

AAKASHAGOPURAM

Malayalam/104 minutes/35 mm/colour

Synopsis

This adaptation of Ibsen's *Master Builder* is set in London's Indian immigrant community.

Albert Samson (Mohanlal), a middle-aged architect, has clawed his way to prominence. However, his single-minded focus on his job has hardened him and stalled a meaningful life with his wife Alice (Swetha Menon).

Samson's ambition to reach the top also cost dearly his assistant, Abraham Thomas (Bharat Gopi), who was Samson's former employer. Thomas, now dying, wants his son Alex (Manoj K Jayan) to have more independence in the firm. But Samson refuses to let Alex design original houses or to leave the firm and strike out on his own. Either of this, he fears, will lead to his eclipse.

Into this tension comes Hilda Vargehese (Nithya), a vivacious young woman who has idolized Samson since the early stages of his career. He had built a large church in her hometown and during its dedication ceremony, climbed up to its tower and promised Hilda, then a girl of twelve, "a kingdom." Now Hilda has come "to collect" her kingdom.

As Samson struggles with the destructive consequences of his manic pursuit and his growing fear that he has lost his creative powers, the mysterious Hilda helps him gain a glimpse of his former robust self.

Known for his deep commitment to female empowerment, K P Kumaran paints an intriguing portrait of one man's consuming desire for success.

Director's Statement

What attracted me to *Master Builder* were the intriguing psychological insights into human nature as well as the experiences of the characters in situations of conflict. These lift the play from the level of the mundane.

Malayalam literature and Malayalis have a special relation with Ibsen. The pioneers of Malayalam prose drama such as N Krishna Pillai, who revolutionised the stage with his plays *Bhagna Bhavanam* and *Kanyaka* (Young Girl), were inspired by Ibsen. In 1936 A Balakrishna Pillai translated *Ghosts* into Malayalam.

Adapting *Master Builder* is the greatest centenary tribute I can pay to the playwright who has always inspired me.

K P KUMARAN

An outspoken critic of the entrenched social biases, Kumaran made his mark with his fiery plays on social evils as part of the organized literary movement of Kerala in 1960s. He co-authored the script of Adoor Gopalakrishnan's *Swayamvaram*. Kumaran's first directorial venture, *Athithi* (1974), was followed by the

National award winning Rugmini (1988) and Thotram, which captured the lyricism of a primordial dialect in narrating an ancient tribal drama in contemporary idiom. Kumaran has been at the vanguard of the parallel cinema movement with films reflecting his deep commitment to female empowerment.

Filmography

2001: Thotram 1988: Rugmini 1986: Neram Pularumbol 1982: Kattile Pattu

1979: Adipapam 1979: Thanthulli 1976: Lakshmi Vijayam 1974: Athithi

Cast & Credits

Producer : Manu S Kumaran
Director : K P Kumaran
Screenplay : K P Kumaran
Camera : Santosh Thundiyil
Editing: Ajith Kumar
Music : Nigel Holland
Cast : Mohanlal, Nithya, Bharat Gopi

Contact

Manu S Kumaran
1203, Shivalaya Heights
Azad Nagar II, Andheri (W)
Mumbai 400 053
Tel: 09820085621
1972: Rock (Short)

ADAYALANGAL / The Imprints

Malayalam/100 minutes/35mm/colour

Synopsis

Set in the Valluvanadan village of Kerala during World War II, this story of hunger - of body, mind and spirit - provides a glimpse of the mystery of life that the author Nandanar (1926-74) himself puts an end to.

Gopi, the 19-year-old son of a Kathakali performer, hates war like his mentor Bhaskara Kurup. But he joins the army for a livelihood. 'Snake girl' Meenakshikutty, chosen to invoke and appease snake gods for the villagers' prosperity, instills enough confidence in Gopi and baptises him into a soldier fighting the battle of his life.

The film's shot division, growth and pace remind you of the raindrops that fall on the mountain top, transform into a river and rush into the ocean. It's a befitting metaphor that Bhaskara Kurup employs to teach Gopi the art of living.

Director's Statement

The plot is a tribute to the author who lived with life on one hand and death on the other. It sticks its hood in an enigmatic style, posing an elegant question mark amidst the multilayered entity. A refrain, diligently drawn from the works of the contemporary poet who exited from life in a similar fashion, adds to the film's spiritual strength.

M G SASI

M G Sasi (B: January 17, 1964) has acted in Jayaraj's Santham, K S Sethumadhavan's Venal Kinavukal, T V Chandran's Susanna and Shyamaprasad's megaserial, Samanathalam. Kanavumalayilekku (2001) won the National Award for Best Educational Film. Mahatma Angayodu won the Best Screenplay award from Kerala Film Audience Council. Atayalungal (The Imprints) has won five State Awards including the Best Film, Best Director and Best Cinematography.

Sasi is the son of M G Warriar and grandson of Vedaratnam Erkara Raman Namboothiripad. A post graduate in Economics, he is married to Geetha Joseph, daughter of renowned author Sarah Joseph.

Filmography

2007: Atayalungal (The Imprints); Nizhal Roopam (Short Film); Mahatma Angayodu;

Hide And Seek, Kanavumalayilekku, Manathekku Parakkan Va (Teleserial)

Cast & Credits

Producer : Valluvanadan Talkies
Director, Screenplay : M.G. Sasi
Camera : M J Radha Krishnan
Editing : Venugopal
Music : Vidya Dharan
Cast : Govind Padmasoorya, Joythirmayi

Contact

Valluvanadan Talkies
Karthika, Pattambi
Palakkad 679303
Kerala
Tel: 0466 2212600, 09895404400

BANADA NERALU

Kannada/110 minutes/35mm/colour

Synopsis

Amaresh, a smalltime civil contractor under pressure from money lenders to repay debts, decides to try his luck by growing commercial crops in his wife's village. For that, however, he must cut down old trees

growing on the land. He seeks the horticulture department's advice and negotiates with a sawmill willing to fell the trees.

But when the mill workers come Banavva, the former landowner's widow, refuses to let them cut the trees, saying she has sold the land but not the trees! This upsets Amaresh who has borrowed from the bank to develop the land.

To make her see reason Amaresh requests a meeting of the village elders. They instruct Banavva to return the money and retain her land. The poor widow fails to do so. To retain the trees she attempts suicide: first she threatens to jump off a high wall, next she jumps into a well. Both times she survives and becomes the laughing stock of the village.

Amaresh is under pressure from the bank as well as the sawmill owner. His rivals in the village have complained to local authorities of encroachment, and he is falling in the eyes of his mother-in-law. So he procures the forest department's permission to cut the trees.

Banavva now tries to hang herself in public. A stunned Amaresh rescues her but finds that Banavva has lost her voice, and rushes her to the city hospital. During this human interaction he learns about her background and is transformed.

But the sawmill owner needs the trees, so he arrives with police protection to fell them. The village community draws together and succeeds in protecting the trees.

The womenfolk celebrate this in Banavva's field. While people sing and play, Banavva dies a silent death. Her body is put to rest under a tree planted by her, and Amaresh plants another on her grave.

Director's Statement

For many years I had nurtured the dream of making a movie. It was a desire as intense as that to take a plunge into rural development after completing my education. While working in the villages I realized that true development lies in change of mind rather than in reforms that take place on the surface. This strengthened my belief that a film should traverse beyond propaganda and reach out to the viewers with real issues reflecting cultural intricacies. The story of Banada Neralu struck me at this point of time.

When the story took a definitive form, I went in search of locations. Many groves, which I had heard about and imagined as ideal locations, had disappeared. The groves that did exist had only a few old trees and hardly looked like an ideal grove. This futile search for the ideal location strengthened my resolve to make the film.

In a certain way Banavva is like a 'Village Gandhi.' While Gandhi was ready to sacrifice his life for achieving what he believed in, Banavva, without any hint, threatens the village people that she would die to achieve what she believed in. At a time when materialistic values are defining all our relations,

Banavva paints a different picture of her personality through her deep love for plants and trees, birds and animals. She looks like a native form of eminent social activists Medha Patkar and Arun Roy.

May Banavva's song of protest live in people's heart.

UMASHANKAR SWAMY

Umashankar Swamy graduated as an engineer but chose to work as a social activist in rural areas. Later, working in theatre, he came to be known as a sensitive director with strong conviction. He also developed a deep interest in the medium of cinema and directed many documentaries. Banda Neralu, his first feature film, is born of reflections rooted in his mind for several years.

Cast & Credits

Producer	:	Bhavamadhyama
Director, Screenplay	:	Umashankara Swamy
Camera	:	Ramachandra Ithala
Editing	:	Guna
Music	:	Pitchalli Srinivasa
Cast	:	B Jayashree, Harish Raj, Gangadhar

Contact

Bhavamadhyama
1420, 12th Bcross, 2nd Stage
West of Chord Road
Bangalore 560085
Tel: 080 23493463, 09448304148

BILLA

Tamil/130minutes/35mm/colour

Synopsis

Elusive Billa is the powerful Don of an underworld gang. When the Chennai Police close in on him, he escapes to Malaysia. DSP Jai Prakash who watches hawked the illegal activities of Billa, is sent on a special mission to work closely with the Malaysian Police and put Billa's gang behind the bars.

Sasha, a young woman with revenge on her mind, joins the gang. CJ, Billa's extremely possessive girlfriend, takes an instant dislike for Sasha. Billa's right-hand man Ranjith manages to balance the various deals.

In a dramatic turn of events Billa dies. A high ranking Interpol Officer Gokulnath is brought into the case, to the unhappiness of the DSP whose authority is threatened. He tracks down a lookalike of Billa, a simpleton named Velu who can impersonate Billa and help him arrest the gang. In return, the DSP promises to educate his ward Karan.

A rigorous training under the DSP successfully transforms Velu into Billa. He infiltrates the gang, gathers information for the DSP and comes close to being killed by Sasha. However, when she discovers his real identity, she promises to keep it a secret.

Unfortunately, just as the truth is about to be revealed, the DSP dies without revealing Velu's identity. Since he was the only person who knew the truth, Velu finds himself in a desperate situation, being hunted by both, the police and by Billa's henchmen. At this juncture he is shocked to learn that the Interpol Officer is the cunning leader of a smuggler's gang.

A mad race ensues to retrieve a Pen drive that holds all the information about the smugglers: it is the only thing that can prove Velu's identity. When Velu gets hold of the Pen drive, Gokulnath takes Sasha and Karan into custody. Will Velu now succeed in unveiling the real culprit?

VISHNU VARDHAN

Vishnu Vardhan started his career in films as a child artist in Mani Ratnam's Anjali (1990). Subsequently he acted in Shatriyan, produced by Mani Ratnam.

He completed Visual Communication studies from the prestigious Loyola College, Chennai. Returning to his passion - films - he joined ace cameraman and award winning director Santosh Sivan and assisted him in Terrorist, Malli, Fiza, Asoka and various commercials and music videos.

Filmography

2003: Kurumbu (Telugu) 2005: Arinthum Ariamalum 2006: Pattiyyal 2007: Billa

2008: Sarvvam (under production)

Cast & Credits

Producer	:	Ananda Pictures Circuit
Director, Screenplay	:	Vishnu Vardhan
Camera	:	Niravshah
Editing	:	A Sreekar Prasad
Music	:	Yuvan Shankar Raja
Cast	:	Ajith Kumar, Prabhu Rahman

Contact

Ananda Pictures Circuit
No. 834, Anna Salai
Chennai 600002
Tel: 044 42149041

CHATURANGA

Bengali/125 minutes/35mm/colours

Synopsis

Chaturanga is the story of a love in a world of conflicting ideas.

In his quest for meaning in life, Sachish fleets from radical positivism to religious mysticism. His search yields nothing but crushing disillusionment, because he cannot square his abstract ideals with the powerful presence of two women in his life. One of them is Damini, a young Hindu widow; the other is Nanibala, the abandoned mistress of his own brother.

Sachish convinces himself that Nanibala is a helpless woman who needs to be 'rescued.' Similarly, during his later religious phase, he pretends that Damini is an enticement of Nature that must be avoided at every cost for spiritual salvation.

Chaturanga thus becomes a psychodrama of unbelievable cruelty. Nanibala becomes a victim because, as a 'fallen woman' she can only be 'saved' but her humanity cannot be recognized.

Damini is first given away by her dying husband, along with all her property, to a religious guru. She then falls in love with Sachish who can accept her only without her sexuality. Set in Colonial Bengal at the turn of the 20th century, Chaturanga weaves a rich tapestry of crisscrossing desires and moralities.

SUMAN MUKHOPADHYAY

Chaturanga, based on Rabindranath Tagore's novel, is Suman Mukhopadhyay's second feature. His debut film, Herbert (2005), based on Nabarun Bhattacharya's novel, won the National Award for Best Bengali Film, besides those for the Most Promising Director (BFJA), Best Debut Director (Lankesh Award) and the Audience Award at Dhaka International Film Festival. Herbert was screened in several international festivals including Cannes, Florence, Bangkok, Osian Cinefan, Zanzibar and Kerala.

Trained in Filmmaking from the New York Film Academy, Suman is currently scripting The Hungry Tide, based on the Amitava Ghosh novel. He also ranks among the best young theater directors in India, with productions ranging from European drama to adaptations of Bengali classics.

Director's statement

Since my university days I have been provoked and disturbed by Chaturanga. The questions it deals with are contemporary and timeless, for they interrogate our perception of the human evolution.

