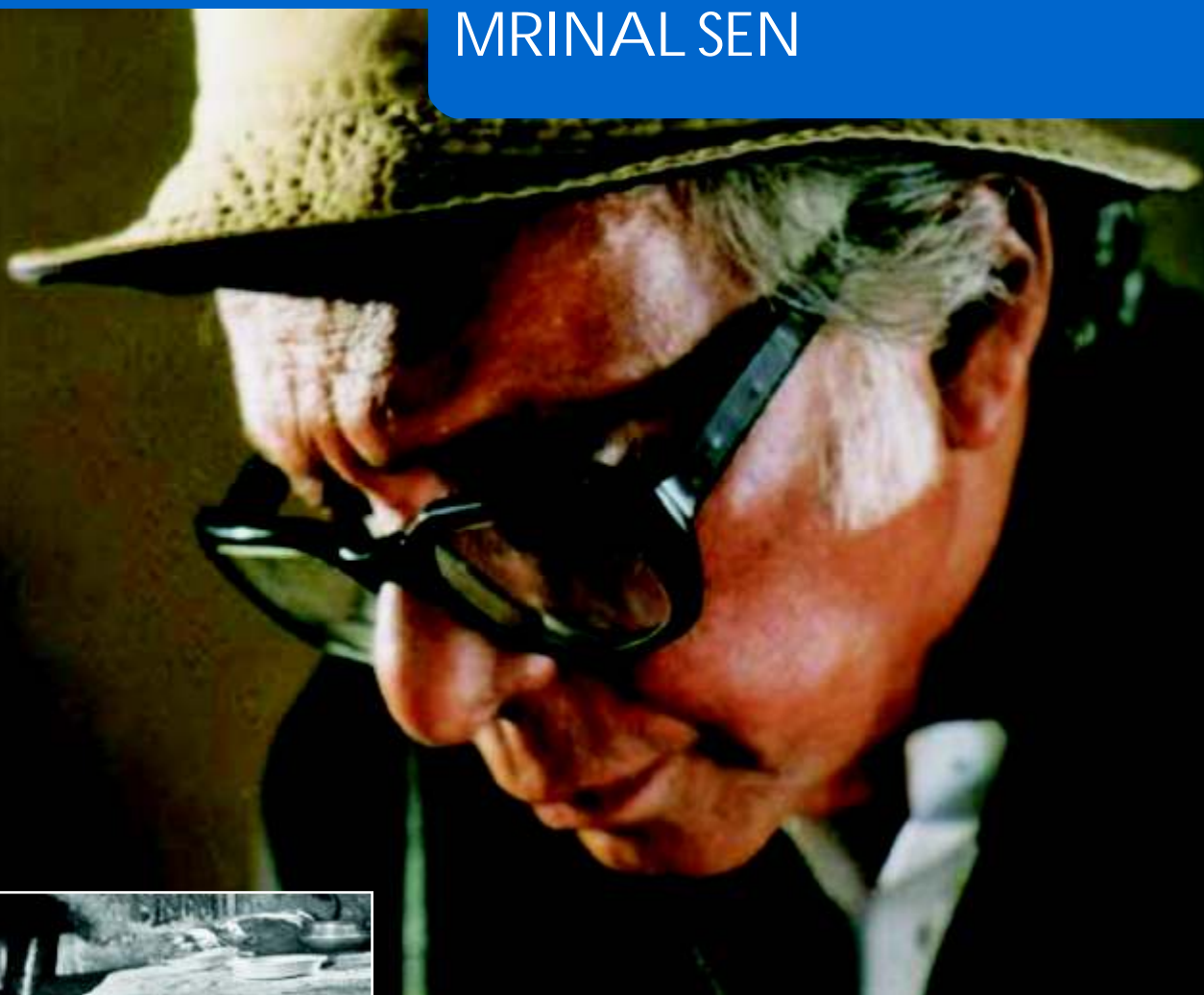
HARE RAMA HARE KRISHNA

1971 | Hindi | Colour | 149 minutes

Direction, Production and Screenplay	Dev Anand
Cinematography	Fali Mistry
Editing	Babu Sheikh
Music	R.D. Burman
Lyrics	Anand Bakshi
Cast	Dev Anand, Zeenat Aman, Mumtaz, Prem Chopra

Synopsis: Filmed against the background of the hippie movement of the 1970s, this is the story of a brother-sister duo, Prashant and Jasbir. When their parents separate, Jasbir stays with her dad in Montreal, while Prashant moves with his mom in India. Years later, Prashant receives a letter from his dad that Jasbir is now in Kathmandu with a group of hippies. When Prashant lands in Kathmandu he finds Janice, who is indeed his sister with a new name. Janice has no recollection of her childhood and spends most of her time consuming alcohol and drugs. Prashant now needs to bring Jasbir back, but for that he will have to travel deep into the drug-induced dark world of Janice. The film, a star-making vehicle for Zeenat Aman who played Jasbir/Janice, boasts a superlative soundtrack including the chartbusting 'Dum maro dum', rendered by Asha Bhonsle, which became an anthem for the 1970s and continues to be popular even today.

MRINAL SEN



CALCUTTA '71

1971 | Bengali | Colour | 178 minutes

Direction and Screenplay	Mrinal Sen
Production	D.S. Pics
Cinematography	K.K. Mahajan
Music	Ananda Shankar
Cast	Sandhya Roy, Satya Banerjee, Snigdha Majumdar, Ajitesh Banerjee, Robi Ghosh, Suhasini Mulay

Leading Bengali director of the 1970s and '80s, Mrinal Sen has also directed films in Oriya, Hindi and Telugu. Born in Faridpur, now in Bangladesh, he apprenticed in a sound recording studio, worked as a journalist, and medical representative before coming into films. He made his first feature film, *Raat Bhoire*, in 1955. His next film, *Neel Akasher Neechey*, earned him local recognition, while his third film, *Baishey Shraavan*, gave him international exposure. He broke through commercially with *Akash Kusum* in 1965 and went on to craft some of the most radical films of the 1970s, *Interview*, *Calcutta '71*, *Padatik*, among others, which became rallying points for Left activists and were regularly raided by the establishment. His debut Hindi film *Bhuvan Shome* is said to have pioneered the New Indian Cinema. He is best known for his 1970s work which evoked the 'radical currents of Bengali theatre and folk forms, achieving a freewheeling style Sen described as "playing round with tools as a child plays with building blocks, partly out of playfulness, partly out of necessity, partly to shock". His 1980s work, beginning with *Ek Din Pratidin*, adapts a more conservative storytelling, described as a 'more contemplative way of advocating "a greater awareness of reality"'.

Synopsis: The film recounts three famous Bengali stories by three Bengali authors, Manik Bandyopadhyay, Prabodh Sanyal, Samaresh Basu, with two contemporary episodes, each presenting an aspect of exploitation and poverty: an angry young man on trial in 1971, a rain storm in a slum in 1933, teenage smugglers in 1953 and back again in 1971, a middle-class group in a posh hotel. Often described as propagandist, the film became a major rallying point for student radicals, its screenings at Metro theatre being placed under police surveillance.



KODIYETTAM

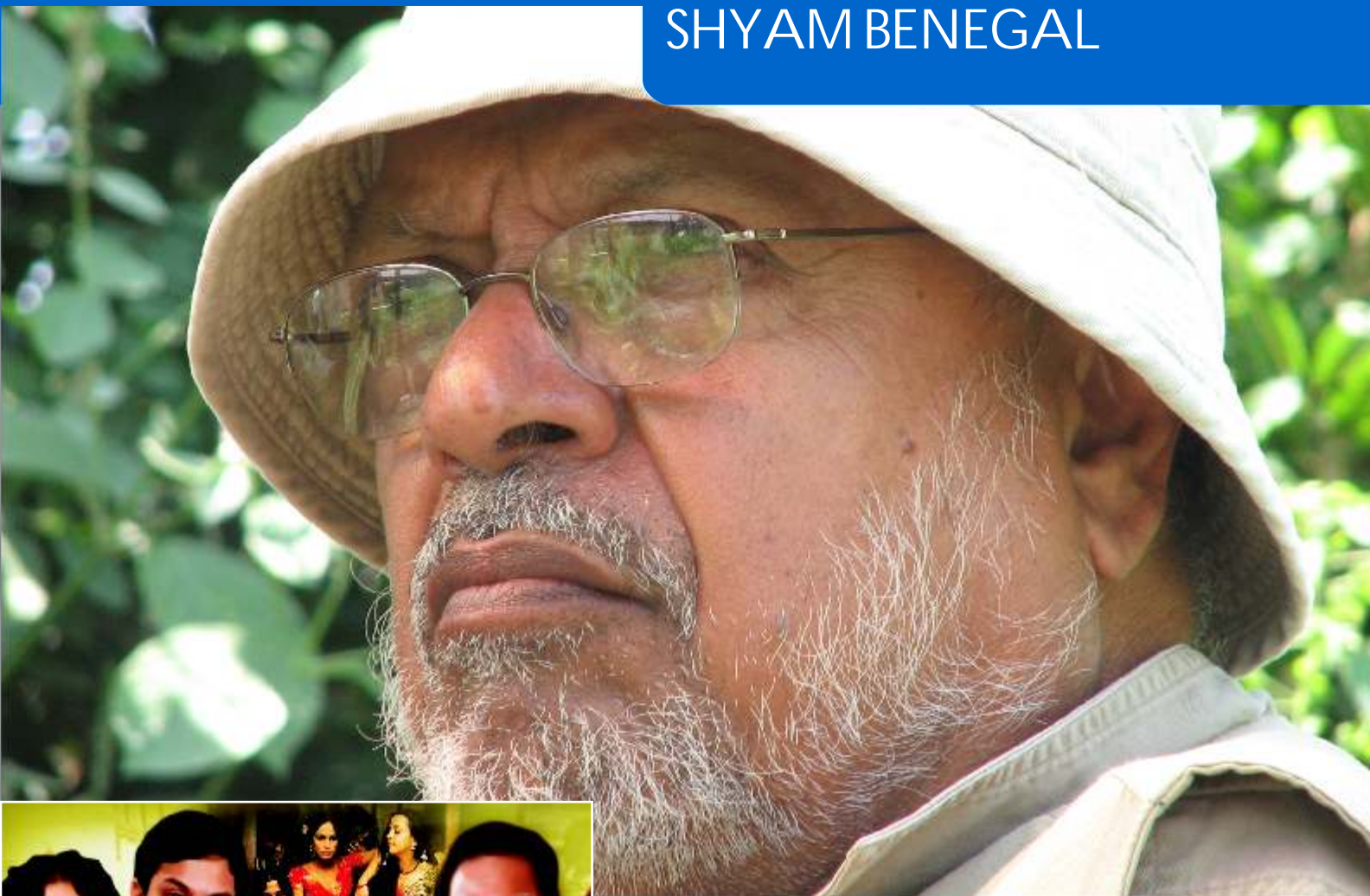
1977 | Malayalam | Black & White | 137 minutes

Direction and Screenplay	Adoor Gopalakrishnan
Production	Chitrallekha Film Co-op
Cinematography	Ravi Varma
Cast	Gopi, Lalitha, T.S. Nair

Adoor Gopalakrishnan has played a major role in revolutionizing Malayalam cinema and is regarded as one of the greatest film-makers of India. Born in Adoor, Kerala, he made his stage debut as an actor at the age of eight. After graduating from the Gandhigram Rural University, where he produced over twenty plays, he got a government job, from which he resigned. He graduated from the Film and Television Institute of India in 1965. He founded the Chitrallekha Film Co-op in Trivandrum, the first of its kind in India, set up by FTII students as a production-distribution centre for personal films outside the commercial sector. Adoor's first film, *Swayamvaram* (1972), pioneered the new wave cinema movement in Kerala. His films like *Kodiyettam*, *Elippathayam*, *Mukha Mukham*, *Anantaram*, *Mathilukal*, *Kathapurusham*, among others have consistently set the benchmark for artistic excellence and have been favourites at international film festivals. His collection of essays, *Cinamayude Lokam* (The World of Cinema) won the National Award for Best book on Cinema in 1984.

Synopsis: Often regarded as the director's finest film, it tells the story of the growth to adulthood of a wide-eyed village simpleton, Sankarankutty. Affectionately treated as a fool, the man begins to come to terms with real human relationships through an encounter with a truck driver. He realizes that a wife should not be treated solely as a provider of comfort and food. The most tragic figure in the story is the widow Kamalamma, who mothers Sankaran, and who, exploited in various relationships, commits suicide. The film uses an innovative soundtrack and the maturity of the protagonist can be seen as a reflection of social and historical changes taking place in Kerala.

SHYAM BENEGAL



MANDI

1983 | Hindi | Colour | 167 minutes

Direction	Shyam Benegal
Production	Freni Variava, Lalit M. Bijlani
Screenplay	Satyadev Dubey, Shama Zaidi, Shyam Benegal
Cinematography	Ashok Mehta
Editing	Bhanudas Divakar
Music	Vanraj Bhatia
Cast	Shabana Azmi, Smita Patil, Naseeruddin Shah, Amrish Puri, Kulbhushan Kharbanda, Saeed Jaffrey, Om Puri, Sreela Mazumdar, Harish Patel

One of India's most respected film-makers, Shyam Benegal pioneered the New Indian Cinema movement of the 1970s, making some of its most important films. Benegal studied at Osmania University, Hyderabad, where he was involved with student theatre. He founded the Hyderabad Film Society. Moving to Bombay, he worked for Lintas advertising and Advertising & Sales Promotion Co, making over 900 commercials and 11 corporate films. He debuted as a feature film-maker with *Ankur* in 1973, the commercial success of which, with that of Mrinal Sen's *Bhuvan Shome*, spawned the 'art' or alternative cinema movement of the 1970s. Among his important films are *Nishant*, *Manthan*, *Mandi*, *Bhumika* and *Junoon*, all of which constitute the markers of the New Indian Cinema. He also made a full-length documentary on Satyajit Ray and the classic TV series, *Bharat Ek Khoj*, on Nehru's *The Discovery of India*. He is also credited with introducing a number of extraordinary acting talents like Naseeruddin Shah, Om Puri, Shabana Azmi, Smita Patil, Amrish Puri, Kulbhushan Kharbanda and Rajit Kapoor, among others.

