आधिकारिक विवरणिका: भारतीय सिनेमा
Official Catalogue: Indian Cinema
51st International Film Festival of India, Goa

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Festival Director: 
Chaitanya Prasad, Additional Director General

Indian Panorama, Indian Sections & Administration: 
Tanu Rai, Deputy Director

Editors: Shambhu Sahu (English), Pankaj Ramendu (Hindi)
Assisted by: Kaushalya Mehra, Arvind Kumar, Kamlesh Kumar Rawat
Festival Coordinator: Sarwat Jabin, Rudra Pratap Singh, Shyam R Raghavendra,

Design & Creative Director: Mukesh Chandra

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Ministry of Information & Broadcasting
Government of India

You can visit us at www.iffigoa.org. www.dif.gov.in
MESSAGE

I welcome you all to the 51st edition of the International Film Festival of India.

IFFI, over the years, has nurtured the finest of films and has garnered praise across the globe. It has developed an impeccable international reputation though its inclusivity and endorsement. It has also received an overwhelming response from film-makers and audiences around the world. The expertise, experience and enthusiasm of the participants add to the grandeur of this event.

The film industry has been adversely affected due to pandemic but digital and OTT platforms grew at 24% in 2020. Even during these unprecedented times, the commitment shown in organising this film festival reflects the Government’s resolve to revive the sunrise industry. This hybrid edition of IFFI has been designed in a combination of unique virtual and physical format. I am sure it will set a precedent in the field of modern entertainment industry.

The blend of virtual “Masterclasses and In-conversation” sessions with renowned personalities of the film fraternity will offer a distinct experience to its participants. I wish the event a grand success.

(Prakash Javadekar)
MESSAGE

The 51st edition of the International Film Festival is going to be a milestone achievement in the film and entertainment industry in India. IFFI has consistently proven itself to be a film festival par excellence, one which provides the best cinematic experience and access to one of a kind events for the creative mind. This year, in a unique hybrid event, audiences will be offered a variety of gripping films, virtual masterclasses & in-conversation sessions with renowned personalities from the film fraternity.

The media and entertainment sector has a significant role in projecting India’s soft power abroad. Cinema has the ability to bring together not just people, but also nations. The latest edition of IFFI will showcase the best of cinema from Bangladesh to commemorate the 50th Anniversary of the establishment of Diplomatic Relations between India and Bangladesh. The festival also hosts numerous film sections such as World Panorama, Retrospectives, Indian Panorama, and others. Each of these will screen curated film content from around the world.

As we celebrate the birth centenary of ace filmmaker, Satyajit Ray, IFFI will also showcase some of the best films from the legend’s repertoire.

In view of the prevailing COVID-19 Pandemic, IFFI has reinvented itself to meet the global standards of hybrid international film festivals. The festival, being the oldest and the largest film festivals in Asia, remains committed to bringing the joy of cinema to its delegates, filmmakers, and practitioners.

With great pleasure, I would like to extend my earnest welcome to all the participants, esteemed delegates, and cine connoisseurs to the International Film Festival of India.

(Amit Khare)
MESSAGE

It is with great pleasure that I welcome you to 51st edition of International Film Festival of India (IFFI), in the serene and beautiful beach city of Goa.

In its 51st edition, IFFI 2020 is being presented to you in a hybrid format to ensure safety and social distancing while organising India's most prestigious and Asia's first international film festival. The nine-day event will be a mix of online and auditorium screens, and the opening and closing ceremonies are being organized on location but with a limited audience. The vision behind organising IFFI in January, 2021 was to inspire resilience in the film industry as well as take a careful step towards normalcy in the pandemic situation. Under the guidance of Hon'ble Union Minister of Information & Broadcasting Shri Prakash Javadekar, we have sincerely worked towards achieving this vision. I am glad to say that we have achieved a good deal in a limited time period. The Indian Panorama Jury too has done an outstanding job in constantly harmonising their efforts within a tight deadline for IFFI 2020.

The hybrid format of the 51st IFFI is a step in the virtual domain of human interaction and I believe it will ensure even wider participation from film lovers across the globe. During the COVID-19 pandemic in 2020, the audio-visual medium became vital to every aspect of human life and communication – from education to public communication to events. OTT and online meeting platforms have also helped immensely in naturalisation of such medium among the masses.

The 51st edition of IFFI will showcase 126 films from 55 countries. The prestigious Indian Panorama section of IFFI brings to you best of contemporary Indian feature and non-feature films. The package of films includes an excellent mix of 23 feature films and 20 non-feature films. In the Indian section, IFFI remembers film personalities who have passed away in recent times. IFFI also remembers Dadasaheb Phalke, the father of Indian cinema, on his 150th birth anniversary and legendry filmmaker Satyajit Ray on his birth centenary.

Just as a work of art and cinema has the capacity to evoke unity in the audience, film festivals too submerge audiences, cinema and the event into one entity where each serves the larger purpose of enjoying and promoting quality cinema. With the same purpose and our long standing relationship with the film lovers, I am sure that IFFI 2020 will be an enriching experience and add beautiful memories to all of your lives. I sincerely hope that the festival brings joy and hope to all physical and virtual participants and only deepens our mutual love for cinema and IFFI.

Jai Hind!

(Chaitanya Prasad)
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Indian Panorama Jury: Feature Films
John Mathew Matthan (Chairman)

John Mathew Matthan is a National Film Award-winning film writer, producer and director. He won the National Film Award for the film ‘Sarfarosh’ (1999), which he produced and directed and also wrote its story-screenplay. Besides feature films, he has also made over 400 advertising and documentary films that have won several awards. He took an active interest in dramatics and won several inter-college awards in acting, writing and direction. He studied video production at the Boston Film/Video Foundation, US. He was a chief assistant director to Govind Nihalani in the film ‘Aakrosh’ (1980) and also in the second unit of the Richard Attenborough’s film ‘Gandhi’ (1982). He has given lectures and conducted workshops at Film and Television Institute of India (FTII), Xavier Institute of Communications, Sophia College, Narsee Monjee Institute of Management Studies, etc.
Dominic Megam Sangma is a film director and producer. He graduated from the Satyajit Ray Film and Television Institute, Kolkata, where he specialised in Direction and Screenplay Writing. He worked at the National Film Development Corporation (NFDC) for two years, before starting his own production company, Anna Films. He made his directorial debut with feature film ‘Ma.Ama’ (2018) presented in NFDC’s Film Bazaar. His second feature ‘Rapture’ (2019) is an Indo-China-France-Netherlands co-production, and was selected in the prestigious Cannes Film Festival 2019, in La Fabrique du Cinema, also in CineMart, BoostNL, Film Bazaar, Talents Tokyo and so on. He teaches at Film and Television Institute, Itanagar, Arunachal Pradesh. He is the co-founder and artistic director of Kelvin Cinema Festival of Films.

Jadumoni Dutta is an actor, director, producer and writer in Assamese cinema. He has acted in films like ‘Agnisakshi’, ‘Monjai’, ‘Pakhi’, ‘Chaya Manushi’, etc., and produced, directed and scripted telefilms, serials and documentaries. He directed his first feature film ‘Agnisakshi’ in 2003, followed by ‘Jetuka Pator Dare’ (2011) which bagged a National Film Award. His third film was ‘Paani’ (2014). He has written articles on cinema and also a book titled ‘Cinema Cinema’. He has also served as a jury for the Indian Panorama at IFFI, the National Film Awards, Mumbai International Film Festival (MIFF), etc.
Kala Master

(Kala Master)

In a career spanning three decades, National Film Award winner Kala Master has choreographed around 4000 songs in several languages, including Tamil, Telugu, Malayalam, Kannada, Hindi, Odia, Bengali, English, Italian and Japanese. She has won many awards including the National Film Award for Best Choreography for ‘Kochu Kochu Santhoshangal’ (Malayalam) in 2000; Tamil Nadu State Film Award for Best Choreography for ‘Chandramukhi’, etc. She trained many leading actors like Ajith, Surya, Vikram, Vishal, Simbhu, Dhanush, etc. at her dance school. She has also choreographed and directed over 500 stage shows including ‘Nadigar Sangam Star night’ at Singapore, Malaysia, Dubai and London; ‘Miss World 1996 Beauty Pageant’; ‘Netru Indru Naalai’ directed by Mani Ratnam; etc. She has also ventured into directing and producing reality shows.

Kumar Sohoni

(Narendra Kumar Narhar Sohani)

Kumar Sohoni (Narendra Kumar Narhar Sohani) has directed 107 productions, which include 70 full-length Marathi plays; 13 one-act plays (Marathi & Hindi); seven Telefilms (Marathi); 12 T.V. Serials (Marathi/Hindi); 17 Marathi Feature Films; and a Hindi feature film ‘Nirrutar’ (2010). A graduate from the National School of Drama (1976-79), he has won several prestigious awards for direction, acting and set design, including the Maharashtra State Drama Competition (14 times); Maharashtra Rajya Natya Spradha Awards (13); Natya Darpan Awards (6); Akhil Bhartiya Natya Parishad Award (3), etc. He also won the Maharashtra State Award of the films ‘Paisa Paisa Paisa’ and ‘Kamal Mazya Baykochi’. His play ‘Atha Manus Jaga Hna’ has received 22 state awards. He has also written two books, titled ‘Chaukat Digadarshanachi’ (2015) and ‘Shidori’ (2019).
Rama Vij – Hindi and Punjabi film and television actress. She started her career as a child artist and went on to become a prominent figure in the Hindi and Punjabi film industries. She is a recipient of the National Award for her performance in the film 'Chann Pardesee' and was also nominated for a Filmfare Award for her role in 'Prem Qaidi'. She has also produced and directed a few television serials. She is a celebrated national hockey player and has served as a governing council member of the Film and Television Institute of India (FTII).

Actor-director B. Ramamurthy started his career as a child artist in theatre in the late 1960s. He joined in the Kannada film industry as an assistant director in 1978. He turned a full-fledged director with the film ‘Rudrathandava’ in 1990, and has since then contributed in nearly 50 Kannada films. Through his film journey, he actively contributed in the direction of feature films, short films, documentaries and television soaps and also in acting. He has also served as the Principal of Adarsha Film Institute, recognized by the Government of Karnataka.
Sanjay Puran Singh Chauhan

Made his directorial debut with critically-acclaimed ‘Lahore’ (2010), which earned him two National Awards – for the Best Director (Sanjay Puran Singh Chauhan) and for Best Supporting Actor (Farooque Sheikh). His film ‘Bahattar Hoorain’ (2019) was selected in the Indian Panorama section of the 50th International Film Festival of India and was the official entry from India for the ICFT-UNESCO Gandhi Medal. He’s written the upcoming film titled ‘83’ based on India’s historical win in the 1983 Cricket World Cup. One of his upcoming projects titled ‘Chanda Mama Door Ke’, a Sci-Fi film, is in pre-production.

Sanghamitra Chaudhuri

A filmmaker, story writer, and script writer. She has directed 13 Features and Short films, including ‘Chakra’, ‘Raatporir Rupkatha’, ‘Jeena’, ‘Rahasya’, ‘The Bhoot of Rose Ville’, ‘Jiban Rangberang’, ‘Bidehir Khonje Rabindranath’, ‘Someday Somewhere’, ‘Strings of Passion’ and others. She has won Bengal Film Journalists’ Association Awards in 2017, and a Best Film Award at Darbhanga International Film Festival in 2014. She graduated with a Master's Degree in Journalism from Calcutta University. She was associated with All India Radio and Doordarshan in Kolkata, and has been working as a freelancer at ‘Anandabazar’, ‘Aajkaal’, ‘Jugantar’ and a senior reporter at ‘Dainik Jugasankha’, Kolkata.

Sanjay Puran Singh Chauhan

National Award-winning filmmaker Sanjay Puran Singh Chauhan made his directorial debut with critically-acclaimed ‘Lahore’ (2010), which earned applause across the globe and was picked up by Warner Brothers. It won two National Awards – for the Best Director (Sanjay Puran Singh Chauhan) and for Best Supporting Actor (Farooque Sheikh). His film ‘Bahattar Hoorain’ (2019) was selected in the Indian Panorama section of the 50th International Film Festival of India and was the official entry from India for the ICFT-UNESCO Gandhi Medal. He’s written the upcoming film titled ‘83’ based on India’s historical win in the 1983 Cricket World Cup. One of his upcoming projects titled ‘Chanda Mama Door Ke’, a Sci-Fi film, is in pre-production.
Satinder Mohan

Satinder Mohan is a film critic-journalist, who has participated in 38 film festivals, including the International Film Festival of India (IFFI). He has been an advisory panel member of the Censor Board of Film Certification (CBFC), New Delhi for six years; and an executive committee member of Indian Documentary Producer’s Association (IDPA), Mumbai; and has been associated a National Film Development Corporation (NFDC) committee as an external member. He has been a jury member of Indian Panorama and a preview committee member of many IFFIs and foreign film festivals organised by DFF. Presently, he is a preview committee member of Doordarshan Films Committee, DD Arun Prabha (North East) and DD Urdu Channel. He retired as Additional Director General from the Ministry of Defence, New Delhi.