Chaturanga does not provide a single reference to its contemporary political situation. I believe that Rabindranath was trying to address deeper concerns regarding human ethos and codes of existence. Sachish metamorphoses from a staunch rationalist to a devout spiritualist. Nonetheless, his viewpoint undergoes a major reversal by the end.

We, as social beings, have tried to solve all our moral, social and political dilemmas in accordance with the model of diametric opposites: East-West, Left-Right, Normal-Abnormal, Discipline-Punishment... Tagore himself was, at one point of time, a victim of similar ideological closures. However, his many journeys in life allowed him to transcend his previous position.

Experimentations with human beings have had disastrous consequences. We have seen the quest of human mind to attain an order through religion or benevolence, coercion or collectivism. We have yet to reach a durable 'resolution.' However, any attempt to harness the human spirit, or to negate the undefined areas of our inner world, only reveals the holes in our ideological models.

Chaturanga therefore proposes an unending journey, a timeless quest.

Cast & Credits

Producer : Campfire Films
Director, Screenplay : Suman Mukhopadhyay
Camera : Indranil Mukherjee
Editing : Arghyakamal Mitra
Music : Debojyoti Mishra
Cast : Subrata Dutta, Joy Sengupta, Dhritiman Chaterji,
Rituparna Sengupta

Contact

Campfire Films
3A/1, 3rd Floor, Hastings Chambers
7 C, Kiran Shankar Roy Road
Kolkata 700001
Tel: 033 22426439/22426440

DOHAA

Marathi/93 minutes/35mm/colour

Synopsis

Based on the Marathi novel Kaleshar Pani by noted author H M Marathe, Dohaa portrays an impoverished pocket of rural India, through a story of physical lust and its horrific consequences for two tender lives.

Bhiki, a single mother of three, is the mistress of the macho Vishnu and survives by selling fritters under his abusive protection.

Kamli, her eldest daughter, is not academically inclined but insists on attending school as it is the only escape from her impoverished surroundings. On the verge of puberty, Kamli is shunned by her classmates and picked on by the teacher. While the village grocer and the class bully lust for her, Kamli develops tender feelings for the handsome, intelligent and kind Ajay, who arrives from Mumbai and joins her class.

Confused by Bhiki's constant pressure to ensnare Ajay into a physical relationship, Kamli awkwardly tries to seduce him. Watching Ajay and Kamli in the act, Bhiki offers herself forcibly to Ajay.

Will the swirling Dark Waters of poverty and animalistic lust surrounding Kamli devour her innocence and destroy her capacity to love tenderly, or will she survive to grow stronger?

PUSHKARRAJ PARANJPE

Dohaa is the debut film of Pushkarraj Paranjpe who completed his B Arch from University of Pune in 1993. He worked briefly in Mumbai as an Assistant Art Director. Later he worked as an independent Architect in Pune.

In 1996 he moved to Malaysia and Singapore to work as an Architect before moving to the US in 1999. In 2004 he returned to India to assist Amol Palekar in Paheli. At present he lives in Atlanta with his wife and daughter.

Cast & Credits

Producer : Magic Eye Films Pvt Ltd.
Director, Screenplay : Pushkarraj Paranjape
Camera : Amalendu Choudhary
Editing : Abhijeet Deshpande
Music : Anand Modak
Cast : Suhas Palshikar, Leena Bhagwat, Abhay Mahajan

Contact

Magic Eye Films Pvt Ltd
392-A, Mahale Plot
Gokhale Nagar
Pune 411016
Tel: 040 66030496, Fax 040 66016791

GUBBACHIGALU (Sparrows)
Kannada/95minutes/35mm/colour

Synopsis

In the concrete jungle of a sprawling city, two children go on a quest to find their missing sparrow.

Ila and Aniruddha set out from home with a guilt-ridden conscience that they may have been responsible for the sparrow's disappearance. Their innocence and curiosity takes them on a trail of learning and discovery as they arrive at unusual places and meet unusual people. Everyone they meet says that sparrows are around but are they really there? Unable to sight a single elusive sparrow, the children's anxiety keeps growing.

Do they find the sparrow? The once ubiquitous sparrow is now almost an extinct species. Gubbachigalu brings into sharp relief the realities of a dwindling biodiversity in our urban life.

ABHAYA SIMHA

Born and brought up in Mangalore, Karnataka, Abhaya Simha graduated from St Aloysius College, Mangalore in Journalism, English and Kannada Literature. He completed his post graduate Diploma the Film and Television Institute of India, Pune in 2006 and returned to Bangalore. Before Gubbachigalu, his first feature film, he has directed several short films, documentaries and Music videos.

Cast & Credits

Producer : Media House Studio
Director, Screenplay : Abhaya Simha
Camera : Dr Vikram Shrivastava
Editing : Narahalli Jnanesh
Music : Anmol A Bhawe
Cast : Abhilash Kashyap, Prakruti Prasad, Rajesh N

Contact

Media House Studio

1162, 22nd cross, 23rd Main
Banashankari 2nd Stage
Bangalore 560070
Tel: 080 26713782 Fax: 080 26716017

GULABI TALKIES

Kannada/122 mintus/35 mm/colour

Synopsis

Gulabi, a discarded 50-year-old woman, lives in an island inhabited primarily by fisherfolks. Since her husband Musa has married again, she lives away from him. To escape her loneliness she fans her obsession for films.

Gulabi is well known in Kuduru as an expert midwife. One evening while she is watching a film in a cinema, the village affluent Kalyani's daughter goes into labour. Kalyani summons Gulabi to conduct the delivery and promises to reward her with a television.

The colour TV turns Gulabi's hut into the village hub. Village women frequent the hut and begin weaving their dreams, sorrows and desires around the TV. Among them is Netru, whose husband works in Dubai. She suffers the atrocities of her mother-in-law and finds relief from her suppressed life in the TV. Gulabi sows in her the seeds of hope and desire. Television fills the void in Gulabi's life too. Soon her estranged husband and her foster son Addu resume their relationship with her.

GIRISH KASARAVALLI

Girish Kasaravalli, an alumni of FTII, Pune, has made 11 films in a career spanning three decades. All his films have won National, international and Karnataka State Awards. Four times he has won the President's Golden Lotus and five times, the Silver Lotus.

Gulabi Talkies is the 12th film of Kasaravalli who is currently the Director of Suchitra International Film Festival, Bangalore.

Filmography

1977: Ghatashraddha (The Ritual of Excommunication) 1987: Tabarana Kathe (Story of Tabara) 1997: Thai Saheba 2002: Dweepa (The Island) 2005: Hasina 2006: Nayi Neralu (In the Shadow of the Dog) 2008: Gulabi Talkies

Cast & Credits

Producer	:	Basant Productions
Director, Screenplay	:	Girish Kasaravalli
Camera	:	S Ramachandra Aithal
Editing	:	M N Swamy - Manohar

Music : Isaac Thomas Kottukapally
Cast : Umashree, Krishna Murthy, Pallavi, Ashok Sandeep

Contact

Basant Productions
176, 6th Corss Gandhinagar
Bangalore 560 009
Tel: 080 2238 990 Fax: 080 22262695

GULMOHAR

Malayalam/100 minutes/35 mm/colour

Synopsis

How far would you go to fight the atrocities against the downtrodden? How far would you go to rekindle the spirits of your comrades?

Gulmohar is the story of a man who went far, even out of his way, to stay put in the ideologies he believed in. He failed, so did his vision, but he never lost his resilience. The true warrior fought on for those who fell every time they stood up.

Induchoodan journeys from his days as an academic in youthful vigour to a gracefully silent yet resistant old age. From the present we track back to the turbulence and angst of the era that followed the Emergency in the country.

A writer, fighter and lover, Induchoodan dreamt of a resurgence that never came. He also dreamt of his forlorn lover, whom he let behind amidst the gulmohar blooms. Ironically she never came, too.

None of these could make him bow down, not even the physical assaults of Police Interrogation. But he was shattered when his comrades gave their lives for the cause. Induchoodan goes into a recluse after an imprisonment to return to the story as an idealistic school teacher.

Passions die hard, as do the dreams of revolutionaries. Induchoodan armours up as Gulmohar, for his comrades, for the masses who lose their land and hope. And to win over the battle, he must give himself up. Faced with this eternal dilemma, will he give himself up, or give up?

Director's Statement

Gulmohar holds as its backdrop inadequacies of the much-acclaimed establishment under the democratic setup. I am convinced that the repeated rebellious upheavals (minimal though in Kerala) point to the fact that unfinished revolutions breed revolutions anew.

My film explores the Angry Young Campus of the yesteryears. There, I was an onlooker without the guts to take part in his fellows' activism but with abundant admiration for them. Gulmohar is my souvenir to those comrades who hope to get justice for the rest.

Protagonist Induchoodan assumes Gulmohar as his pseudonym, aptly serving as the “Flame tree.” The low-key opening reveals Indu - moon - seemingly soft and cold, progressing into the hot realm - choodan. The shift from the passive plane to revolutionary activism is triggered by Harikrishnan, a visitor from the past. The movie culminates in Induchoodan reassuming his codename Gulmohar, thus proving to be a thorough revolutionary.

This is probably the first documentation of the appraisals of the ‘70s in Kerala, which left its ripples in literature, culture and other fine arts of the period.

JAYARAJ

Even after winning several National and international awards Jayaraj remains a nonconformist as far as his films are concerned. Instead of sticking to a particular genre as a stamp of his individuality, he makes both commercial and extremely thought-provoking films. This puzzles the critics and general viewers alike.

He is the only director to win the Golden Peacock, with Karunam. He has won the National Award for best Director (Karunam and Kaliyattam), and for National Integration (Daivanammathil). Deshadanam, Kudumbasametham, Kaliyattam and Karunam have won him the State Award in different categories.

His nine-film series, Navarasa, won him National awards for Santham. Adbhutam, the fourth in the series, was shot in a record time of two and a half hours, winning him a place in The Limca Book of World Records.

Filmography

Gulmohar, Vellapokkathil, Of the People, Sila Nerangalil (Tamil), Anandabhairavi, Aanachandam, Adbhutham, Aswaroodan, Daivanamathil, By The People, Makalkku Yuva Sena (Telugu), Rain Rain Come Again, 4 the People, Thilakkam, Kannaki, Bhibatsa (Hindi), Karunam , Shantam, Sneham, Thalolam, Kaliyattam, Desadanam, Arabia, High Way, Thumboli Kadappuram, Paithrukam, Sopanam, Johnnie Walker, Kudumbasametham, Aakasha Kottayile Sultan, Vidhyarambham

Cast & Credits

Producer, Director	:	Jayaraj
Screenplay	:	Deedi Damodaran
Camera	:	M J Radhakrishnan
Editing	:	Vijai Sankar
Music	:	Johnson
Cast	:	Ranjith, Meenu Mathew, Siddique

Contact

Jayaraj
New Generation Cinema
Santhosh Villa,
Kottayam 686004
Tel: 09447175387

JODHAA AKBAR

Hindi/205 minutes/35mm/colour

Synopsis

Ashutosh Gowariker's epic historical romance *Jodhaa Akbar* tells the story of how the Mughal emperor found his match in a princess he marries for political reasons. In order to convince the Rajputs that he was worthy of their fealty, the shrewd leader Akbar marries their princess, Jodhaa. Soon he develops true feelings for the woman who feels no need to consider herself inferior to her husband in any way.

ASHUTOSH GOWARIKER

Ashutosh Gowariker took to direction after almost a decade in front of the camera, as an actor in Hindi and Marathi films, television serials, documentaries and commercials. He had started with Ketan Mehta's *Holi* (1984), where he played the protagonist, and continued with *Naam*, *Goonj*, *Gawaahi*, *West is West*, *Salim Langde Pe Mat Ro*, and *Kabhi Haan Kabhi Naa*.

Gowariker made his directorial debut with *Pehla Nasha* (1993), a whodunit about a struggling actor who gets drawn into the mysterious death of a wealthy woman he had been infatuated with. He followed this up with *Baazi* (1995), an action thriller about an upright cop.

Lagaan, based on Gowariker's own script, was nurtured over five years during which the draft underwent seven changes. It was nominated for the Oscars.

Cast & Credits

Producer : UTV Motion Pictures Ltd
Director : Ashutosh Gowariker
Screenplay : Haidar Ali, Ashutosh Gowariker
Camera : Kiran Deohans
Editing: Ballu Saluja
Music : A R Rahman
Cast : Hrithik Roshan, Aishwarya Rai

Contact

UTV Motion Pictures Ltd
UTV Software Communications Ltd
Solitaire Corporate Park
Bldg No 11, 8th Floor,
Guru Hargovindji Marg
Andheri – Chakala Road, Andheri (E),
Mumbai 400093
Tel: 022 40981400 Fax: 022 40981650

KALLOORI

Tamil/141 minutes/35mm/colour

Synopsis

Kalloori is the real story of how far political violence can go, and how deep a havoc it can unleash on innocent lives.

At the outset, a score of college lads are tilling the ground. It is the place where their dreams got crushed. Lives were ripped apart and their friends were burnt to death. The camera zooms back to show how.

Three young girls in a government college strike a beautiful friendship despite the milieu of poverty. The friends live for one another and resolve to stay that way. Endless smiles, lovable pranks, and a mission to make their pal Muthu achieve his sporting glory take them forward. Shobana helps him in every way. All was well until they decided to go on an excursion.

