52nd International Film Festival of India, Goa
November 20th-28th, 2021

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52nd International Film Festival of India, Goa

November 20-28, 2021

भारत का 52वाँ अंतर्राष्ट्रीय फ़िल्म समारोह, गोवा
52nd International Film Festival of India, Goa

नवंबर 20-28, 2021
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आयोजक - फ़िल्म समारोह विभाग
सूचना एवं प्रसारण मंत्रालय, भारत सरकार

Organized by the Directorate of Film Festivals
Ministry of Information and Broadcasting, Government of India
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IFFI 2021

Festival Director:
Chaitanya Prasad, Additional Director General

Indian Panorama & Administration:
Tanu Rai, Deputy Director

Indian Sections:
Indrani Bose, Deputy Director

Editors: Shambhu Sahu (English), Pankaj Ramendu (Hindi)
Assisted by: Kaushalya Mehra, Arvind Kumar, Navdeep Yadav & Kamlesh Kumar Rawat
Festival Coordinator: Rudra Pratap Singh, Ruchira Talapatra, Soumyadev Banerjee & Nitish Bhardwaj

Design: Emboss Design and Print Studio
Creative Director: Mukesh Chandra
Creative Assistance: Aishwarya Chandra, Kartik Chandra

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52nd International Film Festival of India, Goa

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November 20-28, 2021
MESSAGE

I am delighted to welcome you all to the 52nd International Film Festival of India (IFFI), being organised in a Hybrid format, in the scenic and beautiful Goa. This year’s edition of IFFI is special. First, it is being organised as India celebrates ‘Azadi Ka Amrit Mahotsav’ to commemorate 75 years of progressive India and the glorious history of its people, culture and achievements. Second, keeping up with modern times, IFFI 2021 provides a platform to the OTT (Over the Top) players for the first time.

Since its inception in 1952, IFFI has nurtured the finest of Indian Cinema as well as provided a mature and promising platform for World Cinema enthusiasts. IFFI continues to be one of the most significant film festivals in Asia. Its endeavour is to provide a common platform to the filmmakers to showcase their talent and to celebrate the best of the finest filmmaking not just from across the country, but all over the world.

The Indian Panorama (IP) section of IFFI comprises a contemporary package of select feature and non-feature films of cinematic, thematic, and aesthetic excellence. Since its beginning, the Indian Panorama has been committed to the promotion of film art, by showcasing the best Indian films of the year selected by the eminent Jury members associated with the Indian Film Industry. The Indian Panorama section also provides a bouquet of our rich language cinema – featuring 18 regional languages from across the country including Dimasa, Mishing and Saintali from India’s North-East and Garhwali from Uttarakhand – and talented filmmakers from across the country.

The Indian Panorama package includes an excellent mix of Feature and Non-Feature films. For the Feature section, we received as many as 221 films, of which 25 are being screened at IFFI. These films reflect the vibrancy and diversity of Indian cinema. For the Non-Feature section, the jury selected 20 films for final screening from a total of 203 entries received. These short films exemplify the capacity of our emerging and established filmmakers to document, investigate, entertain and reflect on contemporary Indian values.

The Feature Film Jury had twelve members and was headed by acclaimed filmmaker and actor Shri S.V. Rajendra Singh Babu. Similarly, the Non–Feature Jury had seven members and it was headed by acclaimed documentary filmmaker Shri S. Nallamuthu. The Jury has made a commendable contribution in bringing together the best of contemporary Indian cinema within a tight deadline for IFFI 2021.

This year, the coveted honour of being the ‘Opening Films’ of the Indian Panorama has been won by ‘Semkhor’, a Dimasa language feature directed by Ms Aimee Baruah, and ‘Ved…The Visionary’, a non-feature directed by Shri Rajiv Parkash.

IFFI 2021, for the second time, is happening in a hybrid format due to the ongoing pandemic. The nine-day mega event is a mix of online and auditorium screenings, and the Opening and Closing Ceremonies are being organised with a limited audience keeping in mind all the COVID-19 protocols.
The festival, India’s premier and Asia’s first film festival, sees participation from nearly 100 countries each year reflecting on India’s Soft Power. IFFI, through its outstanding selection of Indian and global films, has successfully assimilated a global film event with nearly 300 films from 96 countries worldwide.

The specially-curated Indian Section of IFFI will pay tribute to the film personalities who left us in the last year. To commemorate the birth centenary of the master filmmaker and winner of the Dadasaheb Phalke Award Shri Satyajit Ray, IFFI will pay its respect by streaming a special package of his films.

With the booming trend of OTT platforms in India, IFFI 2021 is embracing new technology and providing a platform to the film industry professionals to interact with five major OTT players such as Netflix, Amazon Prime, Zee5, Voot and SonyLIV. This will ensure even wider participation from film lovers across the globe who shifted to online streaming platforms during the COVID-19 pandemic.

In the end, I once again extend my heartiest welcome to all the participants, esteemed delegates, and connoisseurs of fine cinema to the 52nd International Film Festival of India, Goa. I am sure that IFFI 2021 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 it only deepens our mutual love for the finest Indian and World cinema offered at IFFI 2021.

Jai Hind!
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S.V. Rajendra Singh ‘Babu’, is the son of Late Shri D. Shankarar Singh, one of the pioneers of Kannada cinema. As a child artist, he has acted in over a dozen films. He got an opportunity to work in various departments of filmmaking in his father’s company Mahatma Pictures. Babu worked in the Second Unit for the Hollywood film ‘Mighty Himalayan Man’ (1973-74), produced by Warner Brothers. He made his directorial debut in 1974 with Kannada film ‘Nagarahole’. He has produced 12 films including ‘Kothigalu Saar Kothigalu’ (2001), ‘Hoovu Hannu’ (1993), etc. His ‘Mahakshathriya’ (1994) won him the best director award. He has also attended Film Appreciation Course at FTII, Pune.
Gyan Sahay

Gyan Sahay, cinematographer known for his works in Shyam Benegal’s ‘Bhumika’, ‘Kondura’, ‘Junoon’, and ‘Kalyug’; Govind Nihalani’s ‘Aakrosh’ and ‘Vijeta’; and Sir Richard Attenborough’s ‘Gandhi’. A graduated from FTII, Pune in 1975, his famous works on TV include ‘Dekh Bhai Dekh’, ‘Sarabhai Vs Sarabhai’, ‘Daal Me Kaala’, ‘Antakshari’, ‘SaReGaMaPa’, ‘Meri Awaaz Suno’, etc. A pioneer in the multi-cam shoot for TV, he has shot musical shows, talent shows, quiz shows and reality shows for years. He has also directed and produced a few films and TV shows and served as a jury member for the 63rd & 66th National Film Awards.

Asim Bose

Asim Bose is a veteran cinematographer whose work has received multiple awards and accolades over the last 35 years. He has worked with film directors Buddhadeb Dasgupta, Amol Palekar, Basu Chatterjee, and Biplab Roy Chowdhury among others. His cinematography in the National Award-winning documentaries, directed by Arvind Sinha, Umi Chakraborty, and Goutam Sen, have won critical acclaim. He received the BFJA Award in 2000 for his cinematography in ‘Uttara’. In 2005, he received the National Film Award (Jury) for his cinematography in the documentary ‘Water’.

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Jayasree Bhattacharya

Jayasree ने अपने निर्देशन की शुरुआत बुद्धदेव दासगुप्ता और रितुपर्ना घोष जैसे निर्देशकों के सहायक के तौर पर की। इन्होंने उत्तरा, मोंडो मेर उपयुक्त, कलर्स एंड लाइफ ऑफ प्रोजेक्ट, चोखेरबाजी और शुश्रुमुहुर्त जैसे फिल्मों में काम किया। इन्होंने कई वृत्तचित्र जिसमें फिल्म प्रभाव की सास डू रीचेज और जतीजन्याथ युवर्जी बाबा जतीजन्याथ, 11 लघु फिल्म और एक फीचर फिल्म, बिनिसुतामला का निर्देशन शामिल है।

राष्ट्रीय नाट्य विद्यालय की शिक्षक के तौर पर, वह उत्तरपूर्व भारत में बिशेष वक्ताशीर्ष को निर्देशित करती हैं। इन्होंने भारतीय कास्टिंग डायरेक्टर के तौर पर सारा ग्रेवियन की ब्रिक लेन, संगीता दत्त की लाइफ गोज ओन, और इताली स्पिनेल्ली की बिलाइड दि बोडिस के लिए काम किया है।

Jayasree started her film direction career by assisting film directors like Buddhadeb Dasgupta, and Rituparna Ghosh. She worked in films such as ‘Uttora’, ‘Mondo Meyer Upyakhan’, ‘Colours and Lines of Freedom’, ‘Chokherbali’ and ‘Subhomuharat’. She has directed many documentaries, including Films Division’s ‘Rags to Reaches’ and ‘Jatindranath Mukherjee Bagha Jatin’, 11 shorts and one feature film, ‘Binisutarmala’. As a faculty of the National School of Drama, she has directed its theatre workshops in North East India. She has also worked as India casting director of Sara Gravion’s ‘Brick Lane’, Sangita Dutta’s ‘Life Goes On’, and Italo Spinelli’s ‘Behind the Bodice’. She has done a Film Appreciation course from FTII, Pune.

Hemendra Kumar Bhatia

Hemendra Kumar Bhatia is a veteran theatreperson, filmmaker, writer, actor and teacher. Since 1968, he has been associated with theatre as director, actor, designer and teacher, and has to his credit 16 full-length plays and three plays for children. After graduating from FTII, Pune with Diploma in Film Direction and Screenplay Writing in 1988, he started his career in films and TV and worked in Ad and corporate films, assisted in two feature films, acted in number of TV serials and three feature films, etc. He has written a few TV serials and three feature films. He also teaches acting for camera. He also lends his voice as a voice over artist in English and Hindi.

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Malay Ray

Malay Ray is a trained cinematographer from the Film and Television Institute of India (FTII), Pune. He won the National Film Award in 1996 for the Odia film ‘Moksha’, which was also directed by him. He has 30 years of experience in filmmaking during which he has been involved in the making of several feature films, documentaries, commercials and short films. He runs a digital post-production house in Mumbai, and also works as post-production consultant and creative director for films.

Dr. Makhonmani Mongsaba

Dr. Makhonmani Mongsaba is a theatre and film actor and director. He worked under the guidance of Ojah Ratan Thiyam and participated in many international theatre festivals. A doctorate in Manipuri Literature, he won the Sahitya Akademi Award and Manipur State Kala Akademi Award for his travelogue ‘Chiglon Amadagi Amada’ in 2013. He started his film career in the 1980s. He has won three National Film Awards – including one for the book ‘Matamgi Manipur: The First Manipuri Feature Film’ (as the publisher) and the Best Feature Film in Manipuri for ‘Chatledo Eidee’ (2000), which he produced and directed. He has also been a part of the National Film Award jury thrice before.

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Manjunath T.S.

Manjunath T.S. worked as a professional photographer and videographer with a studio in Bengaluru from 1997 to 2001. Then, he took a sabbatical. He got back to the film industry in 2007 when he joined SRV Productions, the maker of big films such as ‘Accident’, ‘Jigarthanda’, ‘Hebulli’, etc. From there on, he started working in all departments of filmmaking such as direction, cinematography, acting and even managed a full film. In 2014, he started his studio where he started poster shoots and poster designing, and fashion photography. He also started a production house called Shankara Production and teaches acting at Kalaa Kaustuba.