Sudhakar Vasanth

Sudhakar Vasanth is a director and producer and has been active in the film industry for about 33 years. He has made films in Indian regional languages such as Odia, Bengali, etc. He has directed 22 movies and produced four films. He has also acted in a few movies. Recently, he had directed three movies which will be released in the year 2021.
U. Radhakrishnan, a doctorate in Biochemistry, worked in the DRDO as a scientist, and later joined the Delhi Government’s Health department as the Chief Biochemist. With keen interest in cinema, he joined the film society movement and worked as honorary secretary of the Federation of Film Societies of India (FFSI) for about 25 years. He organised many film festivals in various Indian cities under the aegis of FFSI. He has been associated with the International Film Festival of India (IFFI) from 1986. He has been a preview committee member at the IFFI for many years from 1995, and a jury member at the Indian Panorama thrice before. He started the Habitat Film Festival in 2006 and continues to be its consultant.

T. Prasanna Kumar is a film producer, distributor and exhibitor. An M.B.A. from the University of Pune, he ventured into filmmaking three decades ago and has produced popular Telugu movies: ‘Athiradhudu’, ‘Yamudannaki Mogudu’, ‘Muttadi’, ‘Love War’, ‘Illalu Priyuralu’, ‘Venkatadri’, etc. He has been the Jury Committee Member for Nandi Award (2016-17); a Committee Member for South Indian Film Chamber of Commerce; a Committee Member in Telugu Film Chamber of Commerce from 15 years; a Member in Telugu Film Directors Association; and also a Committee Member in Film Federation of India, Mumbai. He has been the honorary secretary of the Telugu Film Producers Council, Hyderabad from 2009. As a social cause, he helps the persons belonging to the Telugu Film Industry.
Indian Panorama Jury: Non-Feature Films
Haobam Paban Kumar (Chairman)


Haobam Paban Kumar is an award-winning filmmaker from Manipur, who has won four National Film Awards and has had six Indian Panorama selections. An alumnus of SRFTI, Kolkata, he made his debut hard-hitting documentary, ‘AFSPA 1958’, which won the Swarna Kamal at the 56th National Film Awards in 2009. He made his first feature film, ‘Loktak Lairembee’ in 2016, which was critically acclaimed. The film featured at the 67th Berlin Film Festival in 2017 and 21st Busan International Film Festival in 2016. He is an important contributor to the Manipur State Film Development Society. He is the founding Managing Director of ‘Cinema Imphal Foundation’, a trust for the promotion of cinema. He is currently working on his next feature film called, ‘Nine Hills One Valley’.
Atul Gangwar

Atul Gangwar has been a programmer in TV industry for over two decades and has produced and edited various documentaries. He is the producer and creative director of 'Imam-e-Hind: RAM', a play based on Valmiki Ramayan, to be staged in 2021. He has served as a jury for the 66th National Film Awards and a member of the Selection Committee, Mumbai International Film Festival (MIFF). He started his career with B.A.G. Films where he directed several TV series including 'Lens Eye', 'Hit Thi Hit Hai' and 'Zaike Ka Safar'. He has produced infotainment programmes, and worked as an anchor/presenter in election-based satirical programs. He is also writing-directing the film 'Jalebi Culture', and also working on the screenplay of 'Who Killed Deendayal Upadhyay' (Director: Mr. Ujjwal Chatterjee). Presently, he is associated as managing editor with two news portals.

Jwngdao Bodosa

Jwngdao Bodosa directed the first Bodo film ‘Alayaron’ (1986), which won the National Film Award for best feature film. His another Bodo feature film ‘Hogramayao Jinahari’ (Rape in the Virgin Forest), based on Environmental issues, also received a National Film Award for best feature film on environmental issues, and was also selected in Indian Panorama section in 1996. He studied film direction from FTII, Pune in 1985. His films include ‘Khwmsi Lama’ (Bodo, 1991), ‘Gwdan Muga’ (Bodo, 2021), and ‘3 Girls and The Golden Cocoon’ (English-Bodo, Post-production) shamed in. This is his first feature film and he has made multiple short and documentaries films.
Sajin Babu is a filmmaker from Kerala, India. His inclination towards cinema began at early age. When he joined college, he began making campus films followed by documentary and short films. His debut feature film titled ‘Unto the Dusk’ made in 2014 won him numerous accolades including the Rajathchakoram at IFFK 2014; Chitthrabharathi Award for Best Film at Bangalore International Film Festival 2014, etc. His second feature ‘Ayaal Sassi’ released in 2017. The world premiere of his latest movie ‘Biriyaani’ was held at the 20th Asiatica film festival in Italy and there it won the NETPAC Award for Best Film. The movie travelled to more than 50 international festivals and won several awards.

Mandar Talauliker is a Goan artist, film editor and director. His Konkani documentary ‘Zuzari’ (Fighter) was screened at IFFI 2017 and was well received. He completed his B.F.A from Goa, specialising in photography. He earned his second B.F.A in film production specialising in film direction from Academy of Art University, San Francisco, U.S. He began as an assistant editor at Prime Focus, Mumbai and now makes documentaries and corporate and ad films. Currently, he is working on his maiden feature film under his production company Quantum Leap Films.
Satish Pande — an esteemed filmmaker, director and teacher. Starting his journey at Doordarshan as a cinematographer, he rose into prominence as DOP for ‘Humlog’, India’s first soap opera. He was a senior faculty member and chief cinematographer at the A.J.K. Mass Communication Research Centre, Jamia Millia Islamia for six years, before starting his own production house in the early 1990s. As an established producer-director of over 500 productions, he has been associated with reputed organisations like World Bank, WHO and other UN organizations. He has won many awards nationally and internationally including the prestigious National Award in 2012 for best promotional films. He has also been a Preview Committee Members of IFFI for the last five years consecutively.

Vaijayanti Apte has been a media personality since the last 30 years and has worked in the print, electronic, radio and web. She worked with ‘The Times of India’ as a special correspondent, and Zee Marathi’s reality show ‘Chala Hava Yeu dya’ as a scriptwriter. She has produced many documentaries and Marathi serials for various channels. She has received various honours such as the Harry Briton Fellowship of Commonwealth Press Union, London (1992); a Mumbai Marathi Patrakar Sangh award for investigating journalism; RAPA and ‘Maharashtra Times’ awards for ‘Manasi’, a women’s magazine; RAPA Award for ‘Vruttnama’, a current affairs programme. She is an ex-member of the Censor Board of Film Certification(CBFC).
Films made in any Indian language, shot on 35 mm or in a wider gauge or digital / video format and as a feature film or fiction above 70 min duration, are eligible for the Feature Film Section.
अ डॉग एंड हिज मैन  A Dog and His Man
Chhattisgarhi | 2019 | Colour | 84 Mins.

Synopsis: With large-scale displacements due to coal mining, Shoukie and his dog Kheru spend a night in their village, probably their last. Almost entire village has been abandoned two years back, but Shoukie is adamant on staying on with his dog. As he is served the final eviction notice by a mining company, an illogical thought stems within him, that Kheru would die that night. Shoukie passes the night with this notion of the dog’s death, hunger and nostalgia.


Director: Siddharth Tripathy
Producer: Siddharth Tripathy
Screenplay: Siddharth Tripathy
Cinematographer: Sandeep Kumar
Editor: Viraj Selot
Cast: Balu, Champa Patel, Ashish Behra, Prem Gupta, Subhash Tripathy, Tinku Dewangan

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NFC
No Frills Cinema


निर्देशक और निर्माता: शिद्धार्थ त्रिपाठी ने एसआरएफटीआई, कोलकाता से 2000 में छात्रवृत्ति में स्नातक किया. ‘ए डॉग एंड हिज मैन’ उनकी पहली फीचर फिल्म है 2017 में उनकी हिंदी कविताओं का एक संग्रह ‘लौटना’ प्रकाशित हुआ था।
**Synopsis:** Renuka, a disciple of Kathak maestro Bhawna Saraswati, begins to add new dimension to the dance form she inherited from her. This puts Bhawna in a state of insecurity and identity crisis. Not knowing how to deal with her emotional self, she starts dejecting Renuka. It becomes painful for Renuka. Bhawna’s mentor Guru Gaytri Prabha Devi empathises with her and skillfully gets Bhawna out of it. In the end, Bhawna and Renuka’s Guru-Disciple relationship evolves and Bhawna makes Renuka the custodian of the form she has been inheriting.

**Director & Producer:** Durba Sahay has worked in theatre and films as a producer, director, writer and production designer. She made her directorial debut with a short film, ‘The Pen’. She produced ‘Patang’ which won a Silver Lotus in 1994. ‘Aavartan’ is her debut feature film as director.

**Director:** Durba Sahay  
**Producer:** Durba Sahay  
**Screenplay:** Durba Sahay, Kuldeep Kunal, Abhiheet Kumar  
**Cinematographer:** Azeez Ahmad Siddiqi  
**Editor:** Manoj Govind Sankla  
**Cast:** Guru Shovana Narayan, Sushma Seth, Sunit Razdan, Surender Kumar, Mrinalini, Gurjeet Singh Channi

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Asuran
Tamil | 2019 | Colour | 140 Mins.

Synopsis: Sivasami, a farmer from a small village in Tamil Nadu, is forced to flee into the forest with his younger son, Chidambaram, who had murdered an upper-caste landlord to avenge his older brother’s killing. Chidambaram hates his father for running away when his brother was murdered. While Sivasami tries to keep him out of harm’s way, Chidambaram sets out on his own. But when he is tracked down by the landlord’s men, Sivasami rescues him in a violent clash against the captors. Chidambaram sees a new side to his normally docile father.

Director: Vetri Maaran
Producer: Kalaipuli S. Thanu
Screenplay: Manimaran, Vetri Maaran
Cinematographer: R. Velraj
Editor: R. Ramar
Cast: Dhanush, Manju Warrier, Prakash Raj, Pasupathi, Pavan, Adukalam Naren

Director: Vetri Maaran is a Tamil film director, writer and producer. His two films ‘Aadukalam’ (2011) and ‘Visaaranai’ (2016) won six and three National Film Awards respectively. His other acclaimed films include ‘Polladhavan’ (2007) and ‘Vadachennai’ (2018).

Producer: Kalaipuli S. Thanu is a producer and distributor of many successful Tamil films. His film ‘Vanna Vanna Pookkal’ won a National Film Award in 1992.
**Avijatrik**

*Avijatrik* takes off from where ‘The Apu Trilogy’ ended with ‘Apur Sansar’ (1959) directed by Satyajit Ray. It focuses on Apu’s desire to explore the world outside. The story revolves around a sublime bond between a father, Apu, and his six-year-old son Kajol who lost his mother to an unpropitious fate during his birth. Apu finally bids farewell to his village, his city, his motherland and embarks on a spirited journey with friend, Shankar and Kajol to unexplored terrains in search of new beginnings in a faraway land.

**Director:** Subhrajit Mitra

**Producer:** Since 1976, Gaurang Films has been producing films in multiple Indian languages. Their award winning films include ‘Safed Haathi’, ‘Aaj Ka Robinhood’, ‘Harmonium’ and ‘Anokha Moti’.

**Synopsis:**

‘Avijatrik’ by Subhrajit Mitra has directed seven feature films including ‘Mon Amour: Shesher Kobita Revisited’, ‘Aagunpakhi’ and ‘Kakababu’ trilogy by Sunil Ganguly, and ‘Chorabali’. ‘Vorai’ was his first fiction work, which has won multiple awards.

**Kathasar:**

The story takes off from where ‘The Apu Trilogy’ ended with ‘Apur Sansar’ (1959) directed by Satyajit Ray. It focuses on Apu’s desire to explore the world outside. The story revolves around a sublime bond between a father, Apu, and his six-year-old son Kajol who lost his mother to an unpropitious fate during his birth. Apu finally bids farewell to his village, his city, his motherland and embarks on a spirited journey with friend, Shankar and Kajol to unexplored terrains in search of new beginnings in a faraway land.
**Brahma Janen Gopon Kommoti**

**Bengali | 2020 | Colour | 127 Mins.**

**Synopsis:** Shabari is a lecturer, performing artiste and a priest. She learnt the right way of performing Hindu rituals from her father. When Vikramaditya, son of a Panchayat Pradhan, proposes her, she tells him that she performs puja, among other things. Her words are misinterpreted for the puja that women perform at home. After marriage, Shabari struggles to cope with the many changes in her life. Will she be able to continue being a priest against all odds or will she be forced to give up in the face of a growing opposition?