Synopsis: The director's rare venture into comedy touches on religion and politics via the motif of prostitution. Brothel madam Rukmini tries to make her 'girls' conform to the best traditions of a kotha. The women's mischievousness forces them to shift to a new place. Problems arise when the son of a local notable Major Aggarwal falls in love with a prostitute, Aggarwal's illegitimate daughter. In order to ensure that the son marries the neurotic daughter of a property developer, the real-estate man makes the brothel shift location again.



D. RAMANAIDU



Daggubati Ramanaidu is a veteran Telugu film producer, who has also produced movies in languages such as Hindi, Tamil, Malayalam, Kannada, Bengali, etc. He is considered to be the pioneer of the Telugu film industry. He produced his first Telugu film *Anuragam* in 1963, followed by *Ramudu Bheemudu* starring N.T. Rama Rao in 1964. He is the founder of Suresh Productions, which has to its credit over 135 films in 15 different languages, and has made a place for itself in the *Guinness Book of World Records* for producing the most number of feature films by a single producer, Dr D. Ramanaidu.

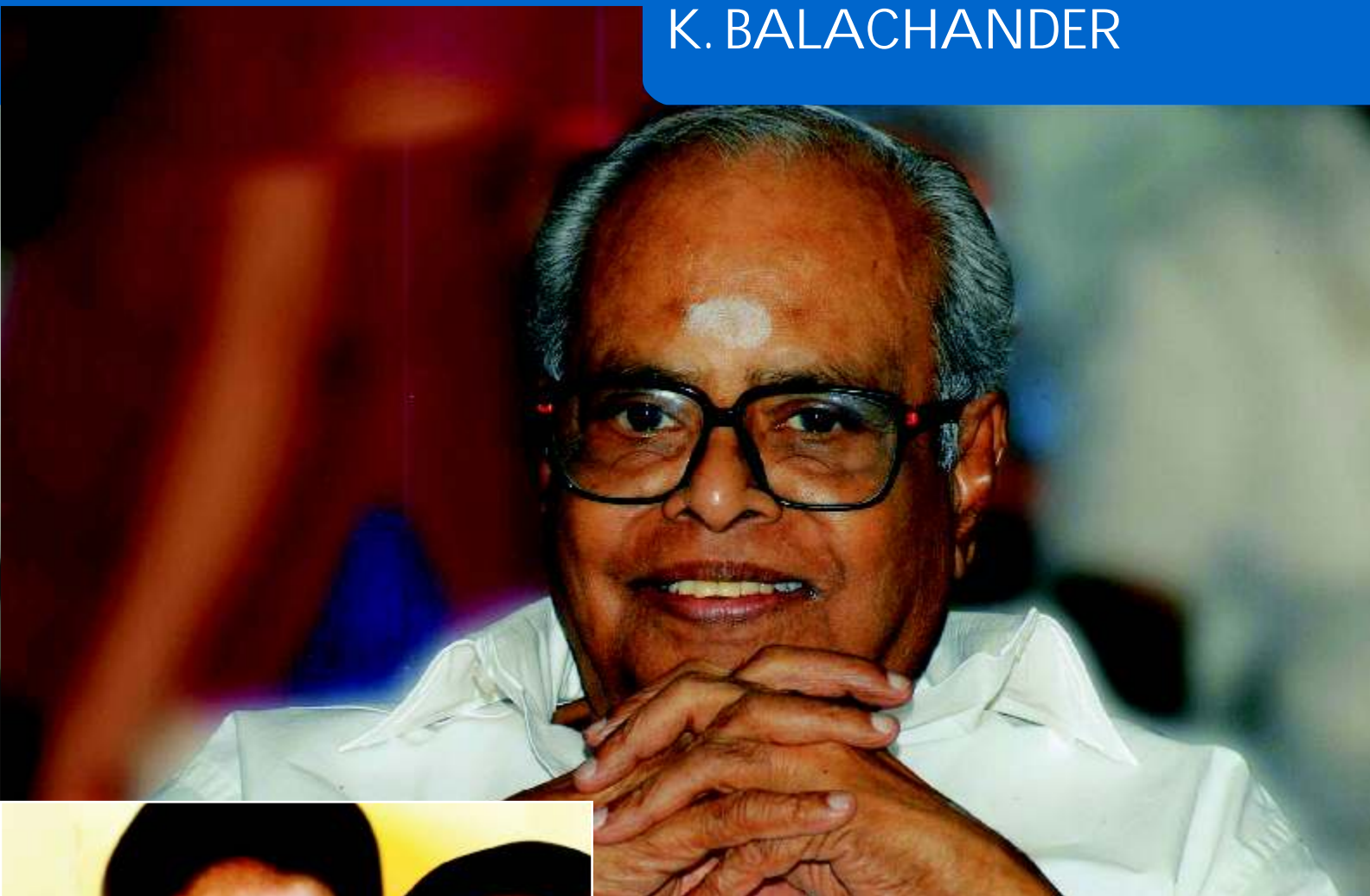
SURIGADU

1992 | Telugu | Colour | 135 minutes

Direction and Screenplay	Dasari Narayana Rao
Production	D. Ramanaidu
Cinematography	K.S. Prakash
Editing	K.A. Marthand
Music	Vasurao
Cast	Dasari Narayana Rao, Suresh Gollapudi Maruti Rao, Yamuna, Sujata, D. Ramanaidu

Synopsis: Suri is a watchman at a city club. His son Satyanarayana is studying engineering in another city. He is ashamed of his father's lowly status and pretends to be the son of a businessman. He falls in love with a classmate, Asha, who is the daughter of a real-estate dealer. Satyanarayana goes to elaborate lengths to deceive Asha about his parentage. He marries Asha. With the help of his father-in-law he takes away some land belonging to Suri, and sells it after developing it. Satyanarayana and Asha have a son. One day Suri takes his grandson away. The child is retrieved with the help of the police. Suri then files a case against Satyanarayana to compel him to bear the expenses of his mother's medical treatment. Suri wins the case, and takes his wife abroad for her treatment.

K. BALACHANDER



ACHAMILLAI ACHAMILLAI

1984 | Tamil | Colour | 160 minutes

Direction	K. Balachander
Production	Rajam Balachander, Pushpa Kandaswamy
Screenplay	K. Balachander
Cinematography	B.S. Lokanath
Editing	N.R. Kittu
Music	V. S. Narasimman
Cast	Saritha, Rajesh, Delhi Ganesh, Charle

Tamil, Telugu, Kannada and Hindi director, K. Balachander graduated in science from Annamalai University, Chennai, and worked as a civil servant in the Accountant General's office till 1964. He worked in Tamil theatre as playwright and director before moving to cinema as a scenarist for the MGR film *Daivathai*. His debut as a film director, *Neer Kumizhi*, was an adaptation of his own play. After a few years at Kalakendra Films, he set up his own company Kavithalaya. His most well-known films are essentially morality tales which reinforce middle-class conservatism. Major films include *Major Chandrakant*, *Bhama Vijayam*, *Avargal*, *Apoorva Raganagal*, the political dramas *Thaneer Thaneer* and *Achamillai Achamillai*, and his first Hindi film, the super hit *Ek Duje Ke Liye*. His production company produced Mani Rathnam's *Roja*. He created a number of Tamil stars including Kamal Hasan and Rajnikanth.

Synopsis: Ulaganathan, a well-respected man in his village, falls in love with Thenmozhi and marries her. At first they enjoy their life together but when he is persuaded to join politics, his relationship with his father and Thenmozhi becomes bitter. Politics transforms Ulaganathan into a corrupt individual and he also begins to have an affair with another woman. Thenmozhi, who had married him for his good qualities, becomes disappointed. His atrocities go beyond her tolerance and how she deals with the issue forms the rest of the story. The film won the National Award for Best Feature Film in Tamil.



Iconic Bengali actor and Dadasaheb Phalke Award winner, Soumitra Chatterjee is most well known for his collaborations with Satyajit Ray. He started as a radio announcer before debuting in films as an actor in Ray's *Apur Sansar*. He went on to act in as many as fourteen films directed by Ray. In the 1970s, he was Bengal's most well-known leading man with Uttam Kumar, essaying such contrasting roles as in *Saat Pake Bandha* and the classic performance in *Teen Bhubaner Parey*. Soumitra excelled in collaborations with other well-known Bengali directors such as Mrinal Sen and Tapan Sinha. He earned critical acclaim for his role of an impostor in Mrinal Sen's *Akash Kusum*. He was equally at home playing the swashbuckling horse-riding villain in Sinha's *Jhinder Bandi*. Other important roles in films by Sinha include *Khudhita Pashan* and *Atanka*. He has been the subject of a full-length documentary named *Gaach* by French film director Catherine Berge.

KONY

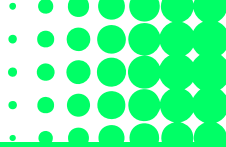
1984 | Bengali | Colour | 133 minutes

Direction	Saroj De
Production	Govt. of West Bengal
Story	Moti Nandy
Screenplay	Saroj De, Jayanta Bhattacharya
Cinematography	Kamal Nayak
Music	Chinmoy Chatterjee
Sound	Durgadas Mitra
Art Direction	Subhas Sinha Roy
Editing	Ramesh Joshi
Cast	Soumitra Chatterjee, Sreeparna Banerjee

Synopsis: This is a popular sporting melodrama about a wayward but determined swimming coach, Sinha, and his star pupil, the female street urchin, Kony. Under her coach's training and discipline, Kony overcomes all adversities - poverty, gender prejudice, hostile sports administrators and petty politics - to emerge a champion. Soumitra Chatterjee's crowd-pleasing performance and Kony's defiance of both class and gender oppression make this a winner.

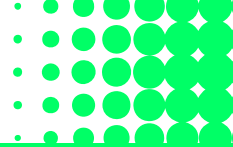






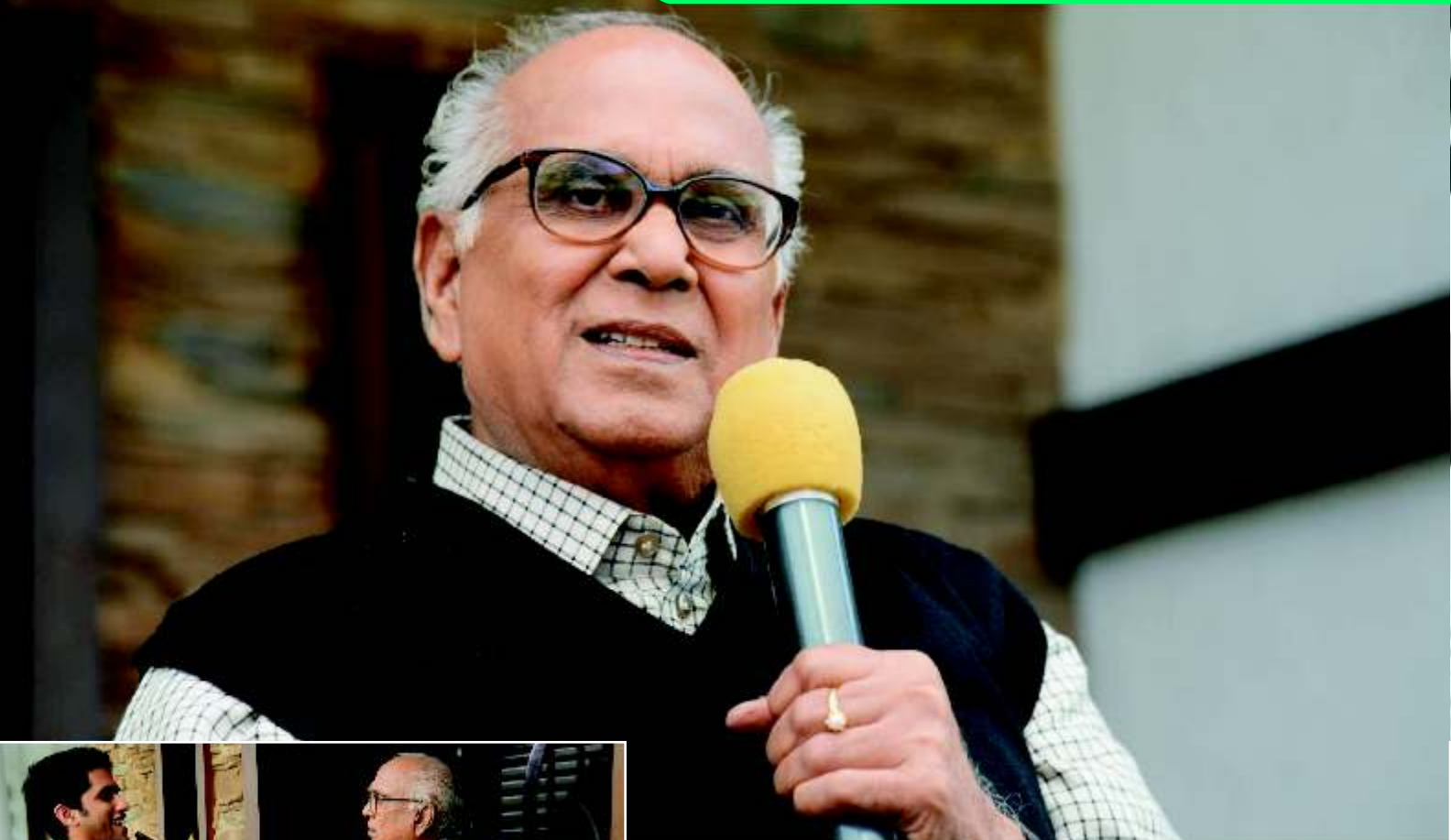
HOMAGES

IFFI pays tribute to noted film personalities who passed away in the last year. The presence of those who are gone can be profoundly felt when their most memorable film are screened for the ones who long for just another sight. Ardent fans and family embrace the beloved masters' artistry yet again.