With infinite joy they begin their journey. The bus goes cruising by. None of them knows that this is a trip to nowhere.

Director's Statement

I was deeply distressed by an appalling incident that took place in Tamil Nadu in 2000. For years I felt depressed, and then I tried to track down the present condition of the college pals who went through the tragic fate of watching their friends charred alive.

I found that an inexplicably beautiful friendship had knitted them together. Beyond all else their innate friendship fascinated me. I could relate to their grief and loss.

Through an amalgamation of comedy and tragedy that typifies life of young dreamers in the down-to-earth colleges of Tamil Nadu, my film seeks to expose how political violence can wreck innocent lives.

Although my actors were new and never faced the glare of lights, I banked on their talent to tell my story. My cinematographer Chezhan understood the subtle genre I was looking at and was quick to arrive at a visual tone that I wanted.

BALAJI SAKTHIVEL

Born in Dindigul, Balaji Sakthivel developed a passion for Cinema while at the GTN Arts College, Dindigul, that gave access to the forms and terms of literature. He worked as Assistant and Associate Director in various films including Shankar's **Gentleman** (1993).

An intrinsic compassion for fellow beings, sensitivity towards our times, rootedness in Tamil culture and traditions form the fulcrum of his works. When **Kaadhal**, a Tamil path breaker, was screened at the 2005 London Film Festival, British film critic Cary Sawhney wrote: "Director Balaji Sakthivel deftly combines graphic realism and seismic action sequences with a wild card editing and sparkling photography, to spin unadulterated joy."

Filmography

2002: **Samurai** (Warrior) 2004: **Kaadhal** (Love) 2007: **Kalloori** (The College)
Vazhakku Enn 18/7 (Case No 18 / 7) – under production.

2008:

Cast & Credits

Producer : S Pictures
Director, Screenplay : Balaji Sakthivel
Camera : Chezhan
Editor : Sasi Kumar G.
Music : Joshua Sridhar
Cast : Akil, Tamanna, Hemalatha

Contact

S Pictures
No 10, Kannaiah Street
North Usman Road, T Nagar
Chennai
Tel: 044 42123005

KANCHIVARAM

Tamil/117minutes/35mm/colour

Synopsis

In the thick of Kanchi's silk weaving industry, a common man is caught between the society he lives in and his own ideals and individual dreams.

Vengadam surprised one and all when he promised his newborn daughter to drape her in a fine silk sari on her wedding day. According to tradition, a promise made to one's newborn child on the first day of feeding is a lifelong one: it must be kept, come what may. The skeptics warned Vengadam that he would never be able to fulfill his promise on his weaver's income. And breaking the promise would spell dire consequences. With full faith in his abilities, Vengadam refused to budge.

If youth brings optimism, it brings resourcefulness, courage and recklessness in equal measure. Aware that his meagre salary could not buy his daughter a silk sari, a determined Vengadam started stealing one solitary thread of silk every day. When going home he would be frisked from head to toe, but the guards never found the thread he hid in his mouth. Every night he would sneak into his cattleshed to weave a strand. As the days and years passed, his diligence paid off and the sari increased in length as his daughter grew into a young lady.

Vengadam's life changed forever when a communist preacher appeared in his village. The apolitical weaver became a living, breathing communist. His affiliation to the ideology helped him become a leader of the community. He instigated a revolt against the mill owners who ruled over the workers like feudal lords and the mills were shut down. Neither the owners nor the workers were ready for a compromise.

As the strike got prolonged, his daughter's wedding approached, and Vengadam realised that he could not get any silk from the closed mills. Torn between his vow and his ideology, he started questioning the principles of communism. He realised that preaching is easier than practicing a philosophy.

Director's Statement

The film is my personal analysis of why communism faltered all over the world. I believe that those who preached communism could never practice it. As a race humans are ambitious, even self-centred. This goes against the dictates of collectivism.

S PRIYADARSHAN

Priyadarshan hails from Thiruvananthapuram, where his father, Nair, worked as librarian at the University of Kerala. It offered him the opportunity to read the literary works of every famous writer. His fascination for comics and fairy tales is reflected in his movies. His childhood dreams of being a cricketer were cut short when a wayward ball flew into his left eye.

Priyadarshan entered films around the time when his friends - including superstar Mohanlal, singer M G Sreekumar and producer Suresh Kumar - were starting out. His very first film Poochakkoru Mookkuthi was a blockbuster. His success is attributed to his outlook – the signature slapstick comedy he extensively uses in his films. His close friend Mohanlal has featured in the lead of his most successful films. Chithram (1987) is considered their best film to date, while Kilukkam ranks among the biggest hits in Malayalam cinema.

Priyadarshan has also directed Hindi, Tamil and Telugu films. Muskurahat (1993), a remake of Kilukkam, marked his entry into Bollywood. Gardish, his first Hindi hit, was a remake of Kireedam (1989).

Priyadarshan met his wife, Malayalam actress Lizzy (Lakshmi Priyadarshini), on the sets of his second film. They have worked together in 12 movies, and have two children, Kalyani and Sidharth.

Cast & Credits

Producer : Percept Picture Company
Director, Screenplay : S Priyadarshan
Camera : Thiru
Editing : Arun Kumar
Music : M G Sreekumar
Cast : Prakash Raj, Shreya Reddy, Shammu

Contact

Percept Picture Company
11/12, Raghuvanshi Estate
S B Marg, Lower Parel (W)
Mumbai 400013
Tel: 022 30428833 Fax: 022 24923189

KATHA PARAYUMPOL

Malayalam/130 minutes/35mm/colour

Synopsis

Balan is a barber in a remote village, struggling to make both ends meet. His tools are worn out, and the only chair he has is old-fashioned. The new barber shop opposite his boasts better equipment and contemporary hair cutting styles, and the village people are slowly getting attracted to it. At home he has to support his wife and three children on earnings that scarcely suffice for the school fees. His attempts to get a loan also prove unsuccessful.

Into this bleak world comes a film shooting crew. They bring to the sleepy village the glamorous and fantastic world of cinema. What follows is the surprising news that Ashokraj, the superstar who acts in the film, is a childhood friend of Balan. The villagers who are enthralled by glamour throng Balan and plead with him to get a glimpse of the superstar. The school authorities who threw out his daughter for not paying the fees now want him to bring Ashokraj to their Silver Jubilee celebrations.

But a proud and righteous Balan is unwilling to approach Ashokraj. He is apprehensive that his celebrity friend might not recognise him, and even if he does, it might only embarrass him. Soon his silence and reluctance backfires and people start abusing him for spreading lies. Even his wife and kids are cross with him for not introducing them to the star.

In the end the superstar comes to the school and while addressing the students he recalls with tearful eyes the friendship with an old schoolmate who loved him and was instrumental in making him what he is. When he reveals that he wanted to meet this dear friend, Balan, the entire village repents its mistake. Like in a fable, the superstar arrives at Balan's house and reclaims his friendship in a dream come true for Balan and his family.

Director's Statement

Katha Parayumpol renders the universal theme of friendship and gratitude, of destiny playing with human lives, of human goodness redeeming itself in the end.

The village barber's sustenance is under severe threat as the world around him is getting increasingly commercialised and impersonalised. The world he lives in has left behind the human values of rural life but not yet accomplished the well-being of economic progress. The narrative is as much about his survival as of the basic values and virtues that human society should be founded upon. Despite all odds, Balan resolutely holds on to these beliefs, transcending the tragedies of life through acerbic humour and belief in goodness.

The story of human suffering is also a story of undying hope. This has captured the imagination of filmmakers across India and led to remakes in Tamil and Hindi.

M MOHANAN

Born (1967) in Kannur district of Kerala, M Mohanan graduated in Malayalam from Govt Brennan College, Thalassery. He was Associate Director with Satyan Anthikkad in 12 Malayalam feature films. He directed Makal (Daughter), and authored the Malayalam novel, Oru Manjuthulliyude Ormakke.

Kathaparayumpol has won the Kerala State Award for the Most Popular Feature Film, and the Critics Award in 2008.

Cast & Credits

Producer : Lumiere Film Company
Director : Mohanan Pranavam
Screenplay : Sreenivasan
Camera : P Sukumar
Editing : Ranjan Abraham
Music : M Jayaehandran
Cast : Naseeruddin Shah, Anupam Kher

Contact

Lumiere Film Company
I C Royal Form, Vazhuthakad, Trivandrum
Tel: 09447061421

LITTLE ZIZOU

English/Gujarati/Hindi/101 minutes/35 mm/colour

Synopsis

Little Zizou depicts the fascinating world of Bombay's Parsi community. It is the rambunctious story of how two battling families finally come to terms. In the spirit of Federico Fellini, with just a hint of Mel Brooks, Little Zizou presents characters that show us the necessity of love and the possibility of grace.

Xerxes, 'Little Zizou' to all, is an eleven-year-old soccer-mad Parsi whose fervent wish is that his idol Zinadane Zidane visit Bombay. His older brother Art is a talented artist whose wild fantasies come to life in surprising ways. Their father Khodaiji is a power-crazed, self-proclaimed protector-of-the-faith who thrives on the attentions (and donations) of hopeful believers.

Art is hopelessly in love with Zenobia, the daughter of Khodaiji's arch rival Pressvala, a free-thinking newspaper publisher. To the extreme displeasure of Pressvala's other daughter, Liana, Xerxes adores the maternal Mrs Pressvala. But the fireworks begin when Pressvala writes a scathing critique of the would-be prophet and the public reacts.

As the two households intermingle and conflict, their differences become hilariously apparent and life becomes deliciously complicated for everyone.

Starring a galaxy of Indian talents, Little Zizou celebrates music, dance, lush Indian scenery, even heartbreak. In her directorial debut Soonni Taraporevala, the award winning screenwriter of The Namesake, Salaam Bombay and Mississippi Masala has created a wildly original and exuberant comedy with a subtle, yet transcendent message of tolerance.

SOONI TARAPOREVALA

After 20 years as a screenwriter and still photographer, Sooni Taraporevala makes her directorial debut with *Little Zizou*. Born (1957) in Bombay, she went to Harvard on a scholarship to study English, Film and Photography. Mira Nair, a fellow student, became a close friend and their collaboration lasts to this day.

After graduating in Cinema Studies from New York University, Sooni returned to India to work as a freelance photographer. Her work has been exhibited in India, USA, France and Britain. In 2000 she published *Parsis: The Zoroastrians of India - A Photographic Journey*.

In 1988, following the success of *Salaam Bombay*, she found herself with a career in screenwriting. She lived in Los Angeles until she returned in 1993. She lives in Bombay with her husband and two children.

Filmography

2008: *Little Zizou* -- Written and Directed by Sooni Taraporevala

Screenplays

2006: *The Namesake* (Dir: Mira Nair). 1999; *Such a Long Journey* (Dir: Sturla Gunnarson); 1999: *Dr Babasaheb Ambedkar* (Dir: Jabbar Patel). 1998: *My Own Country* (Dir: Mira Nair), with Jim Leonard Jr. 1991: *Mississippi Masala* (Dir: Mira Nair). It won an Award at Venice Film Festival for Best Story & Screenplay. 1988: *Salaam Bombay* (Dir: Mira Nair). It won the Lillian Gish Award from Women in Films for Excellence in Films, Los Angeles.

Cast & Credits

Producer	:	Jigri Dosti Productions	
Director, Screenplay	:	Sooni Taraporevala	
Camera	:	Himman Dhamija	
Editing	:	T Woody Richman, Kristina Boden	
Music	:	Bickram Ghosh	
Cast		Boman Irani, John Abraham, Mahabanoo Mody Kotwal	Sohrab Ardesir, Imaad Shah

Contact

Jigri Dosti Productions
19, Kala Niketan
47/C, Bhulabhai Desai Road
Mumbai 400 026
Tel: 09820185411 Fax: 022 23861957

MAHASATTA/ SUPERPOWER

Marathi/110minutes/35mm/colour

Synopsis

Globalisation has brought with it methods of strategic manipulation by the top management of multinational corporations. Introduction of 'Contract Labour' and 'Project Workers' has put the poor workers at the receiving end. When a Mumbai based MNC expelled 70 project workers, they and their families fought for their rights tooth and nail but lost, for they believed law could give them their jobs back!

Arvind and Arun, expelled workers of the well established power company Indo Power, are spearheading the fight of their co-workers for the last seven years. They were expelled without any intimation or legal notice. In spite of High Court orders in their favour, their reinstatement languishes because the company has appealed in the Supreme Court, and the case has been wandering in the corridors of law.

When their last hope, the new company charter, is declared conspicuously excluding them, the lives of the 70 families are shattered. Arvind and his co-worker Khan pour petrol over themselves and put themselves afire. Two days later they die a tragic death in the hospital, hoping to shake up this lazy system.

Director's Statement

In 1920s Gandhi had started the Non Cooperation Movement by burning foreign clothes. Ironic that, 60 years after Independence, men have to burn themselves in order to be heard. Is this the right path to becoming a Mahasatta - Superpower?

RAMESH LAXMAN MORE

Born in February 1973, Ramesh Laxman More Mastered in Marathi Literature and went on to write and direct 41 one-act plays, four of which were selected for the New York Library. He has also written two commercial plays, Aamcha Akashach Wegala (2001), and Aapan Yanna Pahilat Ka? (2002). The first play, based on voluntary retirement scheme, won 22 awards including the Maharashtra State Award.