**Director:** Aritra Mukherjee

**Producer:** Windows

**Story:** Zinia Sen

**Screenplay:** Samragnee Bandyopadhyay

**Cinematographer:** Aalok Maiti

**Editor:** Moloy Laha

**Cast:** Ritabhari Chakraborty, Soham Majumdar, Soma Chakraborty, Manasi Sinha, Ambarish Bhattacharya, Sarbadaman Some

**Cast:** R. Chakraborty, S. Majumdar, S. Chakraborty, M. Sinha, A. Battacharya, S. Some

**Bengali | 2020 | Colour | 127 Mins.**

**Synopsis:** Shabari is a lecturer, performing artiste and a priest. She learnt the right way of performing Hindu rituals from her father. When Vikramaditya, son of a Panchayat Pradhan, proposes her, she tells him that she performs puja, among other things. Her words are misinterpreted for the puja that women perform at home. After marriage, Shabari struggles to cope with the many changes in her life. Will she be able to continue being a priest against all odds or will she be forced to give up in the face of a growing opposition?

**Director:** Aritra Mukherjee

**Producer:** Windows is a Kolkata-based film production house founded in 2002 by Nandita Roy and Shiboprosad Mukherjee. In years that followed, it has carved a niche in film production.

**Director:** Before making his directorial debut with ‘Brahma Janen Gopon Kommoti’, Aritra Mukerjee assisted director duo Nandita Roy and Shiboprosad Mukherjee in many of their films.

**Synopsis:** Shabari is a lecturer, performing artiste and a priest. She learnt the right way of performing Hindu rituals from her father. When Vikramaditya, son of a Panchayat Pradhan, proposes her, she tells him that she performs puja, among other things. Her words are misinterpreted for the puja that women perform at home. After marriage, Shabari struggles to cope with the many changes in her life. Will she be able to continue being a priest against all odds or will she be forced to give up in the face of a growing opposition?
**Bridge**

Assamese | 2020 | Colour | 89 Mins.

**Director:** Kripal Kalita  
**Producer:** Rama Kumar Das, Sabita Devi  
**Screenplay:** Kripal Kalita  
**Cinematographer:** Ramen Rabha  
**Editor:** Kishore Deka  
**Cast:** Shiva Rani Kalita, Partha Protim Bora, Anindita Das, Swapnil Nath, Kripal Kalita, Reena Bora

**Synopsis:** ‘Bridge’ is a colourful canvas of an unusual struggle and empowerment of a teenage girl residing at the bank of a tributary of the Brahmaputra river. Every year, the mighty river Brahmaputra and its tributaries floods out many villages and ruins cultivation. Without a small bridge over its tributary, the locals face hardship only they can understand. After floods every year, they start a new life again with a great ray of hope and expectations. Still, they love the river and its green valley.

**Director:** Kripal Kalita has directed 15 television serials and 12 short films, including ‘Red to Black’, ‘Megh: The Cloud’ and ‘Jaapi: The Roof of Assam’. ‘Bridge’ is his first feature film.

**Producer:** Sabita Devi has earlier co-produced TV serial ‘Maram-Enajori’, telefilm ‘Mahamanab’ and two shorts: ‘Lore of The Dusk’ and ‘Megh: The Cloud’.

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**Producer:** Sabita Devi has earlier co-produced TV serial ‘Maram-Enajori’, telefilm ‘Mahamanab’ and two shorts: ‘Lore of The Dusk’ and ‘Megh: The Cloud’.
Director: Nitesh Tiwari
Producer: Sajid Nadiadwala
Screenplay: Nitesh Tiwari, Nikhil Mehrotra, Piyush Gupta
Cinematographer: Amalendu Chaudhary
Editor: Charu Shree Roy
Cast: Sushant Singh Rajput, Shraddha Kapoor, Varun Sharma, Tahir Raj Bhasin, Naveen Polishetty, Tushar Pandey

**Synopsis:** 'Chhichhore' is a story of a father who relentlessly puts in all his efforts to instil hope and motivate his son to not let setbacks bring him down and lose his reason to live. In the process, through seamless transitions between the past and present, the film rekindles relationships with his forgotten college mates and his wife. It is through these tickling tales and emotional doses, they not only relive the past but also reassess their lives in the present. Ultimately, this film raises a profound question: what defines your life? Your results or your efforts?

Director: An IIT-Bombay alumnus, Nitesh Tiwari wrote and directed 'Chillar Party', 'Bhoouthnath Returns', and 'Dangal' (2016). He also wrote 'Nil Battey Sannata', 'Bareilly Ki Barfi' and 'Panga'.

Producer: Sajid Nadiadwala is a well-known film producer, storywriter, and director. He also is known as the franchise king ('Housefull' and 'Baaghi' fame). He directed 'Kick' in 2014.
**Eigi Kona**

Manipuri | 2019 | Colour | 90 Mins.

**Synopsis:** Manipur is considered as the Mecca of Polo where many players and lovers of the sport from all over the world dream of playing. On the contrary, the pedestals of the game and their ponies in this birth place of polo lead a miserable life due to poverty and loss of livelihood. The film shows the predicament faced by a young polo player in relation to his pony (Stallone), family and society at large. It also shows how the emotional attachment of the players to the game restores hope.

**Director:** Bobby Wahengbam, Maipaksana Haorongbam

**Producer:** Dr. K. Suchila

**Screenplay:** Maipaksana Haorongbam

**Cinematographer:** Irom Maipak

**Editor:** Rajkumar Lalmani

**Cast:** Shaolin, Prafullo Chandra, Shanti, Tonthoi Nganbi, Romesh, Angom Phiroj

**Kathaashar:** Manipur ko pollo ka makkha kaha janta hai. Jaha duuniaa mar khe khiladhi chelne ko sapan daekte hain. Lekin pollo ki hsa jannaththei oordu keh dekhroo karo pollo ke haalt bahutar hai oordu gaarii keh jino ko mubur hain, khream kharola pollo khiladhi ke apne oordu, stellna, parchaar oordu samaj ke sath rishi ke aane vaise baadho keh diyathii hai. Yeh bhi ki kisraa teshi khele se jundwa oordu evaar kahe fird ummeed baangatai hai.
Synopsis: Rishi loses his memory in an accident, and wakes up to see Adithi who claims to be the love of his life. They embark on a journey to find answers to questions from Rishi’s past. Unfortunately, their car stalls in the middle of nowhere and a stranger passing by offers them shelter till the car is fixed. Then things start getting weird with the host slowly unveiling his dark side. Things spiral out of control with unexpected twists and turns. Soon, they realise that they are trapped with a psychopath.
June
Marathi | 2020 | Colour | 94 Mins.

**Synopsis:** Set against a realistic backdrop of small town India, ‘June’ addresses themes seldom touched in Indian cinema. It paints a moving portrait of a troubled boy Neel, who is haunted by guilt for an action that is defining his entire existence, and a mysterious woman Neha, who enters his life to heal him and in many ways, heals herself too.

**Director(s):** Vaibhav Khisti, Suhrud Godbole

**Producer:** Blue Drop Films

**Screenplay:** Nikhil Mahajan

**Cinematographer:** Quais Waseeq

**Editor:** Nikhil Mahajan and Hrishikesh Petwe

**Cast:** Nehha Pendse Bayas, Siddharth Menon, Resham Shrivardhan, Kiran Karmarkar, Nitin Divekar, Saurabh Pachauri

**Indian Panorama- Feature Films**
Kalira Atita
Odia | 2019 | Colour | 83 Mins.

**Director:** Nila Madhab Panda
**Producer:** Eleeanora Images Pvt. Ltd.
**Screenplay:** Nila Madhab Panda, Nitin Dixit
**Cinematographer:** Nagaraj Diwakar
**Editor:** Arjun Guarasaria, Sangram Kishore Lenka, Paramita Ghosh
**Cast:** Pitabash Tripathy, Basant Sahu, Sonali Sharmistha Mohanty, Golak Kumar Sethi, Gargie Mohanty, Susanta Das Mohapatra

**Synopsis:** Five days before the cyclone, Gunu, a young man from Satavaya village, travels back to his now devastated village confronting his tragic past, reliving moments as prophesised by a priest who keeps frequenting him. Gunu’s challenging survival on the abandoned coast, his very existence and struggle to survive the fury of nature makes his journey a poetic portrayal of emotional trauma and human triumph. Will Gunu survive this turmoil and be reunited with his family?

**Director:** Nila Madhab Panda's first feature 'I am Kalam' won 34 international awards including a National Award. His other popular films include 'Jalpari', 'Babloo Happy Hai', 'Kaun Kitney Paani Mein' and 'Kadvi Hawa' and 'Halkaa'.

**Producer:** Eleeanora Images Pvt. Ltd. is a film production company founded by filmmaker Dr. Nila Madhab Panda, a Padma Shri awardee.
**Synopsis:** Jessy, a girl from Wayanad, travels alone to Calicut to meet her unseen beloved Vishnu for the first time. Roy, a man coming out of his comfort zone to have a job interview on the same day at Calicut, accidentally becomes entwined in the path of the couple. The romantic film gets sprinkled with an element of a thriller as the story unfolds.
Karkhanisanchi Waari

Marathi | 2020 | Colour | 106 Mins.

**Synopsis:** When the eldest patriarch in Pune’s Karkhanis family passes away, his siblings and his son undertake an eventful journey to disperse his ashes as per his final wish. The son’s pregnant girlfriend follows the family on her Royal Enfield, trying to convince the son to marry her. The patriarch’s wife, compelled to take control of her husband’s finances, takes a sojourn from Pune to Dehu village and unravels a scandalous secret, kept ingeniously hidden for decades.

**Director:** Mangesh Joshi

**Producer:** Archana Borhade

**Screenplay:** Mangesh Joshi, Archana Borhade

**Cinematographer:** Archana Borhade

**Editor:** Suchitra Sathe

**Cast:** Amey Wagh, Mrunmayee Deshpande, Mohan Agashe, Geetanjali Kulkarni, Vandana Gupte, Shubhangi Gokhale

**Director:** Mangesh Joshi made his directorial debut with ‘He’ (2011) which was produced by NFDC. He wrote, produced, and directed ‘Lathe Joshi’ (2016), which won 15 awards.


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**Kathasar:** सांपत - पुन्हे के कर्क्षणी परिवार के सबसे बड़े सदस्य की मृत्यु हो जाती है और उनका बेटा अपने पिता की अवैधिक अवधि को विस्तारित करने के लिए एक बड़ा सफर पर निकल पड़ता है. बेटे की गर्भवती महिला दादी भी इस परिवार का पीछा अपनी बाउक से करती है. ताकि परिवार को इस शादी के लिए मना सके. मृत्यु की पत्नी अब पति के पैदा को संभालती है और वह पुणे से देहू गांव पहुँच जाती है जहां दशकों से गहरा राज सबका इत्तजार कर रहा है.

Director: Nissam Basheer
Producer: Listin Stephen
Screenplay: Aji Peter Thankam
Cinematographer: Abhilash Sankar
Editor: Noufal Abdullah

Kathasar: Chār bhnō ki shādī kē bād slīveyān kō lāgā hā ki vah sīrīf āpānī mā kē dēkhrē kh kārē, uskā ko nū mān nū kā sīrīf nārī bāshī hē. Ādī din mā kē bīmār pānī pēr ārū ēhsās hōtā hā ki uskē mādām chāhī hē – ādī pānī ājō uskē sādū gīmēndēārī sājā kār sākē. Vah rinsī sē shādī tō kār lēthā hē lēkēn uskē sādū rāri rā petē sānā lām nārī hēntā. Ādī bār āshī ē ādī kōshēshā mē rinsī kē lēthē sē bār kūch tēmār hē jātā hē. Vēya slīveyān uskē fīr sē āpēnē jīvēn mē lā pāēnā?

Synopsis: After getting all his four sisters married, Sleevachan has no desire for himself but to take care of his elderly mother. When his mother falls ill one day, Sleeva realises he needs help – a wife, to share in his responsibilities. Soon, he gets married to Rincy. But there is a problem – he has no idea about physical intimacy. A moment of forced intimacy ruins everything for Rincy, who leaves him. Will Sleevachan be able to win her back?

Producer: Listin Stephen is a Malayalam and Tamil film producer and distributor. His films include 'Traffic' (2011), 'Chaappa Kurish' (2011), 'Ustad Hotel' (2012), which won three National Film Awards.

Director: Nissam Basheer is a film director in Malayalam movie industry. His last film was 'Kettiyolaanu Ente Malakha' (2019).
Namo
Sanskrit | 2019 | Colour | 102 Mins.

**Director:** Vijeesh Mani  
**Producer:** Vijeesh Mani  
**Story:** Vijeesh Mani  
**Screenplay:** U. Prasannakumar, Dr. S.N. Mahesh Babu  
**Cinematographer:** S. Loganathan  
**Editor:** B. Lenin  
**Cast:** Jayaram, Anjali Nayer

**Synopsis:** As per the Bhagavata Purana, Lord Sri Krishna studied at the Ashramam of Guru Sandipan along with Kuchela (Sudama), a poor brahmin boy. Very soon both became close friends, but part ways after completing their studies. Later Sri Krishna ruled the Kingdom of Dwarka, his true friend Kuchela remained poor but an honest brahmin, earning his bread by singing Sri Krishna bhajans. The Krishna-Kuchela story is often told to illustrate that the God does not differentiate between people based on their financial status and that he always reward the real devotion.