AKKINENI NAGESWARA RAO

(1923-2014)



A. Nageswara Rao was a Telugu megastar. He was a child stage actor since the age of twelve when he played the female lead in *Harishchandra* and later played several female roles with Excelsior Dramatic Association. His second film, where he played the male lead, Rama, *Seeta Rama Jananam*, launched his career in mythological, for example, Abhimanyu in *Maya Bazaar*, as Lord Vishnu in *Chenchu Lakshmi*, as Narada in *Bhookailash*, and Arjuna in *Sri Krishnarjuna Yuddham*. He was a top hero of the Telugu cinema of the 1940s, often playing folk heroes. In rural-oriented films like *Balaraju*, *Rojulu Maraayi* and *Namminabantu*, he attained the status of Telugu cinema's first superstar. In comedy films too like *Missamma*, *Chakrapani*, and *Preminchi Choodu*, he made a mark. Following the success of *Laila Majnu* he was often paired opposite Bhanumathi. He changed his persona with *Samsaram* which was followed by a series of melodramas, culminating in *Devadasu*. ANR is fondly called the 'Tragedy King' of Telugu cinema, through his milestone performances in romantic dramas like *Anarkali*, *Batasari*, *Prem Nagar*, *Premabhishekam* and *Meghasandesham*. He set up Annapurna Pics in 1957, which produced films of K. Vishwanath, T. Rama Rao and Dasari Narayan Rao.

Synopsis: The film is partly a period drama, focusing on various time periods between the 1920s to the 2013, and deals with the concepts of rebirth and eternal love. It is about a wealthy businessman Nageswara Rao's attempts to bring a young couple Nagarjuna and Priya together who resemble his deceased parents Radha Mohan and Krishnaveni, and an old man Chaitanya's attempts to bring Nageswara Rao and a doctor, Anjali, together who resemble his deceased parents Seetharamudu and Ramalakshmi. Akkineni Nageswara Rao, in what was his last film, played a 90-year-old man.

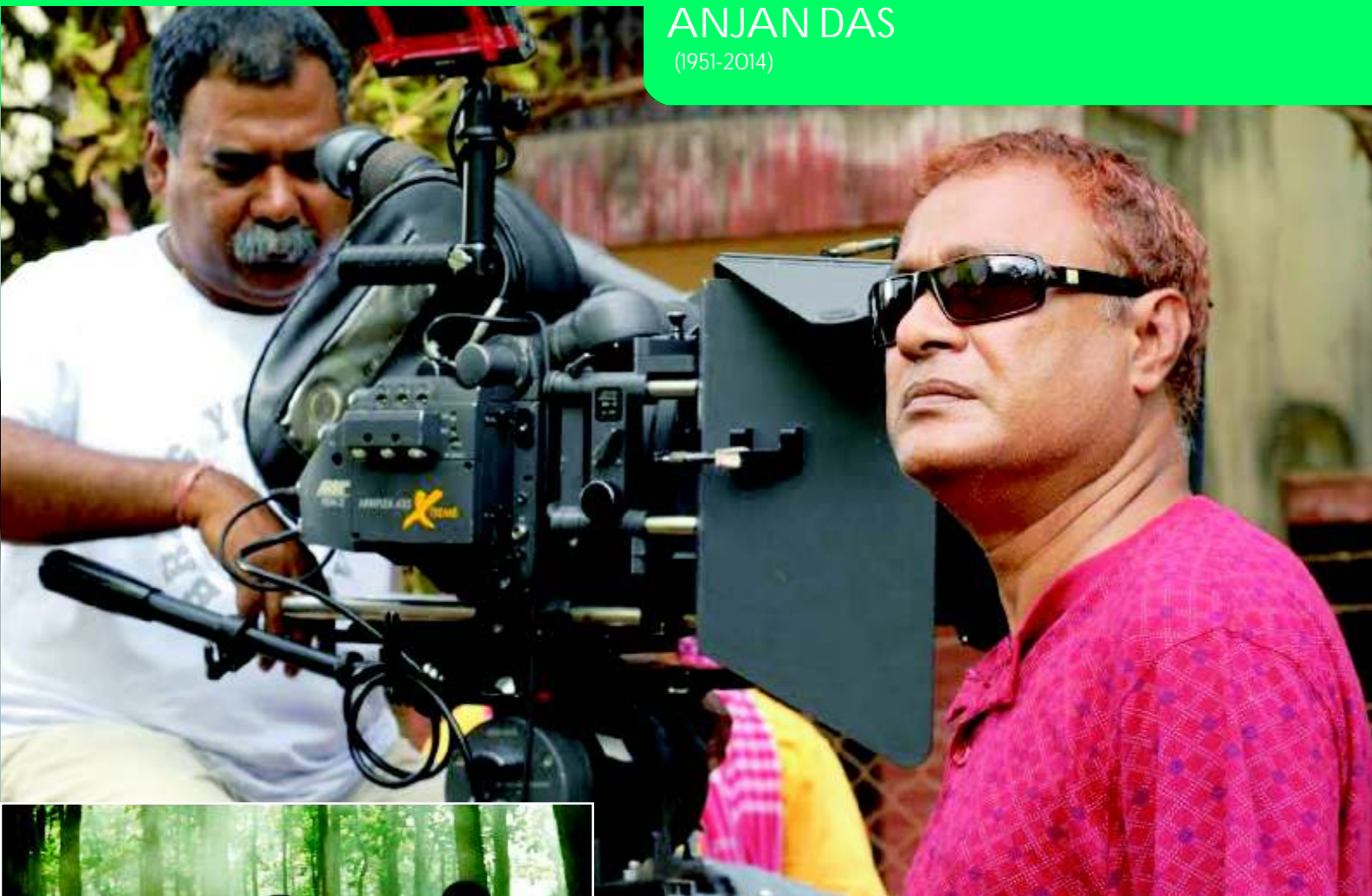
MANAM

2014 | Telugu | Colour | 150 minutes

Direction	Vikram Kumar
Production	Annapurna Studios
Screenplay	Vikram Kumar, Harsha Vardhan
Cinematography	P.S. Vinod
Editing	Prawin Pudi
Music	Anoop Rubens
Cast	A. Nageswara Rao, Nagarjuna, Naga Chaitanya, Samantha, Shriya

ANJAN DAS

(1951-2014)



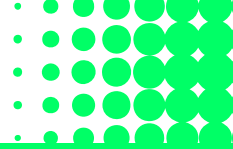
Anjan Das started his film career in the mid-1970s with two documentaries, *The Art of Anant Malakar* and *Tripura*. His first feature, *Sainik*, was shown in various international film festivals including Berlin in 1976. Several documentaries followed. In 2001, he made the feature film *Saanjbatir Rupkathara*. The film was chosen as one of the seven best films of that year at the London Film Festival. Then came *Iti Srikanta* (2004) which was based on Saratchandra Chattopadhyay's novel *Srikanta*. It won a National Award for Best Audiography. Other films include *Faltu* (2006), which got a National Award for Best Feature Film on Family Welfare, *Jara Brishtite Bhijechhilo* (2007), *Banshiwala* (2010) and *Ajana Batas* (2013), which had its world premiere at the International Film Festival of India 2013.

ITI SRIKANTA

2004 | Bengali | Colour | 125 minutes

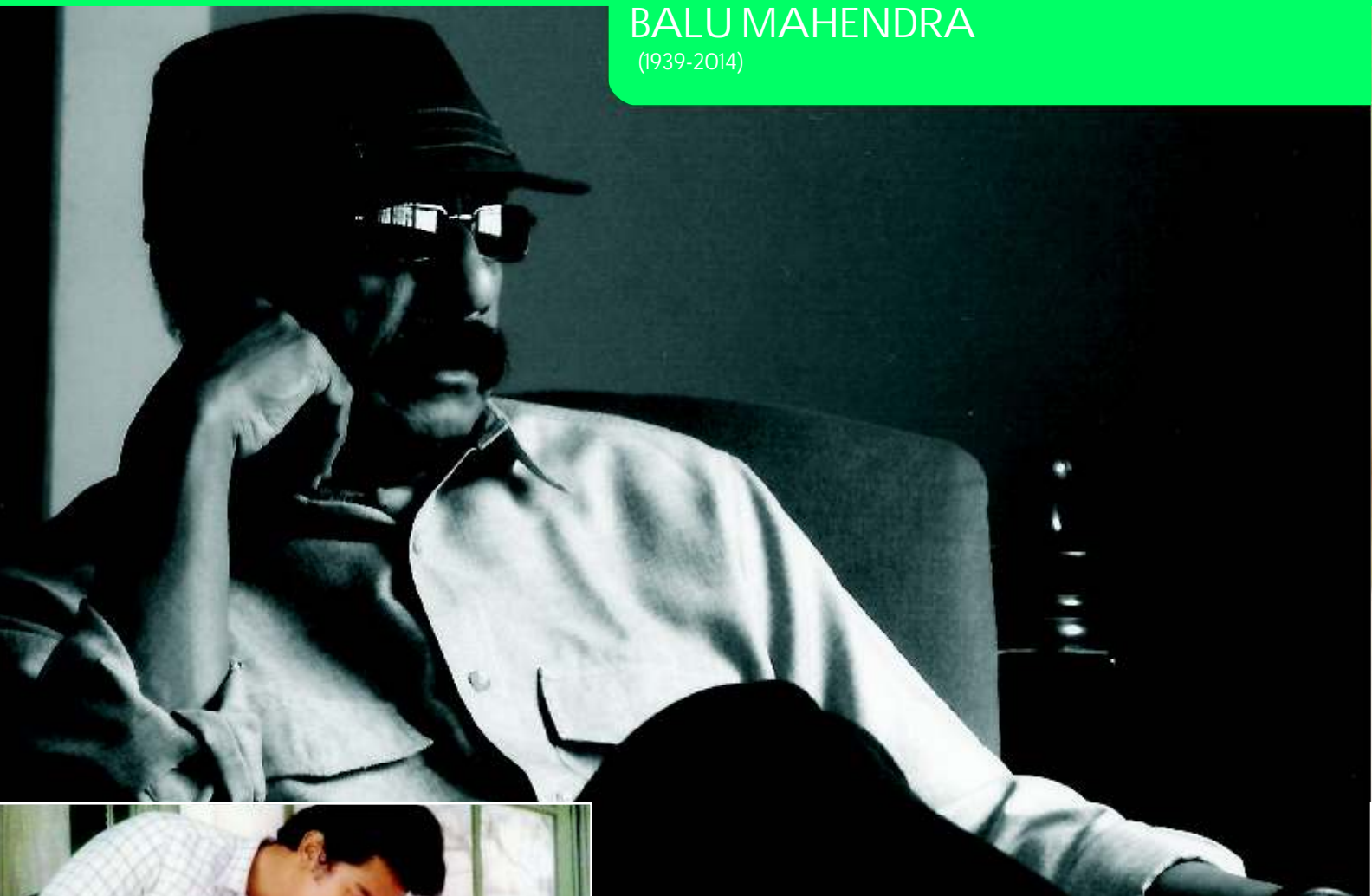
Direction	Anjan Das
Production	Deepak Bajaj
Screenplay	Shantasree Sarkar, Rajarshi Roy
Cinematography	Shirsha Roy
Editing	Sanjeev Dutta
Music	Bikram Ghosh
Cast	Adil Hussain, Soha Ali Khan, Reema Sen, Piyush Ganguly

Synopsis: The film examines the male protagonist's relationship with the two women he is torn between: the seductive Rajlakshmi and the enigmatic Kamallata. Rajlakshmi is his childhood sweetheart who is now a renowned courtesan. Kamallata, on the other hand, is a beautiful but ascetic member of a religious commune. Through this story of one man's search for truth, love and contentment, *Iti Srikanta*, like the novel on which it is based, also addresses larger issues of secularism and humanity, which are often sacrificed at the altar of rigid dogma and religious fanaticism.



BALU MAHENDRA

(1939-2014)



Balu Mahendra was a cinematographer, director, screenwriter and film editor. After graduating from FTII in cinematography, Mahendra entered films as a cinematographer in the early 1970s. Mahendra was one of the earliest film-makers in Tamil to introduce 'subtlety', and is considered to be a part of the first in a wave of directors and screenwriters who revitalized Tamil cinema. He made over twenty films in all south Indian languages apart from two in Hindi. He won six National Film Awards, including for best cinematography for *Kokila* (1977) and *Moondram Pirai* (1982) and for Best Feature Film in Tamil, *Veedu* (1987), Best Film on Family Welfare, *Sandhya Raagam* (1989), Best Feature Film in Tamil, *Vanna Vanna Pookkal* (1991) and Best Feature Film on National Integration, *Thalaimuraigal* (2013).