Parag Chhapekar

Parag Chhapekar is the Entertainment Editor at DainikJagran.com. He has worked in the entertainment industry for 19 years during which he has interviewed every leading actor and actress of the Hindi film industry. Previously, he worked at several media houses like IBN 7, Zee News, Star News and India TV as Entertainment Head, and has won several awards. Apart from this, he has been a censor board member, a part of the Steering Committee of Lonawala film festival and the organizing body of Ladakh film festival. He hosted a popular show ‘Parag Dil Se’ on Live India channel (formerly Janmat). His several other entertainment TV shows too were a hit on the respective channels.
Pramod Pawar

Pramod Pawar is a well-known actor-director in Marathi-language theatre. He has also worked in various Hindi films. He has served as a member of many theatre societies in India. He has also worked in many notable One Act plays. He has won best actor and/or best director awards for his works in ‘Uthava’, ‘Kahur’, ‘Stranger’, ‘Anamik’, Arj Motha Nami’, etc. He has also received the best actor award by the Government of Maharashtra and other notable honours.

Prasantanu Mohapatra

Prasantanu Mohapatra studied Cinematography at the Film and Television Institute of India (FTII), Pune in 1990. Since then, he has cinematographed several award-winning films at regional as well as national levels. He has worked with directors like Mani Kaul (‘Idiot’), Hanshal Mehta (‘Jayate’), Sudhir Mishra (‘Is Raat ki Subah Nahin’), and Kalpana Lajmi (‘Rudali’). He also worked in ‘Hello Arsi’, directed by Sambit Mahanty, which won three National Awards in 2018. In the past 30 years, he has been involved, besides cinematography, in writing and directing short films, features and documentaries. He was also a part of the jury of IFFI 2019. He presently teaches cinematography at FTII, Pune.
Vinod Anupam

Vinod Anupam is a film critic and script writer. He won the National Film Award for the Best Film Critic in 2002. He has held notable positions as jury member, 65th National Film Award; member, Innovation Committee, National Museum of Indian Cinema; former secretary and member, Bihar Sangeet Natak Akademi; and former member, EZCC, Kolkata. He did his M.A. (Hindi) and also attended Film Appreciation course at FTII, Pune. He won other awards including a state award for best youth writer in 1988. He has worked as a script writer for films, serials and documentaries for Doordarshan and Govt. of Bihar. He has also written and edited award-winning columns for various eminent publications.

Rajendra Hegde

1979 में एस.जे. पोलीटेक्निक से साउंड इंजीनियरिंग की पढ़ाई पूरी करने के बाद राजेन्द्र हेग्दे बंगलुरु आ गए. यहां उन्होंने 1980 से 1983 तक फिल्म प्रमाण के लिए काम किया और फिर गुंबद दुरदर्शन के साथ जुड़ गए. जहां उन्होंने 1990 तक काम किया. तमी से वह फ़िल्म लोकसेवा साउंड रिकॉर्डिंग और साउंड डिजाइन के तौर पर काम कर रहे हैं. वह कई सीरियल, गेमशो, चैटशो और विभिन्न चर्चित चैनलों के लिए काम कर चुके हैं. वह अब तक 50 से ज्यादा हिंदी, मराठी, तमिल और विदेशी भाषाओं में फिल्में काम कर चुके हैं.

After completing his sound engineering course from S.J Polytechnic, Bengaluru in 1979, Rajendra Hegde moved to Mumbai. There, he worked in the Films Division, from 1980 to 1983, and then joined Doordarshan Kendra, Mumbai and worked there till 1990. Since then, he has been working as a freelance location sound recordist and sound designer. He has done a number of serials, game shows, chat shows for various popular TV channels. He has also done more than 50 feature films in Hindi, Marathi, Tamil and foreign languages.
Subbiah Nallamuthu (Jury Chairman)

Subbiah Nallamuthu is an award-winning director-cinematographer who has worked with popular networks such as National Geographic, BBC, Discovery, Channel 4, Animal Planet, Star, Doordarshan, etc. Since 1987, he has made a range of TV programs, including 11 series and 55 documentaries. He has also shot, directed and produced four feature films, including India’s first full HD film ‘Dharm’. He has extensively filmed Indian wildlife and produced six award-winning films for worldwide release. He has recently made a documentary on the Coronavirus titled ‘Origins’ for Channel 4. An alumnus of FTIT, Chennai, he has won four National Film Awards and served as a jury on different film festivals, including the Jackson Wild Festival, USA.
Akashaditya Lama

Akashaditya Lama is a film director and scriptwriter based in Mumbai. He started his career in 1997 by assisting in advertising and feature films including ‘Gadar: Ek Prem Katha’. He has also been a screenplay writer, dialogue writer, theatre artist, and playwright. Lama directed his first feature film ‘Cigarette Ki Tarah’ in 2012. His film ‘Nani Teri Morni’ (2018) was shot entirely in the hills of Nagaland. He has worked in various TV shows like ‘Kumkum’, ‘Jhilmil Sitaron Ka Angan Hoga’, etc. He has also been associated with the Central Board of Film Certification (CBFC), Indian Council for Cultural Relations (ICCR), Ministry of Culture, and National Film Awards 2018.

Atul Gangwar

Atul Gangwar is a producer, writer and director. He has been associated with the TV industry as a programmer for over two decades. He has also been a part of many documentaries including those made for DRDO, NHPC and MEA. He started his career with B.A.G. Films and went on to direct many TV series such as ‘Lens Eye’, ‘Hit Thi Hit Hai’, ‘Zaike Ka Safar’, etc. He has also produced infotainment shows and anchored popular satirical programs. He has also been associated with films, such as ‘Jalebi Culture’ (writer-director) and ‘Who Killed Deendayal Upadhyay’ (as screenplay writer). Recently, he has written a 55-episode series on enterprising women farmers from across India for DD Kisan.
Manisha Kulshreshtha

मनीषा कुलश्रेष्ठ दो गैर-काल्पनिक पुस्तक, छह उपन्यास और आठ कहानी संग्रह लिख चुकी हैं। उनकी गैर-काल्पनिक पुस्तकों में एक दिग्विजय कलाकार नर्तक बिरजु पर और दूसरी कौलश नामस्कृतरूपर यात्रा संस्कृति है, उनकी सभी किताबों को पाठकों से काफी सराहना मिली है, उनकी पुस्तकों को कई समारोह से भी नवाजा जा चुका है, जिनमें आदिक फाउंडेशन फिल्म समारोह का संग्रहीत गैर-काल्पिक कहानी की वरिष्ठ फिल्मशीर्षक भी मिल चुकी है। उनके लेखों को भारतीय सहित कई विदेशी मार्गों में अनुवादित किया जा चुका है, वह 2017 के 65 राष्ट्रीय फिल्म पुरस्कार के लिए गैर-फ़ीचर फिल्म के केंद्रीय निर्माणक मंडल की सदस्य भी रह चुकी है।

Manisha Kulshreshtha has written two non-fiction books, six novels and eight short story collections. The non-fiction books include the one on Pt. Birju Maharaj, a leading exponent of Kathak, and the other is a travelogue of her Kailash Mansarovar Yatra. All her books have been well-received by a wide range of audiences. Her books have won many honours and prizes including KK Birla Foundation’s Bihari Samman. She has also received two prestigious fellowships – a Raza fellowship by the Raza Foundation and a Senior Fellowship of Ministry of Culture. Her work has got translated into many foreign and other Indian languages. She has been a member of the central jury for non-feature films for the 65th National Film Awards 2017.

Sibanu Borah

शिबानु बोराघ फिल्मले 32 सालों से बौद्धिक भव्यता पत्रकार काम कर रहे हैं, इस दौरान वह वृत्तचित्र, फिल्म और विषयक से भी जुड़े रहे हैं। इनका वृत्तचित्र, सिक्का अर्ध सितारा को 64वें राष्ट्रीय फिल्म पुरस्कार हासिल हुआ था, इसके साथ ही इसने 2017 में चलचित्र का गुवाहाटी फिल्म फेस्टिवल में भी 4 अवार्ड प्राप्त हुए थे। नाटक, मिस मोना और तीन मोबाइल विषयक पलेस – रोमन नंबर, आई लव यू और हीरो इनकी कहानियों पर आधारित हैं। वह अपने फिल्म अभियंता बनने अवसर में अभिनव के कर चुके हैं। उन्हें दो बार (2002, 2008) सर्वश्रेष्ठ संस्कृति पत्रकार का समान भी हासिल हो चुका है। इनकी अगली फिल्म बैलेज अभी निर्माणाधीन है।

Sibanu Borah started his professional journalism career 32 years back, during which he also got associated with documentaries, films and theatre. His documentary film ‘Sikar Aru Sitkar’ won an award at the 64th National Film Awards and four awards at the Chalachitram’s Guwahati Film Festival in 2017. An amateur drama ‘Miss Mona’ and three mobile theatre plays – ‘Wrong Number’, ‘I Love You’ and ‘Hero’ – were based on his stories. He has acted in the Assamese feature film ‘Samiron Baruah Ahi Ase’, and ‘Burhi Aair Xadhu’, a radio drama. He won the Best Cultural Journalist Award twice in 2002 and 2008. His next film ‘Challenge’ is currently under production.
Suresh Sharma

Suresh Sharma received the National Film Award for Best Film Critic in 2001. In a career spanning three decades, he has been a senior journalist with Navbharat Times and Jansatta, and the Editor of Sandhya Times. A well-regarded literary and film critic, he also worked with German Radio Deutsche Welle as a film critic. He was a Professor of Film Studies at Mahatma Gandhi International Hindi University, Wardha. He has made several documentaries, including ‘The King of Romance: Shammi Kapoor’, ‘Musical Journey of Khayyam’, ‘The Last Mughal: Bahadur Shah Zafar’ & ‘Music Composer Ravi & The Golden Age of Hindi Cine Music’. He edited the shooting script of Bimal Roy’s ‘Devdas’ (1955), which was later published as a book.

Dr. Subrat Jyoti Neog

Dr. Subrat Jyoti Neog is a film critic, teacher and researcher. He is an Associate Professor, Department of Assamese, Tezpur University in Assam. He has written 18 screenplays for television fiction series and one documentary. He received Northeast’s Prag Cine Award for the best film critic in 2015. He also has to his credit nine books, including ‘Chalachitra Sahitya’ (Film Literature) and ‘Sampratik Bharatiya Chalachitra’ (Contemporary Indian Films), and over 100 publications in newspapers and magazines. He has 80 research publications in reputed journals and research proceedings. He has designed and introduced two PG courses – ‘Film and Literature’ and ‘Writings on Cinema in Assamese’ – in Tezpur University.

Dr. Subrat Jyoti Neog
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.
Director: Aimee Baruah  
Producer: Mala Baruah  
Screenplay: Aimee Baruah, Jintumoni Kalita, Uday Bhaskar Patar  
DOP: Pradip Daimary  
Editor: Rantu Chetia  
Cast: Aimee Baruah, Prateek Hagjer

**Synopsis:** Diro belongs to the Samsa community in Semkhor. When Diro dies, his wife, who worked as an assistant mid-wife, takes care of their three children. She gets her only daughter Muri, aged just eleven, married to Dinar. Unfortunately, Muri dies after giving birth to a girl child. As per the custom of Semkhor, if a woman dies during childbirth, the infant is buried alive along with the mother. But Diro’s wife protects Muri’s infant, indicating a new dawn in Semkhor.
Director: Vijaygiri Bava
Producer: Vijaygiri Filmos
Screenplay: Raam Mori, Vijaygari Bava
DOP: Parth Chauhan
Editor: Alok Mehta, Vijaygiri Bava
Cast: Niilam Paanchal, Raunaq Kamdar, Netrie

Synopsis: A middle-aged lady runs a tiffin service by herself as well as performs her duties as a wife, mother, daughter, sister and a friend. Her daughter Nitu notices that her mother plays all her roles well, yet something was amiss in her behaviour. Things change when a young boy named Dhruv, who comes to the lady as the 21st customer of her tiffin service, begins to appreciate her. This sudden entry of little admiration takes away the affliction in the lady’s behaviour.
**Abhijaan**

*Year:* 2021  
*Language:* Bengali  
*Duration:* 161 minutes  
*Colour:*

**Director:** Parambrata Chattopadhyay  
**Producers:** Ratanshree Nirman, Roadshow Films  
**Screenplay:** Parambrata Chattopadhyay, Padmanabha  
**DOP:** Appu Prabhakar  
**Editor:** Sumit Chowdhury  
**Cast:** Soumitra Chatterjee, Jisshu Sengupta, Prambrata C.