**Director & Producer:** Vijeesh Mani is a producer and director of Malayalam films. He directed ‘Vishwaguru’ and produced ‘Quotation’, ‘Bhagavan’, and ‘Kathrikka Vendakka’. Apart from filmmaking, Mani is also an organic farmer and an active member of Swachh Bharat Mission that won him a doctorate from Kings University, Hawaii.

**AnaswarA Charitable Trust**
**Sinopsis:** Bindu and Girish are seemingly typical middle class working couple in an urban setup (Bengaluru) in India with an eight-month-old baby girl Pinki. One day, when Bindu returns home early from her office, she discovers to her horror that Pinki is not home and neither is Sannamma, who is supposed to be taking care of Pinki. Thus begins a frantic day of search for all the stake holders that take them to strange places, people, realities, forcing them all to confront their past and re-evaluate their future.

**Director:** Prithvi Konanur
**Producer:** Krishne Gowda
**Screenplay:** Prithvi Konanur
**Cinematographer:** Arjun Raja
**Editor:** Shivakumara Swamy
**Cast:** Akshatha Pandavapura, Gunjalamma, Deepak Subramanya, Lakshmi Narayana, Anasooya, Anoop Shoonya

**Kathasara:** Bindu and Girish - a middle class family living in Bangalore, India, with an eight-month-old baby girl named Pinki. One day, Bindu returns home early from work and discovers to her horror that Pinki is not home and neither is Sannamma, who is supposed to be taking care of Pinki. This begins a frantic day of search for all the stakeholders, taking them to strange places, people, and realities, forcing them all to confront their past and re-evaluate their future.

**Director:** Prithvi Konanur made his debut feature film 'Alegalu' for the Children's Film Society of India. His second feature 'Railway Children' won a National Film Award and two Karnataka State Film Awards.

**Producer:** Krishne Gowda has acted in theatre and films in Kannada. He has also worked in various areas of filmmaking including direction, writing and now production.
**Prawaas**
Marathi | 2019 | Colour | 133 Mins.

**Director:** Shashank Udapurkar  
**Producer:** Omprakash Chhangani  
**Screenplay:** Shashank Udapurkar  
**Cinematographer:** Suresh Jaykumar Deshmukh  
**Editor:** Sanjay Sankla  
**Cast:** Ashok Saraf, Padmini Kolhapure, Shashank Udapurkar, Vikram Gokhale, Rajit Kapur, Shreyas Talpade

**Synopsis:** ‘Prawaas’ is the journey of an elderly couple Abhijat Inamdar and Lata. Every person has a certain time to live in this world and it’s important to understand how one lives his life. Abhijat realises that there are so many people who need help and he starts helping them in their problems which gives him confidence in himself, a great sense of satisfaction and very unique identity. Abhijat teaches us when you help others and live your life meaningfully, you will be the happiest person on the earth.

**Director:** Shashank Udapurkar has worked as a lead actor in Marathi films like ‘Dhava Dhav’, ‘Kartavya’, etc. ‘Anna’ was his debut film as a director and ‘Prawaas’ is his second. He has also worked as a screenplay and dialogue writer.

**Producer:** Omprakash Chhangani is a well-known businessman and is associated with the film industry. ‘Prawaas’ is his second feature film as a producer.
Dr. Yashpal, a national-level player and coach in sharp shooting, opens a 10-meter shooting range in Johari village in Bagpat, Uttar Pradesh. It had everything but students. Village head Rattan Singh Tomar, had two younger brothers - Bhanwar Singh, Chandro’s husband, and Jai Singh, Prakashi’s husband. Among the three brothers, they had 40 children. Dr. Yashpal targeted them, hoping to get maximum enrolment for his school. Rattan Singh gave permission only to the sons of the family. Both the grannies Chandro and Prakashi picked up the shooting gun to encourage their daughters. What unfolded was nothing short of miraculous. They they won 352 medals each as sharp shooters.

**Synopsis:** Dr. Yashpal, a national-level player and coach in sharp shooting, opens a 10-meter shooting range in Johari village in Bagpat, Uttar Pradesh. It had everything but students. Village head Rattan Singh Tomar, had two younger brothers - Bhanwar Singh, Chandro’s husband, and Jai Singh, Prakashi’s husband. Among the three brothers, they had 40 children. Dr. Yashpal targeted them, hoping to get maximum enrolment for his school. Rattan Singh gave permission only to the sons of the family. Both the grannies Chandro and Prakashi picked up the shooting gun to encourage their daughters. What unfolded was nothing short of miraculous. They they won 352 medals each as sharp shooters.
**Safe**

**Malayalam | 2019 | Colour | 144 Mins.**

**Synopsis:** After his wife’s death, Sreedharan Mash’s world revolves around his two daughters, Swetha and Shreya. One day, Swetha goes missing. Mash spends 10 years searching for her but fails. Meanwhile, Sherya qualifies for the Indian Police Service and takes charge as the City Police Commissioner. As she secretly investigates her sister’s case, she opens up a Pandora’s box of sexual abuse cases pointing to a celebrity. Arundhati, a social activist, starts a women safety movement called SAFE. But Shreya gets suspicious and gets interested to delve into her past.

**Director:** Pradeep Kalipurayath

**Producer:** Dr. K. Shaji

**Screenplay:** Shaji Pallarimangalam

**Cinematographer:** Neil D’Cunha

**Editor:** Arul Sidharth

**Cast:** Anusree, Aparna Gopinath, Siju Wilson, Anjali nair

**Synopsis:** After his wife’s death, Sreedharan Mash’s world revolves around his two daughters, Swetha and Shreya. One day, Swetha goes missing. Mash spends 10 years searching for her but fails. Meanwhile, Sherya qualifies for the Indian Police Service and takes charge as the City Police Commissioner. As she secretly investigates her sister’s case, she opens up a Pandora’s box of sexual abuse cases pointing to a celebrity. Arundhati, a social activist, starts a women safety movement called SAFE. But Shreya gets suspicious and gets interested to delve into her past.

**Director:** Pradeep Kalipurayath is an advertising director, cinematographer, and filmmaker associated with ads and corporate films. ‘Safe’ is his directorial debut.

**Synopsis:** After his wife’s death, Sreedharan Mash’s world revolves around his two daughters, Swetha and Shreya. One day, Swetha goes missing. Mash spends 10 years searching for her but fails. Meanwhile, Sherya qualifies for the Indian Police Service and takes charge as the City Police Commissioner. As she secretly investigates her sister’s case, she opens up a Pandora’s box of sexual abuse cases pointing to a celebrity. Arundhati, a social activist, starts a women safety movement called SAFE. But Shreya gets suspicious and gets interested to delve into her past.

**Producer:** Dr. K. Shaji is a UAE-based businessman, script writer and actor. ‘Safe’ is his first movie as a producer under the banner of Epiphany Entertainments.
**Thaen**

Tamil | 2020 | Colour | 102 Mins.

Director: Ganesh Vinayakan
Producer: Ambalavanan B, Prema P
Screenplay: Raasi Thangadurai
Cinematographer: Sukumar
Editor: Lawerence Kishore
Cast: Tharun Kumar, Abarnathi, Anusri, Bava Lakshmanan, Aruldoss

**Synopsis:** Velu, a bee keeper, lives in a hill range village of Nilgiri forest in Kurunjikudi. Poongodi from neighbouring village meets Velu to fetch Kusuvan honey (medicine honey) to treat her sick father. Along the way, she falls in love with Velu and gets married to him. They lead a happy marriage life and are blessed with a baby girl, Malar. Later, Poongodi is diagnosed with a life-threatening disease. The life of Velu, Poongodi and Malar turns upside down fighting the disease. The hard journey of the family to overcome the system and society is crux of this love story.

Director: Ganesh Vinayakan
Producer: Ambalavanan B.


Ambalavanan B. is a civil engineer and real estate developer. Prema P. is a civil engineer and licensed building surveyor. They produce films under their film banner, ‘AP Productions’.
**Synopsis:** Thahira lost her mother quite early. Her father, who had borrowed heavily for her ailing mother’s treatment, too dies, leaving her and her older sister Ummu orphaned and neck-deep in debt. Thahira takes it upon herself to shoulder the responsibility of taking care of her sister. Soon, a handsome Bichappu, who is visually challenged, enters Thahira’s life. Questioning our conventional beliefs, the film shows how untarnished insight makes life beautiful while mere sight proves to be a handicap.

**Director:** Siddik Paravoor worked as a cartoonist before getting into filmmaking. His first movie was ‘Nilavurangumbol’ (2013), followed by ‘Kasthoorba’ (2015), ‘Kanyavanangal’ (2018), and ‘Thahira’ (2020). He is also a cinematographer and film editor.

**Producer:** Shahanabi worked as a teacher for 15 years, before getting into filmmaking. Her first movie was ‘Nilavurangumbol’ (2013), a children’s film. She produced “Thahira” in 2020.
**Director:** Anwar Rasheed  
**Producer:** Anwar Rasheed Entertainment  
**Screenplay:** Vincent Vadakkan  
**Cinematographer:** Amal Neerad  
**Editor:** Praveen Prabhakar  
**Cast:** Fahadh Faasil, Nazriya Nazim, Gautham Vasudev Menon, Chemban Vinod Jose, Vinayakan Tk, Soubin Shahir

**Synopsis:** After the suicide of his mentally-challenged brother, Kanyakumari-based motivational trainer Viju Prasad moves to Mumbai. He gets hired by a business group to work as a Christian Pastor for money and fame. He is introduced as Pastor Joshua Carlton, who successfully captures the faith and trust of the mass believers. To him, the millions of believers who sought him, they reflected his own younger brother and mother who committed suicide. Suddenly, Joshua starts to behave as a ‘God’ which makes his masters a little suspicious of him.
**Synopsis:** This is a story of dreaming the impossible and making it happen. Kamlu’s ambition in life is to fly up into the clouds to the top of the rainbow to see his mom and dad who had to leave for war and never returned. Kamlu has his band of buddies. Bhola, Leela, Longo, the ‘lungoor’ monkey, and Mangli, the magic bird. Shera, the bandit, along with Naga and Bakru, has forcefully occupied an ancient well and extorts money from poor villagers. Kamlu and his friends including Leela, the princess of the desert kingdom, threatens Shera who rides away only to return and kidnap Leela. Kamlu now vows to rescue Leela from the clutches of Shera. But does Kamlu remember how to summon the power within himself?

**Director:** Govind Nihalani

**Producer:** Blue Lion Entertainment Company is nation’s youngest company dealing in various services in entertainment and media sectors.

**Screenplay:** Govind Nihalani

**Animation:** Krayon Pictures

**Editor:** Govind Nihalani

**Synopsis:**

Kamlu’s ambition in life is to fly up into the clouds to the top of the rainbow to see his mom and dad who had to leave for war and never returned. Kamlu has his band of buddies. Bhola, Leela, Longo, the ‘lungoor’ monkey, and Mangli, the magic bird. Shera, the bandit, along with Naga and Bakru, has forcefully occupied an ancient well and extorts money from poor villagers. Kamlu and his friends including Leela, the princess of the desert kingdom, threatens Shera who rides away only to return and kidnap Leela. Kamlu now vows to rescue Leela from the clutches of Shera. But does Kamlu remember how to summon the power within himself?
51st International Film Festival of India, Goa

भारत का 51वाँ अंतर्राष्ट्रीय फिल्म समारोह, गोवा
Films made in any Indian language shot on 35 mm or in a wider gauge or digital / video format and as a documentary / newsreel / non fiction / short fiction are eligible for the Non Feature Film Section.
**Director**: Blessy Ipe Thomas
**Producer**: Visual Romance
**Screenplay**: Blessy Ipe Thomas
**Cinematographer**: Satheesh Kurup
**Editor**: Finn George
**Cast**: Philipose Mar Chrysostom

**Synopsis**: This documentary is based on the life of Philipose Mar Chrysostom, Mar Thoma Vallya Metropolitan, the longest serving bishop of a Christian church in Asia and one among the longest in the history of Christianity. He became the Mar Thoma Vallya Metropolitan in 2007, and was awarded the Padma Bhushan in 2018. The film captures the centenarian bishop’s life in the background of the genealogy of his Kalamannil family and historical milestones like the Great flood of 1885.
Director: Ramesh Sharma
Producer: Sanchaita Gajapati Raju
Screenplay: Ramesh Sharma
Cinematographer: Nitin Upadhye
Editor: Yamini Upadhye

**Synopsis:** The documentary captures the worldwide impact of Mahatma Gandhi’s message of *Ahimsa* (non-violence) and decodes its power. It offers a compelling narrative of the impact of non-violence in some of the seminal political movements of the 20th century, such as the civil rights movement in USA, the solidarity movement in Poland, The velvet revolution of Havel, and the anti-apartheid strife in South Africa. The film underscores why *Ahimsa* remains the most powerful tool for conflict resolution even today.