MOONDRAM PIRAI

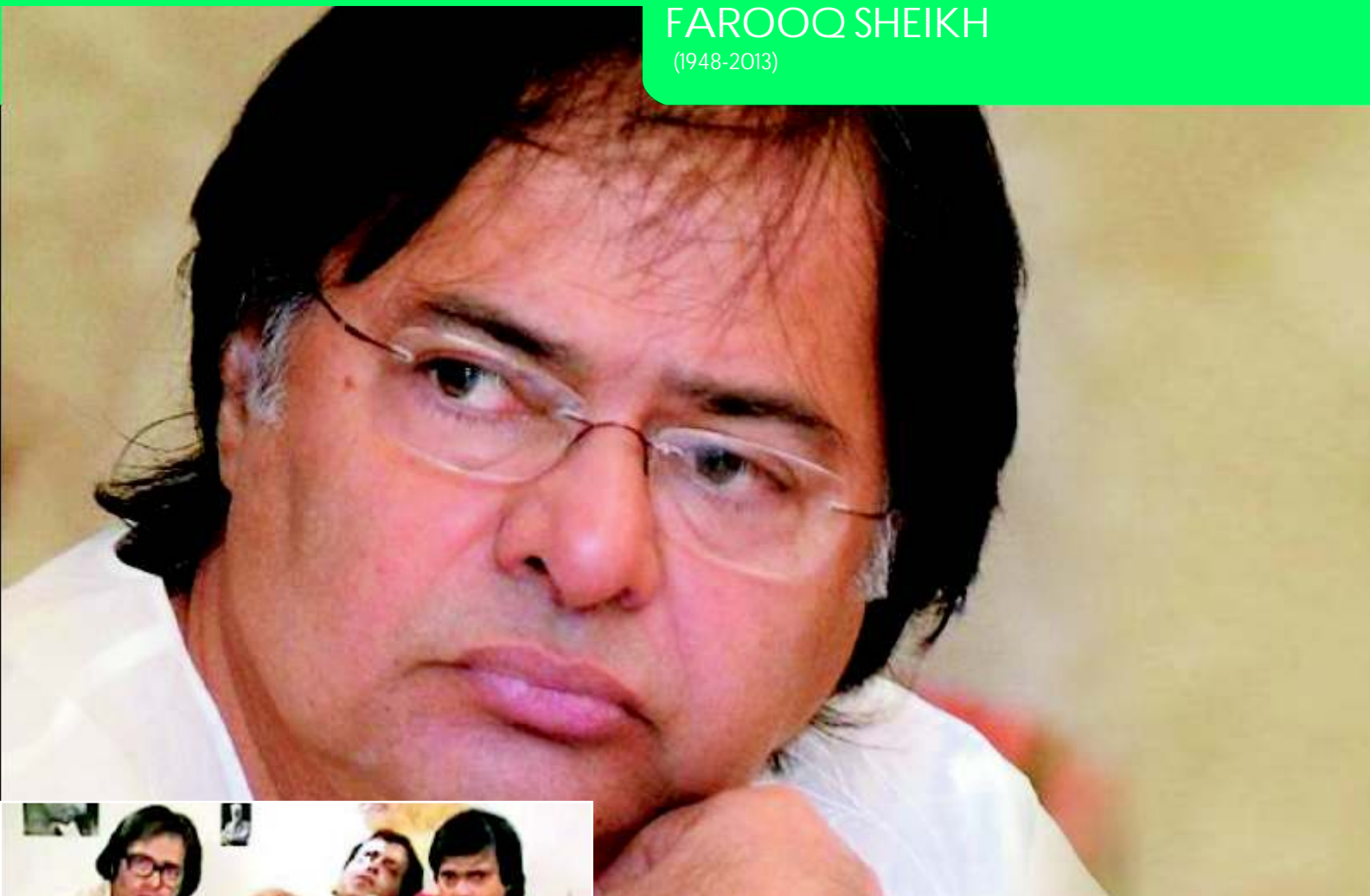
1982 | Tamil | Colour | 143 minutes

Direction	Balu Mahendra
Production	G. Thyagarajan and G. Saravanan
Screenplay	Shantasree and Balu Mahendra
Cinematography	Balu Mahendra
Editing	D. Vasu
Music	Illayaraja
Cast	Kamal Hasan, Sridevi, Silk Smitha

Synopsis: Lakshmi meets with an accident and is hospitalized with severe head injuries. When she recovers, she is diagnosed with amnesia and mentally regresses to the state of a child. While she is undergoing treatment, she is kidnapped and sold to the madam of a brothel. Srinivasan alias Cheenu comes to Chennai to meet his old friend and they visit the brothel. The mistress sends Lakshmi, renamed as Vijaya, to his room. Cheenu realizes that the girl is still a child at heart and pities her. He understands that she is from a cultured family, was kidnapped and forced into prostitution. He returns the next day and after paying a huge sum to the mistress, takes her out in the pretext of a pleasure trip, then takes her away to Ooty, where he is working as a schoolteacher. He takes care of her and falls in love with her but when she recovers her memory and becomes normal again, she fails to recognize Cheenu, leaving him heartbroken.

FAROOQ SHEIKH

(1948-2013)



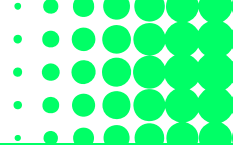
With his boy-next-door persona and understated style, Farooq Sheikh made his entry into Indian films at a time when the parallel art cinema was making its presence felt and he went on to work in some of the best movies of that era. He made an impressive debut with M.S. Sathyu's *Garm Hawa*, one of the greatest movies ever made on Partition. Along with Shabana Azmi, Smita Patil, Om Puri, Naseeruddin Shah and Deepti Naval, he was instrumental in keeping the parallel cinema movement alive in the 1970s and '80s. During the late 1990s, Sheikh made a mark in several television serials. He also hosted one of the most popular TV shows, *Jeena Issi Ka Naam Hai*. His most notable films of that era include Ray's *Shatranj Ke Khiladi*, Yash Chopra's *Noorie*, Sai Paranjpye's *Chashme Baddoor* and *Katha*, Hrishikesh Mukherjee's *Kissi Se Na Kehna* and *Rang Birangi*, Muzaffar Ali's *Gaman* and *Umrao Jaan* and Sagar Sarhadi's *Bazaar*. Sheikh was equally active in the world of theatre and TV. His most famous stage play was *Tumhari Amrita* (directed by Feroz Abbas Khan, featuring Shabana Azmi).

CHASHME BADDOOR

1981 | Hindi | 35mm | Colour | 145 minutes

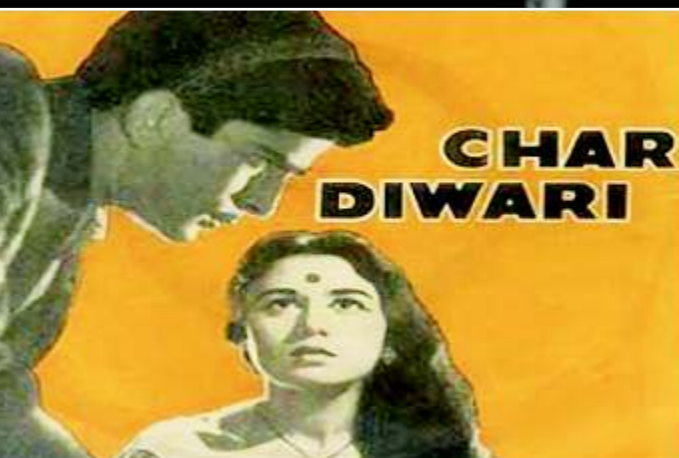
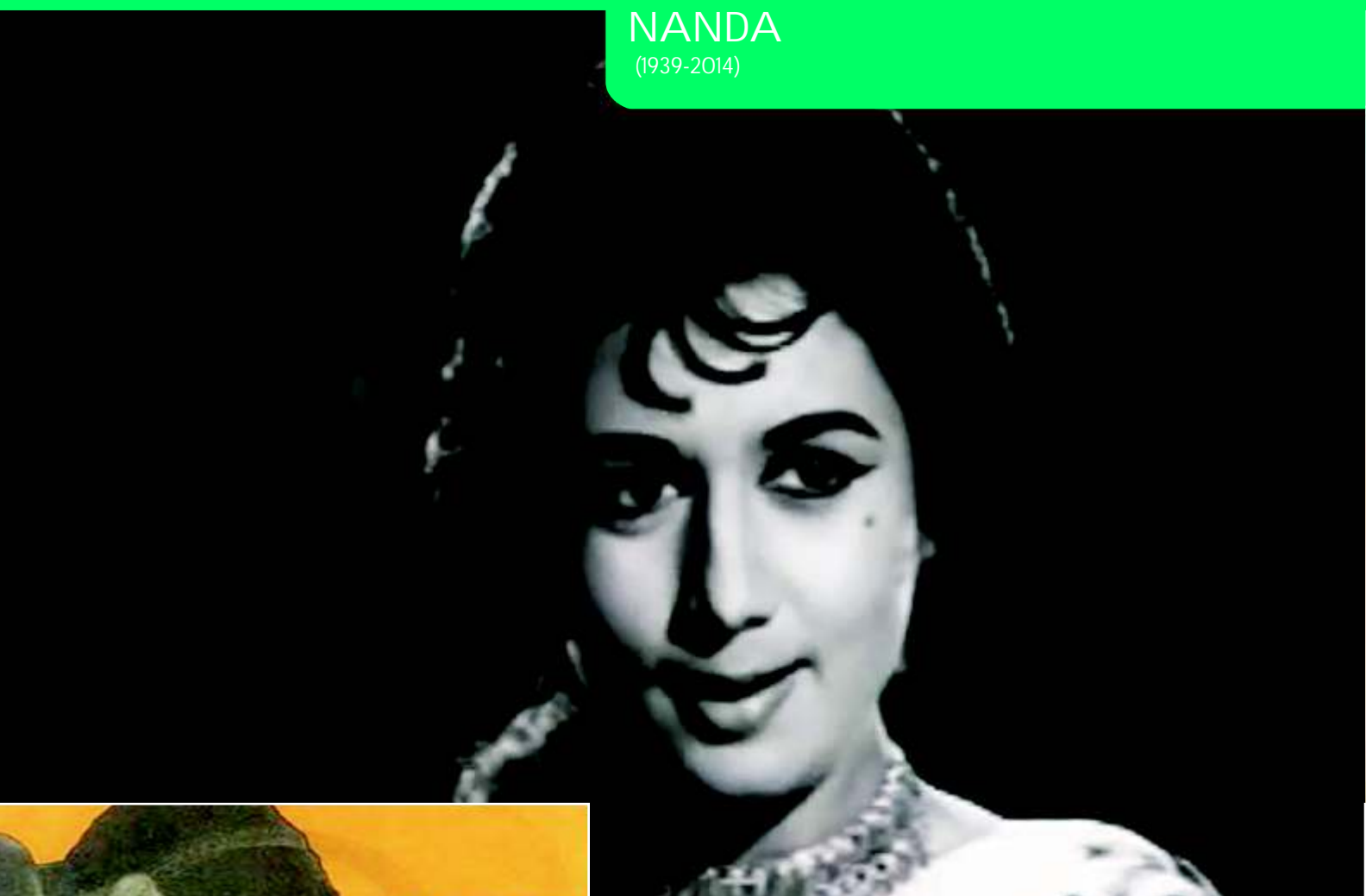
Direction and Screenplay	Sai Paranjpye
Production	Gul Anand, Jayshree Anand Makhija
Cinematography	Virendra Sahni
Music	Raj Kamal
Cast	Farooq Sheikh, Deepti Naval, Saeed Jaffrey, Rakesh Bedi, Ravi Baswani

Synopsis: Siddharth, Omi and Jai are close friends and room-mates. While Siddharth loves to spend most of his time with books, Omi and Jai are mostly busy chasing girls, watching movies or dramas. Omi and Jai try to impress Neha. However, both of them give up after experiencing shameful events. Meanwhile, love blossoms between Siddharth and Neha. A spate of kidnapping (especially of young girls) has started in Delhi. One fine day, Omi and his friends along with Neha's grandmother plan to stage a fake kidnapping and get Neha married to Siddharth. Unfortunately, she is kidnapped by the real gang and the duo is left in a lurch.



NANDA

(1939-2014)



CHAR DIWARI

1961 | Hindi | Black and White | 136 minutes

Direction	Krishan Chopra
Production	Jagan Prasad
Music	Salil Choudhury
Cast	Shashi Kapoor, Nanda, Manmohan Krishna, Leela Chitnis

Nanda was born in a Maharashtrian show-business family to Vinayak Damodar Karnataki (Master Vinayak), a successful Marathi actor-producer-director, and his actress wife Meenaxi. After the death of her father, she became a child actress. She made her debut with *Mandir* in 1948, and between 1948 and 1956 was recognized as 'Baby Nanda'. Nanda's paternal uncle V. Shantaram gave her a big break by casting her in *Toofan Aur Diya* (1956). She received her first Filmfare Award nomination as Best Supporting Actress for *Bhabhi* (1957) and played the title role in L.V. Prasad's *Chhoti Bahen* (1959), which made her a star. She then played lead roles, such as one of Dev Anand's heroines in *Hum Dono* (1961) and *Teen Deviyani*. Other important films include B.R. Chopra's *Kanoon* (1960), a film with no songs, *Anchal* (1960) for which she won the Filmfare Best Supporting Actress Award, *Aashiq*, *Dhool Ka Phool*, *Ittefaq*, *Joru Ka Ghulam*, *Neend Hamari Khwab Tumhare*, *Pati Patni*, *Gumnaam* and *Akashdeep*.

Synopsis: Sunil leads a poor lifestyle along with his widowed mother, and two school-going siblings, Anu and Tikku. He gets married to Lakshmi, who soon gets pregnant. Anu graduates from school and each of the family make individual sacrifices so that she can attend college. During Diwali, Lakshmi falls down the stairs, is hospitalized, has a miscarriage, and will never be able to conceive. Sunil decides to keep this a secret from the rest of the family, but subsequently confides in his mother. When Lakshmi finds out, she wants him to remarry, but he refuses. Shortly thereafter the family is faced with three crises as Anu prepares to elope with a wealthy fellow collegian, a death, and a theft.

SHER CHOUDHURY

[1944-2014]



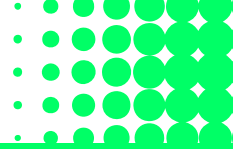
Born in Shillong in 1944, ace music director Sher Choudhury won the National Award for the Karbi movie *Woshobipo* in 1990. He also scored music for highly acclaimed and award-winning Assamese films like *Haladhar*, *Raag Biraag* and *Adajya*. Choudhury also produced several documentaries for Doordarshan. Acclaimed for scoring poignant music in a number of feature films, short films, documentaries and TV serials, Choudhury won laurels in the music industry, beginning with his selection as the best music director (*Pratham Ragini*) by the Eastern India Motion Pictures Association in 1987. Music direction apart, Choudhury was also keenly associated with several other aspects of film-making, including direction, scriptwriting, art direction, cinematography. As late as in 2013, he bagged the best music director's award at the State Film Award Festival 2012 for the film *Dwar*.

ADAJYA

1996 | Assamese | Colour | 93 minutes

Direction	Santwana Bordoloi
Production	Neyan Prasad
Cinematography	Mrinalkanti Das
Editing	A. Sreekar Prasad
Music	Sher Choudhury
Cast	Trisha Saikia, Tom Alter, Bhageerathi

Synopsis: Based on a novel by Indrani Goswami, the film is an account of real-life characters in the Assam of 1940s. It is set in the home of the priest of a religious centre. The story revolves around three widows, Durga, Gosani and Giribala. While each widow struggles with her identity, Mark, an American scholar, arrives to collect old manuscripts for research. While Durga is resigned to her fate as a widow, the other two struggle for independence in their own way. While Gosani tries to gain control of her property, Giribala, influenced by Mark, aspires for freedom from the tragedy of widowhood. Different circumstances hold different futures for the three widows.