**Synopsis:**
Dr. Sanjay Sen, an NRI Oncologist, arrives in Kolkata to archive the life of actor Soumitra Chatterjee, one of the stalwarts of the golden era of Bengali cinema. At first, Chatterjee turns him down. But he eventually allows Sen to film him on his life, experiences, philosophies and setbacks. What Dr. Sen takes back home is not just a film which brings forth different facets of the actor’s life and career, but also a very deep sense of life and a renewed philosophy about existence itself.

**Key Points:**
- Directed by Parambrata Chattopadhyay  
- Producers: Ratanshree Nirman, Roadshow Films  
- Screenplay by Parambrata Chattopadhyay, Padmanabha  
- DOP: Appu Prabhakar  
- Editor: Sumit Chowdhury  
- Cast: Soumitra Chatterjee, Jisshu Sengupta, Prambrata C.

**Review:**
Abhijaan (2021) is a film that explores the life of actor Soumitra Chatterjee. Directed by Parambrata Chattopadhyay, the film offers a deep insight into Chatterjee's life, experiences, philosophies, and setbacks. 

The narrative is a blend of Chatterjee's personal journey and the challenges he faced during his acting career. The film not only showcases Chatterjee's talent but also provides a deep understanding of the life and struggles of an artist.

**Producers:** Ratanshree Nirman is owned by producer Nav Ratan Jhawar. Roadshow Films was founded in 2016 by Parambrata Chatterjee (actor, producer, and director), Aritra Sen (producer and director), and Supriyo Sen (documentary filmmaker).
**Synopsis:** Geetha, a pregnant widow, has been going through a long and continuous ordeal to get money already sanctioned to her by the government. Tired of being asked for bribes, Geetha one day takes the violent route to get her due when she lands up with a bomb strapped on her stomach. The film highlights the common man’s struggle to break through the various stages in the governing machinery and bureaucracy before any benefits/policies reach the ordinary citizens.
**Alfa Beta Gama**

*ALPHA BETA GAMMA*

Hindi | 2021 | 119 Mins.

Colour

**Director:** Shankar Srikumar  
**Producers:** Choti Film Productions & Knownsense Entertainment  
**Screenplay:** Shankar Srikumar, Menka Sharma  
**DOP:** Karthik Kumar Bhagat  
**Editor:** Mandar Sawant  
**Cast:** Amit Kumar Vashishth, Nishan Nanaiah, Reena Aggarwal

**Synopsis:** When Jai arrives at his estranged wife Mitali’s flat to discuss divorce details, she’s with Ravi whom she wants to marry. Ravi prepares to leave them alone to settle matters, but the lockdown strikes, and the three are locked into the apartment block. Soon, jealousy and regret take over Jai. As passion sparks violent reactions between three individuals caught in their personal dilemmas, will it destroy lives, or will the journey inward help these tormented souls find their own, stable orbits?

**Director:** An FTII graduate, Shankar Srikumar has written several TV shows and a film titled ‘XYX’ (2017; also its creative director). ‘Alpha Beta Gamma’ is his directorial debut.

**Producers:** Choti Film Productions was formed by writer duo Menka Sharma and Shankar Srikumar and director Thomas Punnoose. Knownsense Entertainment was started in 2020 by Bengaluru-based tech wizard Jithin Raj Kr. ‘Alpha Beta Gamma’ is their first feature film production.
Synopsis: Shandilyan is a disciple of Parivrajaka, a Buddhist monk. He comes across with a courtesan, named Vasanthasena. As a result of Yamdoot's carelessness, Vasanthasena dies on spot, leaving Shandilyan devastated. Unable to witness Shandilyan's lamentation, Parivrajaka transfers his soul to the body of Vasanthasena. What follows is a series of humorous events due to the collision of two different worlds.
**Bittersweet**

**Marathi | 2020 | 100 Mins**

**Colour**

**Director:** Ananth Narayan Mahadevan  
**Producer:** Quest Films Pvt Ltd  
**Screenplay:** Ananth Narayan Mahadevan  
**DOP:** Alphonso Roy  
**Editor:** Ananth Narayan Mahadevan, Kush Tripathi  
**Cast:** Akshaya Gurav, Suresh Vishwakarma, Smita Tambe

**Synopsis:** Saguna, 22, arrives along with several sugarcane cutters to work in the sugarcane fields in Beed. She is determined to work hard and help her father repay his debt. When she misses work for three days due to mensturation, she is fined heavily. She is even advised to undergo hysterectomy so that her work doesn’t stop. She is shocked to learn that this is the rule for all. It’s a situation Suguna and her fellow women cutters can neither avoid nor escape.

**Producer:** Quest Films Pvt. Ltd. is a film production company led by Suchhanda Chatterjee and Shubha Shetty. Suchhanda Chatterjee started her filmmaking journey with ‘Forbidden Love’. Shubha Shetty has been a film critic for over decade.
**BOOMBA RIDE**

**Director:** Biswajeet Bora  
**Producer:** Quatermoon Productions  
**Screenplay:** Biswajeet Bora  
**DOP:** Jiten Boro, Atul Sargiyari  
**Editor:** Biswajeet Bora  
**Cast:** Indrojeet Pegu, Sadagar Dao, Hiranya Pegu, Dipali

**Synopsis:** The film is about a primary school located near the banks of the Brahmaputra River, which is the life line of many tribes in Assam. The main struggle of the teachers of the school is to keep it running. Reason? It has only one student, named Boomba. But a time comes when the school is on the verge of collapse. Boomba with his wisdom saves his school making all of them realise that what education can do to a society.

Producer: Quatermoon Productions was launched by filmmaker Biswajeet Bora in 2010. Luit Kumar Barman is an engineer, businessman and Assamese film producer. Dr Kaushik Hazarika is a practising doctor and director of an upcoming Hospital.
**Dollu**

**Director:** Sagar Puranik  
**Producer:** Wadeeyar Movies LLP  
**Screenplay:** Shreenidhi D.S.  
**DOP:** Abhilash Kalathi  
**Editor:** BS Kemparaju  
**Cast:** Karthik Mahesh, Nidhi Hegde, Chandra Mays, Babu H.

**Synopsis:** Bhadra leads a team of Dollu drummer-dancers. As money takes precedence over passion, the team leaves their village and lands in an unforgiving metropolitan city, Bengaluru. Bhadra realises that their village temple’s annual rituals would remain incomplete without the team’s performance. To keep the centuries’ old tradition alive, he decides to reunite the team. His realisation that art isn’t defined by the constructs of the society, and the hardships he faces in his mission forms the crux of the film.

**Indian Panorama - Feature Films - IFFI 2021**

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**Synopsis:** A woman landed at the New Delhi Railway station in 1974 and claimed she was the Queen of Awadh. She asked to meet Prime Minister Indira Gandhi. She was the living answer to the question, ‘How do you become a Queen?’ This film is an almost-heist based on believe-it-or-not true events from the 1970s at the New Delhi Railway Station with Nawabs from Awadh, reporters from BBC, the station master, a rickshaw puller, and a queen.

**Director:** Akriti Singh
**Producer:** Storia Senza Storia
**Screenplay:** Akriti Singh
**DOP:** Shaurya Aggarwal
**Editor:** Akriti Singh
**Cast:** Akriti Singh, Surya Rao, Arshad Mumtaz

**निर्देशक:** आक्रिति सिंह
**अभिनेत्री:** आक्रिति सिंह, निर्देशक, लेखक, कवि, और एक थियेटर कंपनी के मालिक हैं. टेलिविजन में भोले बच्चे तक कम काम करने के बाद उन्होंने पाया कि रंगमंच ही उनका असली मायायार है.

**Director:** Akriti Singh is an actor, director, writer, poet and owner of a theatre company. After a brief stint in television, she found her true calling in theatre.

**Producer:** Storia Senza Storia is a young production company and ‘Eight Down Toofaan Mail’ is its first feature film production. Previously, it has produced 14 plays and 10 short films.
**Synopsis:**

Heera is a lower-middle class businessman who is into the world of funeral rites and procession. In the film Heera asks an uncanny question: when a human being is born, he cries but the whole world around him is happy. When a human being dies, he is silent and the whole world around him cries. Why is that? Meanwhile, Heera creates customized funeral processions for the dead, through which the families can bid goodbye to the deceased in a memorable way.

**Director:** Vivek Dubey

**Producer:** Before After Entertainment

**Screenplay:** Ramesh Maruti Dighe

**DOP:** Anurag Solanki

**Editor:** Nilesh Gavanad

**Cast:** Aroh Velankar, Prema Sakhardande, Vijay Kankare

**Producer:** Before After Entertainment is a film production company started in 2010 by Ramesh Maruti Dighe. ‘Funeral’ is its first film production.
**Synopsis:** Set in present day Nashik, a city in Maharashtra on the banks of the river Godavari, the film is about a grumpy landlord and his family members who have to cope with two deaths: one they know about and another that they aren’t prepared for. This sets the landlord on a spiritual journey, starting his relationship with the Godavari River. ‘Godavari’ is a deep philosophical exploration of life and death.

**Director:** Nikhil Mahajan
**Producer:** Blue Drops Films
**Screenplay:** Prajakta Dekhmukh, Mikhil Mahajan,
**DOP:** Shamin Kulkarni
**Editor:** Hrishikesh Petwe
**Cast:** Jitendra Joshi, Gauri Nalawade, Vikram Gokhle

**Producer:** Blue Drop Films is a Mumbai-based production company known for Marathi films such as ‘Baji’, ‘June’ and ‘Godavari’. Jitendra Joshi Pictures is a film company formed by Marathi actor Jitendra Joshi. ‘Godavari’ is its first film.
**Kalkokkho**

Director: Rajdeep Paul, Sarmishtha Maiti
Producer: Aurora Film Corporation
Screenplay: Rajdeep Paul, Sarmishtha Maiti
DOP: Rana Pratap Karforma
Editor: Sarmishtha Maiti, Rajdeep Paul
Cast: Tannishtha Biswas, Janardhan Ghosh, Sreelekha Mukherjee

**Synopsis:** In the middle of a pandemic, an apathetic but adept doctor is taken hostage by a young woman in a desperate attempt to ensure safety of her family. Captive in an almost desolate house with three women – the paranoid young woman along with an amnesic old woman and a lonely young girl – the doctor discovers that forces beyond his comprehension are at play and he might be trapped not only in space but also in time. The film explores the sense of dread and temporal stasis generated universally by the pandemic.

Producer: Aurora Film Corporation is known for producing and distributing films of legendary filmmakers such as Satyajit Ray, Ritwik Ghatak and others. It is headed by National Award-winning director Anjan Bose.
Synopsis: On an unbearably hot day, Ganapathy, an alcoholic wife beater, embarks on a journey to an arid hamlet located 13 kms away to bring back his wife who has deserted him. He drags along his young son Velu. Their journey is fraught with the scorching heat and deserted terrain. On reaching, he learns that his wife has left for their home. Frustrated, he gets involved in a brawl. An annoyed Velu tears up the bus ticket, forcing the father-son to walk back home under the blazing sun.
**Synopsis:** Kolkata-based Manik leads an ‘uneventful’ life which revolves around his father, his plants, the strays he feeds, the spider, the ants and the house lizard. When his father passes away, the world around him begins to falls apart. Suddenly, he meets someone that changes his life. What unfolds is a surreal romance between a cloud and a man, which propels Manik into a roller coaster journey of faith, betrayal, belief and warmth.