Filmography

2004: Akalpiti; Salaam the Salute. 2005: Olakh (Selected for Pune International Film Festival 2006). 2006: Savitabano. 2007: Mazi Shala; Pahile Paul; Ude Ga Ambabai. 2008: Mahasatta.

Cast & Credits

Producer	:	Plus Entertainment Pvt. Ltd.
Director, Screenplay	:	Ramesh Laxman More
Camera	:	Anket Khandagale
Editing	:	Vasant Kubal
Music	:	Rajesh Kamal
Cast	:	Arun Malavade, Avinash Narkar, jyoti Subhash

Contact

Plus Entertainment Pvt Ltd
27/C, 201 Shiv Sadan, Apna Ghar
Unit No 7 CHS Ltd, Lokhandwala Complex

Andheri (W), Mumbai 400058
Tel: 09322338574

MEE SREYOBHILASHI / Your Well Wisher

Telugu/128 minutes/35mm/colour

Synopsis

Professor Rajaji (Rajendra Prasad), a widower, loves a girl and marries her. However, she dies at childbirth. Rajaji brings up the girl Swapna like a friend. Suddenly Swapna commits suicide because her boyfriend has ditched her. Rajaji decides not to let anybody commit suicide just because they face a problem. To teach them how to fight circumstances, he puts an ad in the newspapers saying, "If anybody is facing problems and is in the mood to commit suicide, please contact me."

A total of 10 persons approach him because they are planning to commit suicide. Rajaji agrees with them that life is disgusting but tells them not to die individually. Instead, he prepares a plan for them to die together. He tells them to take a bus to Srisailam and steer it off into a valley so that their death appears like an accident and they can die peacefully.

During the journey the group faces several situations that make them realise the value of life. And when the moment comes for them to die, they revoke their decision. Rajaji has achieved his mission in life.

Director's Statement

As a keen observer of the society around me, I have been stupefied to note that a number of youth in the prime of their are calling it a day and jumping off terraces in various cities of the country. What makes these people take their lives for little or no reason? Having long pondered this question, I thought it was time to address the suicide prone and instill confidence in them. For, I strongly believe, life is for living and not for an untimely death.

V ESHWAR REDDY

V. Eshwar Reddy joined the directorial department of Padmalaya in 1992. He has worked as Assistant Director and Associate Director in more than 12 films, in Telugu and other Indian languages. He was associated with Vishu Films, the producers of his debut film Mee Sreyobhilashi.

In order to take the message to the widest possible viewers, I have mounted this story in the popular format, with a dash of humour and the scent of romance. What comes to you is a film that professes: "No problem in life is as serious as living our lives itself. So let us live our lives to its brim, and leave the worries aside."

Cast & Credits

Producer	:	Vishu Films Pvt. Ltd.
Director, Screenplay	:	V Eshwar Reddy
Camera	:	M Ravindra Babu
Editing	:	Marthand K Venkatesh
Music	:	Koti
Cast	:	Dr Rajendra Prasad, Raghubabu, Krishna Bhagwan

Contact

Vishu Films Pvt. Ltd.
Flat #104, Lumbini Enclave, Punjagutta
Hyderabad 500 082
Tel: 040 2339 9241/2339 5241

MON JAI/ I Feel Like

Assamese/178minutes/35mm/colour

Synopsis

Manab, Nayan, Tapan and Akan are four unemployed youths from lower middle class families of Tinsukia in eastern Assam. Manab, the only son of a retired schoolteacher, is constantly annoyed by his father's helplessness, sister's limitless hopes, and mother's unabated chidings. He loves a college girl but cannot muster enough courage to express his feelings for her.

Nayan has a bedridden father and two elder sisters waiting to get married. Tapan and Akan jointly run a PCO but it earns just enough for the evening's buzz. Akan, from a neighbouring village, stays in a rented house while Tapan shares his ancestral house with his elder brother's family. His sister-in-law misses no chance to crudely remind him that he is living off his brother's earnings. All four spend the day at a teastall or in front of the PCO. Excepting Nayan the rest talk only about how to earn money. When Nayan's father dies, he leaves home to work with an uncle in a distant township.

One day the police round up the three as terror suspects. Three days later they are bailed out but the 'terrorist' stamp sticks and they lose every chance of landing a clean job. Frustrated with the situation they find themselves in, they hatch a plan to get rich quick. Accordingly they kidnap a rich businessman. They even receive a huge ransom from his family but, being amateurs, they end up killing the hostage.

This creates a huge furore - everybody condemns the heinous crime. However, the insurgent groups deny any involvement in the incident, but given their family backgrounds, no one suspects Manab, Tapan and Akan. With the passage of time the incident is forgotten. The repentant trio, though, cannot escape pangs of conscience nor touch the booty.

One day Manab's father chances upon his share of the ransom money and learns about his son's involvement in the kidnap-death. The shocked father disowns his only son and forbids him to even light his pyre. Manab leaves home, travels till he reaches a monastery and devotes himself to service of the people.

Tapan, being more aggressive, tries to forge on in life. Unwittingly he gets involved with an anti-social racket and dies in a police encounter. Akan marries his girlfriend and becomes the father of two kids, but cannot forgive himself and goes out of his mind.

Nayan, with all his conviction and sincerity, becomes an officer of the Assam Civil Service and is now serving as the SDO in Tinsukia.

Director's Statement

Being born and brought up in Assam, I have witnessed the circumstances that influence people in this insurgency and terrorism infested state. These circumstances give rise to some real insurgent groups, some pseudo insurgents and some opportunists, creating confusion and adverse opinion in people's minds.

Mon Jai deals with the human longing for all the things one can think of during youth. But when a state is paralyzed by terrorism and insurgency, the picture becomes different. With limited scope of growth, and watching people enjoy ill-begotten luxuries of life, the three protagonists become opportunists seeking easy money and fame. They even indulge in wrongful activities in the shadow of insurgency. They seem to live by the motto, "*One who seizes the most out of a given situation, good or bad, is the most successful man in this world for that moment.*"

M MANIRAM (MOIRANGTHEM MANIRAM SINGH)

Trained in Film and Video technology in Workshops organized by All Manipur Video Filmmakers and Producers Association (AMVFMPA), Maniram started as an assistant director in 1994 and became a Director with the television serial Sur Sangam in 2006. He has directed and produced documentaries, telefilms and serials for government departments and for Doordarshan, in Assamese, English, Manipuri, and Hindi. He has also scripted several serials and telefilms.

His debut feature film, Mon Jai, is portrays four youths against the backdrop of Insurgency in Assam.

Cast & Credits

Producer, Director, Screenplay	:	M Maniram
Camera	:	Suman Duwarah
Editing	:	Gautam Ghosh
Music	:	Zubeen Garg
Cast	:	Zubeen Garg, Nisita Goswami

Contact

Moirangthem Movies
H/No. 5, Bye Lane 2
Gandhibasti, Guwahati – 3, Assam
Tel: 0361 2669112

MUDHAL MUDHAL MUDHAL VARAI/ FIRST TIME

Tamil/160 minutes/35 mm/colour

Synopsis

Hayagreeva aka Huggy is a charming guy with a great sense of humour, often self-deprecatory. The one thing he is passionate about is filmmaking. He is forever recording people on his digital camera. All life's situations seem like passages out of a movie script. He even records himself on his camera!

The hero travels relentlessly through life's challenges, to find the right producer, to make his first film. But time is ticking as his girl friend Sindhu suffers from a terminal illness. He wants to marry her, but she'll marry him only after he has made his first film. While he's searching desperately for a producer, he makes a living as an ad filmmaker. So he has a team working with him.

An important member of this team is an assistant director, a bright young man who suffers from OCD (Obsessive Compulsive Disorder). This chap adores the hero, worships his filmmaking abilities and will do anything for him. This leads him to play a crucial role in the hero's life.

Amidst these parallel tracks of his life, Huggy encounters a plethora of characters who reach out to him. As is his passion, he records their first time experiences - only to realise that the unforgettable moments from their lives have become his first feature film!

Director's Statement

This is a movie about the making of this movie - a cinematic metaphor for the ancient Hindu belief that Life and Death is a continuum.

This is the journey of an obsessive filmmaker in contemporary India who's desperate to make his first feature film. The commercial Tamil film world cannot understand the Fellinisque trauma of Huggy who has nothing earth shattering to say except that he simply loves cinema!

Like a bright collage, the film puts together a series of sensuous moments through Huggy's eyes. We discover a variety experiences - his, his girlfriend's, others... The film captures an India that simultaneously lives in different time zones, cultures, age groups, values, attitudes... At another level it explores Life from Birth to Death.

The film and the filmmaker mirror each other, making the narration self-reflective. It is essentially a spiritual inquiry into the raison d'etre of life and death. Does one have to die in order to prove that one actually lives, or does one live in order to die? Can someone's death bring back another from the jaws of death? These queries, that are part of our eternal quest, are integral to First Time.

Does the film end or does it come into existence only when it ends?

KRISHNAN SESHADRI GOMATAM

Krishnan worked as an associate of renowned director Mani Ratnam and P C Sreeram. He now partners Santosh Sivan in making ads, commercials and music videos under their banner, Two's Company. His creations include the international award winning Kerala Tourism Films and Channel V's award winning music video, Ho gayi hai mohabbat.

Cast & Credits

Producer, Director, Screenplay : Krishnan Seshadri Gomatam
Camera : Fowzia Fathima
Editing : B Lenin
Music : Aslam Mustafa
Cast : C P Satyajit, Anuja Iyer, Charan, Keesha

Contact

Krishnan Seshadri Gomatam
15 (old 8) T P Koil Street
Thiruvallikeni (Triplicane)
Chennai 600005
Tel: 044 28441207

ORU PENNUM RANDAANUM/ A Climate For Crime

Malayalam/115 minutes/35mm/colour

Synopsis

The 1940s, in the Princely State of Travancore in South India.

The Second World War being fought in Europe had cast its shadow on British India. Daily necessities like food, clothing, kerosene and petrol were scarce. Unemployment grew while hoarding of grains became routine. Set against such times, the four stories in this film relate to crimes committed by the deprived as well as the privileged landed gentry.

The Thief

In school, Kunjunni is nicknamed 'Son of a Thief.' One night his father Neelantan arrives home after one of his jail stints. Kunjunni excitedly breaks the news of his father's return to his friend Kurien who scornfully asserts that in no time Neelantan will go back to jail. A fight ensues between the two boys.

Later Neelantan meets Kurien's father, Mathai, and enjoins him not to pass on the prejudices of the parents to the children. Mathai takes offence: with help from his son, he prepares a mass petition to the police chief requesting that Neelantan be kept under preventive custody to safeguard the villagers' property. Neelantan is duly locked up. Kunjunni makes his mother promise that once he's released, she will persuade his father to reform and take up a decent profession.

Two years pass. One day Kunjunni brings home the news that Kurien's house has been burgled. Seeing the full meal laid out, and the new clothes bought for him, he realises his father has resumed stealing. He is heartbroken.

The Police

An upright Inspector is posted to the local police station. He finds numerous complaints of corruption pending against the Head Constable and his aide.

The Inspector has special instructions from above to probe the 'unsolved' case of a theft in a rich merchant's shop. It is suspected that Head Constable Pillai has already traced the culprit and shared the

loot with him. He and his cunning colleague Mathu are given one week's time to solve the case or face the consequences.

Mathu suggests they re-arrest the culprit. Pillai wavers because they have already taken their share. The two discuss the dilemma in the local bar. Mathu jumps out of his seat in excitement when he spots a customer in soiled clothes open a paper packet full of currency notes. Before the poor rickshaw puller realises what is happening, the two take away all his cash and frame him as the accused. If he appeals, he will have to engage a lawyer and produce witnesses, a process that will exhaust his savings - so he is told. If he admits to the crime, he will be jailed for ten days at the most. What choice does the poor man have?

Two Men and a Woman

Krishnankutty, a university student, is fascinated by a servant girl in the lodge where he is put up. What starts as a casual affair turns serious with her showing symptoms of pregnancy. Being entirely dependent on the head of his joint family for his education - and under obligation to marry his daughter - Krishnankutty has two options: either terminate the pregnancy or take his life.

A distraught Krishnankutty seeks help from his friend and confidante, a lawyer. In a remote part of an islet, they locate a notorious quack to conduct an abortion. The meeting with the drunken quack stirs feelings of both pity and loathing in the young man.

Eventually it turns out that the girl is not pregnant. Krishnankutty however makes bold to take the most difficult decision of his life.

One Woman, Two Men

The men of the village are attracted like fireflies to Panki, a woman of great beauty and grace. Smitten by her charm Rama Kurup, a man past middle age, forsakes everything to marry her. He guards her jealously. One night his fears are proven right when he finds her with a paramour.

A scuffle ensues and Kurup stabs his younger adversary. He goes into hiding while the paramour recovers in a hospital. A case is registered for attempted murder and a warrant issued for his arrest. After a while a battered and humiliated Kurup returns home on bail. He is overwhelmed as Panki seems to be her old self, tending him with love and care.

As the case is fought in the court of law, Panki is urged by both men to depose in their favour. But she is non-committal. The verdict absolves both of the initial crime but they are sentenced to three years' rigorous imprisonment for inciting their followers to murder and mayhem. In prison the two men put an end to the enmity that has ruined their lives. On their release they decide to confront Panki together...

Director's Statement

The four chapters of the film tell stories independent of each other. What connects them is the recurring theme of crime. Starting from simple, parable like tales about ordinary people, the narrative slowly takes on questions of love, loyalty and morality leading to complex issues of life. It culminates in the story of the contemporary legend of Panki, the irresistible village beauty who lives naturally.