SUCHITRA SEN

(1931-2014)



Suchitra Sen is a legend of Bengali and Indian cinema who was often equated with Greta Garbo because of her preference to live life in seclusion, out of the public eye. She formed one of the most enduring cinematic pairs ever with another legend in Bengali films, Uttam Kumar. Starting with *Saare Chuattar* in 1953, they starred together in thirty films, many of which like *Saptapadi*, *Harano Sur* and others have become cult in the annals of Bengali cinema. Her career peaked in the late 1950s with films like *Shap Mochan* and *Sagarika*. She is the first Indian actress to be awarded at an international film festival (Best Actress for *Saat Paake Bandha* in 1963, Moscow Film Festival). She also acted in a few Hindi films, starting with Bimal Roy's *Devdas* in 1955, opposite Dev Anand in *Bambai Ka Babu* (1960) and in Gulzar's *Aandhi* (1975). Other important films include *Deep Jeley Jai* (1959) and *Uttar Phalguni* (1963).

SAPTAPADI

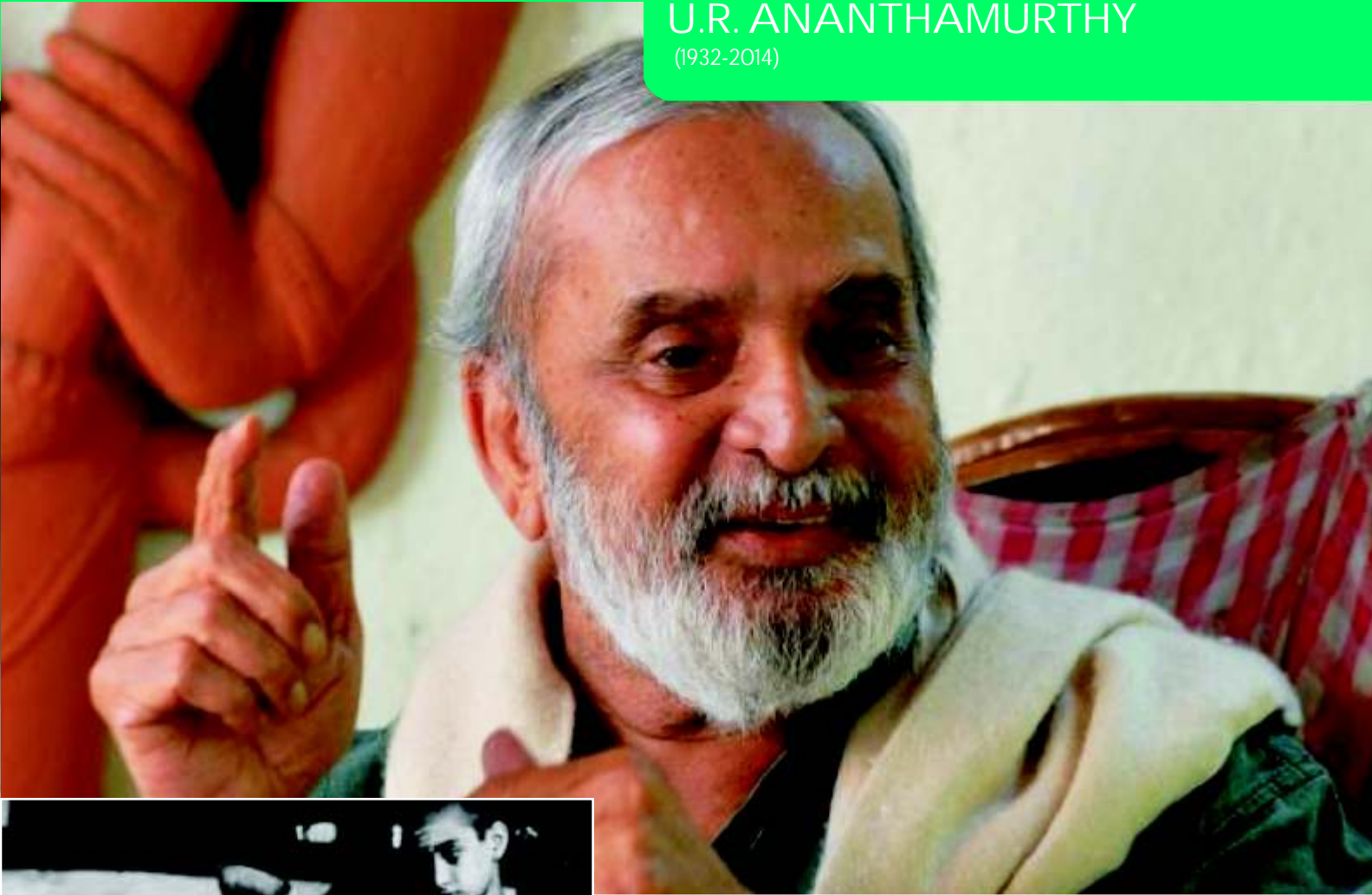
1961 | Bengali | Black & White | 163 minutes

Direction, Screenplay & Cinematography	Ajoy Kar
Story	Tarashankar Bannerjee
Music	Hemanta Mukherjee
Cast	Uttam Kumar, Suchitra Sen, Chhabi Biswas, Tulsi Chakraborty, Tarun Kumar, Preeti Majumdar, Chhaya Devi, Padmadevi, Seeta Mukherjee, Swagata Chakraborty, Sabita Roy Choudhury

Synopsis: In World War II, the Jesuit Rev. Krishnendu runs a military hospital in Bankura. A wounded woman soldier, Rina Brown, arrives and he recognizes his former lover, triggering a long flashback showing them as fellow medical students. She is an exotic Eurasian and the hero wins her while playing Othello to her Desdemona in a college performance. His orthodox father forbids their marriage. The hero converts to Christianity and exiles himself. Rina discovers that she is the illegitimate daughter of a Hindu maid and becomes an alcoholic, eventually joining the army. Back in the present, Rina tries to kill herself when she regains consciousness but the lovers are united in the midst of the war. This Kumar/Sen hit yielded one of the most popular song picturisations of the decade, the classic motorbike scene number 'Ei path jadi na shesh hoi'.

U.R. ANANTHAMURTHY

(1932-2014)



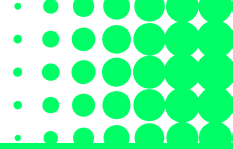
The doyen of Kannada literature, U.R. Ananthamurthy was one of India's best-known writers and thinkers both within India and abroad. He wore many hats. He was a celebrated English professor, acclaimed writer, admired activist and a loved mentor to many. He was also one of the finalists for the British Man Booker International Prize in 2013. Ananthamurthy's works have been translated into several Indian and European languages. His main works include *Samskara*, *Bhava*, *Bharathi Pura* and *Avasthe*. Ananthamurthy received the country's highest literary honour, Jnanpith Award, in 1994 and the Padma Bhushan in 1998.

GHATASHRADDHA

1977 | Kannada | Black & White | 137 minutes

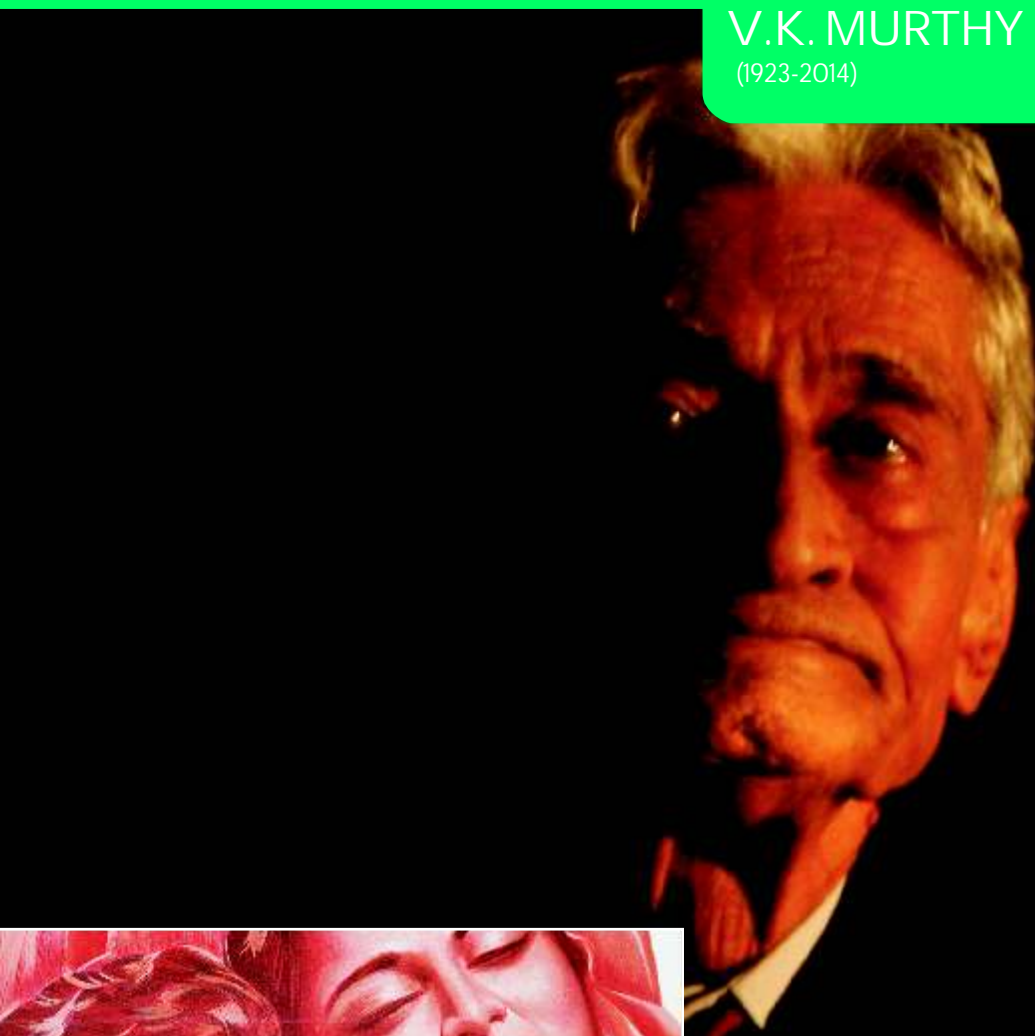
Direction and Screenplay	Girish Kasaravalli
Production	Suvarnagiri Films
Story	U.R. Ananthamurthy
Cinematography	S. Ramchandra
Editing	Umesh Kulkarni
Music	B.V. Karanth
Cast	Ajit Kumar, Meena Kuttappa, Ramaswamy Iyengar, Shanta

Synopsis: Set in the 1920s in a rural orthodox Brahmin village in Karnataka, Kasaravalli's first feature tells the story of a child widow through the eyes of a young boy. The widow Yamuna lives with her father who runs a traditional scripture school for young Brahmins. The young boy (Nani), bullied by his classmates, is protected by Yamuna. Yamuna becomes pregnant after an affair with a teacher and is excommunicated. Based on a work by Ananthamurthy which symbolized the Navya literary movement, the film marked the arrival of Kannada cinema in the India's New Cinema horizon.



V.K. MURTHY

(1923-2014)



KAAGAZ KE PHOOL

1959 | Hindi | Black & White | 153 minutes

Direction and Production	Guru Dutt
Screenplay	Abrar Alvi
Lyrics	Kaifi Azmi
Cinematography	V.K. Murthy
Music	S.D. Burman
Cast	Guru Dutt, Waheeda Rehman, Baby Naaz, Johnny Walker, Mahesh Kaul, Veena, Minoo Mumtaz, Pratima Devi, Niloufer, Sulochana, Sheila Vaz, Bikram Kapoor

Modern Indian cinematography has its origin in the work of two exemplary masters: Subroto Mitra and V.K. Murthy. These masters who became legends in their own lifetime inspired successive generations of cinematographers, unleashing a rich visual vocabulary through their creative endeavour. While Subroto Mitra (1930-2001) who worked exclusively in the domain of Indian New Wave championed the cause of 'realism' as a style of cinematography and practised it with unwavering devotion, V.K. Murthy (1923-2014) who catered to the demands of the mainstream cinema chose 'enhanced realism' as his preferred style, extending its borders so as to merge it with the periphery of glamorization.

Murthy began his career in films with *Maharana Pratap*. He worked as an assistant to cinematographer V. Ratra in the 1951 film *Baazi* which was Guru Dutt's first as a director. Some of Murthy's best work came in Guru Dutt's movies like *Pyaasa*, *Sahib Bibi Aur Ghulam* and *Aar Paar*. He also shot India's first cinemascope film, *Kaagaz Ke Phool*. He wielded the lens for memorable films like Kamal Amrohi's *Pakeezah* and television ventures like Shyam Benegal's *Bharat Ek Khoj* and Govind Nihalani's *Tamas*. V.K. Murthy received the Dadasaheb Phalke Award in 2008.

Synopsis: Though a box-office failure on its release, this baroque, quasi-autobiographical work has over time become Guru Dutt's best-known film next to *Pyaasa* (1957). It tells, in flashback, the story of Suresh Sinha, a famous film director. His marriage to Bina, the daughter of a wealthy parvenu, is wrecked because film directing is a job lacking in social status. Sinha is denied access to his beloved daughter Pammi who is sent to a private boarding school. On a rainy night Sinha meets Shanti who turns out to be ideally suited to act the part of Paro in Sinha's film *Devdas*. Shanti becomes a star and gossip columns link her with Sinha. The distraught Pammi pleads with Shanti to quit films, which she does, and her withdrawal leads to a rapid decline in Sinha's fortunes. Soon he is a forgotten and destitute man. Eventually, Sinha is found dead in the director's chair in an empty studio.

ZOHRA SEHGAL

(1912-2014)



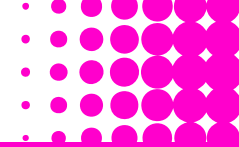
The grand old lady of Indian theatre and cinema, Zohra Sehgal was a member of the Indian People's Theatre Association and in 1946 debuted in its first film production *Dharti Ke Lal*. She also acted in another IPTA film, Chetan Anand's *Neecha Nagar*. Sehgal, a vivacious personality, started her career as a dancer with Uday Shankar in 1935. She also appeared in a number of TV series, including *The Jewel in the Crown* (1984) and *Dr Who* (1964-65), and her Bollywood output was prolific well into her nineties, including playing mother to Amitabh Bachchan in *Cheeni Kum* (2007). She became the face of the BBC's early attempts at multiculturalism, presenting programmes aimed at new migrants and appearing in the 1977 serial *Padosi*. She was one of the first female Indian actors to achieve a truly international profile, with roles in the films *Bend It Like Beckham* (2002) and *Bhaji on the Beach* (1993). She was awarded the Padma Shri in 1998, Kalidas Samman in 2001, and in 2004, the Sangeet Natak Akademi. India's National Academy for Music, Dance and Drama presented her with its highest award, the Sangeet Natak Akademi Fellowship for lifetime achievement. She received the Padma Vibhushan, India's second-highest civilian honour, in 2010.