**Director:** Abhinandan Banerjee

**Producer:** Little Lamb Films Pvt Ltd

**Screenplay:** Abhinandan Banerjee

**DOP:** Anup Singh

**Editor:** Abhro Banerjee

**Cast:** Chandan Sen, Nimai Ghosh, Debesh Rou Chowdhury

**Kathāsāra:** Kolkata में रहने वाला मणिक की जिद्दी उसके पिता, पीठों, उसके द्वारा खिलाई जाने वाली चीजों, मकड़ी और छिपकला के इर्द-गिर्द घूमती है। जब इसके पिता का देहांत होता है, तो उसके आसपास की दुनिया बिखरने लगती है। अचानक उसकी किसी से मुलाकात होती है जिससे उसकी जिद्दी बदल जाती है। इस तरह से एक इंसान और बादल के बीच का अवास्तविक प्रेम प्रकट होता है जो मणिक को एक उत्थल पुथल भरी यात्रा पर ले जाता है।

**Director:** Abhinandan Banerjee has directed ad films, built brands, written screenplays (won an award for the Bengali feature ‘Teenkahon’), designed film posters and written stories. ‘Manikbabur Megh’ is his debut feature.

**Producer:** Little Lamb Films was founded in 2007 by filmmakers Bauddhayan Mukherji and Monalisa Mukherji. It has produced feature films such as ‘Teenkahon’ (2014) and ‘The Violin Player’ (2016) and over 600 commercials.
** Synopsis:** The film shows how Vasantrao, who was born in Vidarbha, Maharashtra and raised in Nagpur by his mother single-handedly, became the Hindustani Classical maverick Pandit Vasantrao Deshpande. The biopic is full of exciting events which shaped his life and his music. Such as: his special friendship with P.L. Deshpande and Begum Akhtar, life in Indian Military Accounts, learning music in Lahore to his posting to the Indo-China border during the 1962 war, and finally performing in the play ‘Katyaar Kaljaat Ghusli’.
**Natyam**

**Director:** Revanth Kumar Korukonda  
**Producer:** Nishrinkala Films  
**Screenplay:** Revanth Kumar Korukonda  
**DOP:** Revanth Kumar Korukonda  
**Editor:** Revanth Kumar Korukonda  
**Cast:** Sandhya Raju, Kamal Kamaraj, Rohit Behal, Aditya

**Synopsis:** Sithara is a talented classical dancer from the ancient village of Natyam in Andhra Pradesh. She has grown up learning dance in the village which has many dance-centric schools or Kalakshetras. Eager to prove her worth as a dancer, she hopes to resurrect her guru’s forgotten masterpiece choreography by narrating the story of Kadambari. She believes that to dance is to tell a story that can change our world. But she her move may invite trouble in the village.

**Director:** Revanth Kumar Korukonda is a Hyderabad-based filmmaker who has worked in the Telugu entertainment industry as a director, cinematographer, writer, and editor.

**Producer:** Nishrinkala Films has been established by Sandhya Raju, who is an actor, producer and accomplished Kuchipudi dancer.
Director: Ganesh Hegde  
Producer: Rectangle Studios  
Screenplay: Ganesh Hegde  
DOP: Vishnu Prasad  
Editor: Prashant Pandit  
Cast: Aman S. Karkera, Gopalkrishna, Nidhi Hegde, U.V. Nanu

Synopsis: Ten-year-old boy Sidda is born and raised in a village situated near a dense forest. Due to some unavoidable circumstances, his family is forced to move to the city. An internal conflict emerges within Sidda as he explores the dense forest and sustainable living against the chaotic hustle of the city where he feels alienated. Inspired by the folktales his grandfather narrates, Sidda learns to explore all options before making the important decision of returning to his roots.
**Synopsis:** Eight-year-old Poonjan earns his living by fishing in the back waters and looks after his family. One day, he sees a lost blind man sitting alone in the boat jetty. But all the old demented man can remember is a certain tree full of parrots in front of his house. Poonjan decides to help and tries to find the way to the blind man’s home, asking directions to acquaintances and strangers enroute. Just when he is about to give up, they hear the sound of parrots.

**Director:** Jayaraj

**Producer:** Navaneeth Films

**Screenplay:** Jayaraj

**DOP:** Shinoob T Chacko

**Editor:** Vipin M G

**Cast:** Master Adhithyan, Narayanan Cherupazha

**Synopsis:** Eight-year-old Poonjan earns his living by fishing in the back waters and looks after his family. One day, he sees a lost blind man sitting alone in the boat jetty. But all the old demented man can remember is a certain tree full of parrots in front of his house. Poonjan decides to help and tries to find the way to the blind man’s home, asking directions to acquaintances and strangers enroute. Just when he is about to give up, they hear the sound of parrots.

**Director:** Jayaraj

**Producer:** Navaneeth Films

**Screenplay:** Jayaraj

**DOP:** Shinoob T Chacko

**Editor:** Vipin M G

**Cast:** Master Adhithyan, Narayanan Cherupazha
**Director:** Satrabit Paul  
**Producer:** Reflexion Media  
**Screenplay:** Satrabit Paul  
**DOP:** Uttaran Dey  
**Editor:** Uttaran Dey  
**Cast:** Amit Saha, Nimai Shasmal, Tamonjit

**Synopsis:** Arun is an ice-cream seller from Haldibari, a border town in West Bengal. He happily travels through the remote areas of rural Bengal for work. When he learns about an upcoming village fair in a nearby area, he plans to visit it. During the travel, he encounters different kinds of people – some try to help him reach his destination while others mislead him. He experiences setbacks and surreal events which teach him the meaning of love and life.

**Producer:** Reflexion Media was founded in 2019 by Nimai Shasmal, who has acted in numerous television serials and films such as ‘Gogoler Kirti’ and ‘Bhotbhoti’. ‘Sondhhi Bicched’ was its first production.
**Synopsis:** Saibu and Ram Rao are two old and lonely villagers, who have been isolated and neglected by their families. Together, they are searching for the meaning of love and life. When Saibu takes his own life, Ram is distraught. Following Saibu’s last wish, Ram embarks on a journey to find a place where no one is judged. During the journey, he meets with an accident and loses his memory. Will Ram be able to find the duo’s final resting place?

**Director:** Mehul Agaja
**Producer:** Eeffronn Entertainment
**Screenplay:** Mehul Agaja
**DOP:** Ramesh Bhosle
**Editor:** Manish Uadhyay
**Cast:** Shayaji Shinde, Prabhakar Ambone

**Producer:** Eeffronn Entertainment is a creative production house headed by Anirudh Singh, an actor in TV shows and Telugu films, and Kushal, an advertising professional and business development/crisis management consultant. Neerja Singh’s passion for and understanding of the cinema world turned her into a producer.
Synopsis: The film revolves around a young boy Sijou of Saikhong Guri village, near Indo-Bhutan border in Assam. He is a jovial kid and loves to play with his friends. His life takes an unfortunate turn when he becomes a victim of the Feudal Land Tenure System. The FLTS was in practice in Bhutan, and also affected people living near the Indo-Bhutan border areas until it was abolished in 1958. The subsequent turn of events turns the boy into a monk.

Director: Vishal P. Chaliha
Producers: Vishal Films & Shivam Productions
Screenplay: Vishal P. Chaliha
DOP: Ashutosh Kashyap
Editor: Bishal Sarmah
Cast: Bijit Basumatary
Director: Ranjith Sankar
Producer: Dreams N Beyond
Screenplay: Ranjith Sankar
DOP: Madhu Neelankandan
Editor: Shameer Muhammad
Cast: Jayasurya

Synopsis: After losing everything that he had earned in life, Sunny smuggles himself back from Dubai to Kerala in midst of a pandemic. He shuts himself from society and has one plan: to end his journey in the next seven days, by killing himself softly and slowly. In the process, he befriends a bunch of strangers who add different shades to his already murky plan. These seven eventful days draws up a chronicle of his mind, his faith and his eventual fate.

Synopsis: Kunna, a mentally-challenged youth, inherits his intense love for nature from his father. After his father’s demise, Kunna grows up with his mother, working as a daily labour in a state nursery. The government sanctions a road to connect their village to the highway. The local MLA manipulates the road plan, now requiring felling of many trees, to safeguard his lands. Opposing the tree felling, Kunna manhandles the government officers and gets arrested. Will he be able to save the trees?
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: Rajiv Parkash
Producer: Ved Films
Screenplay: Rajiv Parkash, Lubhani Parkash, Bijesh
DOP: Rajiv Parkash
Editor: Sonvir Singh, Vishal Sharma
Cast: NA

Synopsis: The film tells the story of filmmaker Ved Parkash and his journey of conquering the world of newsreel filming during 1939-1975. His extraordinary works included the news coverage of Mahatma Gandhi’s funeral in January 1948, which was nominated for the British Academy Awards in 1949; the change of power when India became independent; the tragedy that followed India’s partition, etc. A large part of the visuals of India and its tumultuous formative years is a gift of his hard work and aesthetics.

Producer: Ved Films is a Delhi-based production house which has been in existence for over six decades. Its productions are a part of Delhi’s culture and steeped in history.
**Synopsis:** In a parallel world, Bablu is a lonely old man who works for ‘Babylon’, a company that owns all the trees and plants. When Bablu is sent on his last assignment by his employer, he accidentally encounters a rebel group which is planning a secret mission against ‘Babylon’.

**Director:** Abhijeet Sarthi

**Producer:** SRFTI

**Screenplay:** Abhijeet Sarthi

**DOP:** Tarak P. Tej

**Editor:** Abhishikta K.

**Cast:** NA

**Producer:** Satyajit Ray Film & Television Institute (SRFTI), Kolkata is an autonomous film training institute under the Ministry of Information & Broadcasting, Govt. of India.
Director: Lipika Singh Darai
Producer: Films Division
Screenplay: Lipika Singh Darai
DOP: Indraneel Lahiri
Editor: Lipika Singh Darai
Cast: NA

Synopsis: Puppetry in Odisha is considered as an art form that is almost dead. It is the only state that can boast of having four forms of puppetry: the shadow, the rod, the string and the glove. The film explores the life and times of three veteran puppeteers who have contributed to the growth and survival of the forms. One of them after twenty-five years of silence wants to rebuild a troupe and start travelling and performing searching for new audience.

Director: Lipika Singh Darai is a filmmaker from Odisha. An FTII Pune graduate, she has won four National Awards for direction and audiography for non-feature films during 2010–2017.

Producer: Films Division was established in 1948 as the first state film production and distribution unit. It has produced over 9000 documentaries, shorts, animation films, news reels and news magazines.
Director: Ashoke Viswanathan
Producer: Eastern Zonal Cultural Centre
Screenplay: Ashoke Viswanathan
DOP: Sanatanu Banerjee
Editor: Sounak Roy
Cast: Badal Sircar, Pankaj Munshi, Kamal Roy

Synopsis: This documentary assesses and critiques the work of the celebrated playwright and theatre director Badal Sircar. Using his journey as the central theme, the film explores the relevance and impact of Alternative Theatre (or the Third Theatre) in the global context. It features debate among the experts on the theory and practice of Alternative Theatre. It concludes on an enigmatic note as the great man disappears into the madness of his solitary creativity, leaving all of us to debate his significance.

Producer: Eastern Zonal Cultural Centre (EZCC), of the Ministry of Culture, Govt. of India, endeavours to preserve and protect India’s rich cultural heritage.
**Indians Panorama Non-Feature Films - IFFI 2021**

**Bharat, Prakriti Ka Balak (Bharat, Prakriti Ka Balak)**

**Director:** Dr. Deepika Kothari, PhD (Physics)
**Producers:** Vishuddhi Films & Desh Apanayen Sahyog Foundation
**Screenplay:** Ramji Om
**DOP:** Ramji Om
**Editor:** Santosh Rout
**Cast:** NA

**Synopsis:**
The film unveils the meaning and physical entity of Bharat through archaeological, historical and textual evidences. It shows how upward movement of tectonic plates formed the geographical land of India, which may have inspired Yoga in Indians leading to self-liberation. India’s plentiful natural resources gave Indians the feelings of Earth being our mother which inculcated values of democracy, diversity and integrated vision. In the end the film asks: having lost the culture to communicate with the nature, have we truly progressed?