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**Director:** Ramesh Sharma is the producer and co-director of documentary *The Journalist and The Jihadi-The Murder of Daniel Pearl* (2006), which won a National Film Award and two Emmy nominations. He also directed the critically-acclaimed feature film *New Delhi Times* (1986).

**Producer:** A qualified lawyer, Sanchaita Gajapati Raju was previously involved in the production of the Emmy-nominated documentary *The Journalist And The Jihadi-The Murder of Daniel Pearl* (2006).

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**Synopsis:** The documentary captures the worldwide impact of Mahatma Gandhi’s message of *Ahimsa* (non-violence) and decodes its power. It offers a compelling narrative of the impact of non-violence in some of the seminal political movements of the 20th century, such as the civil rights movement in USA, the solidarity movement in Poland, The velvet revolution of Havel, and the anti-apartheid strife in South Africa. The film underscores why *Ahimsa* remains the most powerful tool for conflict resolution even today.
**CatDog**

2019 | Hindi | Colour | 21 Mins.

**Director:** Ashmita Guha Neogi  
**Producer:** Film and Television Institute of India  
**Screenplay:** Ashmita Guha Neogi  
**Cinematographer:** Prateek Pamecha  
**Editor:** Vinita Negi  
**Cast:** Rachana Godbole, Prem Dharamadhikari, Ketaki Saraf, Arjun Radhakrishnan, Prabha Nene

**Synopsis:** A brother and sister inhabit a fanciful world of their own, hidden from the eyes of their teacher-mother who has no time for them. The siblings keep each other company as they go through the vagaries of pre-adolescence and a changing dynamic at home. They try and make sense of things around them and changes taking place in them. When the mother finally catches a glimpse of their world, the family’s world faces the threat of crumbling. The two of them can either surrender or resist.
**Director:** Sohini Dasgupta  
**Producer:** Films Division  
**Screenplay:** Sohini Dasgupta  
**Cinematographer:** Abheri Dey  
**Editor:** Amitava Dasgupta

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**Synopsis:** This film documents the journey of three ground-breaking women of Indian drama world: B. Jayshree from Bengaluru, Moloyashri Hashmi from Delhi and Sabitri Hesinam from Manipur. It captures the changes they brought, the styles they crafted, the journey they continue to undertake. Their passion for theatre, a male dominated foray for long, has made their personal journey a chequered one.

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**Director:** Sohini Dasgupta is an independent filmmaker from Kolkata. She made the feature film ‘Chhoti Moti Batein’ (2014) and also documentary films such as ‘I Couldn’t Be Your Son, Mom’, ‘A Journey Through The Yellow Mist’, etc.

**Screenplay:** Sohini Dasgupta

**Cinematographer:** Abheri Dey

**Editor:** Amitava Dasgupta

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**Synopsis:**

This film documents the journey of three ground-breaking women of Indian drama world: B. Jayshree from Bengaluru, Moloyashri Hashmi from Delhi and Sabitri Hesinam from Manipur. It captures the changes they brought, the styles they crafted, the journey they continue to undertake. Their passion for theatre, a male dominated foray for long, has made their personal journey a chequered one.
Director: Prithviraj Das Gupta
Producer: VA Films
Screenplay: Prithviraj Das Gupta
Cinematographer: Gourav Roy
Editor: Prithviraj Das Gupta
Cast: Iris Rai, Bipasna Rai, Dhananjay Das, Moniram Riyang, Pres Khasia

**Green Blackberries**

*2020 | Nepali | Colour | 44 Mins.*

**Synopsis:** Nishu (14) and Nima (16) are daughters of a woodcutter living in a remote village in India’s North East. Nishu dreams of studying in a good school in a nearby town, but she must pass the 5th grade exams and get a government scholarship. But on the day of her exams, all the obstacles stand against her to shatter her dreams. Will she be able to get the scholarship?

Director: Prithviraj Das Gupta is an independent filmmaker and film editor. After ‘Chinmoy’ (2017), ‘Green Blackberries’ is his second film as a writer and director.

Producer: Vaneeta Sridhar has seen every side of the media business in her 25-year long career. She has a repertoire of iconic TV projects to her credit, such as ‘Sach Ka Saamna’, ‘Laughter Challenge’, ‘Voice of India’, ‘Surabhi’, etc.

**Nishu’s Side:**

Nishu (14) in the role of a young girl from a rural village who dreams of studying in a good school. She faces numerous obstacles on her way to success.

**Nima’s Side:**

Nima (16) is the elder sister of Nishu, who also dreams of education but faces different challenges.

**Woodcutter’s Side:**

The woodcutter and his family, who are the main source of income for these girls.

**Synopsis:** The film explores the struggle of rural children for education and the challenges they face in a remote village.

**Language:** Nepali

**Duration:** 44 minutes

**Production:** VA Films

**Cinematography:** Gourav Roy

**Editor:** Prithviraj Das Gupta

**Cast:**

- Iris Rai (Nishu)
- Bipasna Rai (Nima)
- Dhananjay Das
- Moniram Riyang
- Pres Khasia

**Synopsis:**

Nishu and Nima are daughters of a woodcutter living in a remote village in India’s North East. Nishu dreams of studying in a good school in a nearby town, but she must pass the 5th grade exams and get a government scholarship. But on the day of her exams, all the obstacles stand against her to shatter her dreams. Will she be able to get the scholarship?

**Director:**

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**Synopsis:**

Nishu (14) and Nima (16) are daughters of a woodcutter living in a remote village in India’s North East. Nishu dreams of studying in a good school in a nearby town, but she must pass the 5th grade exams and get a government scholarship. But on the day of her exams, all the obstacles stand against her to shatter her dreams. Will she be able to get the scholarship?
Director: Maibam Amarjeet Singh
Producer: Films Division
Screenplay: Maibam Amarjeet Singh
Cinematographer: Maibam Amarjeet Singh
Editor: Biju Das

**Synopsis:** The film documents the arduous journey undertaken by the truckers, who manoeuvre through the perilous highways in Manipur, ferrying essential goods for the people of the state. The film is an indexical of the unfavourable manmade predicaments the people are currently facing, narrated through the daily difficulties faced by a trucker in the national highways that connect Manipur.

Indian Panorama-Non Feature Films

**Highways of Life**

2019 | Manipuri | Colour | 52 Mins.

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Director: Maibam Amarjeet Singh has directed and shot many fiction and non-fiction for Doordarshan. His independent documentary films include ‘City of Victims’, ‘My Generous Village’, and (co-directed) ‘Nawa - Spirit of Atey’.

निर्देशक: मैबाम अमरजीत सिंह ने दूरदर्शन के लिए कई काल्पनिक और केबिल्फ़र्स किंग्ज बनाई हैं। उनके स्वतंत्र वृत्तचित्र में ‘सिटी ऑफ विक्टिम्स’, ‘माय गनरियस विलेज’ और ‘नावा – रिसर्च अंटेंट’ (सह-निर्देशित) शामिल हैं।

Producer: Films Division was established in 1948 to articulate a newly-independent nation’s energy. It strives to maintain a record of the social, political and cultural imaginations and realities of the country on film.
**Holy Rights**

2019 | Hindi | Colour | 53 Mins.

**Synopsis:** Safia, a deeply religious Muslim woman, joins a program that trains women as Qazis, (Muslim clerics), which is traditionally a male preserve. The film documents her journey as she struggles and negotiates through hitherto uncharted territory, exploring the tensions that arise when women try to change the status quo. The film also documents the movement against triple *talaq*, Muslim women’s struggles to break free of patronising voices within and outside the community.

**Director:** Farha Khatun has edited several documentary films, short fiction and also worked on feature films. She has won a National Award for her directorial debut film ‘I am Bonnie’.

**Producer:** Priyanka Pradeep More is a co-founder of Mosaic in Films and producer of documentary ‘Holy Rights’. She is also producing two feature films and a documentary ‘I am not Home’.

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**Cast:** Safia Akhtar, Syed Jalil Akhtar, Noorjehan Safia Niaz, Zakia Soman, Nasreen Metai

**Synopsis:** Safia, a deeply religious Muslim woman, joins a program that trains women as Qazis, (Muslim clerics), which is traditionally a male preserve. The film documents her journey as she struggles and negotiates through hitherto uncharted territory, exploring the tensions that arise when women try to change the status quo. The film also documents the movement against triple *talaq*, Muslim women’s struggles to break free of patronising voices within and outside the community.

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**Director**: Shred Shreedhar (Shreedhar BS)  
**Producer**: Shred Creative Lab Pvt Ltd  
**Screenplay**: Shred Shreedhar (Shreedhar BS)  
**Cinematographer**: Nishant Gala  
**Editor**: Dinesh Gopal Poojari  
**Cast**: Aarav Amonkar, Vivek Singh, Krithik

**Synopsis**: This film documents the lives of three autistic children to unveil their lived reality, their daily negotiations and trials. Through detailed interviews of their parents, teachers and therapists, it explores a varied and distinct set of experiences that helps unpack the complexities of such lives. It tries to garner a nuanced understanding of Autism Spectrum Disorder (ASD) to tell the world that autistic children do not need sympathy, but acceptance for who they are.

**Director** Shred Shreedhar (Shreedhar BS) is the director of Shred Creative Lab and a former creative director for Fox Network. He has over 22 years of experience in films, television/digital content, branding, and marketing.

**Producer**: Founded in 2013 by Shred Shreedhar, Shred Creative Lab (SCL) is a broadcast branding company which has diversified into other creative branches such as films, digital and television content.

**Cast**: Aarav Amonkar, Vivek Singh, Krithik
Indian Cinema IFFI 2020

Director: Vaishali Vasant Kendale
Producer: Films Division
Screenplay: Vaishali Vasant Kendale
Cinematographer: Roshan Vasand Marodkar
Editor: Sagar Gadge

**Synopsis:** The film is about survival of every living being in unfavorable situations like social boycott, road accidents and man-animal conflict. It takes us to various places and highlights unconditional work of three common citizens. They have been silently and single-handedly investing their life for years in survival of every life in surrounding area, which leads to betterment of mankind and ecosystem. In return, they expect nothing.

**Investing Life**

2019 | English | Colour | 52 Mins.


Producer: Films Division was established in 1948 to articulate a newly-independent nation’s energy. It strives to maintain a record of the social, political and cultural imaginations and realities of the country on film.

Nīṃpātā: Nīṃpātā – film prāmaṇa ki śāhāna 1948 m ēśānta bharata ki ūrā ki ḫyān m ēsquē ḫhē ḫī ḫhē ḫī. Īh prāmaṇ bhaśā ki śāmājiṃśa, rájshāhija, sā̃sākṛti kālmāna oṃ sābhēśa kā filmē pē prāmaṇ vāḍā ḫaxāta vē.
Jaadoo
2019 | Hindi | Colour | 39 Mins.

**Director & Producer:** Shoorveer Tyagi is an actor, writer, and director. He has been associated with theatre for long and regularly conducts acting workshops for children.

**Synopsis:** Tvisha and Bhakti study in a remote village school. Every day for some reason they end up being punished and are thrown out of their classrooms. While younger Tvisha is chirpy, brimming with energy, older Bhakti is gloomy and shy. Despite their unlikeness, they gradually discover friendship. Outside the school, Bhakti visits a secret little place somewhere inside the forest. Soon, Tvisha too joins her as both wait patiently for the magic to unfold.
Director: Pramati Anand
Producer: National Institute of Design
Screenplay: Pramati Anand
Cinematographer: Appu Prabhakar
Editor: Pramati Anand
Cast: Greeny Francis, Bindu Bhatia, Pretty Sharma

Synopsis: ‘Jhat Aayi Basant’ (An Early Spring) is a modern-day saga of young women who want to live life on their own terms and how this impacts their relationship with their respective mothers. The film probes into the hardships faced by the Pahari people who are dealing with changes in the climate at a direct level. Seema feels a little unsettled when a young backpacker Anu comes to stay with them. Soon, a friendship between Seema’s daughter Sonia and Anu grows. Though quite opposite in nature, both Anu and Sonia realise they are looking for the same thing — freedom to make their own decisions. Meanwhile, due to the lack of rains, their wheat crops get infested with pests. Things turn for worse, when Seema realises that Anu is fuelling Sonia’s desire to rebel against the norms.
**Director:** Kamakhya Narayan Singh  
**Producer:** Mandeep Chauhan  
**Screenplay:** Hardeep  
**Cinematographer:** Sanjay Kapoor, Abhishek Srivastav  
**Editor:** Sandeep Chauhan

**Synopsis:** The film encapsulates the journey of Radhika Gill and Rashmi Sharma, both victims of discrimination due to the Article 35A of the Indian Constitution, which provided special rights and privileges to the 'permanent residents' of Jammu and Kashmir. Their predicaments end when Article 370 is abrogated and Article 35A deleted from the Constitution of India in 2019, conferring all the rights which they deserved since birth.
**Khisa**

2019 | Marathi | Colour | 16 Mins.