NEECHA NAGAR

1946 | Hindi | Black & White | 122 minutes

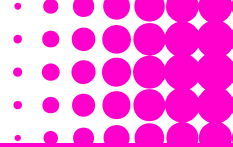
Direction	Chetan Anand
Production	India Pics
Screenplay	Hyatullah Ansari
Story	Maxim Gorky's <i>The Lower Depths</i>
Cinematography	Bidyapati Ghosh
Music	Ravi Shankar
Cast	Rafiq Anwar, Uma Anand, Rafi Peer, Mohan Sehgal, Zohra Sehgal

Synopsis: Based on Maxim Gorky's novel, and supported by IPTA, this is a landmark Indian film that paved the way for a 'realist' approach in cinema of the era. A rich landowner lives on a mountain while the poor starve in the valley below. The landowner's sewage flows around the poor people's huts, spreading disease. This, along with *Dharti Ke Lal*, marked the film debut of both Zohra Sehgal and Ravi Shankar.



STUDENTS' FILMS

This section proposes to include outstanding student films from the premier film institutions of the country, Viz., Film and Television Institute of India, Pune (FTII), Satyajit Ray of Film and Television Institute of India, Kolkata (SRFTII), MGR Film and Television Institute, Chennai (MGRGFTI), and AJK MCRC, Jamia Millia Islamia University, Delhi. These promising films will spotlight the emerging the Indian talents in cinema through their diploma films.



AFTER DARK

FTII, Pune | 2014 | Hindustani-English | Digital | 50 minutes



Synopsis: Based on excerpts from Haruki Murakami's novel of the same name, the film revolves around the resonance of a certain act of violence through a night in the lives of different characters. A young student is pulled out of her reclusive meanderings through the night by the manager of a drab hotel. A young migrant prostitute finds herself mute in the face of violence and is helped along by the young student and the hotel manager. A middle-aged father finishes off his late-night shift in a swanky office and heads home, meticulously covering up traces of his violent crime. A young musician, on the verge of quitting, comes into fleeting contact with an act of violence, which apparently has nothing to do with him.

Direction	Prateek Vats
Screenplay	Prateek Vats
Cinematography	Rangarajan Ramabhadran
Editing	Paramita Ghosh
Sound	Ajayan Adat, Bigyna Bhushan Dahal
Costumes	Heer Ganjwala
Production Design	Amol Bodake, Satish Potdar
Adaptation and Dialogues	Sukeerti, Rupa, Shrishti, Khushboo, Dinker, Suhail, Sawan, Subodh, Manoj, Shubham, Prateek



Director: PRATEEK VATS

Prateek Vats is a commerce graduate from Delhi University and holds a diploma in film from the FTII. He has made a number of short films. His film *Kal 15th August Dukan Bandh Rahegi* won the award for Best Short Fiction Film at the 59th National Film Award.

DO RE MI FA

FTII, Pune | 2012 | Hindi, English | 35mm | 11 minutes



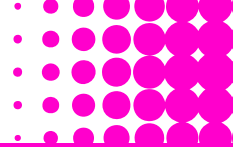
Synopsis: This short fiction about women tells all our stories, our eccentricities, our quirks. Quirks that we hide from the world, that we believe don't conform to societal norms. The film talks about three such women in psychiatric therapy, who are trying to make sense of themselves and the demons within them. This is seen through their conversation over dinner, aided by interviews juxtaposed with visual narratives of their pasts.

Direction	Sandhya Daisy Sundaram
Editing	Dipankar Sarkar
Cinematography	Arnab Gayan
Art	Pankaj Dhiman
Sound Recordist	Gaurav Verma
Cast	Lovita Jr Morang, Anubha Goel, Shamoita Chatterjee

**Director: SANDHYA DAISY SUNDARAM**

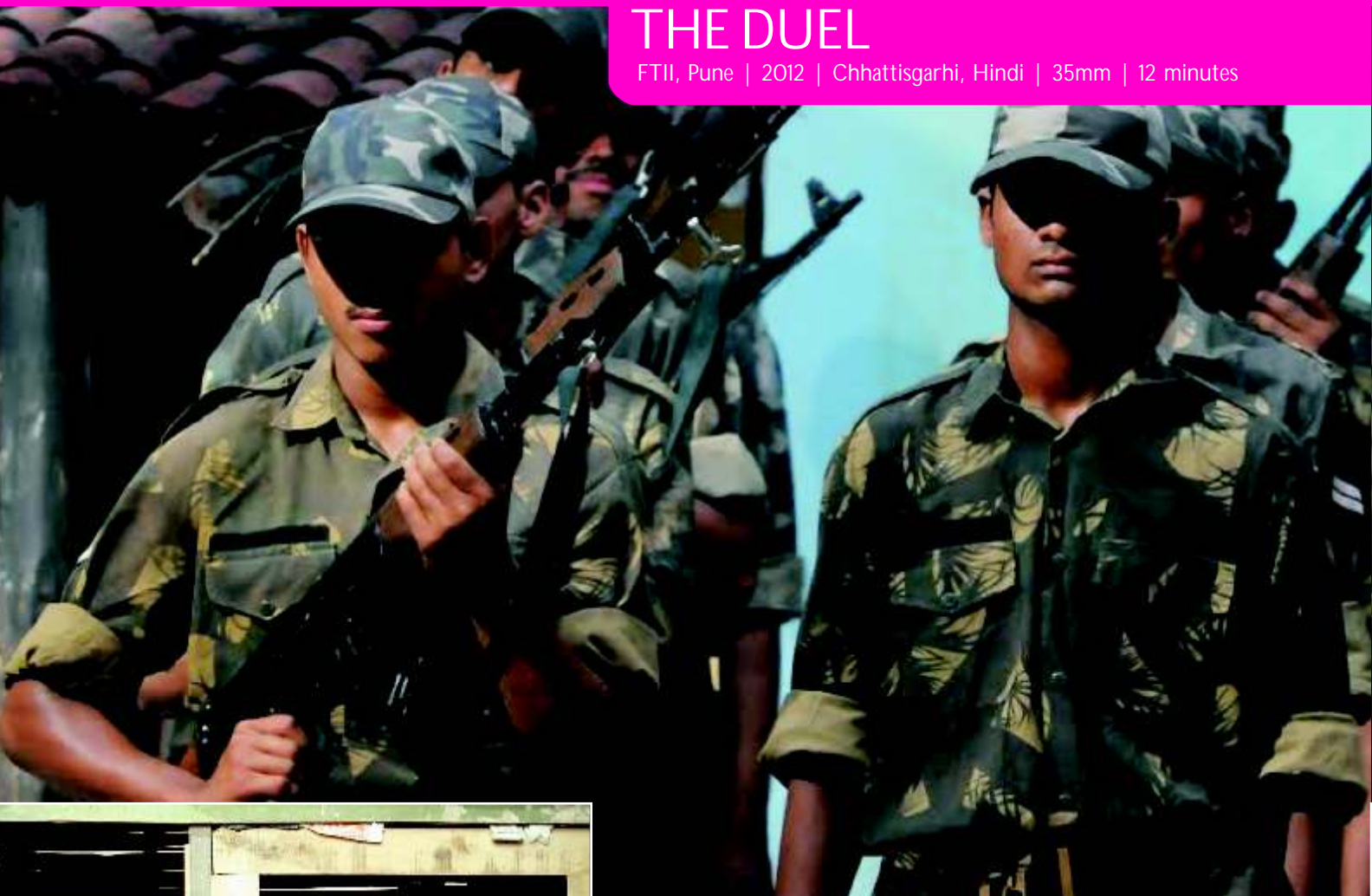
Born in 1988, Sandhya is pursuing her film course in direction at the FTII and is a graduate in visual communication. She has been previously associated with the film industry as an assistant

director and actor.



THE DUEL

FTII, Pune | 2012 | Chhattisgarhi, Hindi | 35mm | 12 minutes



Synopsis: The captain of a military unit comes to a barber's saloon in the village for a shave after annihilating the rebels in a civil war. The barber, a sympathizer of the rebels, is thrown into a dilemma whether to kill the captain or do his job as barber. The film won the award for Best Short Film at the Ladakh International Film Festival 2013 and was screened at the Munich International Festival of Film Schools.

Direction Abhilash Vijayan
Story Hernando Tellez
Editing Navneet Shukla
Cinematography Sahil Bhardwaj
Art Sohini Mondal
Costume Heer Ganjwala
Sound Roopak Kalyani
Cast Swapnil Kothriwar,
 Jaswinder Singh



Director: ABHILASH VIJAYAN

Abhilash Vijayan has made several short films and documentaries. He did his post-graduation in communication, specializing in Television production, from the University of Hyderabad and is at present a postgraduate student of Film Direction at the FTII. He worked in the script department of the feature film *DAM 999. Rope Trick*, a short film directed by him, for the international project 360° by the London-based company Motiroti, was screened worldwide at film festivals, BBC big screens and at other venues.

FIRDOUS

FTII, Pune | 2012 | Hindi, Urdu, Kashmiri, English | 35mm | 11 minutes



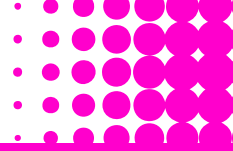
Synopsis: A small village in Kashmir, now under curfew because the police and the Indian Army have received information that a group of militants would enter the village. A few soldiers enter a house which is abandoned by a Kashmiri Pandit. The film won the Best Cinematography Award at the Kodak India Film School Competition 2013.

Direction	Tushar Digambar More
Editing	Phani Kiran Damara
Cinematography	Ansar Shah
Art	Bhaskar Gupta
Costume	Jhanvi Wadake
Sound	Ashish Madurwar
Cast	Sanjay Kulkarni, Rahul Yadav, Tarun Wadhawa, Amit Basoiya, Abhilash Nayar, Dinkar Sharma, Nirmala, Shweta Ghute, Shrirang Navneet Shukla, Vipin, Shekhar Tiwari, Raza, Tanveer



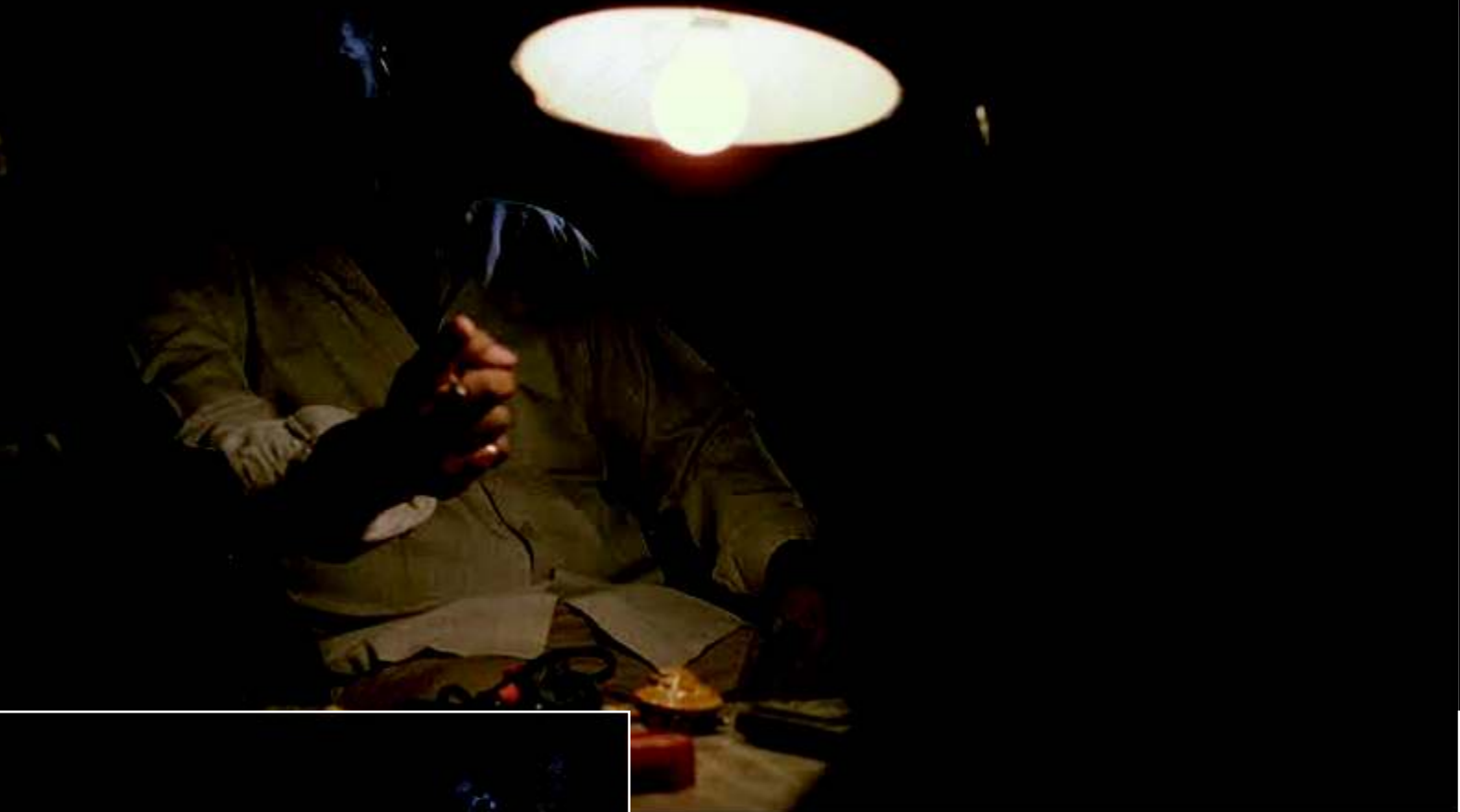
Director: TUSHAR MORE

Tushar More is a student of Direction at the FTII. He is a graduate in English language and literature and also holds an MA degree from Pune University.