**Directors:**
Deepika Kothari, PhD (Physics), is a scientist who has diversified into making documentaries on Yoga, Indian thought and culture under Vishuddhi Films. Her first film was ‘History of Yoga’.
Ramji Om is a Financial Adviser and Chief Accounts Officer of the Western Railway. He wrote the script and cinematographed documentary ‘History of Yoga’ and the Indian Civilization series.

**Producers:** Vishuddhi Films & Desh Apanayen Sahyog Foundation make research-based documentary films on Indian knowledge systems and traditions. Their ventures include a documentary titled ‘History of Yoga’ and a 17-episode series on ‘Indian Civilization: Its Continuities & Change’. 
Director: Vineet Sharma
Producer: Vineet Sharma, Pranali Sharma & Manoj Nair
Screenplay: Vineet Sharma
DOP: Ramani Ranjan Das
Editor: Amit Kulkarni
Cast: Sachin Khedekar, Sonali Kulkarni, Jayant Godkar, Kshiteej Jog

Kathaas: Gajra is one such unconventional metaphor that bridges the two different worlds of Mr. Agarwal, an aristocrat, and Ramakant, his humble chauffeur. The film displays a sublime outcome of a peculiarly ‘Human’ experience they both share on one fine day, thereby enriching Mr. Agarwal’s life vis-à-vis Ramakant. It shows how in a single day a series of ‘Now’ moments unfold into experiences from Dawn to Dusk for Mr. Agarwal that leave him in an abstract feeling of contentment.

Synopsis: ‘Gajra’ is one such unconventional metaphor that bridges the two different worlds of Mr. Agarwal, an aristocrat, and Ramakant, his humble chauffeur. The film displays a sublime outcome of a peculiarly ‘Human’ experience they both share on one fine day, thereby enriching Mr. Agarwal’s life vis-à-vis Ramakant. It shows how in a single day a series of ‘Now’ moments unfold into experiences from Dawn to Dusk for Mr. Agarwal that leave him in an abstract feeling of contentment.

Producers: Vineet Sharma is a theatre and film actor as well as scriptwriter and filmmaker. Pranali Sharma, a practicing architect since 1998, is currently with a corporate company. Manoj Nair, a former In-flight Executive of Jet Airways, is currently Manager (Logistics) of Mark India Pharma.
**Ganga Putra**: The Journey of a Selfless Man
(Ganga Putra: The Journey of a Selfless Man)
2021 | Hindi | 30 min. | Colour

**Director**: Jai Prakash
**Producer**: Sarita Prakash
**Screenplay**: Jagannath Guha, Soumitra Khara
**DOP**: Raj Mani Maurya
**Editor**: Soumitra Khara
**Cast**: Rajaram Tiwari, Late Prof. Deena Nath Shukla, Shubhra Dutta, Sikandar Prajapati, Babu Narayan Jha, Ashok Kumar Mishra, Geeta Tiwari, Sushil Mishra, D.P. Tripathi, Jamuna Devi

**Synopsis**: This film documents the life of social worker late Rajaram Tiwari (1928–2016) also known as ‘Bhule Bhatke Walon ka Baba’ (the saviour of the lost ones). He helmed the ‘Khoya Paya Sibir’ (Lost & Found Camp) at Prayagraj for more than 70 years. He founded the camp in 1946 and it was his lifetime mission to reunite the pilgrims lost from their families.

**Director**: Jai Prakash has been the associate DOP for popular Hindi films such as ‘Gangaajal’ and ‘Garam Masala’. ‘Ganga Putra’ is his first independent film.

**Producer**: Sarita Prakash made her foray into filmmaking by producing her director husband Jai Prakash’s debut short film ‘Ganga Putra’.
**Synopsis:** A painter, stuck during the Covid-19 pandemic, starts listening to a beautiful ‘Khayal’ composition. As the legendary Indian classical musician gets in the process of imagination while singing, the painter participates with him through his imagination. After a while, the painter finds himself performing with him on a strange transcendental ground, leading to a ‘jugalbandi’. In Indian classical music, jugalbandi roughly translates to a duet.
Director, Producer & Screenplay: Sohil Vaidya
DOP: Digvijay Thorat
Editor: Sohil Vaidya
Cast: Ramesh Bhoir, Rahul Bhoir, Nitin Bhoir, Pradeep

Synopsis: A grandmother tells a story to her grandson about the origins of their remote indigenous village in Maharashtra’s Western Ghats. As the mysterious morning slowly unfolds, spirits wander in the forest and dark secrets buried in time slowly emerge. The trees whisper tales of the Gods and the ancestors. They say you don’t die; your spirit assimilates into the jungle. While the cycle of life, death, and rebirth continues, the forest stands eternal – a bridge between the old and the new.
**Naad- The Sound**

2021 | Bengali | 22.19 min. | Colour

**Synopsis:** Debasish is concerned about his little daughter Mohul’s habit of humming a tune of Allah Hu Akbar (an Islamic prayer). On probing, it comes to light that Mohul subconsciously acquired the habit as she regularly heard the azaan from a nearby mosque. Mohul’s family decides that she would undergo a classical music training in the early morning in order to substitute the sound in her mind. Twenty years later, Mohul’s little son begins to learn classical music from his mother.

**Director & Producer:** Abhijit A. Paul

**Screenplay:** Abhijit A. Paul

**DOP:** Suman Biswas

**Editor:** Abhijit A. Paul

**Cast:** Sharanya Iyer, Manjuri Chakravarty, Debasish Iyer, Shalini Iyer, Srikanta Manna, Shuvendu Banerjee, Umarani Mondal, Rajrup Choudhury, Ashok Karmakar, Sohini Mukherjee, Jyotirmoy Mondal, Indranil Bag, Kartik Majhi Singur

**Kथापारः** देवाशीर्ष अपनी बेटी मोहुल के अल्लाह अकबर (ईस्लाम से जुड़ी प्रार्थना) के गुनमुगाने की आदत को लेकर परेशान है। जांच करने पर उसकी यह आदत पास की मस्जिद से आने वाली आजाद को सुनकर लगी है। मोहुल का परिवार फैसला करता है कि एक आजाद को हटाने के लिए वो दूसरे आजाद का साहस लेंगे। इस तरह वो सुवह सुबह उसे शास्त्रीय संगीत सीखने लगते हैं। 20 वर्ष बाद मोहुल का छोटा बेटा उससे शास्त्रीय संगीत सीख रहा होता है।

**Nirdeśhak और निर्माता:** अमीरीज़ ए पॉल

**Director:** Abhijit A. Paul

**Producer:** Abhijit A. Paul

**Screenplay:** Abhijit A. Paul

**DOP:** Suman Biswas

**Editor:** Abhijit A. Paul

**Cast:** Sharanya Iyer, Manjuri Chakravarty, Debasish Iyer, Shalini Iyer, Srikanta Manna, Shuvendu Banerjee, Umarani Mondal, Rajrup Choudhury, Ashok Karmakar, Sohini Mukherjee, Jyotirmoy Mondal, Indranil Bag, Kartik Majhi Singur
**Pabung Syam**  
*Pabung Syam* (Pabung Syam)  
2020 | Manipuri | 52.49 min.  
Colour

**Director:** Haobam Paban Kumar  
**Producer:** Films Division  
**Screenplay:** Haobam Paban Kumar  
**DOP:** Irom Maipak  
**Editor:** Sankha  
**Cast:** NA

**Synopsis:** ‘Pabung Syam’ documents the life and film career of Aribam Syam Sharma, the father figure of Manipuri cinema. Sharma is a film director, actor, singer and composer; and has been associated with the Manipuri film industry since its first full-length feature film ‘Matamgi Manipur’ (1972). He has won multiple National Film Awards, and several other national and international honours.

**Kathasar:** पबंग त्याम मंडिपुरी सिनेमा के जनक  
अरिबम त्याम शर्मा के जीवन और फ़िल्म करियर को  
बयान करता है, शर्मा एक फ़िल्म निर्देशक, अभिनेता,  
गायक और संगीतकार है; वह मंडिपुरी फ़िल्म उद्योग  
से इसकी पहली पूर्ण लंबाई वाली फ़िल्म फ़िल्म  
मातमगी मंडिपुरी (1972) के बाद से जुड़ी हुई है।  
उन्होंने कई राष्ट्रीय फ़िल्म पुरस्कार और कई अन्य  
राष्ट्रीय और अंतर्राष्ट्रीय समान जीते हैं।

**निर्देशक:** कोलकाता के एसएफएफटीआई के पूरे  
छह हावोंग पाबंग चिम नाम 4 राष्ट्रीय पुरस्कार प्राप्त  
कर चुके हैं, जिसमें इनका यूनाइटेड अपस्थाप 1958  
(समान हासिल करने वाली पहली मंडिपुरी फिल्म)  
और इनकी पहली फिल्म लोकेंग स्मारक शामिल है।

**Director:** An SRFTI Kolkata alumnus,  
Haobam Paban Kumar has won 4 National  
Awards including for his documentary ‘AFSPA  
1958′ (the first Manipuri film to win the  
honour) in 2008 and his debut feature  

**Producer:** Films Division was established  
in 1948 as the first state film production and  
distribution unit. It has produced over 9000  
documentaries, shorts, animation films,  
news reels and news magazines.
**Synopsis:** This film talks about the politically-motivated killings and mass murders in West Bengal which the then state governments have tried to keep under the wrap for the last 50 years. Many of such cases have even remained uncovered by the media. The case files and evidences in most cases are concealed and related videos and photographs are unavailable. In the film, many scenes have been narrated by the eye witnesses or recreated based on the research work done before filming.

**Director & Producer:** Sanghamitra Chaudhuri is an independent film producer and director. She has produced 8 feature and many documentary and short films, which have also been scripted and directed by her. Her films include ‘Chakra’, ‘Raapoporir Rupkatha’, ‘Premer Phande Kakatua’, ‘Jeena’, ‘Rahasya’, ‘Jiban Rangberang’, ‘Bidehir Khonje Rabindranath’, ‘Someday, Somewhere’, ‘Keloda in Kashmir’, ‘Strings of Passion’ & ‘Kencho Khurte Keute’.

**Director, Producer & Screenplay:** Sanghamitra Chaudhuri

**DOP:** Smriti S. Mandal & Bappa Dasgupta

**Editor:** Smriti S. Mandal

**Cast:** Keya Ghosh, Jay Guha, Jayanta Roy, Trishna Mukherjee and others
**Sunpat**

(*Sunpat*)

2020 | Garhwali | 33 min. | Colour

**Director:** Rahul Rawat  
**Producer:** Rahul Rawat  
**Screenplay:** Rahul Rawat  
**DOP:** Viru Singh Baghel  
**Editor:** Rahul Rawat, Rohit Rawat  
**Cast:** Ashish Negi, Sujal Gusain, Chanda Dhaulakhandi, Vijaypal Singh Rawat, Jhupli Devi, Mansi Bata, Babli Rawat, Gayatri Devi, Jaipal, Rohit Rawat, Jitendra Negi, Vandana Rawat.

**Synopsis:** Twelve-year-old Anuj and his friend Bhartu go on to find out if the girl former likes, pays any heed to him. As they plan out the ways to propose her, we see, through their journey, the emotional trauma large part of the villages in Uttarakhand are facing due to the long-prevailing socio-economic migration which has caused desertion for more than two decades. Set in a small village in Uttarakhand, ‘Sunpat’ is a story of love and friendship blooming at the time of hopelessness.

**Director & Producer:** Rahul Rawat worked under renowned ad-film directors, before joining Percept Pictures as a writer-director. Later, he shifted from advertising to films as he believed films can have life changing impacts on people and found meaningful to pursue. ‘Sunpat’ is his first film as a writer-director.
**Synopsis:** While Delhi Metro’s Phase I and II laid the foundation of a robust mass rapid transit system, Phase III made the metro accessible to major localities of Delhi. But it was also the toughest in terms of major civil engineering challenges it encountered. The 160 km-long stretch saw work on 11 different corridors with 30 mammoth tunnel boring machines and a workforce of nearly 30,000. This film highlights how DMRC overcame such engineering challenges with out of the box solutions.
**Sweet Biriyani**

*K. Jeyachandra Hashmi*

Director, Producer & Screenplay: K. Jeyachandra Hashmi  
DOP: Praveen Balu  
Editor: Gowtham G.A.