**Synopsis:** A young boy in a remote village in Maharashtra decides to get a large pocket stitched on his school shirt. He keeps all his precious belongings – petals, coins, marble balls – in it. But it sets him apart from others his age, whose pockets are not only smaller but also similar to each other in appearance. The little boy does not understand the politics of symbolism that adults engage in, and his pocket soon becomes a point of contention amongst elders in the village.

**Director:** Raj Pritam More is a visual-fine artist based in Mumbai. He has won the 54th National Academy Award at Lalit Kala Academy and other honours. He has produced, written and directed ‘Khisa’.

**Producer:** Santosh Maithani is a Mumbai-based filmmaker and editor, who has edited several commercials, documentaries and feature films. He has also been associated with Hindi films such as ‘Toilet: Ek Prem Katha’ and ‘Batti Gul Meter Chalu’.

**Producer:** Santosh Maithani, Raj Pritam More

**Screenplay:** Kailash Waghmare

**Cinematographer:** Simarjit Singh

**Editor:** Santosh Maithani

**Cast:** Kailash Waghmare, Vedant Shrisagar, Shruti Madhudeep, Dr Sheshpal Ganvir, Meenaksi Rathod

**Kathasar:** Maharashtra के एक सुदूर गांव में एक छोटा बच्चा अपनी स्कूल शर्ट पर बड़ी सी पॉकेट बनवाता है जिसमें वह अपनी कीमती सामग्री रखता है. जल्द ही उसकी पॉकेट आकर्षण का केंद्र बन जाती है. वाकी बच्चों की जेब एक जैसी दिखती है और वह छोटा बच्चा, बड़े की रचाई गई पहचान की राजनीति को समझ नहीं पाता. जल्द ही उसकी जेब गांव के बुजुर्गों के श्रीमंत बहस का मुद्दा बन जाती है.

**Director:** Raj Pritam More

**Producer:** Santosh Maithani

**Screenplay:** Kailash Waghmare

**Cinematographer:** Simarjit Singh

**Editor:** Santosh Maithani

**Cast:** Kailash Waghmare, Vedant Shrisagar, Shruti Madhudeep, Dr Sheshpal Ganvir, Meenaksi Rathod

2019 | Marathi | Colour | 16 Mins.

**Synopsis:** A young boy in a remote village in Maharashtra decides to get a large pocket stitched on his school shirt. He keeps all his precious belongings – petals, coins, marble balls – in it. But it sets him apart from others his age, whose pockets are not only smaller but also similar to each other in appearance. The little boy does not understand the politics of symbolism that adults engage in, and his pocket soon becomes a point of contention amongst elders in the village.
**Oru Paathiraa Swapnam Pole**

**2019 | Malayalam | Colour | 38 Mins.**

**Director:** Sharan Venugopal  
**Producer:** Satyajit Ray Film and Television Institute  
**Screenplay:** Sharan Venugopal  
**Cinematographer:** Koustab Mukherjee  
**Editor:** Jyoti Swaroop Panda

**Synopsis:** Sudha, an entrepreneur and a mother of a college girl, finds her world turned upside down when a doctor suspects that she might have cancer. Her worries deepen even further when one day she goes through her daughter’s laptop and accidentally finds a nude video of her daughter in it.

**Summary:**

Sudha, a businesswoman and a mother of a college girl, discovers that she might have cancer. Her concerns grow even more when she accidentally finds a nude video of her daughter on her laptop.

**Director:** Sharan Venugopal is a filmmaker based in Kerala, India. He is an alumnus of Satyajit Ray Film and Television Institute, Kolkata. His short films include ‘Sopanam’ and ‘For Clint’.

**Producer:** Satyajit Ray Film & Television Institute (SRFTI) is an autonomous institute under Ministry of Information and Broadcasting, Government of India, which has emerged as a 21st century institution fully equipped for the future of the medium.

**Screenplay:** Sharan Venugopal, a filmmaker, has written the screenplay for the film. His earlier works include ‘Sopanam’ and ‘For Clint’.

**Cinematographer:** Koustab Mukherjee, a renowned cinematographer, has captured the visuals of the film.

**Editor:** Jyoti Swaroop Panda, a seasoned editor, has worked on the film, ensuring the coherence of the narrative.

**Indian Cinema - IFFI 2020 | 067**
**Paanchika (पांच कंकड़)**  
2020 | Gujarati | Colour | 14 Mins.

**Director:** Ankit Kothari  
**Producer:** Shreya Kapadia  
**Story:** Vyankatesh Madgulkar  
**Screenplay:** Ankit Kothari  
**Cinematographer:** Kuldeep Mamania  
**Editor:** Manan Bhatt, Ankit Kothari  
**Cast:** Anjali Thakore, Aarti Thakore

**Synopsis:** Seven-year-old Miri sets off to deliver lunch across a desert of salt pyramids. She's followed by Suba, an outcast, who keeps a distance from her because they are not supposed to play together. What follows is a tale of friendship where the bounds of society unravel one pebble at a time. Even today, when people judge each other with a lens of caste and religion, ‘Paanchika’ (Five Pebbles) portrays how friendship survives all these social norms.

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**Producer:** Shreya Kapadia, a jewellery designer, moved from Baroda to Mumbai to assist in set designs for feature films. ‘Paanchika’ is her first film as a producer.
**Director**: Himanshu Singh
**Producer**: Milind Damle
**Screenplay**: Milind Damle
**Cinematographer**: Ashwin B. Chide
**Editor**: Milind Damle
**Cast**: Nachiket Shastri, Ruchita Bhujbal, Dnyanratna Ahiwale, Sai Singh

**Synopsis**: Hailing from a close-knit rural family, seven-year-old Vithu develops a liking for a taste, which comes to him as a surprise. The taste soon begins to occupy Vithu’s world and becomes his only point of curiosity. The film explores Vithu’s search for the same mouth-watering taste. His journey takes unexpected turns leaving him with lessons for the journey of life.
**Radha**

2019 | Bengali | Colour | 20 Mins.

**Director & Producer:** Bimal Poddar, a graduate from National Institute of Design (NID), started his career as a visualiser and has worked for several corporate houses, and a few Hindi feature films. He has started his own animation studio. ‘Radha’ is his first attempt as an independent filmmaker.

**Synopsis:** Elderly Radha nurtured a young boy and loves him with all her heart. The young boy too looks up to her for everything. Radha is his mentor, friend and idol. She is his inspiration to strive for his dreams and face the challenges in life. He, on the other hand, brings a smile to her face and makes her laugh. But destiny made them grow apart with time. Staying apart in two different cities, she now waits to catch a glimpse of him.
Director: Pratiik Gupta
Producer: Film and Television Institute of India
Screenplay: Pratiik Gupta
Cinematographer: Ashwin B. Chide
Editor: Divyajot Singh
Cast: Shantabai Pawar

Shantabai
2019 | Hindi | Colour | 12 Mins.

Synopsis: The documentary captures the life of Shantabai Pawar, an 85-year-old woman from the Dombari community, who performs juggling acts on the street to feed her family. Shantabai started performing when she was eight. The film explores the journey of a 'performer' who has acted as a dupe for famous Bollywood female actors, of a mother giving shelter to street children, and of a rebel who has challenged the said norms of the society. The film also provides an insight to the Dombari community.

Kāthāsār: यह पूर्विक, डोमबरी समुदाय से आने वाली 85 साल की शांताबाई पावर के बारे में है, जो सड़क पर तमामो का खेल करती है और परिवार का पेट भरती है। वह आठ साल की उम्र से यह काम कर रही है। फिल्म, एक कलाकार का सफर दिखाती है, जो कई बॉलीवुड अभिनेत्रियों के लिए कुटिलकेंट का रोल करती है, जो सड़क पर रहने वाले बच्चों को सहारा देती है और जो एक विद्रोही है जिसे समाज के कठिन नियमों को चुनौती देना पसंद है। फिल्म हमें डोमबरी समुदाय के भीतर ले जाती है।

Director: Pratiik Gupta worked with theatre groups as an assistant director and backstage manager. He has also worked as assistant director for various films and renowned production houses.

निर्देशक: प्रतिक गुप्ता ने कई थिएटर समूहों के साथ सहायक निर्देशक और बैकस्टेज मैनेजर के रूप में काम किया है, उन्होंने कई फिल्मों और प्रोडक्शन हाउज के लिए बालरायक निर्देशक काम किया।

Producer: Established in 1960, Film and Television Institute of India (FTII), Pune is designed for a new generation of storytellers: visual and performing artists who share a passion for motion pictures.

निर्माता: 1960 में स्थापित एक दीवाईआई, पुणे कहानीकारों, कलाकारों की नई पीढ़ी के लिए तैयार किया गया है, उनके लिए जो सिनेमा के लिए जुड़ा रहते हैं।
Still Alive
2019 | Marathi | Colour | 30 Mins.

**Synopsis:** Meera’s world collapses after the unexpected breakup of her five-year-old relationship. Driving aimlessly, she lands up at the nearby beach. Her desperate last attempt call to her boyfriend ends in a huge fight, crushing all hope. Driven by the sheer need to reach out to someone, she makes some calls; but nothing soothes her. She tries to end her life by drowning, but the sea has other ideas.

**Director & Producer:** Onkar Diwadkar is a writer, director, editor and producer. His debut film was a short titled ‘In the land of mirage...’. He is also a professional travel photographer. ‘Still Alive’ is his second short film.

**निर्देशकः** निर्माता - निर्देशक — ओंकार दिवदकर, लेखक, निर्देशक, संपादक और निर्माता हैं। उनकी पहली लघु फिल्म ‘इन द लैंड ऑफ मिराज’ है। वह एक पेशेवर ट्रेवल फोटोग्राफर हैं। ‘स्टिल अलाइव’ उनकी दूसरी लघु फिल्म है।
\textbf{Indian Panorama-Non Feature Films}

\textbf{The 14th February & Beyond}

2019 | English | Colour | 59 Mins.

\textbf{Director:} Utpal Kalal  
\textbf{Producer:} Utpal Kalal  
\textbf{Screenplay:} Utpal Kalal  
\textbf{Cinematographer:} Kaustubh Manchekar, Viraj Tadwalkar  
\textbf{Editor:} Utpal Kalal  
\textbf{Cast:} Nityananda Misra, Sudhir Bhave, Vijay Phanshikar

\textbf{Synopsis:} This documentary take a deep, critical look into Valentine’s Day, which can often lead to some very dark memories, humiliation and rejection, and self-esteem crisis for others. The film explores the origins of this day, and how it is exploited as a result of consumerism. It exposes its impact on the mental health of our society. It also reveals the shocking facts about the commercialisation of Valentine’s Day – the spending and traditions that have been overlooked until now.

\textbf{Director & Producer:} Utpal Kalal is a filmmaker who has directed several music videos, short documentaries and commercials. ‘The 14th February & Beyond’ is his first feature-length documentary film which has won multiple awards internationally.

\textbf{Title:} द १४ फरवरी एंड बियॉन्ड
This section celebrates the 150th birth anniversary of the Father of Indian Cinema Shri Dadasaheb Phalke. The 51st IFFI presents four of his best films.
The Father of Indian Cinema

भारतीय सिनेमा के जनक
Dadasaheb Phalke
(1870-1944)

Dhundiraj Govind Phalke or Dadasaheb Phalke, also known as the father of Indian cinema, made about 95 feature films and 26 short films, including India’s first feature film, Raja Harishchandra, in 1913. His film repertoire include Mohini Bhasmasur (1913), Satyavan Savitri (1914), Lanka Dahan (1917), Shri Krishna Janma (1918) and Kaliya Mardan (1919).

Before starting his remarkable filmmaking career, he tried his hand at photography, printing business, lithographs and oleographs (inspired by legendary painter Raja Ravi Varma). He even started his own printing press, and travelled to Germany to learn more about the latest technology and machinery. However, following a dispute with his partners, he quit the printing business. Moved by the silent film The Life of Christ (1906), he decided to get into filmmaking. He sailed to London and did a crash course in filmmaking. He also brought a camera, printing machine, perforator and raw stock. He soon made his first film Raja Harishchandra, which was a grand success. It was followed by many other feature films, shorts, documentary features, educational, animation and comic films. Among his last films were Setu Bandhan (1932) and a talkie, Gangavataram (1937). He died in 1944. Dadasaheb Phalke left behind a pioneer’s legacy of films, and laid the foundation of the Indian film industry.
**Kaliya Mardan** (1919)

Silent | B&W | 50 Mins.