ORDINARY TIMES

FTII, Pune | 2012 | Hindi & Tibetan | 35mm | 12 minutes



Synopsis: A young man wants to leave the country after an untoward incident leaves his friend dead. As he tries to arrange for an illegal passport, he gets assumed in the identity of his dead friend. He decides to meet his friend's father before he leaves.

Direction Karma Takapa
Editing Shekhar Tewari
Cinematography Arun Kumar Pandey
Art Vipin Kamboj
Sound Debrup Bag
Cast Kathup Gyal, Thupten Kunga, Nrupa Soman, Kumar Saurabh, Yogendra Singh



Director: KARMATAKAPA

Karma Takapa was born in Sikkim, Gangtok. He has a degree in journalism and has worked as a journalist with the *Indian Express*.

VIVAR

FTII, Pune | 2012 | Marathi | 35mm | 11 minutes

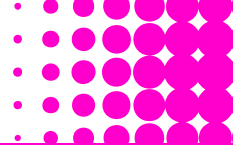


Synopsis: The story is set in a village bus-stand on the Konkan coast in the early hours of the morning. Shirish, a young man from the village, gets into a conversation with a co-passenger (Hegishte) while waiting for the bus to a nearby town. Shirish speaks about his deceased father who suffered a mental breakdown while working in a corrupt government office. Hegishte, a retrenched government servant, bears witness to the trauma created by the unscrupulous officer in question. The talk reveals much about their aspirations and anxieties.

Direction	Suyash R. Barve
Editing	Sheeba Sehgal
Cinematography	Sonu
Art	Abhijit Das
Sound	Hindole Chakraborty
Cast	Nitin Bhajan, Suhas Shirasat

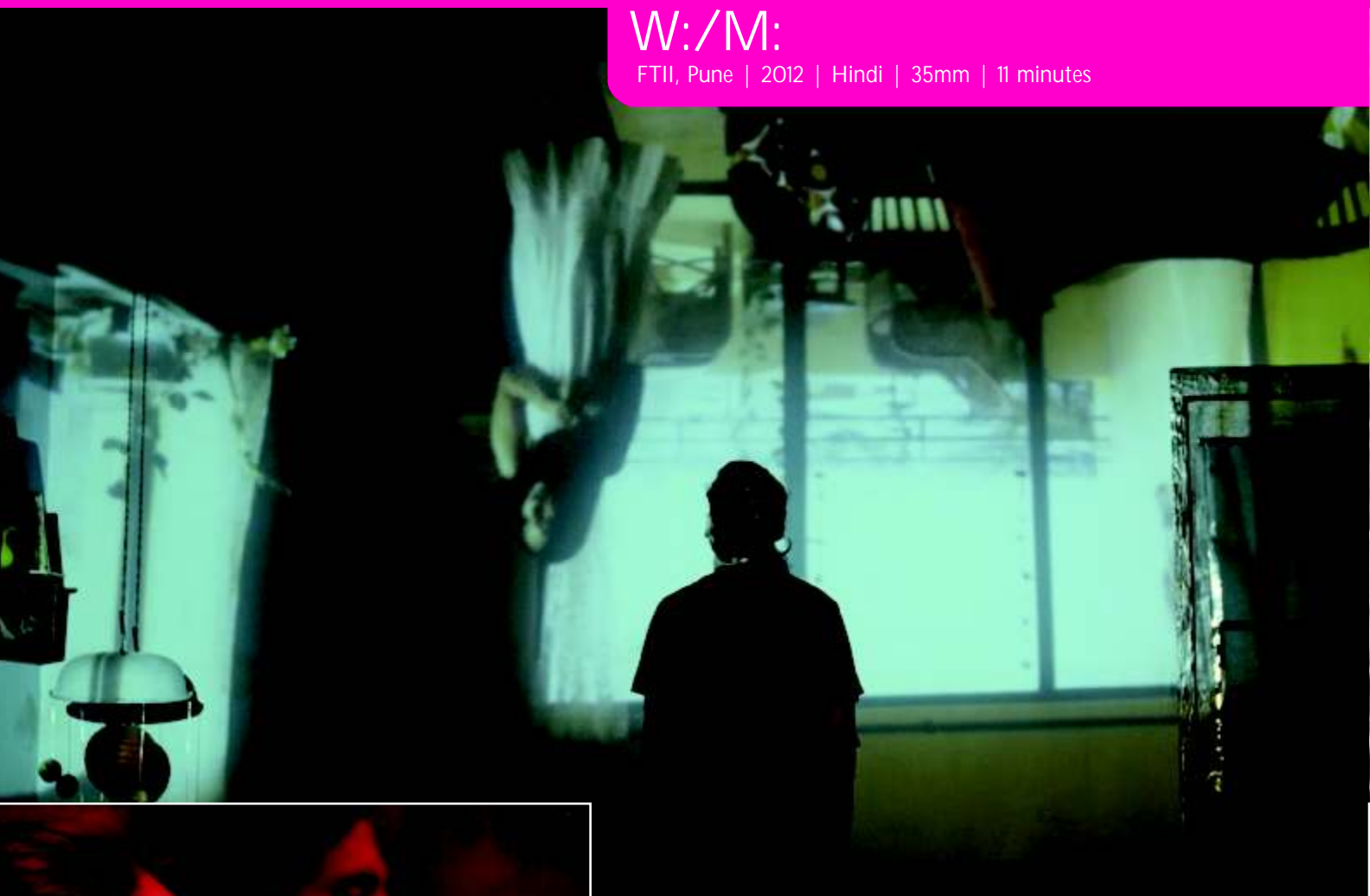
**Director: SUYASH BARVE**

Suyash Barve is a direction student at the FTII. His career started as a research associate at Katha Center for Film Studies. He has written extensively on cinema and curated several screenings on behalf of Katha. He was a content writer for Palador Pictures and later Enlighten Film Society. He graduated as a journalist in 2009 from Mumbai University.



W:/M:

FTII, Pune | 2012 | Hindi | 35mm | 11 minutes



Synopsis: This film explores the human condition in an urban set-up. Individuals create their own worlds and exist within those walls. A man and a woman become subjects in this exploration of human condition which strives to break these self-created boundaries and achieve a harmony between an individual and its environment. The film explores the themes of love and the inherent violence within love, isolation in urban spaces, the human endeavour to overcome isolation and create a harmonic world for themselves.

Direction Abhishek Varma
Editing Swabha Pal
Cinematography Eeshit Narain
Art Krishna Mulkallapally
Sound Swaroop Sardeshmukh
Cast Pia Sukanya, Chandan Roy Sanyal



Director: ABHISHEK VARMA

Abhishek Varma is a student of Direction at the FTII. He is a graduate in sociology and also holds an MBA degree from one of the top institutes in India.

FAMILY

MCRC Jamia | 2014 | English, Hindi | Digital | 23 Minutes

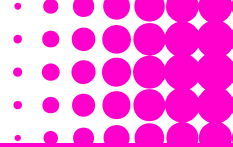


Synopsis: SHO Ashok Sinha runs his family with an iron fist. He abuses his wife and wants his son to grow up to be exactly like him. A series of events are set in motion that change their lives forever.

Direction	Rohan Seth, P.S. Pranika, Anuj Pant, Mustahsan Rizvi, Shanullah Saif
Script and Screenplay	Rohan Seth and Anuj Pant
Cinematography	Rohan Seth, Anuj Pant and P.S. Pranika
Production design	P.S. Pranika and Shanullah Saif
Production	Rohan Seth, P.S. Pranika and Anuj Pant
Editing and Sound	Rohan Seth and Md. Mustahsan Rizvi
Cast	Apoorv Chandra, Umar, Aman, Dharmendra Kumar, Taruna Hooda



Directors: **Rohan Seth** graduated in political science from Sri Venkateswara College and did his master's from MCRC Jamia. He is now an offline editor at Prime Focus Technologies. **P.S. Pranika** completed her master's in mass communication at MCRC and is currently working in the capacity of a creative trainee at Prime Focus Technologies in Mumbai. **Anuj Pant** graduated in journalism and communication from Manipal University in and completed his master's in mass communication at MCRC. **Shanullah Saif** graduated with BSc (Honours) in Zoology from Lalit Narayan Mithila University, Darbhanga, Bihar and completed his master's in mass communication at MCRC. **Md. Mustahsan Rizvi** pursued his BSc in Botany from L.S. College, Bihar University. He has worked as a senior assistant producer (News Output) at Aryan News in Patna.




SONG OF THE 'OTHER' FIREFLY

MCRC Jamia | 2014 | English, Hindi | Digital | 32 minutes



Song
of
the
'Other'
Firefly



an
AJK MCRC Production



Synopsis: A film tracing the travels of 'Jugni', a feminine spirit often found in Punjabi folk music and Sufism. Jugni is timeless and does not succumb to one identity or take on a tangible form. The film attempts to capture the transitory nature of Jugni vis-à-vis the changing nature of our times.

Direction and Screenplay	Abhishek Dutta, Umang Sabarwal, Meghna Talwar, Nagma Sahi Ansari, Abhijeet Bhatt
Production	Umang Sabarwal, Nagma Sahi Ansari, Meghna Talwar
Cinematography	Abhishek Dutta and Umang Sabarwal
Editing	Abhishek Dutta and Umang Sabarwal
Production Design	Nagma Sahi Ansari and Abhijeet Bhatt
Sound	Meghna Talwar, Abhijeet Bhatt, Nagma Sahi
Voiceover	Meghna Talwar, Abhishek Dutta



Directors: **Abhijeet Bhatt** is a graduate in journalism from Delhi University and postgraduate in Mass Communication from MCRC. **Abhishek Dutta** is a graduate from MCRC, and has worked as photographer for Atelier Theatre, Delhi. **Meghna Talwar** is a graduate in English literature with a master's degree in mass communication. She has previously written for several publications. **Nagma Sahi Ansari** is a film enthusiast with a bachelor's degree in journalism from Delhi University and a master's degree in mass communication from MCRC. She documents themes around gender, society and culture. **Umang Sabarwal** is a graduate of mass communication from Jamia Millia Islamia. She was the founding member of the feminist protest movement Slut Walk Delhi Arthaat Besharmi Morcha.

SRINIVAS

MCRC Jamia | 2014 | Hindi | Digital | 15 minutes

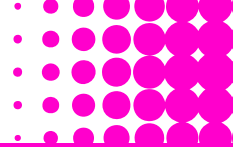


Synopsis: The story deals with simple, wishful yet picturesque imagination of a twelve-year-old boy about an ideal set of parents and an abode which the protagonist is always deprived of. It unfolds to tell us that even though the basic elements - parents and a home - which help to define any child as an individual are absent in the life of our protagonist, he fills these spaces with his wishful imagination that shine through in the essays written by him.

Direction	Agnijita Mukherjee, Anisha Saigal, Divyanshu Dutta Roy, Jayalakshmi Sagolsem, Satyajit Ganu
Production	Divyanshu Dutta Roy
Screenplay	Anisha Saigal
Cinematography	Satyajit Ganu
Editing	Agnijita Mukherjee
Art direction	Jayalakshmi Sagolsem
Sound	Anisha Saigal, Divyanshu Dutta Roy, Jayalakshmi Sagolsem



Directors: **Agnijita Mukherjee** pursued BSc in mass communication and videography from St Xaviers College, Kolkata, followed by a master's in mass communication from AJK MCRC. **Anisha Saigal** is a graduate in philosophy from Lady Shri Ram College and has pursued master's in mass communication from AJK MCRC. **Divyanshu Dutta Roy** graduated in journalism from Calcutta University and completed a master's degree in mass communication from MCRC. **Jayalakshmi Sagolsem** graduated from the English and Foreign Languages University and completed a master's from MCRC, Jamia. **Satyajit Ganu** graduated in mass media from Mumbai University in 2009 and has worked with UTV Motion Pictures for the film *Heroine*. He has completed his master's in mass communication at MCRC.



TOM, DICK AND HARRY

MCRC Jamia | 2014 | English, Hindi | Digital | 5 Minutes



Synopsis: This is a music video done in sand animation. It is animated to a song written and sung by Akala and Piyush Mishra. Amit Kilam of Indian Ocean and Prashant Mistry of the Engine-EarZ Experiment lent their rhythm and beat to the collaboration. It was shot as part of the second semester experimental animation paper of M.A. Visual Effects and Animation, which involved 20 students working in 5 groups on a 1 minute section of the song.

Storyboarding, Cinematography, Animation

Faraz Zaidi, Antarik Anweshan, Devinder Thapar, Kavita Kapri, Mehroz Ahmed, Mohd. Javed Jamal, Nirupama Thomas, Omar Azmi, Pinki Singh, Rohit Khosla, Rupayan Bose, Saniuddin Khan, Saquib Khan, Shahvez, Shristi, Sumaiya Ilyas, Tarab Khan, Umme Maria, Wakeel Ahmad Bhat

Editing Mehroz Ahmed

WHODUNNIT

MCRC Jamia | 2014 | Hindi | Digital | 42 minutes

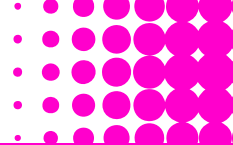


Synopsis: This experimental documentary takes us on a journey into the world of Hindi pulp fiction. Often condemned for their alleged 'violence' and 'vulgarity', this genre commands huge popularity. The film works on two parallel tracks, non-fiction and fiction. It attempts to see the world of Hindi pulp fiction through the lens of a famous Hindi pulp writer, a scholar and a cover-page illustrator.

Direction	Arushi Kapoor, Mohammad Asim Shaan, Deepshikha Nandini, Manira Chaudhary, Shagun Belwal
Production and PR	Manira Chaudhary, Shagun Belwal
Script and Screenplay	Shagun Belwal, Asim Shaan
Cinematography	Asim Shaan, Manira Chaudhary
Set and Production design	Deepshikha Nandini, Arushi Kapoor
Editing and Sound	Arushi Kapoor, Deepshikha Nandini



Director: **Arushi Kapoor** graduated in journalism from Lady Sri Ram College and did her master's in mass communications from MCRC. She wants to explore a career in making documentaries. **Deepshikha Nandini** graduated from IP College and completed her master's from MCRC, both in mass communications. She works with Prime Focus Technology. **Manira Chaudhary** completed her graduation from Lady Sri Ram College in journalism and master's from MCRC in mass communications. **Shagun Belwal** graduated in social work from TISS and completed her master's from MCRC in mass communications. She is working with Uncommon Sense Productions. **Mohammad Asim Shaan** graduated in English from Hansraj College and did his master's from MCRC in mass communications. He is currently working with Viacom18 Motion Pictures.