Synopsis: Mariamuthu, a law student, delivers food to support his family. He enjoys riding the bike all day and listening to songs while on the road. When a group of men asks him to deliver their order to another location, Mariamuthu first resists but delivers them food. But the group treats him with disrespect due to his unconventional walk and his background, and refuse to pay him for the food. Mariamuthu’s emotional ride back home after the incident forms the crux of the film.
Director: Subash Sahoo
Producer: Suprava Sahoo
Screenplay: Subash Sahoo
DOP: Subash Sahoo
Editor: Suvir Nath
Cast: Shubham Sahoo

Synopsis: As per ancient Indian philosophy, our life, events, emotions, relation, etc. all go through a circle of highs and lows. What has germinated will come to an end and will germinate again only to perish... and so on. The cycle thus continues eternally. Conceptualised and shot during the national-wide Covid-19 lockdown, the film has three chapters – ‘Vipatti’ (Calamity), ‘Utpatti’ (Germination) and ‘Chakra’ (Continuity). It also deals with connect between individuals across species, in times when the whole world was gripped in rupture and silence.

Director: An FTII alumnus, Subash Sahoo has done sync sound recording and sound designing for over 110 Bollywood films. He won the National Film Award for ‘Omkara’ and ‘Kaminey’.

Producer: Suprava Sahoo is a classical singer who has earlier produced ‘The Sound Man Mangesh Desai’, a feature length docu-fiction, and ‘Knock Knock’.

निर्देशक: एफटीआई के पूर्व छात्र, सुभाष साहू 110 से ज्यादा हिंदी फिल्मों के लिए साउंड डिजाइन और शिक साउंड रिकॉर्डिंग कर चुके हैं। इन्हें ओमकार और कमिने के लिए राष्ट्रीय फिल्म पुरस्कार प्राप्त हो चुका है।

निर्माता: सुप्रवा साहू, शास्त्रीय गायक हैं जो इससे पहले साउंड मैन मंगेश देसाई की दो फिल्मों और नोक नोक का निर्माण कर चुके हैं।
**Synopsis:** Living all by himself and making a career out of screenwriting, the film's protagonist doesn't realise when he goes from being alone to being lonely. The 15 years of living in a shell now manifest themselves in the form of a knocker on the front door during the lockdown who appears all too real to him. The lines between imagination and reality are blurred as he fights to come to terms with the knocks that have become a routine.

**Director:** Ananth Narayan Mahadevan  
**Producer:** AGP World  
**Screenplay:** Ananth Narayan Mahadevan  
**DOP:** Ananth Narayan Mahadevan  
**Editor:** Priyanka Rani  
**Cast:** Ananth Narayan Mahadevan

**निर्देशक:** अनंत नारायण महादेवन, पटकथा लेखक, अभिनेता, और निर्देशक हैं. इन्होंने मराठी, हिंदी, मलयालम और तमिल फिल्म और शोज में अपना योगदान दिया है. इनकी, मी सिंधुताई सापकल (2010) ने कई राष्ट्रीय फिल्म पुरस्कार प्राप्त किये थे.

**Director:** Ananth Narayan Mahadevan is a screenwriter, actor, and director of Hindi, Marathi, Malayalam and Tamil films and TV shows. His ‘Mee Sindhutai Sapkal’ (2010) won multiple National Film Awards.

**Producer:** AGP World was launched in 1995 by Ashvin Gidwani, who started his career with Laezer Productions, a division of UTV.
Director: Prachee Bajania
Producer: FTII
Screenplay: Prachee Bajania
DOP: Rajesh Amara Rajan
Editor: Srujana
Cast: Swati Das, Shraddha Kaul, Vidisha Purohit.

Synopsis: Inaas, the sole owner of a small field in tribal Gujarat, is the target of envious neighbours who brand her a ‘witch’. Enveloped in fear, she looks for strength in other women – a new mother dealing with loneliness and a young married woman forced to reckon with turmoil of her own. The Mahua forest bears silent witness to their secret conversations, sometimes reaching out through ancient folk songs. The film captures the bone-deep weariness that often lies behind such women’s daily courage.

निर्देशक: एकदिनीआई पुणे, और नेशनल इन्स्टिट्यूट ऑफ़ डिजाइन की पूर्व छात्रा बजानिया इससे पहले बंगलुरू की सूची फिल्मों के लिए 8 लघु फिल्मों को लोकेशन साउंड को रिकॉर्ड करने और उन्हें संपादित करने का काम कर चुकी है।

Director: An alumna of National Institute of Design, Ahmedabad and FTII, Pune, Prachee Bajania has edited and recorded location sound for eight short films at Srishti Films, Bengaluru.

निम्नलिखत: भारतीय फिल्म और टेलीविजन संस्थान (FTII), पुणे को नए पीढ़ियों और कहानीकारों के लिए डिजाइन किया गया है। इससे विज्ञान के और परस्परवार्ता के कलाकार अपना जुनून साख़ा कर सकें।

Producer: 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. Bhupendra Kainthola is an IIS officer and Director of FTII, Pune.
Director & Producer: Kishore Kalita
Screenplay: Utpal Dutta
DOP: Nagen Baishya
Editor: Diganta Borah
Cast: Bhaskar Jyoti Mahanta, IPS

**Synopsis:** This documentary features Assam Police’s first female commando force ‘Veerangana’ – a first in the country also – launched in 2012. These Veeranganas are trained in silent arms drill, commando training, motor cycle riding, martial arts, etc. Through interviews with core individuals, the film shows the force’s role in effectively dealing with crime against women in Guwahati, India. It captures how these women constables take on eve-teasers and harassers and make Guwahati a safer place for women, one day at a time.
**Synopsis:** Saro is proclaimed to be a witch by the villagers for manifesting her mother’s death. They claim she killed people under the influence of the Goddess who demanded blood. But to forget this mishap, Saro plans to get married and hopes to start a new life with her husband. Prior to her marriage, the Goddess is really impressed with Saro which puts Saro in agony. This surreal take on Saro’s life has lot of secrets embedded within her.

**Director:** Jackie R. Bala
**Producer:** Bada Parda Films
**Screenplay:** Jackie R Bala
**DOP:** Jackie R Bala
**Editor:** Prem Solomon Tigga
**Cast:** Shakuntala Marandi, Manilal Hembram, Soni Tudu

**Producer:** Bada Parda Films makes its debut as a filmmaking company with its first in-house production titled ‘Witch’. 

**Director:** Jackie R. Bala is a writer and independent filmmaker. He wrote the critically acclaimed short ‘Mum’ (2017). His other films include ‘Dakini’ and ‘There is No Human’. 

**Nirmata:** निर्माता: जैकी आर बाला, लेखक और स्वतंत्र फिल्मकार हैं. इनकी लिखी कथा फिल्म मम, को सामाजिक निर्माण करने के लिए एक फिल्म मम, को समीक्षकों ने काफी सराहा गया है. इनकी अन्य फिल्मों में देखने, देखते हैं इन्हें बिना शामिल है।

**Nirmata:** जैकी आर बाला, लेखक और स्वतंत्र फिल्मकार हैं. इनकी लिखी कथा फिल्म मम, को समीक्षकों ने काफी सराहा गया है. इनकी अन्य फिल्मों में देखने, देखते हैं इन्हें बिना शामिल है।

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**Producer:** Bada Parda Films makes its debut as a filmmaking company with its first in-house production titled ‘Witch’.

**Nirmata:** बड़ा पर्दा फिल्मस ने विद द्वारा एक फिल्म निर्माण कमाने के रूप में अपनी शुरुआत की है, जो इसका पहला इन-हाउस प्रोडक्शन है।
This section is dedicated to the winner of the Dada Saheb Phalke Award for 2019 - Actor Rajinikanth.
Rajinikanth, a.k.a. Shivaji Rao Gaekwad, is a renowned Indian actor who works primarily in Tamil cinema and is known for his charismatic screen presence. He made his debut with K. Balachander’s film ‘Apoorva Raagangal’ (1975). In his illustrious career spanning four decades, he has starred in over 200 films in Tamil and Hindi. He was conferred ‘Padma Bhushan’ in 2000 and ‘Padma Vibhushan’ in 2016 by the Government of India. He was bestowed with two special cinema honours – the ‘Centenary Award for Indian Film Personality of the Year’ and the ‘Icon of Global Jubilee’ Award’ at the International Film Festival of India in 2014 and 2019 respectively. He has won many film awards including, four Tamil Nadu State Film Best Actor Awards and a Filmfare Best Tamil Actor Award. Fondly referred as ‘Thalaiva’ (meaning leader) by his fans, he has also dabbled in to film production and screenwriting.
**Synopsis:** When Anu’s father gets transferred to Bombay (Mumbai), she writes several letters to her boyfriend Bharani in Madras (Chennai) but gets no response. As her father becomes seriously ill, his colleague Ramanathan becomes a pillar of support to them. Soon, Ramanathan proposes Anu and they get married. However, Anu realises that Ramanathan is a jealous and sadistic husband. She divorces him and moves back to Madras to start a new life. There, she finds solace in the company of Janardhan, who silently likes her. But Anu’s troubled past catches up with the return of Bharani and a reformed Ramanathan in her life.
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**Synopsis:** Anju and Manju are twins separated at birth and brought up differently. Anju grows up to be docile as her life is made hell by her uncle Tribhuvan and aunty Amba. Manju, however, grows up to be a fearless and street smart stage dancer. Manju spends her time with Jaggu, a taxi driver, while Anju is about to marry Suraj who mistakes her for Manju. The sisters’ lives take a drastic turn when they land up at each other’s place. While Jaggu and Suraj get confused in a love triangle, it’s payback time for Tribhuvan and Amba as Manju extracts Anju’s revenge.

**Director:** Pankaj Parashar  
**Writer:** Rajesh Mazumdar, Kamlesh Pandey  
**Producer:** A. Poorna Chandra Rao  
**Cinematographer:** Manmohan Singh  
**Editor:** Afaque Husain  
**Music:** Laxmikant–Pyarelal  
**Cast:** Rajinikanth, Sunny Deol, Sridevi
Synopsis: ‘Katha Sangama’ is an anthology film in Kannada, featuring three short stories – ‘Hangu’ by Giraddi Govindaraj, ‘Athithi’ by Veena and ‘Munithaayi’ by Eshwara Chandra. The three stories featured in the film focus on a poor university teacher's dilemma; an old woman’s life story; and a man who is about to marry a visually-challenged woman. The film won three awards at the 1975–76 Karnataka State Film Awards, including the Best Actress award (Aarathi).
This section celebrates the 100th birth anniversary of the legendary filmmaker Shri Satyajit Ray. The 52nd IFFI presents a selection of his films.
Satyajit Ray was born to an affluent family in Calcutta (now Kolkata), West Bengal. In 1940, he joined Rabindranath Tagore’s Vishva-Bharati University at Shantiniketan. He was influenced by Tagore and his art teacher Benode Behari Mukherjee. Much later, he made a documentary on the latter, titled ‘The Inner Eye’ (1972). In 1942, Ray became a junior visualiser at D.J. Keymer, a British-run advertising agency. Later, he was roped in to illustrate Bibhuti Bhushan Banerjee’s novel, ‘Pather Panchali’, on which he later made a film. His ‘Pather Panchali’ won numerous awards and established him as a director. His other films include ‘Aparajito’ (1956), ‘Apur Sansar’ (1959), ‘Jalsaghar’ (1958), ‘Devi’ (1960), ‘Teen Kanya’ (1961), ‘Charulata’ (1964), ‘Nayak’ (1966), ‘Asani Sanket’ (1973), ‘Shatranj Ke Khilari’ (1977), ‘Ghare Baire’ (1984), ‘Ganashatru’ (1989) and ‘Shakha Prashakha’ (1991) and ‘Agantuk’ (1991). Ray directed 36 films, including feature films, documentaries and shorts. In 1947, Ray with a few friends co-founded Kolkata’s first film society. Besides filmmaking, he also was a calligrapher (developed two types Ray Roman and Ray Bizzare), illustrator, music composer, graphic designer, publisher, and film critic. Ray was the recipient of several accolades including 32 National Film Awards, a Golden Lion, a Golden Bear, 2 Silver Bears, two Sangeet Natak Akademi awards (1959 & 1986); the Dadasaheb Phalke Award (1984); the Bharat Ratna (1992); the Commander of the National Order of the Legion of Honour, the highest decoration in France (1987); an Honorary Oscar (1991); the Akira Kurosawa Award for Lifetime Achievement in Directing at the San Francisco International Film Festival (1992, posthumously); and other honours.
Synopsis: Narsingh, a young Rajput taxi driver, is deeply hurt when he is insulted by the police and his license is impounded by the police for impulsive rash driving. He decides to return to his village in the neighbourhood. On the way, he meets a dubious businessman, Sukhanram and a prostitute, Gulabi. Sukhanram offers helps and lures Narsingh in dope smuggling. Given his circumstances, Narsingh accepts his ‘help’. Narsingh is attracted to a Christian schoolteacher, Neeli, but Gulabi loves and cares for him. She sees through Sukhanram’s duplicity when he tries to lure Narsingh into selling his beloved taxi. Gulabi, along with Narsingh’s assistant Rama, convinces him to break off the deal. Now, Narsingh must save Gulabi from Sukhanram.