**Director:** Dadasaheb Phalke  
**Producer:** Hindustan Cinema Films Company  
**Screenplay:** Dadasaheb Phalke  
**Cinematographer:** Dadasaheb Phalke  
**Editor:** Dadasaheb Phalke  
**Cast:** Neelkanth Phalke, Mandakini Phalke

**Synopsis:** Residing inside the Yamuna river, Kaliya was a dreadful demon serpent. The Vrindavan villagers and their children were scared of the serpent. The film shows the young Lord Krishna overpowering the demon serpent Kaliya. The film also depicts other episodes from Krishna’s childhood capturing his harmless mischievous pranks such as stealing butter from villagers’ houses with his friends.
**Synopsis:** Exiled for 14 years, Lord Ram, the prince of Ayodhya, leaves for the forest along with wife Sita and brother Laxman. Meanwhile, the demon king of Lanka Raavan, abducts Devi Sita from the forest. While on the search for his wife, Lord Ram meets Lord Hanuman, who promises to find Sita. He flies to Lanka and manages to locate and meet Sita there. However, while returning he is arrested by Lanka’s soldiers. When produced in Raavan’s court, the demon king orders that Hanuman’s tail be set on fire. Hanuman, with his tail on fire, sets the whole Lanka afire (known as Lanka Dahan), before returning back to Lord Ram.
Director: Dadasaheb Phalke
Producer: Dadasaheb Phalke
Screenplay: Dadasaheb Phalke
Cinematographer: Trymbak B. Telang
Editor: Dadasaheb Phalke
Cast: Dattatraya Dabke, Anna Salunke, Bhalchandra Phalke, Gajanan Sane

Synopsis: While on a hunting expedition, King Harishchandra hears the cries of a few women. When he reaches the spot, he sees Sage Vishvamitra performing a yajna to get Triguna Shakti (three powers) help him against their will. The king saves the three powers, but unknowingly halts Vishvamitra’s yajna. The remorseful king offers his kingdom to Vishvamitra. But Vishvamitra orders the king, his wife and their son Rohitashva to live in exile. Later when Rohitashva dies, Harishchandra sends Taramati to ask the Dom king to arrange for his cremation. Vishvamitra frames Taramati for Kashi prince’s murder. She is ordered to be beheaded by Harishchandra. However, when Harishchandra raises his sword to complete his task, Lord Shiva appears. Vishvamitra then discloses that he was testing Harishchandra’s integrity. Pleased, he returns the crown to Harishchandra and brings his son back to life.
Shri Krishna Janma (1918)
Silent | B&W | 07 Mins.

**Synopsis:** This short begins by showing a lot of villagers gathered by a riverside and invoking 'almighty god'. Soon, the child-god Krishna appears in the middle of the river, smiling and standing on the head of the demon snake Kaliya. Meanwhile, mother Yashoda is rocking baby Krishna/Kanha's crib in which he is sleeping, and sees images of the god as her Gopala or Krishna. In Mathura, Krishna's uncle King Kamsa is having nightmares and sees images of Krishna all around him. Kamsa is shown imaging his own death with his head severed. At the end, the villagers pay their obeisance to Lord Krishna, with a title-card saying: 'may this humble offering be accepted by the Lord'.
This section celebrates the 100th birth anniversary of the legendary filmmaker Shri Satyajit Ray. The 51st IFFI presents five of his best films.
Charulata (1964)

Director: Satyajit Ray
Producer: R.D. Bansal
Screenplay: Satyajit Ray
Dialogues: Satyajit Ray
Cinematographer: Subrata Mitra
Editor: Dulal Dutta
Cast: Soumitra Chatterjee, Madhabi Mukherjee, Sainen Mukherjee, Syamal Ghosal, Gitali Roy

Synopsis: Set in British India of the 1870s, the film is about Charulata, the artistically inclined wife of Bhupati who devotes more time to his newspaper leaving her lonely at home. Seeing her loneliness, Bhupati invites his brother-in-law Umapada and his wife as house guests. But not much is changed. Realizing her profound alienation and unhappiness, Bhupati invites his cousin Amal, a fresh graduate and an aspiring writer, to come and help Charulata with her creative pursuits. The care-free Amal and Charulata start spending long hours together bonding over their shared love for literature, poetry and the arts. Over time attraction develops between them. Meanwhile, Umapada decamps with Bhupati's wealth, leaving him in terrible debt. Soon realise that he has lost something much more precious than money.
 Synopsis: The film is a love triangle set against the backdrop of Bengal’s partition. Nikhiles is a wealthy man in the colonial East Bengal. To test the love of his wife Bimla, he introduces her to his Sandip, who is fighting the British rule. With Sandip frequenting their house now, Bimla is drawn to him. She begins acknowledging the complex emotions of her relationship with Sandip, and it helps the two realise their inner connection between them. Involved in a love triangle, an assertive Bimla now has to make a crucial decision.
Director: Satyajit Ray  
Producer: Government of West Bengal  
Screenplay: Satyajit Ray  
Dialogues: Satyajit Ray  
Cinematographer: Subrata Mitra  
Editor: Dulal Dutta  
Cast: Kanu Banerjee, Karuna Banerjee, Subir Banerjee, Uma Das Gupta, Runki Banerjee

**Synopsis:** The film is set in the a remote village in Bengal in the early twentieth century. Harihar, a priest, mostly away from home on work, but struggles to make ends meet. His wife Sarbajaya looks after their mischievous daughter Durga and newly born son Apu, and also cares for elderly cousin Indir. Apu and Durga share a strong bond together. They play together and enjoy their childhood activities like chasing a candy seller for fun, discover a train, etc. Durga, who is accused of a theft, falls ill after getting drenched in monsoon rains. She eventually dies on a stormy day. Harihar, who had been away on work returns to the village. Unable to bear suffering in the village, the family decides to leave and search a new life in Benaras.
**Shatranj Ke Khilari (1977)**

**Urdu, Hindi, English | Colour | 113 Mins.**

**Director:** Satyajit Ray  
**Producer:** Suresh Jindal  
**Screenplay:** Satyajit Ray  
**Dialogues:** Satyajit Ray, Shama Zaidi, Javed Siddiqi  
**Cinematographer:** Soumendu Roy  
**Editor:** Dulal Dutta  
**Cast:** Sanjeev Kumar, Shabana Azmi, Saeed Jaffrey, Farida Jalal, Amjad Khan

**Synopsis:** Based on Munshi Premchand’s short story of the same name, the film is set on the eve of the Indian rebellion of 1857. The British proceed to oust Nawab Wajid Ali Shah and annex his Kingdom of Awadh. The Nawab with his extravagant lifestyle and indulgence in art is unable to effectively oppose the upcoming British onslaught. Meanwhile, as shown parallel in the film, two eccentric rich noblemen are constantly engrossed in a game of shatranj, an ancient form of chess. Unperturbed by the eminent threat of the British taking over their region, the two abandon their families and flee Lucknow to continue their game of chess in a village in exile. The film captures how the reluctance of some Indian ruling classes assisted the British annexation of Awadh without opposition.
Director: Satyajit Ray
Producer: Govt. of West Bengal
Screenplay: Satyajit Ray
Dialogues: Satyajit Ray
Cinematographer: Soumendu Roy
Editor: Dulal Dutta
Cast: Soumitra Chatterjee, Santosh Dutta, Siddhartha Chatterjee, Kusal Chakravarty, Sailen Mukherjee, Ajoy Banerjee

Sonar Kella (1974)
Bengali | Colour | 136 Mins.

Synopsis: Young Mukul Dhar, who is haunted by memories of his previous life, is taken to Dr. Hajra, a parapsychologist, for treatment. The doctor discovers some drawings made by Mukul featuring peacocks, forts and scenes of battle. Mukul believes that in his past life, he lived in Golden Fortress (Sonar Kella) in Rajasthan which had many gems. Hoping that it might be a cure, Dr. Hajra decides to take Mukul on a trip to Rajasthan. A newspaper report on Mukul alerts two seasoned crooks, who plan to kidnap Mukul and take away the treasure. Alarmed by this development, Mukul's father engages Feluda, a detective, who follows Mukul and Dr Hajra. There, Feluda captures the crooks and tells them there never was any treasure. Meanwhile, Mukul is cured.
51st International Film Festival of India, Goa
Homages

The 51st IFFI pays tribute to noted film personalities who passed away during the last year. The presence of those who are gone can be felt amongst us when their most memorable films are screened for those who long for their films. Ardent fans and family embrace their beloved masters’ artistry yet again.
A graduate of National School of Drama (NSD), Ajit Das acted in more than 60 Odia films and produced several others. He was also a former Head of the Department of Drama at Utkal Sangeet Mahavidyalaya, Bhubaneswar. Das started his film career with ‘Sindura Bindu’ (1976). It was his lead roles in ‘Hakim Babu’ (1985) and ‘Tundabaida’ (1987) that made him a well-known name in the state. He is also known for his films ‘Tara’ (1992), ‘Maa’ (1992), ‘Nandini Aay Laa Jyoti’ (2008) and ‘Kebe Tame Naha Kebe Mu Nahi’ (2012). In 2010, he was conferred with the Utkal Sangeet Natak Academy Award. He also taught at the Odisha Sangeet Mahavidyala.

**Synopsis:** Tara is sold as a bride to Shyamacharan. Suspecting that he is trying to prostitute her, Tara leaves him and seeks refuge in Sanatan Das’s ashram. But she discovers that he is just an ordinary man. Later, seeing Tara in a trance near the Kali temple, people start worshipping her.

Synopsis: Arun pines for Prabha from afar, but is unable to speak to her. Prabha waits for him to make the first move. Meanwhile, a gregarious Nagesh enters the scene, making a shy Arun seek tips from ‘love guru’ Julius Nagendranath.
Bhanu Athaiya was a costume designer and the first Indian to win an Oscar. She made her debut with ‘C.I.D.’ (1956), followed by other Guru Dutt films: ‘Pyaasa’ (1957), ‘Chaudhvin Ka Chand’ (1960) and ‘Sahib Bibi Aur Ghulam’ (1962). In a career spanning 50 years, she worked in about 100 films and worked with Indian filmmakers (Yash Chopra, B.R. Chopra, Raj Kapoor, Vijay Anand, Raj Khosla, and Ashutosh Gowariker, etc.) as well as international directors (Conrad Rooks and Richard Attenborough). She the recipient of many accolades, including the Academy Award for Best Costume Design (shared with John Mollo) for ‘Gandhi’ (1982); two National Film Awards for ‘Lekin...’ (1991) and ‘Lagaan’ (2001).

**Synopsis:** ‘Gandhi’ documents major events in the life Mahatma Gandhi, who adopted nonviolent means in resisting the colonial powers in India. He was dismissed by the then English bureaucrats but eventually his non-violent struggle forced the British free India.

**Synopsis:** Fishermen living near the Chilika lake are exploited by fishing companies. Raghu along with fellow villagers confronts them. Raghu is unable to marry Padma as she belongs to another caste. He asks Jadu to lead the fight, while he and Padma leave the village rowing through the Chilika lake.
**Synopsis:** Paan Singh Tomar works in the Indian Army where his athletic skills are noticed by his seniors. Tomar becomes a seven-time national steeplechase champion. However, he is forced to take up arms in Chambal valley when the local administration fails to help him in a bloody dispute.

**Cast:** Irrfan Khan, Mahi Gill, Vipin Sharma, Nawazuddin Siddiqui


**Director:** Tigmanshu Dhulia
**Producer:** Ronnie Screwvala
**Screenplay:** Tigmanshu Dhulia, Sanjay Chauhan
**Dialogue:** Tigmanshu Dhulia, Sanjay Chauhan
**Cinematographer:** Aseem Mishra
**Editor:** Aarti Bajaj
**Cast:** Irrfan Khan, Mahi Gill, Vipin Sharma, Nawazuddin Siddiqui


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**Cinematographer:** Aseem Mishra
**Editor:** Aarti Bajaj
**Cast:** Irrfan Khan, Mahi Gill, Vipin Sharma, Nawazuddin Siddiqui


Synopsis: Abandoned as a child, Brahmachari lives with 12 orphan kids in a mortgaged house. To clear the mortgage loan, he offers to groom Sheetal who must match the high standards of Ravi Khanna who had earlier refused to marry her. In this process, he falls in love with her.

Brahmachari (1968)
Hindi | Colour | 157 Mins.
Director: Bhappi Sonie
Producer: G.P. Sippy
Screenplay: Sachin Bhowmick
Dialogues: Anand Romani
Cinematographer: Taru Dutt
Editor: M. S. Shinde
Cast: Shammi Kapoor, Rajshree, Pran, Mumtaz, Jagdeep, Mohan Choti

Kathasar: Brahmachari Anash is a film actor and an anachalab in 12 children's films. Anachalab is a child star in 12 films. In the process, he falls in love with Sheetal, the child who matches the standards of Ravi Khanna, who had earlier refused to marry her. With her, he falls in love.