Unlike in my earlier films, here I have used dialogue predominantly to comment on, endorse or simply report the course of the plot. The aim is to lend the film a narrative form akin to that of the epics where reportage plays a major role in making the experience larger-than-life.

ADOOR GOPALAKRISHNAN

Born in 1941, Adoor Gopalakrishnan started as an actor, playwright and producer. He wrote and directed more than 20 plays during his student days. Then he studied screenplay writing and direction at the Film Institute of India, Pune. He has written and directed 11 feature and 30 Short films and documentaries.

His debut film *Swayamvaram* won the National Award for Best Film, Direction, Cinematography and Actress. *Elippathayam* won the British Film Institute Award for the Most Original and Imaginative Film of 1982. The International Film Critics Prize (FIPRESCI) has gone to him six times successively.

His collection of essays, *The World of Cinema*, won the National Award for the Best Book on Cinema in 1984. *The Experience of Cinema*, and *Film, Literature and Life* are his other books on cinema.

In 2005 the Smithsonian Institution in Washington honoured him by holding a complete retrospective of his work. Other retrospectives include those at Cinematheque in Paris, La Rochelle, Pesaro and Lincoln Centre, New York. His films have been shown in every important festival around the world. He has served on the jury in Venice, Singapore, Shanghai, Sochi, Alexandria, Hawaii, and Delhi.

He has received an honorary D Litt from the Mahatma Gandhi University; the French Government's title, Commander of the Order of Arts and Letters; Dadasaheb Phalke, the highest Indian award for Lifetime Achievement; and the top civilian award of Padma Vibhushan (2007) for his contribution to the Arts.

Filmography

1972: **Swayamvaram** (One's Own Choice) - National Award for Best film, Director, Actress, Cinematographer. 1977: **Kodiyattam** (Ascent) - National Award for Best Malayalam Film, Best Actor. 1981: **Elippathayam** (Rat-trap) - National Award for Best Malayalam Film, Audiography. 1984: **Mukhamukham** (Face to Face) - National Award for Best Director, Screenplay, Audiography. 1987: **Anantaram** (Monologue) - FIPRESCI Prize, Karlovy Vary; National Award for Best Director, Screenplay, Audiography. 1990: **Mathilukal** (The Walls) - FIPRESCI Prize, Venice; UNICEF Film Prize, Venice; OCIC Prize, Amiens; National Award for Best Director, Actor, Audiography and Best Malayalam Film. 1993: **Vidheyan** (The Servile) - FIPRESCI and Special Jury Prize, Singapore. Inter-film Jury Prize, Mannheim. Netpac Prize, Rotterdam. National Award for Best Actor, Best Malayalam film. 1995: **Kathapurushan** (Man of the Story) - FIPRESCI Prize, National Award for Best Film, Best Supporting Actress. 2002: **Nizhalkkuthu** (Shadow Kill) - FIPRESCI, Mumbai; National Award for Best Malayalam Film. 2007: **Naalu Pennungal** (Four Women).

Cast & Credits

Producer, Director, Screenplay	:	Adoor Gopalakrishnan
Camera	:	M J Radhakrishnan
Editing	:	B Ajithkumar
Music	:	Isaac Thomas
Cast	:	Praveena, Sukumari, Seema G Nair, Ravi Vallathol

Contact

Adoor Gopalakrishnan
Darsanam, Trivandrum 695017.
Tel: 0471 2446567

PULIJANMAM

Malayalam/92minutes/35mm/colour

Synopsis

Prakasam, an educated and idealistic young man, is deeply committed to his community. Although qualified to be in greener pastures, he prefers to live in a village where he is fighting against social injustice and exploitation. In his battle for truth, he eventually finds himself isolated as his friends, family and the political party break away from him.

The film is not just about Prakasam but a legend called Kari Gurukkal about whom Prakasam is directing a play. Prakasam's reality matches that of the legendary Kari, a martial artiste who was attributed with supernatural powers.

The story depicts the degeneration of our times when the upholders of truth find themselves alienated from society.

Director's Statement

Both history and myth show us that power goes to the head of rulers and they do not hesitate to use brut force to suppress even a demand for justice. But development cannot mean the annihilation of mountains and rivers, the gift of the nature that we humans cannot restore.

In the yesterday of mankind, those who tried to question injustice may have suffered temporary setback but history always records their bravery. This is what I attempt to convey in Pulijanmam.

PRIYANANDANAN

Hailing from Vallachira village of Kerala's Trichur district, Priyanandanana was fond of acting even as a boy. As part of the rural theatre productions he won awards and accolades. Along with his work in theatre, he assisted several distinguished directors of Kerala.

Neythukaran, his first feature film, won 12 awards including a National Award. *Pulijanmam* is his second film.

Cast & Credits

Producer : M G Vijay
Director : Priyanandanana
Screenplay : N Prabhakaran
Camera : K G Jayan
Music : Kaithaparam Vishwanathan
Cast : Sindhu Menon, Murali, Vineeta Kumar

SUMMER 2007

Hindi/146 minutes/35mm/colour

Synopsis

Summer 2007 explores, with deep humanism, the coming together of India's cool, happening youth with the Agrarian Crisis that is threatening to spiral out of control.

Five friends from India's buoyant upper middle class, studying in a capitation fee medical college, are leading an insulated life facilitated by their parent's economic potency. Their problems of love, sex, girlfriends, exams, and ego spice up their blissful existence. The fact that they are studying to be doctors and will be part of the healthcare scenario, a key element in any nation's development, is of no consequence to them. They are just flowing with the tide, in a cocooned existence.

Then, a few days of rural medical training in a Vidarbha village caught in extreme poverty and farmer suicides, proves cataclysmic. The friends are suddenly confronted with an India they've never really seen. And they're appalled by what they witness: Predatory money lenders preying on the farmers; Healthcare in a shambles... Living is the most arduous battle for them all. Giving up life is an easier option.

Reluctantly, they are now forced to seek answers to just one question: Why is India's progress so lopsided? Each friend reacts differently to the situation. One comes to terms with reality, one has a change of heart, one becomes bitter, one falls in love, and one puts his life on the line - for others.

Director's Statement

Much like the protagonists, the suicide of farmers in our hinterland has left me trying to find an answer to the question, why is India's progress so lopsided? The 60 years since Independence has seen India rise in the world, but why hasn't urban India shared the pie with rural workers? Where do most Indians live, in its cities or its villages? Why does a strong economic component have such a weak political voice?

It is time we all demand to know: Why does New India have 36 billionaires and 800 million living on less than Rs 20 a day?

SUHAIL TATARI

After graduating in Arts from Lucknow University, Suhail Tatari made a career in Advertising, learning the skills at Shilpi Advertising from 1985 to 1989. Later he worked as freelance director for various companies and government departments.

Surabhi, the popular cultural series on Doordarshan, saw him experimenting with form on various stories. Serials like Kadam, Reporter, Farz, Nyay, Kanyadaan, Kashmeer, Missing. Bestsellers (Star TV), Rishtay (Zee TV) and telefilms on Sahara TV testify to his forte in handling intricate relationships. His Awards include Screen Videocon, RAPA, ITA.

After Summer 2007 he has made Bhairavi, about a woman's search for identity against the backdrop of Indian musical gharana. It is yet to be released.

Cast & Credits

Producer : Atul Productions
Director : Suhail Tatari
Screenplay : Bijesh Jayarajan
Camera : Attar Singh Saini
Editing: Bobby Bose

Music : Gourov Dasgupta
Cast : Sikandar, Ashutosh Rana, Gul Panag, Uvika

Contact

Atul Productions
1-C 702, Pataliputra Victory, C H S Ltd
Anand Nagar, Off New Link Road
Jogeshwari (W)
Mumbai 400 102
Tel: 022 65013398 Fax: 022 26798648

TAARE ZAMEEN PAR

Hindi/163minutes/35mm/colour

Synopsis

Ishaan Awasthi is an eight-year-old whose world is filled with wonders that no one else seems to appreciate: colours, fish, dogs and kites are just not important in the world of adults who are much more interested in things like homework, marks and neatness.

Ishaan just cannot seem to get anything right in class. And so he gets into far more trouble than his parents can handle, and is packed off to a boarding school to be 'disciplined'. Things are no different at this new school, and Ishaan has to contend with the added trauma of separation from his family.

One day Ram Shankar Nikumbh bursts onto the scene. This new Art Teacher infects the students with joy and optimism. He breaks all the rules of 'how things are done' by asking them to think, dream and imagine, and all the children respond with enthusiasm - all except Ishaan.

Nikumbh soon realises that Ishaan is not happy being at school, and sets out to discover why. With time, patience and care, he ultimately helps Ishaan find himself.

AAMIR KHAN

Aamir Khan (born: 1965) comes from a family with deep roots in filmmaking. While still in college, Aamir developed an interest in theatre and worked with the group, Avantar. When he decided to take up acting as a full time profession, he debuted in Ketan Mehta's Holi. Mansoor Khan's Qayamat Se Qayamat Tak catapulted Aamir to dizzy heights of fame, but he never lost sight of creative involvement with the roles he chose to essay. Thus a string of films like Raakh, Jo Jeeta Wohi Sikandar, Dil Hai Ke Manta Nahin, Earth: 1947, Ghulam, Sarfarosh, Lagaan and Dil Chahta Hai, and Rang De Basanti have won him acclaim from masses as much as from connoisseurs.

Lagaan, with which he turned producer, was the first Indian entry to be shortlisted for the Oscars. Mangal Pandey was the second film he produced. With Taare Zameen Par he makes his debut as a director.

Cast & Credits

Producer, Director: Aamir Khan
Screenplay : Amole Gupte

Camera : Setu
Editing : Deepa Bhatia
Music : Shankar Eshan Loy
Cast : Aamir Khan, Darsheel Safary, Tica Chopra

Contact

Aamir Khan Productions Pvt. Ltd.
1, Dhairya House
7th Road, Khar (W)
Mumbai 400052
Tel: 022 26050681 Fax: 022 226055718

VALU/ The Wild Bull

Marathi/123minutes/35mm/colour

Synopsis

Try to catch me
Cage me
But remember
You have chosen
The impossible task
As I am the spirit
Free!

Valu, the wild bull at loose, is blamed for every single act of chaos and destruction that happens in and around the small village of Kusavde. So catching the bull becomes equivalent to establishing power for the leaders and for those interested in the fringe benefits.

A forest officer is called from the city to catch the bull. And we go through a roller-coaster ride with the war between the two leaders; love that blooms in the midst of adventure; an amateur filmmaker who struggles to shoot a documentary; the forest officer who leads the chaos like a sacred mission; the village priest, tricksters, and a mad woman who seems to understand the mind of Valu!

In this complex yet hilarious allegory Valu represents the free will. The slice of life treatment touches viewers with its sensitivity and insight.

UMESH VINAYAK KULKARNI

Valu is the debut film of Umesh Vinayak Kulkarni, an alumni of FTII, Pune. In 2005 he made GIRNI: The Grinding Machine, which travelled widely and won many National and international awards. His films are made with a passionate restraint where the director humbly watches the characters and follows the trail of their story without creating ripples. His films are deeply rooted in his culture, yet have universal essence and present-day world vision.

Cast & Credits

Producer : Mukta Arts Ltd
Director : Umesh Vinayak Kulkarni
Screenplay : Girish Pandurang Kulkarni & Umesh Vinayak Kulkarni

Camera : Sudhir Palsane
Editing: Neeraj Voralia
Music : Mangesh Dhakde
Cast : Atul Kulkarni, Mohan Agashe, Nirmitee Sawant

Contact

Mukta Arts Ltd
6, Bashiron, 28th Road, TPS III
Near Guru Nanak Park, Bandra (W)
Mumbai 400 050
Tel: 022 26421332 Fax: 022 26405727

VILAPANGALKKAPPURAM/ Beyond the Wail

Malayalam/120minutes/35mm/colour

Synopsis

Zahirra from Ahmedabad loses everything during the infamous Gujarat riots of 2002. Her father's teashop is set on fire, he is burnt down along with her mother and sister, and she is gang raped. Somehow she escapes in a highway truck and reaches Kerala. The driver admits her to a nursing home in Kozhikode under Dr Mary Varghese.

The unmarried Dr Varghese once had a harrowing experience when a hospital inmate tried to molest her. She can empathise with Zahirra. An emotional bond develops between them. But as the girl's identity as a Gujarat Muslim is revealed, the community elders want to take her away. Dr Varghese cannot resist them as they establish some relation with Zahirra's father. When an already married man offers to marry her, Zahirra runs away from the hospital.

Dr Varghese, who is accused of negligence by the guardians, feels sorry for the girl. She now surfaces in Waynad, where a kindhearted factory watchman, a Hindu, gives her shelter. To escape from the clutches of her community she pretends to be a Hindu. But when the truth is out, she is transferred to an orphanage. A local thug 'consents' to marry her. On the wedding night when he forcefully copulates with her Zahirra is reminded of the gang rape and runs away into the darkness outside.

Five years later we see her back in Ahmedabad. She is now with a group of riot victims fighting the establishment for their lost rights. As a TV channel interviews them, Dr Varghese and her staff watch her in faraway Kozhikode.