Direction: Satyajit Ray
Writer: Satyajit Ray, adapted from the novel ‘Abhijan’ by Tarashankar Bandopadhyay
Producer: Abhijatrik
Cinematographer: Soumendu Roy
Editor: Dulal Dutta
Cast: Soumitra Chatterjee, Waheeda Rehman, Ruma Guha Thakurta, Gnyanesh Mukherjee, Charuprakash Ghosh, Rabi Ghosh, Arun Roy

Kथहासार: नरसिंह एक युवा टैक्सी ड्राइवर है, उसे उस वक्त बहुत दुःख लगता है जब पुलिस वाले तेज गाड़ी चलाने के चलते उसका लाइसेंस जब्त करते हैं और उसे आयुक्त करते हैं। वह वापस अपने गांव जाने का फैसला करता है। रासो में, उसकी मुकाबला एक संदिग्ध व्यापारी सुखनराम और एक वेयर गुलाबी से होती हैं। सुखनराम उसे प्रेस की तस्करी में मदद करने का प्रस्ताव देता है। परिशिष्टियों के चलते नरसिंह उसकी मदद करने के लिए राजी हो जाता है। नरसिंह एक इंसाई स्कूल शिक्षक, नीली को पसंद करता है, लेकिन गुलाबी उसे पसंद करता है और उसकी परवाह करती है। वह सुखनराम के दोगले चरित्र को देखती है कि वो किस तरह नरसिंह को अपनी प्रिय टैक्सी बेचने के लिए उकसाता है। गुलाबी नरसिंह के सहायक रामा के साथ निकलकर उसे टैक्सी बेचने की बात से इंकार करते हैं। अब नरसिंह को गुलाबी को सुखनराम के बंगल से निकालना है।
Synopsis: Apu’s father Harihar works as a priest in Banaras (Varanasi). When Harihar dies following an illness, Apu and his mother Sarbajaya return to Bengal and settle in the Mansapota village. Sarbajaya’s uncle teaches Apu priesthood. But he yearns to go to the school which his mother allows. He shines in his school and receives a scholarship to go to Calcutta (Kolkata) for further studies. Sarbajaya helplessly watches Apu leave for Calcutta. Apu visits her mother only a few times as he gets accustomed to city life. She becomes seriously ill but doesn’t tell Apu. When Apu comes to know of her poor health, he returns to the village only to find her dead.
Synopsis: The film is set in a village in Bengal during World War II, and it examines the effect of the Great Famine of 1943 on the villages of the province. A young Brahmin doctor-teacher Gangacharan arrives in the village along with his wife Ananga. He assumes the role of a priest and teacher and is revered by the villagers. Life in the village moves at a tranquil pace. However, as the war peaks, the food begins to run out in the villages and unrest builds up in society. Gangacharan and Ananga witness the crisis reach catastrophic proportions leading to an unprecedented decline in human values.
**Charulata, 1964**
**(Charulata, 1964)**  
**Bengali | B&W | 117 mins**

**Director:** Satyajit Ray  
**Producer:** R.D. Bansal  
**Dialogues & Screenplay:** Satyajit Ray  
**Cinematographer:** Subrata Mitra  
**Editor:** Dulal Dutta  
**Cast:** Soumitra Chatterjee, Madhabi Mukherjee, Sailen 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 revolves around private detective Byomkesh Bakshi who is hired by Nishanath Sen, a retired judge and rich merchant. Sen wants Bakshi to find out details of an old Bengali movie song ‘Bhalobasartumi ki jano...’ and Sunayana, the actress who sang it. She has been missing ever since. Bakshi’s investigation leads him to a colony outside Calcutta, which was set up by Sen for the benefit of outcasts. However, the case takes a murky turn when Sen himself is murdered by someone. Now, Bakshi must investigate his murder too.

**Director:** Satyajit Ray  
**Writer:** Sharadindu Bandyopadhyay, Satyajit Ray  
**Producer:** Harendranath Bhattacharya  
**Cinematographer:** Soumendu Roy  
**Editor:** Dulal Dutta  
**Music:** Satyajit Ray  
**Narration:** Ajit  
**Cast:** Uttam Kumar, Sailean Mukherjee, Subhenbu Chatterjee
2021

Synopsis: Zamindar Biswambhar Roy refuses to accept that his fortune is slowly slipping away. Despite facing the worst economic crisis, he insists on continuing his lavish lifestyle rather than managing his properties. He loves to put up musical spectacles in his ornate music room or Jalsaghar. He is challenged by his younger neighbour and businessman Mahim Ganguly, who organises his own music fests. As the zamindar competes with him in organising concerts, he sacrifices his family and wealth in a bid to save his name.
**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.
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.
**Synopsis:** Shyamalendu is an ambitious sales manager at a British fan company in Kolkata where he is hoping to get promoted soon. He lives in the company quarters with his wife Dolan. When his sister-in-law Tutul arrives from Patna to stay with them, they show her around giving them a sense of their successful life. However, a crisis strikes in his company as a prestigious export order gets delayed due to defective products. Shyamalendu connives with a dishonest labour officer in staging a false riot, which leads to the management declaring a lockout at the factory. This buys him time to rectify the defective products. For his ‘efficient’ crisis management, Shyamalendu gets promoted. He is congratulated by one and all, except Tutul.

**Director:** Satyajit Ray  
**Writer:** Satyajit Ray  
**Based on:** ‘Seemabaddha’ by Mani Shankar Mukherjee  
**Producer:** Chitranjali (Bharat Shamsher Jung Bahadur Rana)  
**Cinematographer:** Soumendu Roy  
**Editor:** Dulal Dutta  
**Music:** Satyajit Ray  
**Cast:** Barun Chanda, Harindranath Chattopadhyay, Sharmila Tagore, Haradhan Bandopadhyay, Parumita Chowdhury, Indira Roy, Promod Ganguli  

**1971 | Bengali | 148 mins**
Synopsis: Shyamalendu is an ambitious sales manager at a British fan company in Kolkata where he is hoping to get promoted soon. He lives in the company quarters with his wife Dolan. When his sister-in-law Tutul arrives from Patna to stay with them, they show her around giving them a sense of their successful life. However, a crisis strikes in his company as a prestigious export order gets delayed due to defective products. Shyamalendu connives with a dishonest labour officer in staging a false riot, which leads to the management declaring a lockout at the factory. This buys him time to rectify the defective products. For his ‘efficient’ crisis management, Shyamalendu gets promoted. He is congratulated by one and all, except Tutul.
India@75 comprises a selection of critically-acclaimed films with breathtaking cinematography, unique style of storytelling, engaging environment, honest performances which will be remembered for its uniqueness.
Synopsis: ‘Agantuk’, Satyajit Ray’s final film, is an artfully crafted story reflecting on modern human society and its components. The story revolves around the well-off family of Anila Bose, who gets an unexpected and unwanted visit by Mannmohan Mitra claiming to be Anila’s long-lost uncle. Mannmohan enthralls Anila’s family – including her husband Sudhindra and son Satyaki – with his stories. But Anila and her husband Sudhindra starts to doubt his identity and suspect that he has come only to claim his share of the inheritance. Is Mannmohan really what he claims to be? Anila and Sudhindra find out his true character albeit a little late.
Synopsis: Airlift is a film that captures the story of the Indians stuck in Kuwait during the Iraq invasion, through the eyes of Ranjit Katyal and a few other characters. It revolves around their escape and how they manage to survive the Iraqi invasion.
Director: Sriram Raghavan  
Writers: Sriram Raghavan, Hemanth M. Rao, Pooja Ladha Surti, Arijit Biswas, Yogesh Chandekar  
Producers: Viacom 18 Motion Pictures  
Cinematographer: K.U. Mohanan  
Editor: Pooja Ladha Surti  
Music: (Background Score) Daniel B. George; (Songs) Amit Trivedi, Raftaar, Girish Nakod  
Cast: Tabu, Ayushmann Khurrana, Radhika Apte

Synopsis: Akash, a piano player who may be pretending to be visually-impaired, meets Sophie who gives him a break to play at her father’s restaurant. Inspired with his talent, yesteryear film actor Pramod Sinha invites him to his house to play on his wife Simi’s birthday. Upon reaching Sinha’s house, Akash finds Pramod lying in a pool of blood. He pretends to be unaware of things happening around in the house, but he unwittingly becomes entangled in a number of problems when Simi suspects that he may not be blind.
**Synopsis:** ‘Baboo Band Baaja’ is a story of a man named Jaggu who earns his meagre living by playing in a local band. He expects his young son Babloo too to take up the same profession. However, Babloo’s mother hopes to provide him good education. As Baboo gets stuck in his parents’ tussle and suffers the consequences, the film shows the irrepressible spirit to soar in life against adverse circumstances.
Synopsis: Young Ramu likes going to school and reading books. When he watches a screening of the film ‘Sri Ramanjaneya Yuddha’, he is fascinated by it. Subsequently, when he spots Kuvempu’s ‘Sri Ramayana Darshanam’ at a bookstore, he wants to buy it for reading. As his family’s situation becomes dire, Ramu is forced to drop out of school and earn for his family. But he starts saving a part of his earnings towards buying the book. When he has saved enough, he goes to the bookstore. But he has to make a tough choice now – whether to buy the book he has longed for so long or buy a blanket to comfort his family from the chilling winter cold?