Synopsis: Abandoned as a child, Brahmachari lives with 12 orphan kids in a mortgaged house. To clear the mortgage loan, he offers to groom Sheetal who must match the high standards of Ravi Khanna who had earlier refused to marry her. In this process, he falls in love with her.
**Kumkum**

(22 April 1934 – 28 July 2020)


**Synopsis:** Talented singer Gopal plans to participate in a contest to become the Emperor’s Chief Musician. But he loses his voice after his competitors poison his drink. Gopi, a young dancing girl who likes Gopal, helps him regain his voice and get back in the contest.
Manmohan Mahapatra was a film director, producer and writer of Odia films, who had won eight consecutive National Film Awards. After graduating from the FTII, Pune, he made his debut with a short film ‘Anti-Memoirs’ (1975). Then, he directed a feature film ‘Seeta Raati’ (1976), which won a National Film Award (Best Feature Film in Odia) and also became the first Odia film to be screened at an international film festival in 1982. It was followed by a couple of short films and a feature ‘Neerab Jhada’ (1984), which won him another National Film Award for Best Feature Film in Odia. His other acclaimed films include ‘Neerab Jhada’ (1984), ‘Trisandhya’ (1986), ‘Majhi Pahancha’ (1987), ‘Nishitha Swapna’ (1988), ‘Kichi Smruti Kichu Anubhuti’ (1988), ‘Andha Diganta’ (1990), ‘Agni Veena’ (1990), ‘Bhinna Samaya’ (1992) and ‘Muhurta’ (2002). He also directed a few Hindi films, notably “Bits and Pieces”. Mahapatra was awarded Padma Shri, the fourth-highest civilian award in India, in 2020 for his contribution to the field of art.

Synopsis: In a remote village in Odisha, Sukuntala is worried about her only son, Aru, who is yet to get a job. Aru gets a call to attend a job interview in Bhubaneswar. He informs Smita, his lover, about the interview and leaves. Aru’s interview doesn’t go well, so he tries for another job. Smita rings up Aru asking him to come down immediately as her marriage is finalised elsewhere. But Aru is unable to come.
Nimmi a.k.a. Nawab Banoo was one of the prominent actresses of the golden era of Hindi cinema. She attained stardom as the leading lady in many Hindi films in the 1950s and early 1960s. In her acting career, she appeared in diverse genres such as fantasy and social films. She was also popular for playing spirited village belle in many of her popular films. Some of her best-known films include ‘Sazaa’ (1951), ‘Aan’ (1952), India’s first technicolor film, ‘Uran Khatola’ (1955), ‘Basant Bahar’ (1956), ‘Bhai Bhai’ (1956), ‘Kundan’ (1955), ‘Mere Mehboob’ (1963), ‘Pooja Ke Phool’ (1964), and ‘Akashdeep’ (1965).

Synopsis: Talented singer Gopal plans to participate in a contest to become the Emperor’s Chief Musician. But he loses his voice after his competitors poison his drink. Gopi, a young dancing girl who likes Gopal, helps him regain his voice and get back in the contest.
Nishikant Kamat was a National Film Award-winning filmmaker and actor. He made his debut with blockbuster film 'Dombivali Fast' (2005) which won the National Film Awards for Best Feature Film in Marathi. He remade the film in Tamil as ‘Evano Oruvan’ (2007). His Bollywood debut film was ‘Mumbai Meri Jaan’ (2008) which was based on the 2006 Mumbai blasts. His other directorial ventures include ‘Force’ (2011), ‘Drishyam’ (2015), ‘Rocky Handsome’ (2016), and ‘Madaari’ (2016). He also acted in the Marathi film ‘Saatchya Aat Gharat’ (2004), and few Hindi films such as ‘Rocky Handsome’ (2016), ‘Daddy’ (2017), and ‘Bhavesh Joshi Superhero’ (2018).

Synopsis: Frustrated with the prevalent corruption in the society, Madhav instinctively snaps at wrongdoers, irrespective of who they are. When the situation around him reaches a boiling point, he goes on a rampage across the Mumbai city to set things right.
Rahat Indori
(1 January 1950 – 11 August 2020)


He had taught Urdu language as a professor and dabbled in painting too. He did his MA in Urdu literature from Barkatullah University, Bhopal with a gold medal in 1975. Later, he earned a PhD in Urdu literature from Bhoj University, Madhya Pradesh in 1985.

Hindi | Colour | 154 Mins.
Director : Vidhu Vinod Chopra
Producer : Vidhu Vinod Chopra
Screenplay : Vidhu Vinod Chopra
Cinematographer : Binod Pradhan
Editor : Renu Saluja, Rajkumar Hirani
Cast : Sanjay Dutt, Hrithik Roshan, Preity Zinta, Sonali Kulkarni, Jackie Shroff

Synopsis: In the strife-ridden Kashmir valley, Altaaf witnesses his parents and young sister being shot dead by a masked man. Years later, he is hired by a rebel force which infiltrates the valley. Altaaf returns to the by lanes of his childhood fighting for the rebel group’s mission, but he remains obsessed with his own private mission: to kill the masked man.

Synopsis: Raj is the son of a wealthy industrialist Mr. Nath and Sushma who have no time for him. He finds true love in Bobby, the daughter of a poor Goan Christian fisherman. But their contrasting social positions pose a barrier to their teenage love.
**Saroj Khan**

(22 November 1948 – 3 July 2020)

Saroj Khan choreographed over 3000 Hindi film songs in her 50 year-long career. She made her debut with ‘Geeta Mera Naam’ (1974), but achieved fame with songs like ‘Main Teri Dushman’ (‘Nagina’, 1986), ‘Hawa Hawai’ (‘Mr India’, 1987) and ‘Mere Haathon Mein’ (‘Chandni’, 1989), etc. Her numbers with Madhuri Dixit were a rage, which included ‘Ek Do Teen’ (‘Tezaab’, 1988), ‘Tamma Tamma Loge’ (‘Thanedaar’, 1990) and ‘Dhak Dhak Karne Laga’ (‘Beta’, 1992). Filmfare instituted the Best Choreography Award after watching ‘Ek Do Teen’. She went on win a record eight Filmfare Awards, including a hat-trick (1989–91); and the most National Film Awards for Best Choreography (with three wins).

**Synopsis:** Devdas wants to marry his childhood sweetheart Paro. But his zamindar father forbids him from marrying the lower-caste girl. Paro’s family marries her off to an elderly man named Bhuvan Choudhry. A devastated Devdas becomes an alcoholic, and starts to frequent courtesan Chandramukhi, drifting towards self destruction.
Homages

S.P. Balasubrahmanyam (4 June 1946 – 25 September 2020)

Sigaram (1991)
Tamil | Colour | 140 Mins.
Director : Ananthu
Producer : Rajam Balachander, Pushpa Kandaswamy
Screenplay : Ananthu
Dialogues : Ananthu
Cinematographer : R. Raghunatha Reddy
Editor : Ganesh - Kumar
Cast : S. P. Balasubrahmanyam, Radha, Rekha, Anand Babu, Ramya Krishnan

Synopsis: Music director Damodar and Sukanya are shocked to see their son Krishna turn an alcoholic. Krishna’s relationship with Aparna breaks. Sukanya dies accidently, leaving Damodar ill and helpless. Damodar’s rival Gnanam bring back his former lover Dr Priya, who turns him back to health and music again.

S.P. Balasubrahmanyam, a.k.a. Balu was a playback singer, TV anchor, music director, actor, dubbing artist, and film producer in the Telugu, Tamil, Kannada, Hindi, and Malayalam film industry. He won six National Film Awards for Best Male Playback Singer; numerous state awards from Andhra Pradesh (25 Nandi Awards), Karnataka and Tamil Nadu; and Filmfare Awards. He had sung over 40,000 songs. He recorded 21 Kannada songs in 12 hours in 1981; and 19 Tamil songs and 16 Hindi songs in a day. He was a recipient of the Padma Shri (2001) and Padma Bhushan (2011) from the Government of India.

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Producer : Rajam Balachander, Pushpa Kandaswamy
Screenplay : Ananthu
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S.P. (Sripathi Panditaradhyula) Balasubrahmanyam, a.k.a. Balu was a playback singer, TV anchor, music director, actor, dubbing artist, and film producer in the Telugu, Tamil, Kannada, Hindi, and Malayalam film industry. He won six National Film Awards for Best Male Playback Singer; numerous state awards from Andhra Pradesh (25 Nandi Awards), Karnataka and Tamil Nadu; and Filmfare Awards. He had sung over 40,000 songs. He recorded 21 Kannada songs in 12 hours in 1981; and 19 Tamil songs and 16 Hindi songs in a day. He was a recipient of the Padma Shri (2001) and Padma Bhushan (2011) from the Government of India.
Shreeram Lagoo was a film and theatre actor, known for his character roles in Hindi and Marathi cinema. He was also a trained ENT Surgeon. He acted in over 250 Hindi and Marathi films, and many Hindi, Marathi and Gujarati plays. Considered as one of the greatest Marathi stage actors, he also directed over 20 Marathi plays. He also had an activist’s streak in him, as he and social activist G. P. Pradhan undertook a fast in support of anti-corruption crusader Anna Hazare in 1999. He won the Filmfare Best Supporting Actor Award for the Hindi film ‘Gharaonda’ (1977).

Synopsis: One day, Neeta’s father, a professor, goes out for some work but does not return. She is stunned with her father’s sudden disappearance, without leaving any clue. The family try hard but are unable to understand reasons of his sudden disappearance.
Soumitra Chatterjee was a Bengali film actor, director, and playwright, known for his work in Satyajit Ray films. He acted in over 210 films. His did 14 films with Ray, including The Apu Trilogy, 'Charulata' (1964), 'Sonar Kella' (1974), 'Joi Baba Felunath' (1978), 'Ghare Baire' (1984), 'Ganashatru' (1989), etc. He also worked with noted directors Mrinal Sen, Tapan Sinha, Asit Sen, Ajoy Kar, and Tarun Mazumdar. He was the recipient of the Dadasaheb Phalke Award (2012); the Padma Bhushan (2004); two National Film Awards for acting and the Sangeet Natak Akademi Award for his work in theatre. He was also conferred with two highest French honours given to civilian and artists: Chevalier de la Legion d'honneur (2017) and Ordre des Arts et des Lettres (1999) respectively. He made his directorial debut with 'Stree Ki Patra' (1986).
Sushant Singh Rajput was an actor best known for his work in Bollywood hit films such as ‘M.S. Dhoni: The Untold Story’ (2016), ‘Kedarnath’ (2018) and ‘Chhichhore’ (2019). He started his career with Hindi TV serial ‘Kis Desh Mein Hai Meraa Dil’ (2008), followed by the lead role in the popular show ‘Pavitra Rishta’ (2009–2011). He made his Bollywood debut with ‘Kai Po Che!’ (2013), followed by lead roles in ‘Shuddh Desi Romance’ (2013), ‘Detective Byomkesh Bakshy!’ (2015), ‘Raabta’ (2017), ‘Sonchiriya’ (2019), ‘Drive’ (2019), and ‘Dil Bechara’ (2020), which was released posthumously on an online streaming platform. He had received a Screen Award and was nominated for the Filmfare Awards twice.

Synopsis: In Kedarnath, a feisty Hindu girl Mukku falls in love with a Muslim pitthu (human porter), Mansoor. Her father and her fiancé are opposed their alliance. Unable to meet Mansoor, Mukku prays for parlay (devastation), and it’s about to hit the holy place.

Wajid Khan
(7 October 1977 - 1 June 2020)

Homages

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Yogesh Gaur
(19 March 1943 – 29 May 2020)

Yogesh Gaur was a writer and lyricist in Hindi films industry. Some of his best known songs include ‘Kahin Door Jab Din Dal Jaaye’ and ‘Zindagi Kaisi Hai Paheli’ from ‘Anand’ (1971); ‘Rajnigandha phool tumhare’ from ‘Rajnigandha’ (1973), and ‘Na bole tum na maine kuch kaha’ from ‘Baaton Baaton Mein’ (1979). He wrote six songs for his Bollywood debut film ‘Sakhi Robin’ (1962). The film included the song ‘Tum jo aa jao’, sung by Manna Dey, which launched his Bollywood career. He went on to work with some of India’s finest directors like Hrishikesh Mukherjee and Basu Chatterjee. He also worked as a writer in television serials.

**Synopsis:** Arun pines for Prabha from afar, but is unable to speak to her. Prabha waits for him to make the first move. Meanwhile, a gregarious Nagesh enters the scene, making a shy Arun seek tips from ‘love guru’ Julius Nagendranath.
51st International Film Festival of India, Goa

भारत का 51वाँ अंतर्राष्ट्रीय फिल्म समारोह, गोवा

51st International Film Festival of India, Goa
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Accounts Section

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Virtual Master Classes
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Arvind Kumar, Official
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Sushant Shrotriya, Unit Manager
Rajendra Kumar, Official
Deepu Choudhary, Official

Projection and Technical Supervision, Siri Fort Auditorium

Mahipal Saini, Asstt. Engineer (Elect.)
Suresh Chand, Asstt. Engineer (Civil)
INTERNATIONAL FILM FESTIVAL OF INDIA

Ministry of Information & Broadcasting
Government of India

Siri fort Auditorium Complex, New Delhi-110049, India

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