T V CHANDRAN

Born (1950) in Tellicherry, Kerala, T V Chandran shot into limelight with his third film, Alicinte Anwesham (The Search for Alice). It won the State Awards for Best Film, Editor and Sound; featured in the Indian Panorama, and competed at the Locarno Film Festival in 1990. Three years later Ponthan Mada (Pumpkin Mada) bagged the National award for Best Director, Actor, Camera and Music, besides the State awards for Best Film, Actor, and Sound.

It also featured in the Pesaro festival and in Indian Panorama. In the National awards of 1995, Ormakal Undayirikkanam (Memories and Desires) was adjudged the Best Malayalam Film. The journey with National, State and other awards, as too through international festivals at Cairo, Bangkok, Pnom Phen and Dhaka, has continued with Mangamma, Susanna, Dany, Padam Onnu: Oru Vilapam, Kathavashesan and Aadam Koothu (Tamil).

Filmography

Krishnankutty (1981). Hemavin Kathalargal (1985). Alicinte Anweshanam (1989). Ponthan Mada (1993). Ormakal Undayirikkanam (1995). Mangamma (1997). Susanna (2000). Dany (2001). Padam Onnu: Oru Vilapam (2003). Kathavaseshan (2004). Aadum Koothu (2005).

Cast & Credits

Producer	:	Clear Image
Director, Screenplay	:	T V Chandran
Camera	:	M J Radhakrishnan
Editing	:	Beena
Music	:	Issac Thomas Kotukappally
Cast	:	Priyanka, Suhasini, Biju Menon, Thilakan

Contact

Clear Image
50 – C/12, V K Complex
Nilambur, Malappuram
Kerala
Tel: 04931 223824 Fax: 04931 223824

A WEDNESDAY

Hindi/102 minutes/35mm/colour

Synopsis

Mumbai. The financial capital of India. The city that never sleeps. The city of dreams. Fast paced and ever changing home to *Bollywood* ! A city of beauty that is also scarred...

A Wednesday is a thriller set almost in real time in this city. It tells the story of certain events that unfold between 2 and 6 pm on a particular Wednesday. Events which do not exist in any record but which deeply affected the lives of those involved.

Prakash Rathod (Anupam Kher) is the Commissioner of Police, Mumbai. He was in his office just like any other day till the time he gets a call from a Man (Naseeruddin Shah). What and why is the crux of the story.

There is a reason why it has been kept a closely guarded secret. There is a reason why this case has no written evidence.

The Case is not supposed to be a precedent.

Director's Statement

It was a simple story. Scary but simple. It was the story of a reluctant rebel and his very clear point of view.

The first page of all my scripts carries a quote. One that sums up the film. The quote on the script of **A Wednesday** said this:

I do it because I can.

I can because I want to.

I want to because you said I can't.

I thank my amazing cast and my terrific crew for making it all look so easy. Happy viewing!

NEERAJ PANDEY

Neeraj Pandey graduated in English from Delhi University and joined television. He has written and directed telefilms and documentaries for various satellite channels. **A WEDNESDAY** marks his debut in feature films.

Cast & Credits

Producer	:	UTV Motion Pictures Ltd.
Director, Screenplay	:	Neeraj Pandey
Camera	:	Fuwad Khan
Editing	:	Shree Narayan Singh
Music	:	Sanjoy Chowdhury
Cast	:	Naseeruddin Shah, Anupam Kher

Contact

UTV Motion Pictures Ltd
UTV Software Communications Ltd
Solitaire Corporate Park
Bldg No 11, 8th Floor, Guru Hargovindji Marg
Andheri – Chakala Road
Andheri (E), Mumbai 400093
Tel: 022 40981400 Fax: 022 40981650

YARWNG

Kokborok/95 minutes/35 mm/colours

Synopsis

Sukurai (Sushil Debbarma) learns that his wife Karmati (Meena Debbarma) had been the lover of his jhum companion Wakirai (Nirmal Jamatia). He demands an explanation. Karmati tells him that she and Wakirai were to be married but, on the night before, the newly built dam submerged the village and separated them forever.

Karmati's village Bolombasa was lost when the twin river Raima and Saima overflowed their banks. Many families like hers had to bid farewell to their way of life, shift to higher planes and depend on jhum for subsistence.

Karmati's father Chokdri (Amulya Ratan Jamatia) had got hurt when soldiers destroyed their house the night before her marriage to Wakirai. It left him with a wound on his head and a hurt pride. Robbed of his zest for life, he succumbed to death.

For the village Ochai priest (Manohari Jamatia), laden with an ailing wife, the harrowing times are a test of faith. When he moves out he takes along his sick wife but leaves behind the mantras and materials of his profession. Perhaps he has forgotten them, perhaps not...

Wakirai now tells Sukurai that his large joint family, too, had moved out of the village. Sukurai, himself a victim of the catastrophe that drove people from the fertile valley to the hills, understands the twists of destiny. He decides his wife must meet the one she'd intended to marry. But when Karmati goes in search of Wakirai, he is taken aback. Will Wakirai ruffle the smooth sailing boat of Karmati and Sukurai's life?

JOSEPH PULINTHANATH

The multilingual director from Tripura, Joseph Pulinthanath (42) shot into limelight with **Mathia** (The Bangle). The first film in the tribal language of Kokborok, it won the debut director a National award for its sensitive handling of a potent theme: witch hunting in the interior pockets of the land. Yarwng focuses on another practice peculiar to the North Eastern hills, that of jhum cultivation.

After graduating in English from the North Eastern Hill University, Pulinthanath did his Master's degree in Theology, also in Shillong. He completed his film studies and film appreciation courses in Delhi and FTII, Pune.

Cast & Credits

Producer	:	Sampari Pictures
Director, Screenplay	:	Joseph Pulinthanath
Camera	:	Kannan
Editing	:	Sasi menon
Music	:	Bikash Roy Debbarma
Cast	:	Meena Debbarma, Nirmal Jamatia

Contact

Sampari Pictures
Don Bosco Centre

Bishramganj 799103

Tripura

Tel: 09436126649/09436123473

NON-FEATURE FILMS
INDIAN PANORAMA 2008
NON-FEATURE FILMS JURY

ANJAN BOSE

Chairman

CHANDITA MUKHERJEE

Member

DEEPAK ROY

Member

HEMEN DAS

Member

MADHUSREE DUTTA

Member

APNA ALOO BAZAAR BECHA

Hindi/29 minutes/Video/Colour

Synopsis

What happens when remote, isolated mountain communities come face to face with globalization? Jardhargaon, a village in the Hemval valley of Garhwal, led an isolated, egalitarian existence, until a series of events forced it to join the market economy. This documentary based entirely on local perspectives, reflects on the process of change - what triggers the shift to modernisation and what impact it has on the personal, social and environmental spaces.

It won the Golden Deer Award in the Short Film category at the 8th Ecofilms Festival, Rodos, Greece.

PANKAJ GUPTA

Pankaj Gupta is a documentary filmmaker and sustainability researcher based in India. He has worked on several documentaries, with The Energy and Resources Institute (TERI), Centre for Science and Environment (CSE), Fund for Agricultural Development (IFAD), and International Development Research Centre (IDRC). He has produced and directed factual series for television including Artscan and Youthquake. He is a Visiting Fellow at the Centre for Interdisciplinary Studies in Environment and Development, Bangalore.

Cast & Credits

Producer : Public Service Broadcasting Trust (PSBT)
Director : Pankaj H. Gupta
Camera : Gautam Sonti
Editor : Umesh Gupta

Contact

Public Service Broadcasting Trust (PSBT)
A/86, Nizamuddin (E)
New Delhi 110013
Tel: 011 24355941/24353825

ANTARDHWANI/THE INNER SOUND

Hindi/60 minutes/35 mm/Colour

Synopsis

Antardhwani is a soulful journey into the musical realm of santoor maestro Shiv Kumar Sharma. It tries to capture not only the genius that is the musician and composer but also the kind human and understanding guru in him.

We see the maestro himself talking about different aspects of his music and the santoor, a folk instrument that has been raised to its classical status by Panditji. Music knows no barriers, he says, and goes on to talk about world music, cross border musicians, fusion... With open-mindedness he analyses the present musical scenario, in India and the world over.

Shiv Kumar's incredible contribution to the world of music is traced through interviews with his friends and colleagues such as Jasraj, Hari Prasad Chaurasia, Zakir Husain and Yash Chopra, while the maestro himself talks of his father-guru, Uma Dutt Sharma, with reverence.

JABBAR PATEL

Jabbar Patel (born: 1942), a pediatrician by education, runs a polyclinic near Pune with his gynaecologist wife. Inspired by the richness of Marathi literature, he stepped into theatre and made a name for himself as a director of refinement and perception. His most famous play, Vijay Tendulkar's Ghashiram Kotwal, travelled across the world.

Jabbar Patel has directed several highly regarded documentary and feature films including Dr Babasaheb Ambedkar. They have been feted with many awards, National and International.

Cast & Credits

Producer : Films Division
Director : Jabbar Patel
Camera : Faroukh Mistry
Editor : Nitin Rokade

Contact

Films Division
24, Dr G D Deshmukh Marg
Mumbai 400 026
Tel: 022 23523179/23513633

BISHAR BLUES

Bengali/ 79 min/ Video/ Col

Producer, Director: Amitabh Chakravarty
Editor: Amitabh Chakravarty and Amit Debnath
Audiographer: Partha Barman

Synopsis

This film on the fakirs of Bengal examines their music and the deep spirituality in their way of living that reconciles radical syncretism. Practiced largely by the poor and lower caste Muslims, its history in Bengal is replete with examples of assimilation of religions. The music has strains of Buddhist, Tantric and Vaishnavite notes and practices. The film shows a multicultural face of Islam largely unknown to the world.

AMITABH CHAKRAVARTY

It was his fascination with the fakirs/mendicants of West Bengal that led Amitabh Chakravarty to make Bishar Blues. The fakirs stand completely against institutionalized religion. Instead, they locate divinity in human beings. Chakravarty traversed through Birbhum, Murshidabad, Nadia and Burdwan in West Bengal and interacted with scores of fakirs for three years to make the film.

CHILDREN OF THE PYRE

Hindi/74 minutes/Video/Colour

Synopsis

This is a compelling, real life self-narrative of seven extraordinary children who make their living out of the dead at Manikarnika Ghat, Varanasi. They gather, snatch or steal used coffin shrouds and sell them for petty amounts in order to ensure their own and their family's survival.

Tempered by the heat of the pyre, strengthened in the face of adversities and crafted by a volley of abuses, these imps weave through the pyres and struggle through disdain in this land of the dead. Laughing, smiling, weeping, fighting and shouting, these children run the race for survival - winning it again and again, everyday.

Director's Statement

Varanasi, for many a synonym of India, perhaps owes a large part of its fame to Manikarnika, the busiest cremation ground in India. More than 150 bodies are consigned to flames here everyday with the guarantee of instant moksha or liberation from the cycle of births and rebirths. No wonder so many people come here to die or to be cremated after death.

Understandably, death is big business here. It involves all kinds of professionals, big and small. Amidst grieving relatives, profit hungry shopkeepers and sombre cremators can be spotted groups of frolicking children who have turned this graveyard into their playground and a source of livelihood.

The film is a terrible saga of exploitation that celebrates the victory of innocence over the most harrowing realities of life. It is a torturous journey through seared bodies, callous minds and dead consciences that constitute the human reality of the ghats at Varanasi.

RAJESH S JALA

Born in Kashmir in 1969, director, producer and cinematographer Rajesh S Jala has been making documentaries for the last 11 years. It has been an enlightening journey through human emotions, social concerns and inner conflicts. He has directed more than 10 documentaries and television serials for Indian and international channels. Floating Lamp of the Shadow Valley (2006) was nominated to the Amsterdam Film Festival, Palm Spring Festival in US, Raindance Festival, London, and featured on BBC World, The Independent, London and The Power of Culture, Netherlands.

Filmography

2008: Children of the Pyre. 2006: Floating Lamp of the Shadow Valley; Vanishing Walls. 2004: Srinagar to Leh. 2000: Hoogly River. 1998: Azadi (Freedom). 1997: Kaise Aag (Which Fire).

Cast & Credits

Producer : The Elements
Director, Camera : Rajesh S Jala
Editor : Sheetal Koul
Music : Roy Menezes

Contact

The Elements
412/459, Bholi Nagar Masjid
South Extn Part 2
New Delhi 110049
Tel: 011 46014201, 09811011685

DHIN TAK DHA

Hindi/22 minutes/ 35mm/Colour

Synopsis

Gopal, a garage mechanic, accidentally meets a group of artists who perform in different villages. He is fascinated by this new life, but soon he realises that life is not easy for these artists. In his own way he tries to help them through their crisis. But the help turns into a mistake. Chief, the head of the group, doesn't forgive him for this. Feeling guilty, he leaves the group and returns to his garage, only to meet them again 'accidentally'.

SHRADDHA PASI

Born in Ahmednagar, Shraddha Pasi graduated in Mass Communication from Delhi University, then joined Film and Television Institute of India, Pune in 2004. The Chase, a short film made in the Polar Meet Solar exchange programme, won the Best Student Film award in the Kenya Film Festival, 2007.

Filmography

2005: Shayad; Ankahee. 2006: Chhupa Chhupi; A Journey Home. 2007: The Chase; Tillanna. 2008: Dhin Tak Dha.