BRAMMAKANDAN

MGR Chennai | 2014 | Tamil | Digital | 12 minutes



Synopsis: The film portrays the life of a teenage boy who is passionate about therukoothu (street play). He meets Mr Chinnasamy, a wealthy person, and shares his passion with him. Later on, he starts to dance on roadside with his sister's family. He is taunted by two boys who are watching the show. To prove himself, he performs therukoothu. Chinnasamy approaches him and pins Rs 100 on his shirt. When the show is over, Venu notices the two boys re-creating his play. He feels touched and carries on where life takes him.

Direction Ragavi
Assistants Uday Kumar, Karthick, Muthu
Cinematography Naresh Kumar
Sound Rejin, Dharani, Thennarasu, Sathish
Sound Effects and Mixing Santhosh (Glory Media Studio)
Cast Arun, Shantha Ram, Vinisha, Bindu, Jyothi, Ramadass, Surya, Sujith



Director: RAGAVI

Ragavi is a graduate from Women's Christian College and a D.F. Tech (Direction & Screenplay) graduate from MGR Government Film and Television Institute. She has done short films, documentary and advertisements which had warm response during her college days.

CHIEE

MGR Chennai | 2014 | Tamil | Digital | 8 minutes

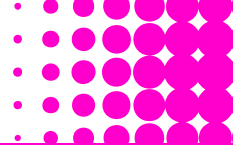


Synopsis: The narration of the movie begins with the viewpoint of a drinking tumbler through which the story portrays its journey. The film correlates the social custom and indifference shown to people of different walks of life in a very subtle way.

Direction and Screenplay	M. Manoj Kumar
Cinematography	B.S. Jeeva
Editing	P. Yoga Srinivasan
Sound	P. Pragalathan
Processing	T. Vijaya Kumar
Music	A. Gurumarx
Production manager	S. Prabu
Cast	Selvam, Krishna, Vijay, Kumar, Viyaya Ragavan

**Director: M. MANOJ KUMAR**

M. Manoj Kumar is a BSc Visual Communication graduate from Rathinam College of Arts and Science and a D.F. Tech (Direction and Screenplay) graduate from MGR Government Film and Television Institute. He was awarded first prize for the movie *Agashavani* at a national-level contest conducted by Hindustan University, Chennai.



I AM 22

MGR Chennai | 2014 | Tamil, English | Digital | 10 minutes



Synopsis: The film portrays a day in the lives of three youngsters from completely different walks of lives. They share nothing in common but for Chennai, the city they live in, and the day of their births, 28 March 1992. This short film takes us back to 28 March when the trio turned 22 as they narrate their experiences. As they recall their day, a colourful collage of life is narrated, giving the viewer an insightful perceptive into the subjective nature of happiness in one's life.

Direction and Screenplay Amal Thamby
Cinematography Selvaganapathy
Editing Ulagan Karuppasamy
Music Sanal Dev
Sound Pabba Bhanu Laxman
Processing B.S. Gopi
Cast Sang Xingxon, Payel Shah, Manikandan



Director: AMAL THAMBY

Amal Thamby is a BA Functional English Graduate from the University of Calicut and a D.F. Tech (Direction and Screenplay) graduate from the MGR Government Film & Television Institute. He currently works with South-India-based advertising, PR and events company, No Nonsense Media.

NEA!

MGR Chennai | 2014 | Tamil | Digital | 12 minutes

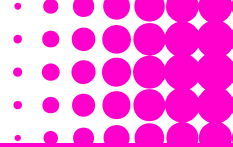


Synopsis: Reji is worried about getting into a new life with an unknown person as her marriage is being fixed by her parents. Jerold has a lot of misconceptions regarding married life and is excited about getting into a sexual relationship. The movie deals with the story of this newly married couple with their own individual perceptions and interpretations of married life. The director tries to convey how little things could bring love in a relationship.

Direction and Screenplay	B. Ramesh
Cinematography	S.R. Manikandan
Editing	Vinoth John
Sound	M. Rejin
Processing	Minish Makel
Music	Joeas Joshi
Cast	Paval, Gayathri, Pradeep, Sarath, Ragavi, Vinoth

**Director: B. RAMESH**

B. Ramesh is a BSc Visual Communication graduate from Mohamed Sathak College of Arts and Science and a D.F. Tech (Direction and Screenplay) graduate from MGR Government Film and Television Institute. Currently he works with south-India-based Advertising, PR and events company, The Lumiere Brothers Production House.



ROOM NO. 20

MGR Chennai | 2014 | Tamil | Digital | 14 minutes



Synopsis: Vijaya Ragavan, a young mathematician, has one thought in his mind: Give me but a firm spot on which to stand, and I shall move the earth. He finds a spot with his idea which he thinks will stun the world. But only failure remains at the end. But he is unwilling to give up. He finds a strange pattern X in nature, which could prove him a world-renowned scientist. The thirst for name and spending half a month sleepless drive him to hallucination and to the brink of madness.

Direction J. Azeer Rozar Stephen Raj
Cinematography N.C. Sundara Raghavan
Editing Ra. Su. Ranjith
Sound FX A. Anish
Processing B. Mohammed Azaruddin
Music Jashi
Art Ragu and Senkathir
Sound dubbing Rejin and Jai Ganesh
Sound mixing D. Gowri Manohari
Cast Vijaya Ragavan, Ra. Su. Ranjith, A. Arun Kumar, Pradheep



Director: J. AZEER ROZAR STEPHEN RAJ

J. Azeer Rozar Stephen Raj is a BE from Vinayaka Missions University and a D.F. Tech (Direction and Screenplay) graduate from the MGR Government Film and Television Institute. He has made a number short films and music videos.

ADHARA

SRFTI | 2014 | No Dialogue | Digital | 29 minutes

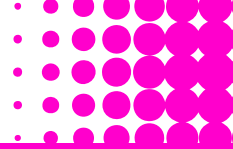


Synopsis : This silent film unfolds a lyrical tragedy of a rape victim and a mute dwarf and their quest for love, sexuality and vengeance in a forlorn island. 'Adhara' means silenced in Sanskrit. This film is about silenced and marginalized sexuality. This film is not an account of crime and punishment but a more profound tale of human infirmity and obscurity.

Direction Torsha Banerjee
Cinematography Rohit Singh Rana
Editing Himanshu Powdwal
Sound Anindit Roy

**Director: TORSHA BANERJEE**

Torsha Banerjee is a postgraduate in cinema from Satyajit Ray Film & Television Institute. *Adhara* is her diploma project. Her short film *Beauty* and documentary *Song of the Butterflies* have participated and won awards in several festivals.



BADI

SRFTI | 2014 | Bengali | 35 mm | 09 minutes



Synopsis : A huge ancestral house in north Kolkata, in which Aparna and her son Joy live, is going to the ruins. Joy is selected for an MBA course in a reputed international B-school. For Joy selling the house is the only way out to fund this rare opportunity. Aparna is definitely not keen on selling as it is the last memory of her deceased husband. The future of the son is pitted against the memories of a mother and at stake is a home.

Direction Sharmistha Nag
Cinematography Srinivas P.
Editing Subhadipto Biswas
Sound Ateesh Chattopadhyay

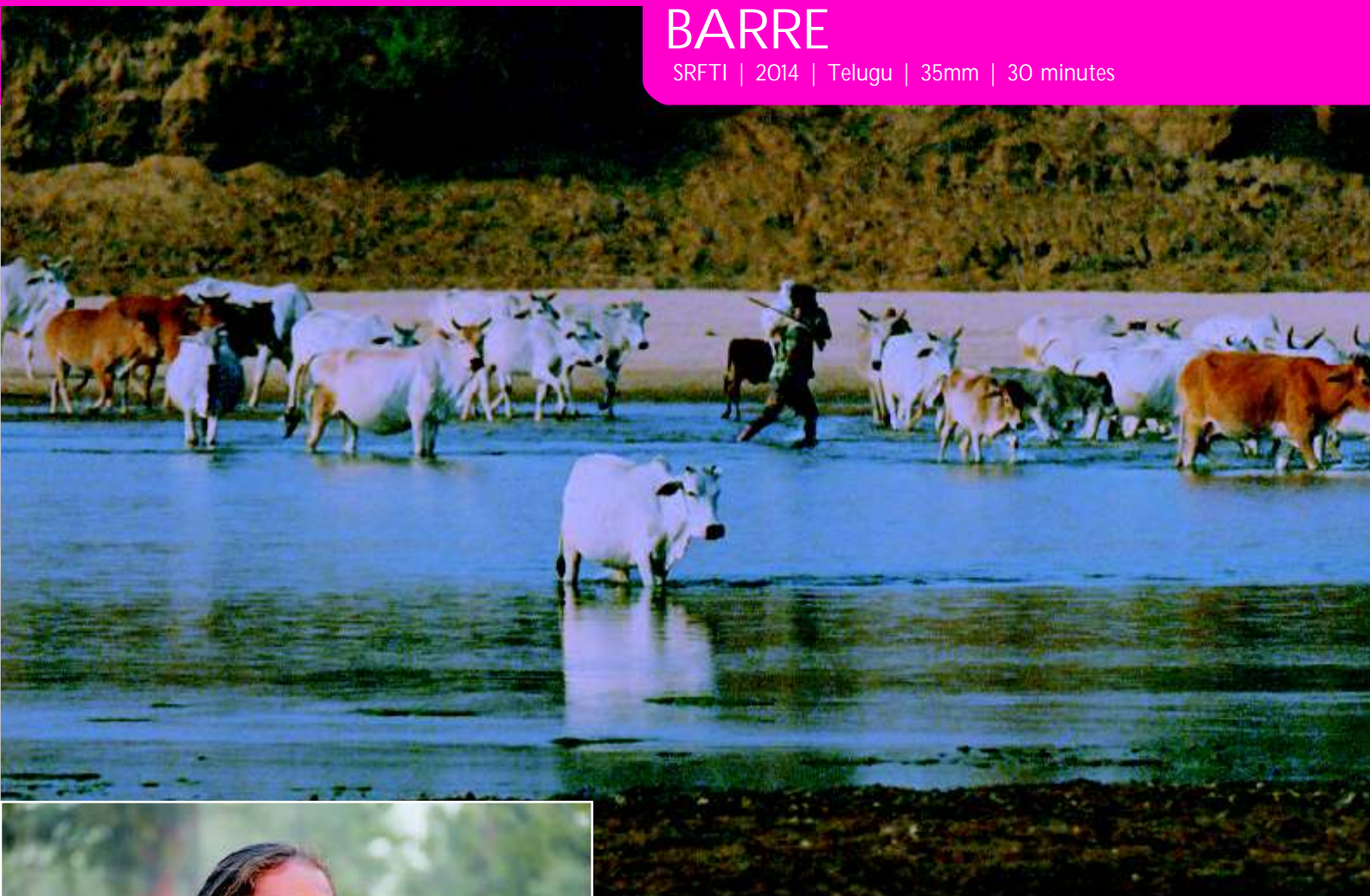


Director: SHARMISTHANAG

Sharmistha Nag is pursuing a postgraduate diploma in cinema, specializing film direction and screenplay writing from Satyajit Ray Film and Television Institute. *Badi* is her debut film.

BARRE

SRFTI | 2014 | Telugu | 35mm | 30 minutes



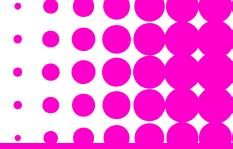
Synopsis: This is a simple story about a relationship between an old woman and a buffalo.

Direction Mohan K. Valasala
Cinematography Solanki Chakraborty
Editing Charitra Gupt Raj
Sound Koustav Sinha



Director: MOHAN KUMAR VALASALA

Mohan Kumar Valasala was born in Kalloor, Andhra Pradesh, in 1982. After graduation from Osmania University, he joined the SRFTI. *Barre* is his diploma project. He won a National Student's Film Award for his documentary *Panchabhuta*.



CRYPTID

SRFTI | 2014 | English | 35mm | 05 minutes



Synopsis: Areum comes across a door in the forest, which leads her to the dark side within her. Finally, seeing the darkness of human nature about which she is always curious, she journeys deeper and deeper.

Direction Areum Han
Cinematography Abhishek Basu Roy
Editing, Graphics and Animation Divas Gupta
Sound Sudepta Sadhukhan



Director: AREUM HAN

Areum Han is a final-year student of Satyajit Ray Film and Television Institute. She is specializing in direction and screenplay writing. Her short films titled *Vishal The Hero* and *Christmas Present* have participated in different festivals.

GOING HOME

SRFTI | 2014 | Hindi, Bengali | 35mm | 12 minutes

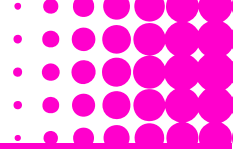


Synopsis: Soni and her six-year-old son Suraj live by a railway track in the city of Kolkata after being evicted from their home. They are surrounded by the sound and vibrations from these trains which keep passing through their life, challenging their existence in this space. Amidst this, the mother takes care of Suraj, sends him to school and then to tuitions.

Direction Jayesh Akhargekar
Cinematography Praseon Prabhakar
Editing Shikha Gupta
Sound Saanu Purushothaman

**Director: JAYESHAKHARGEKAR**

Jayesh Akhargekar is a final-year student of Satyajit Ray Film and Television Institute. He is specializing in direction and screenplay writing. *Going Home* is his documentary project.



ROO

SRFTI | 2014 | Hindi, English | 35mm | 10 minutes



Synopsis: Ria deals with insomnia and recurrent nightmares in the midst of preparations for her elder brother Siddharth's wedding. As her brother, her only guardian and closest family member, prepares to move out of their house and begin a new life with his fiancée, Ria begins to realize some buried truths about her life.

Direction Sasha Singh
Cinematography Anshul Uniyal
Editing Chaitali Somadder
Sound Arijit Mitra



Director: SASHA SINGH

Sasha Singh is currently a final-year student at Satyajit Ray Film and Television Institute. She completed her graduation in sociology from Delhi University. *Roo* is her debut film.



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