Cast & Credits

Producer : Film & TV Institute of India
Director : Shraddha Pasi
Camera : Hitesh Koral
Editor : Saikat Ray
Music : Saurabh Kumar

Contact

Film & TV Institute of India
Law College Road
Pune 411004
Tel: 020 25431010

DISTANT RUMBLINGS

English/23 minutes/ Video/Colour

Synopsis

World War II, the most destructive event in human history, was fought on multiple fronts. North-East India became the ultimate battle ground on Indo-Burma front, where the Japanese faced the staunchest stand of the Allied Forces.

The war left its indelible mark on the landmass and more than 60 years later, the same place was revisited on a fact finding mission. The primary objective was to find war wreckages lying in the jungles of the North East. Strikingly, war wreckages apart, they found mental wreckage in the form of lingering melancholy.

In spite of its bloodstained history, mankind has yet to acknowledge the counterproductive nature. The film emphasises the significance of learning from our past blunders and pledge ourselves to a peaceful world.

Director's Statement

In 2003, hoping to make a documentary on Border Trade, I was traveling with my crew through a remote village in the Indo-Myanmar border area of Nagaland. Suddenly I stumbled upon a rare sight: The wheel of an aircraft hung on a tree. I learnt from the village that this was from a fighter aircraft destroyed in World War II. This was the beginning of Distant Rumbings.

Our mission is to inform the world about a lesser known episode of WW II. The terrain and the people had remained the same since the war. From the dense

jungles we recovered a number of war wreckages: hand grenades, rifles, personal effects, even aircrafts. Documents about the forgotten episode are scarce but the soulful recollection of the horror by elderly locals, interviews with war veterans visiting memorials in Kohima and Imphal, and information in Defence libraries helped us to uncover the still aching selves of the civilian victims.

In spite of its bloodstained history, mankind has yet to acknowledge the counter-productive nature of war. Distant Rumbings emphasises the significance of learning from our past blunders and pledge ourselves to a peaceful world.

BANI PRAKASH DAS

Bani Prakash Das has been associated with the film industry since mid-90s. From the Dawn-lit Mountains - the Nishis, produced by him, featured in the Mumbai International Film Festival, 1998. Earlier he was associated with the making of the Assamese blockbuster, I Killed Him, Sir. He has produced several documentaries, docu-features and new magazines for Doordarshan.

Cast & Credits

Producer : Aka Communication Power Center
Director : Bani Prakash Das
Camera : Pradip Sengupta & Sachin Das
Editor : Manas Adhikari
Music : Sher Choudhury

Contact

Aka Communication Power Center
Mokokchung, Nagaland 798601
M: 09856072273

DIVIDED COLOURS OF A NATION

English/ 60 min

Synopsis

Caste based Reservation: This issue seems to be dividing India more than ever before.

One of the biggest challenges the country faces today is to create an equitable society. For, 76 % of the Indian population falls under the categories of OBC, SC, ST. Only 12% of the population is Upper Caste. Muslims and others make up another 12%.

The data suggests that 12% has ruled over 76% for centuries. Now, when the majority wants to obliterate the injustice committed for centuries, the solutions are not easy to find.

Reservation for the backward is currently the most contentious issue. Educated young people in urban India are out on the streets, up in arms, against any policy that reserves seats in educational institutes on the basis of castes.

Through this miasma of Caste Based Reservation, the film also looks at the education system in India.

UMESH AGGARWAL

After graduating in Political Science, Umesh Aggarwal completed his masters in journalism. Since 1994 he has been making television programmes and documentaries. Besides biographical films on three Prime Ministers of India, he has directed Mother, a film on Mother Teresa. The Whistle Blowers (2005) won a National award. Kiran, on Doordarshan, won ITA award and has been adapted into a book by Penguin publishers. He is currently making a film for National Geographic.

Cast & Credits

FOUR WOMEN AND A ROOM

English /30 minutes/Video/Colour

Synopsis

This documentary explores the complex ways in which women understand and experience motherhood. It raises the key question: Is motherhood always a 'natural' precondition towards the fulfillment of a woman's subjectivity? This package tends to fix the role of women as 'producers' in a given cultural context.

The film explores this juncture to etch out individual and diverse desires of women and the ways in which they relate to being mothers or its absence.

AMBARIEN AL QADAR

Ambarien Al Qadar is an independent short filmmaker based in Delhi. She has been making films on issues of sexuality, health, education, and community empowerment. Her film Elsewhere on Muslim immigrants in Madrid and Delhi, received the Best Documentary Award at 0110 International Digital Film Festival, 2005.

Cast & Credits

Producer : Public Service Broadcasting Trust (PSBT)
Director : Ambarien Al Qadar
Camera : Shakeb Ahmed
Editor : Ambarien Al Qadar

Contact

Public Service Broadcasting Trust (PSBT)
A/86, Nizamuddin (E)

New Delhi 110013
Tel: 24355941/24353825

A FRIEND TURNED FOE

English/15 minutes/Video/Colour

Synopsis

This film is, formally, a mix of wildlife and anthropological styles. Elephants have been an integral part of the human settlements near the forest areas of Assam. But the ecological balance between the animal and the humans has got tilted due to deforestation and other development issues. Now they cohabit as enemies and kill each other for survival. The film captures this reality through some rare footage of the daring Operation Elephant.

GAUTAM SAIKIA

Born in Assam, Gautam Saikia founded Studio Zephyr in Guwahati after obtaining a diploma in Electronic Engineering from New Delhi. A self trained film and video editor cum cinematographer, Gautam has edited more than 40 fiction and non-fiction films and teleserials. A dedicated wildlife activist and environmentalist, he has produced and directed three video films in the genre: Elephant Festival 2004, Animal Welfare in Kaziranga, and The Jaws of Death. He has also

Cast & Credits

Producer	: Studio Zephyr
Director, Camera, Editor	: Gautam Saikia
Music	: Ratan Das

Contact

Studio Zephyr
Andeva Enclave
Rajgarh Road, Guwahati 781003
M: 09859050752

THE JOURNALIST AND THE JIHADI

English/78 minutes/35mm/ Colour

Synopsis

This feature documentary tracks the parallel lives of Wall Street Journal reporter Daniel Pearl and the Jihadi, Omar Sheikh. Two highly educated individuals from privileged backgrounds, they saw the world differently but with similar passion and commitment. One is a humanist who spent most of his career reporting from the Islamic world on a quest to promote cross-cultural understanding. The other is a militant who chose a deeply violent path to express his views. Their paths crossed in Karachi, Pakistan post 9/11 - with tragic consequences.

Director's Statement

Despite the suffering caused to his parents and his wife, Daniel Pearl's murder did not have the effect the terrorists had hoped for. For, instead of vengeance they sought greater understanding with the Islamic world.

As filmmakers we were immediately drawn to the subject. It had all the ingredients of a compelling narrative, for the story of these two men shows how inexorably large global events impact on the lives of ordinary persons, sometimes with tragic consequences.

We were convinced that Daniel Pearl was an extraordinary journalist and an inspirational human being who paid with his life for his beliefs. He was not in the wrong place at the wrong time: there were more than 2000 journalists in Pakistan post 9/11. We were also convince that Omar Sheikh was no ordinary jihadi. Their stories, if captured with truthfulness, could make a film the world would want to see.

RAMESH SHARMA & AHMED JAMAL

After completing his MA from the London International Film School, Ahmed Jamal spent 15 years making dramas, documentaries and commercials for First Take Limited, and programmes for BBC, Channel 4 and other European broadcasters.

His thought provoking documentaries shown on British Television include Dead Man Talking, The Bounty Hunter, the Dancing Girls of Lahore, Iran - The Other Story and The Fundamental Question. His film Who Will Cast The First Stone won the Golden Gate Award at the 33rd San Francisco Film Festival. The Dancing Girls of Lahore and The Bounty Hunter have been made into television and radio dramas.

Much awarded producer-director Ramesh Sharma is the Chairman and MD of Moving Picture Company (India) Ltd. His very first documentary Rumtek, on a Tibetan Buddhist monastery, won the National Award for the Best Short Film and a Special Jury prize at the Commonwealth Film and Television Festival in Cyprus.

His feature film New Delhi Times won four National Awards including for the Best Debut. It was also awarded in the 25th Karlovy Vary Film Festival; shown in Festivals at London, Cairo, Melbourne and Moscow, and inaugurated the Festival of Indian Cinema in Tashkent.

His list of credits includes the critically acclaimed 10-part series, The Making Of A Nation; another 10-part series, 25 Incredible Years; the documentary, Mahakumbh Mela (2002), Afghanistan - The Taliban Years and Beyond, telecast on Discovery Channel; and Jihad - The Sword of Islam (2005) shown in more than 20 countries.

The Journalist and The Jihadi: The Murder of Daniel Pearl was nominated for EMMY awards in the USA. At present Ramesh Sharma is coproducing a feature on Amrita SherGil.

Cast & Credits

Producer : Moving Picture Co (I) Ltd.
Director : Ramesh Sharma

Camera : Bithin Das, Kabir Khan, Eric Wilson
Editor : Tony Appleton
Music : David C Heath

Contact

Moving Picture Co (I) Ltd
17 A, Sec. 16 A, Film City
Noida 201301
Tel: 0120 4258980

THE LAND OF RUPSHUPAS

English/35 minutes/Video/Colour

Synopsis

The Land of Rupshupas is an ethnographic film about Rupshupas and their 'Livestock of Gods,' a rapidly dwindling, nomadic community that inhabits the isolated, intensely cold desert mountain region of Rupshu Valley in Ladakh.

A K SIDHPURI

Awadesh Kumar Sidhpuri joined Hindi film industry in 1972 as an assistant cameraman. He worked with eminent directors of photography such as N V Srinivas, Jal Mistry, Anwar Siraj and Chaman K Bajoo. Among the films he worked in are Shagird, Sharmilee, Teesri Manzil, Amar Akbar Antony, Heer Ranjha, Victoria No 203. From 1977 to 1976 he was Asst Cameraman with Films Division. Subsequently he has been Newsreel Officer, Chief Video Cameraman, TV Cameraman in Doordarshan and finally Chief Cameraman, Films Division.

His news magazine A Celestial Tryst (1996) won the National Award for Best Science Film; In Search of Excellence (1997) won in the Sports category; Agony of Udaipur Lakes (1999) and Mussoorie – Towards Destruction (2002), and Holy Ganga (2003) in the Environment category.

Cast & Credits

Producer : Films Division
Director, Camera : A K Sidhpuri
Editor : D D More

Contact

Films Division
24, Dr G D Deshmukh Marg
Mumbai 400 026
Tel: 022 23523179

MEMORIES, MOVEMENT AND A MACHINE

Malayalam/40minutes/16 mm/Colour

Synopsis

Memories of 1970s bring with them memories of New Wave, Art Films, and Film Society Movement in Kerala. At that time one had the feeling of being at a turning point, as if something were about to happen. For, the film society movement introduced world cinema to the public on a hitherto unimaginable scale. It opened up a new world and helped create a new sensibility.

This 16 mm also traces the film society movement's relationship with the 16 mm film projector. Now abandoned as an obsolete technology, this machine was the soul of the movement. It still burrs on, but only in the mind of a generation of cineastes.

Director's Statement

My involvement with the film society movement in Kerala over two decades inspired me to document my experience as a cineaste, film student, publication editor, organiser and filmmaker. I have witnessed the swift shift of time, technology and people surrounding the movement. I remember dilapidated halls with thatched roofs where light and darkness created their own parallel stories. I have seen what television has done to the collective memory and viewing history. The technological shift from celluloid to digital is a tactile memory for me where the smooth DVDs replace tattered prints. In a sense the documentary is an attempt to make people think about the story of the visuals and sounds that surround us.

16 mm - Memories, Movement and a Machine is a journey at two levels. One, it is a film about those who were part of its history - film society members, critics, filmmakers... Two, it captures the enigma of a machine entering the lives of a generation and changing them forever, with the coming into being of a new collective at the altar of cinema.

K R MANOJ

Thiruvananthapuram based K R Manoj, who graduated in Mass Communications, has been a film society activist and former editor of Drishyanthalam, the Malayalam journal of film and video studies. He coordinated Signs, a festival in video for Documentaries, Short Features, Animations, Music Videos and Ad Films. His Short film Agni featured in various festivals including IFFI and MIFF 2004.

Festivals : Montage Film & Video Fest, 2008; Vibgyor 2008; International Video Festival of Kerala 2008; Osian's Cinefan, 10th Festival of Asian and Arab Cinema 2008; Swaralaya International Film Fest 2008; Soorya Fest 2008.

Awards: Best Documentary, Montage Movie Awards 2008; Best Documentary, Vibgyor Film Awards 2008.

Cast & Credits

Producer : Scarface Film Society
Director : K R Manoj
Camera : Shehanad Jalal & Manu Balak
Editor : Mahesh Narayanan & Babu Ratnam
Music : A S Ajith Kumar & Abhishek Bhattathiri

Contact

Surface Film Society
“Geetha”, Panayamuttom, Nedumangad
Thiruvananthapuram 695561
Kerala
Tel: 0472 2866348

PARWAAZ

Urdu/6 minutes/ Video/Colour

Synopsis

Parwaaz is based on an Urdu poem by Abha Iyengar, who has written the screenplay and also appears in the film to recite the poem about a poet’s need for self-expression and self-realization.

The poet is waiting for a new life. She hears the call of a distant shore. As she waits to be ferried across time and space, her thoughts race back to her childhood and her dreams as a young woman. Then her funeral pyre is lit, and her journey continues with the promise of a new freedom.

Abha Iyengar, an internationally published freelance writer and poet, is also a social activist who is against all forms of aggression and injustice.

BIJU VISHWANATH

Biju Viswanath has made both, feature films and documentaries. Deja Vu (English) was his first international feature film. His films have won international awards. They have been screened at festivals in Pusan, Locarno, Berlin, Los Angeles, New York, New Jersey, Florence, Mexico, Cairo, Manila, Zanzibar, and in Indian Panorama.

Cast & Credits

Producer : M/ s Mimesis
Director, Camera : Biju Viswanath
Editor : Sasi Menon
Music : Ronnie R. Raphael

Contact

M/s Mimesis
A-506, UNESCO Apartments
55, I P Extension, Patparganj
Delhi 110092
Tel: 011 22238882

PUTTI

Kannada/14 minutes/35 mm/Colour

Synopsis

Putti is thus a story of lives constructed around the most primal requirement of man from his time of existence.

Seven-year-old Putti has never seen rain in her life. What happens when nature stops supporting life? The film deals with an innocent girl's understanding of this dire situation. It also explores her relationship with her blind grandmother.

JACOB VERGHESE

This 32-year-old director trained under filmmakers like Pamela Rooks and Rajiv Menon. He was associate director for seven films before he directed his first feature, *Andhiyum*. The Malayalam film has travelled to major festivals in India and abroad and also won the director his first National award. He is currently finishing a feature film about a boy's search for his lost love.

Cast & Credits

Producer : Alush Production
Director : Jacob Varghese
Camera : Sunny Joseph
Editor : Sreekar Prasad
Music : Isaac Thomas Kottukapally
Cast : Jayashree, Madhushree, Dattatreya, Anand Raj

Contact

Alush Production
No. 408, 4th Floor, Kalpak Arcade
Church Street
Bangalore 1
M: 09845500003

RATAN THIYAM THE MAN OF THEATRE

English/Manipuri/27 minutes/Video /Colour

Synopsis

Ratan Thiyam, founder-director of the Chorus Repertory Theatre, is a renowned Manipuri poet, playwright, painter and musician. Formerly Director of Delhi's National School of Drama, he returned to his Chorus Repertory Theatre for creative pursuits. Being equally adept at classical, folk and modern practices, Thiyam can successfully mould a classical text, apply folk methods to its interpretation and present it from a modern perspective. At the Repertory he coaches his dedicated team through strenuous physical exercises, martial arts, dance, music, absolute breath control and flawless dialogue delivery.

Chorus Repertory Theatre, which Thiyam established in 1976 at Imphal, applies traditional and classical elements to contemporary theatre. Manipur has many dance, drama and music traditions along with rituals that are living traditions. The Repertory creatively juxtaposes these with modern techniques to add a unique dimension to Indian theatre. This has won Chorus several awards including at Edinburgh, Greece and Mexico.

OKEN AMAKCHAM & NIRMALA CHANU

Oken Amakcham is an Arts graduate from Manipur University and Sangeet Visharad from Bhatkhande Sangeet Vidyapith, Lucknow. His films have featured in Indian Panorama and won National Awards. He is currently on the Board of Directors of Manipur Film Development Corporation, besides being associated with Juvenile Theatre, Manipur.

Nirmala Chanu, a gold medal winner in state and national level theatre festivals, makes her directorial debut with Ratan Thiyam: The Man of Theatre. She has earlier been Associate Director in the Manipuri feature film, Amamba Lambi (2008); and the Auto Rickshaw Driver, a Doordarshan serial. Chanu is a regular artiste of the Juvenile Theatre, Manipur.

Filmography / Oken Amakcham

Khonthang (1992) - Indian Panorama; Singapore Film Festival

Mayophygee Macha (1995) - Best Manipuri Film, National Film Awards

Aroiba Bidai (2000) - Best Film, Manipur State Awards

Cheina (2006) - Best Film and Best Director, Manipur State Awards

Cast & Credits

Producer : Pakhee Films
Director : Nirmala Chanu & Oken Amakcham
Camera : Irom Maipak & Radhamohan
Editor : R K Lalmani
Music : Chorus Repertory Theatre

Contact

Pakhee Films
Kongba Kshetri Leikai
East – 1, Imphal
M: 09856176632

REMEMBERING BIMAL ROY

Hindi/Bengali/English/55 minutes/Video/Colour

Synopsis

Legendary filmmaker Bimal Roy (1912-1966) represents the golden age of Hindi cinema. Born in Dhaka on July 11, 1909, he started life as a cameraman for New Theatres, Calcutta. His directorial debut Udayer Pathy (1944) is one of the biggest success stories in Bengali cinema. This New Theatres film established the sensitive director as a cinematic force to reckon with.

In 1951 he came to Bombay to direct films for Bombay Talkies. An important part of Roy's legacy was his ability to recognize and nurture talent who went on to make films with an unmistakable stamp, be it Hrishikesh Mukherjee or Gulzar.

He flagged off Bimal Roy Productions with Do Bigha Zamin, which won the Palm d'Or at Cannes in 1954 and continues to inspire filmmakers like Ashutosh Gowariker (Lagaan). Sujata and Biraj Bahu also

featured in Cannes. He won 11 Filmfare awards, the President's award, and international awards at Karlovy Vary, among others.

Remembering Bimal Roy documents his life through film clips and interviews with legends who worked with him - Dilip Kumar, Vyjayanthimala, Kamini Kaushal, Dharmendra, Sulochana and Gulzar; admirers like Javed Akhtar and Ashutosh Gowariker, and his wife Manobina.

Director's Statement

My father died when I was ten years old. Being completely wedded to his work, he hardly spent any time at home. I got to know him after his untimely death in 1966 mainly through his films. For me they are pure magic... haunting, evocative and timeless, yet simple and easy to understand.

This documentary is my personal search for my father as a man. By meeting people who knew him I hoped to get to know him better... and I did. I discovered that the man mirrored the purity of his films like a clear reflection in his beloved river Padma.

For me this film became a journey within and without, and helped me understand how my father achieved immortality in a short lifespan of 54 years.

JOY BIMAL ROY

Joy Bimal Roy assisted Dadasaheb Phalke winner Shyam Benegal on three feature films and some shorts. On The Threshold, his earlier film on mentally challenged children was screened at the 1995 International Video Festival in Trivandrum. Joy has been an executive producer for a satellite channel, and artist and repertoire manager for a global music company. His other interests include interior and fashion design.

Cast & Credits

Producer : Joy Bimal Roy, Yashodhara Roy and Aparajit Sinha
Director : Joy Bimal Roy
Camera : Christopher Rego & Samiran Datta
Editor : Bhaskar Sharma

Contact

Joy Bimal Roy
6 Mount Mary Road
Bandra (W)
Mumbai 400 050
Tel: 022 26454143 M: 09820285983

REHANA: A QUEST FOR FREEDOM

English/ 39 minutes/ 2007

Synopsis

This film presents the life and work of Rehana Adib, a woman from a minority community, a mother of six, a challenger of traditions, a crusader for social change. The intimate foray tries to understand the genesis of a leader.

Director's Statement

This film is about aspirations and freedom. Rehana Adib is a woman who works with other women from marginalised communities in Muzafarnagar, Uttar Pradesh. This geographical area has the highest crime rate in the country, of which the crimes against women are nearly 70 percent. The film is a saga of overcoming many barriers - social, cultural, political, of celebrating resistance and a willingness to change, of many struggles and a few victories too.

GARGI SEN & PRIYANKA MUKHERJEE

Gargi Sen studied design at the National Institute of Design in Ahmedabad and later completed her Masters in Mass Comm from Leicester University. In mid-80s she began to work with media with marginalised communities and took to making documentaries on social issues while showing films to a cross-section of society. She is one of the founders of Magic Lantern Foundation and teaches film and communication.

Priyanka Mukherjee, who makes her directorial debut with Rehana, works with the Delhi-based NGO, Magic Lantern Foundation. She has earlier assisted well known filmmakers on documentaries ranging from social issues to Indian classical art. A Master in Political Science from Delhi University, Priyanka has also studied Mass Communication and attended workshops on Film Appreciation and Environment.

Cast & Credits

Contact

THE SHOP THAT SOLD EVERYTHING

Bengali/31 minutes/ 35 mm/ colour

Synopsis

This short fiction film is made by Abhyuday Khaitan, a final year student of cinematography from L V Prasad Film and TV Academy, Chennai. It has received a Gold Award for the Best Student Fiction Film from the Indian Documentary Producers' Association. According to the jury, "The film has a deeply contemplative quality that draws the viewer in, even as it moves between an affectionate depiction of a world that is fading away and a pragmatic representation of the world that is taking its place. It is to be commended for its cinematic maturity."

ABHYUDAY KHAITAN

A Mass Communications graduate from St Xavier's College, Kolkata, Abhyuday Khaitan did a Diploma in Film & Video from London Institute and PG Diploma in Advanced Cinematography from L V Prasad Academy, Chennai.

Starting as assistant director in the National award winning film Patalghar, he has directed documentaries such as Children in Pain, and served as cinematographer and art director in some others. His Mon Amour, Aamar Mon (2007) competed at the Kerala International Video Festival, and Stray Thoughts (2007) was nominated to the Vatavaran Environment and Wildlife Festival. The Shop That Sold

Everything (2008) has won the Gold for the Best Short Fiction Film from the Indian Documentary Producers' Association.

Cast & Credits

Producer, Director : Abhyuday Khaitan
Camera : Rrivu Laha
Editor : Shubhra Joshi
Music : Ashavari Majumder

Contact

Abhyuday Khaitan
2nd Floor, G 21 Nizamuddin West
New Delhi 110 013
Tel: 9818747180 Fax: 011 23344369

THREE OF US

Silent/15 minutes/35 mm/Colour

Synopsis

Forty-year-old Yogendra is confined to his metal cot as he is severely disabled. His ageing parents love him to eternity but are afraid of what would happen to him after they are gone. Together they play the game of existence in a single room where they live.

Three Of Us is the touching tale of the indomitable spirit of the Thakar family who play themselves in this beautiful film.

UMESH VINAYAK KULKARNI

Valu is the debut film of Umesh Vinayak Kulkarni, an alumni of FTII, Pune. In 2005 he made GIRNI: The Grinding Machine, which travelled widely and won many National and international awards. His films are made with a passionate restraint where the director humbly watches the characters and follows the trail of their story without creating ripples. His films are deeply rooted in his culture, yet have universal essence and present-day world vision.

Cast & Credits

Producer : Film & TV Institute of India
Director : Umesh Kulkarni
Camera : Shariq Badar Khan
Editor : Abhijeet Deshpande
Music : Anmol Bhawe

Contact

Film & TV Institute of India
Law College Road
Pune 411004
Tel: 020 25431010

YEARN TO LEARN

Bengali/56 minutes/35 mm/colour

Synopsis

Madrastas have figured large in the minds of people since the emergence of Islamic terrorism and avowedly fundamentalist Islamic groups. India has been necessarily drawn into the public discourse, partly because of the international spread of a form of Islam historically engendered in Deoband, UP, and partly by the Islamist backlash against the polarizing Hindutva movement in India.

West Bengal, neighbouring Bangladesh, has been acutely conscious of the infiltration of fundamentalist Islamists. At the same time, madrasas have played a positive role in providing affordable learning to those who would otherwise receive no education at all. But most of us, from mainstream education system, know little about madrasa education, its history, or what the community thinks about it.

West Bengal has long inducted modern learning into madrasa curricula, upgraded its status, and absorbed the madrasa network into the public education system, complete with parity of pay scales.

This documentary, focused on Madrasa Education in West Bengal, provides an overview of the system, through students, teachers, and intellectuals of the community. It attempts to assess how much has been achieved and how much remains to be realized.

S K ABDUL RAJJAK

After his graduation Abdul Rajjak joined FTII in Pune and passed out in 1993. Since then he has been working as Sound Designer and Recordist, with several National award winning directors such as Ashoke Viswanathan, Chidanand Dasgupta and Ananya Chatterjee. He has also worked on documentaries by Supriyo Sen. Yearn to Learn marks the directorial debut of Rajjak who is currently attached to the Dept of Sound at the Satyajit Ray Film & Television Institute, Kolkata.

Cast & Credits

Producer : Satyajit Ray Film and Television Institute
Director : S K Abdul Rajjak
Camera : Rabindranath Das
Editor : Sumit Ghosh

Contact

Satyajit Ray Film & Television Institute
E M Bypass Road, Panchasayar
Kolkata 700094
Tel: 033 24329300 Fax: 033 24327517

Vellapokkathil/ In Deluge

Malayalam/ 25 min

Synopsis

Based on a short story entitled Vellapokkathil, penned by the renowned Jnanpeeth winner Thakazhi Shivasankara Pillai, In Deluge contrasts the beast in human with the humane beast. The story chronicles around the vast 1928 flood where Chennan's pet dog is left behind on a rooftop bereft of refuge. He heroically serves his master till his end but Chennan fails to even recognise him when the pet is found lying dead.

Director's Statement

The devastating flood that visited Kerala in 1928 was unprecedented. The event and its experiences moved Thakazhi Sivasankara Pillai to pen this story that brings out the beast in human beings.

The story relived before me when I saw some footage of a recent hurricane in America. What stood out as a stark reality, unblemished by time and location, was the human character, ungratefulness ingrained in its very nature.

JAYARAJ

Filmography, Contact

SEE FEATURE FILM - GULMOHAR