Director & Screenplay: N. Lakshminarayan
Story: Shirley L. Arora
Producer: Parvathamma Rajkumar
Cinematographer: B. C. Gowrishankar
Editor: P. Bhaktavatsalam
Music: Rajan–Nagendra
Cast: Puneeth Rajkumar, Padma Vasanthi

कथासार: रामु को स्कूल जाना और किताबें पढ़ना बहद पसंद है. जब वह श्री रामजनेय युद्ध फिल्म देखता है तो वो उससे प्रभावित होता है. इसके बाद जब उसे एक किताब की दुकान पर कुवेम्पु का श्री रामायण दर्शनम दिखाता है तो वो उसे पढ़ने के लिए खरीदना चाहता है. वहाँ उसके परिवार की आर्थिक हालात बिगड़ जाती है, इस वजह से रामु को स्कूल छोड़ कर परिवार के भरण पोषण के लिए काम करना पड़ता है. लेकिन वह अपनी कमाई के एक हिस्से को किताब खरीदने के लिए बचाता है. लेकिन जब उसके पास किताब खरीदने लायक तो नहीं जाता है तब उसे एक दुकान पर लेती है. वो उस किताब को खरीद देती जिसके लिए वह इतने वक्त से हैं कि इंतजार कर रहा है या अपने परिवार को कड़कों की ठंड से बचाने के लिए कब्जा खरीदें.
वीरासिंहन और उसका छोटा भाई सासनकन राजा के बेटे हैं। एक बार वीरासिंहन की मुलाकात का गांव की नर्तकी चंद्रलेखा से होती है। वो उसे अपना दिल दे बैठता है। उच्च राजा वीरासिंहन को राजा बनाना चाहता है। इस बात से कूपित सासनकन एक गिरोह बनाकर वीरासिंहन और चंद्रलेखा पर हमला करता है। वो लोग बचकर एक कबीले में शामिल हो जाते हैं। जब वीरासिंहन मदद दूर ने जाता है तो सासनकन चंद्रलेखा को कैद करके उसे विवाह का प्रस्ताव देता है। चंद्रलेखा राजी हो जाती है, बस उसकी शर्त यह होती है कि वह शादी के दिन ढूंढ डाल दें। प्रस्तुति खत्म होते ही वीरासिंहन के सैनिक जो ढूंढ में छिपे थे, बाहर निकल कर सासनकन के आदमियों पर हमला कर देते हैं।

**Synopsis:** Veerasimhan and his younger brother Sasankan are the sons of a king. While riding through a village, Veerasimhan meets Chandralekha, a village dancer, and they fall in love. Meanwhile, the king abdicates his throne for Veerasimhan. This enrages Sasankan, who forms a gang and attacks Chandralekha and Veerasimhan. They escape and join a group of gypsies. When Veerasimhan goes to find help, Sasankan’s men capture Chandralekha and bring her to the palace. Sasankan tries to woo Chandralekha. She ‘agrees’ but requests him for a drum dance at the royal wedding. As soon as the performance ends, Veerasimhan’s soldiers, who were hiding inside the drums, attack Sasankan’s men.
**Synopsis:** Muniyandi, a farm labourer, respects Shivakami. He marries her and brings her to the farm. She soon befriends Shankaran. One day, Muniyandi catches Shankaran red-handed with his wife Shivakami. Feeling dejected and broken hearted, he commits suicide. On the other hand, an extreme feeling of guilt engulfs Shankaran, who leaves the village. He tries all possible methods such as alcohol, spirituality, etc. to escape from this mental torment but fails. In the end, he reaches the temple town of Chidambaram, where he finds Shivakami as a shoe keeper in the temple.
Synopsis: The film shows the predicament faced by a young polo player when his father has to sell his pony due to poverty. Thawai Loves to play Polo with his pony Stallone. In a way, both of them are child prodigies. Stallone is a descendant of the horse Thawai’s famous grandfather rode while playing polo. But now both are in dire straits. While the pony needs food and shelter, Thawai’s father is forced to sell Stallone for want to money. Unable to endure the separation from his pony, Thawai falls sick. Seeing his condition, Thawai’s family members and coach come together to help him and bring back Stallone.
Synopsis: Raju earns his living by taking tourists to historic sites. One day, he is hired by a wealthy archaeologist Marco, who wants to see the caves outside the city. Marco had come with his young wife Rosie, the daughter of a courtesan. She is unhappy with Marco and wants to take up acting and dancing as a career. Rosie separates from Marco, and with Raju’s encouragement, she succeeds in acting and dancing. Soon they both become very wealthy, but Raju succumbs to gambling and alcohol. When he forges Rosie’s signature, he is imprisoned by a court. When he is discharged from prison, he decides not to go home but elsewhere and start afresh.
**Synopsis:** This film is based on the life of Joymati, the wife of King Godapani of the Ahom kingdom. They belonged to the ruling Ahom clan which originated from Yunan, South China, entered Assam via Burma and ruled for six hundred years. After an unsuccessful Mughal invasion in 1670, the kingdom saw a puppet king set up by Lalukhsola Borphukan, who targeted successive claimants to the kingship for elimination. Godapani was persuaded by Joymati to flee. She was captured and tortured for his whereabouts, but she didn't reveal it. When she died of the torment, an angry populace killed Lalukhsola and brought back Godapani, who later became one of the most revered Assam kings.

**Director:** Manju Borah  
**Screenplay:** Manju Borah  
**Cinematographer:** Raju Mishra  
**Editor:** A. Sreekar Prasad  
**Music:** Isaac Thomas Kottukapally  
**Songs:** Tarali Sarma, Keshab Gogoi  
**Cast:** Nita Basumatary, Rohan Doley, Bishnu Kharghariya, Taufik Rahman, Pranjal Saikia, Namita, Boro Rajibkro
Synopsis: The film features the story of two brothers of nine and six who are known by their nick names, Big Crow’s Egg and Little Crow’s Egg. They lead a carefree life in one of India’s biggest slums, until the day they realise that their playground has been sold off. A pizza shop opens there and they learn that a pizza costs three hundred rupees. They do several odd jobs to save the lofty sum and even acquire new clothes. But they are denied entry into the upper class establishment and thrown out. The local media sensationalises the footage of their assault, leading to start of the vicious circle of unpleasant circumstances in society.
**Kabuliwala**

*Kabuliwala*

1957 | Bengali | 116 mins

**Synopsis:** Rahmat, a middle-aged fruit seller from Afghanistan, comes to Kolkata and befriends a small girl called Mini. She reminds him of his daughter back in Afghanistan. When he receives a letter informing him about his daughter’s illness, he decides to return to his country. But before he could leave, he gets into a fight with an abusive customer and accidentally stabs him. Rehmat states the truth in the court. The judge sentences him 10 years to imprisonment instead of death. After his release, he goes to meet Mini who has grown up and does not recognize Rehmat. He realizes that his own daughter must have also forgotten him.

**Director:** Tapan Sinha  
**Producer:** Charuchitra  
**Screenplay:** Tapan Sinha  
**Story:** Rabindranath Tagore  
**Cinematographer:** Anil Banerjee  
**Editor:** Subodh Ray  
**Music:** Pandit Ravi Shankar  
**Cast:** Chhabi Biswas, Oindrila Tagore (Tinku), Manju Dey, Jahar Roy, Kali Banerjee, Jiben Bose
**Synopsis:** Balu is a young talented classical dancer who is poverty stricken as he does not want to compromise on his moral ethics for commercial dancing. Meanwhile, a wealthy woman and dance patron, Madhavi recognises this talent and provides him with an opportunity to showcase his art. Later, they develop affection for each other. When Balu finds out that Madhavi is separated from her husband, he sacrifices his love and unites the married couple. The story takes a turn when years later Madhavi’s daughter comes to him to learn classical dances.
2021
Indian Cinema - IFFI 2021 | 113

Synopsis: ‘Sandhya Raga’, based on a popular Kannada novel, is about a young man Lakshmana, who dedicates his life to music. He belongs to a sophisticated family and his father is a much-respected cultured man of the village. While his brother chooses a secure job for the power and comforts it offers, Lakshmana is not after fame and money. He wants to master the art of music. The film captures the trials and tribulations Lakshmana undergoes before he succeeds in winning the hearts of music connoisseurs.

Director: A.C. Narasimha Murthy, S.K. Bhagvan
Writer: A.N. Krishna Rao (based on Novel 'Sandhya Raga')
Screenplay: Bhagvan
Producer: A.C. Narasimha Murthy, A. Prabhakara Rao
Cinematographer: B. Dorairaj
Editor: N.C. Rajan
Music: G.K. Venkatesh, M. Balamurali Krishna
Cast: Dr. Rajkumar, Udayakumar, Narasimharaju, K.S. Ashwath, H.R. Shastry, Raghavendra Rao, Kuppuraj and others
**Synopsis:** Raj is a country boy who travels to Mumbai to earn a living. He wants to make it big in the city, but he faces several challenges. He falls in love with the poor but virtuous teacher Vidya. Raj meets an unscrupulous businessman Seth Sonachand and the temptress Maya who seduces him to the riches of a freewheeling and unethical lifestyle. He eventually becomes a swindler or ‘420’. Raj becomes wealthy but loses Vidya’s respect. When Raj realizes that he has paid a very high price for his lifestyle, he decides to make wrongs right.

**Director:** Raj Kapoor  
**Screenplay:** Khwaja Ahmad Abbas, V.P. Sathe  
**Story:** Khwaja Ahmad Abbas  
**Producer:** Raj Kapoor  
**Cinematographer:** RadhuKarmakar  
**Editor:** G.G. Mayekar  
**Music:** Shankar-Jaikishan  
**Cast:** Raj Kapoor, Nargis, Nadira
Synopsis: Upen and his wife Charu, who belong to a Brahmin household, adopt an orphaned lower caste girl Sujata. While Upen dots on the adopted child, Charu and his mother are not able to wholeheartedly accept Sujata as she is untouchable. Adheer, a Brahmin young man, falls in love with Sujata. He wishes to marry her, but caste differences crop up again. One day, Charu falls down the stairs and is seriously injured. The doctors tell Upen that they need blood to save Charu. After they find that only Sujata’s blood matches Charu’s, she willingly donates blood and saves Charu’s life. When Charu comes to know of this, she accepts her as her daughter. Sujata and Adheer also get married.
Synopsis: A remote village in Madurai, Tamil Nadu faces severe water shortages. When all efforts of the villagers fail to get any attention of the authorities, Vellaiswamy, a convict, begins a cooperative scheme to bring water to the village with help of Vathiyar. When local elections come, the villagers boycott them, inviting ire of the local politician who beats the convict and breaks the vehicle used for transporting water. The villagers decide to build canal by themselves. But a Public Works Department officer stops villagers from finishing the canal work. Ironically, the film shows pictures of government sponsored meetings for water resource improvement and the political parties’ flags in the farmland. It shows that bureaucracy and politics fail the common man’s aspirations.
IFFI pays tribute to noted film personalities who passed away during the last year. The presence of those who are gone can be profoundly felt when their most memorable films are screened for the ones who long for them and their craft. Ardent fans and family embrace the beloved master’s artistry yet again.
Buddhadeb Dasgupta (1944–2021) had been a lecturer of economics at the Calcutta University before he had become a filmmaker. Along with his teaching, he emerged as a major Bengali poet of the middle generation. His poems have appeared in magazines, anthologies and in book form. They have been translated into several Indian and European languages. Later, he extended his creativity in poetry to the celluloid. His film trilogy – ‘Dooratwa’, ‘Grihayudda’ and ‘Andhigali’ – created a niche for him in the film world. His films such as ‘Phera’, ‘Bagh Bahadur’ and ‘Thahader Katha’ along with ‘Charachar’ unleashed the director in him, who can use the camera to probe the inner recesses of individuals.

Synopsis: Sumanta learns that his wife is cheating on him and retreats to the comfort of his father’s memories. He tries to reconnect with his long-lost father. A doting father himself, Sumanta holds on to his childhood memories of his father who was left by his mother after confessing an extra marital affair. His father continued to live with the children.

**Synopsis:** The childhood friendship of Devdas and Paro blossoms into love. They wish to marry each other. But Devdas’s parents disapprove of their alliance. Paro is no match to their affluent zamindar family. While he fails to convince his family, Paro’s mother gets her married to an old, rich zamindar. Devdas turns to drinking and visits a courtesan named Chandramukhi but is unable to move on. He ultimately becomes a depressed alcoholic, and destroys himself.

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**Devidas** (Devdas)

1955 | Hindi | 155 mins

**Direction:** Bimal Roy  
**Written and Screenplay:** Nabendu Ghosh  
**Producer:** Bimal Roy  
**DOP:** Kamal Bose  
**Music:** S. D. Burman  

**Cast:** Dilip Kumar, Suchitra Sen, Vyjayanthimala, Motilal

**Synopsis:** The childhood friendship of Devdas and Paro blossoms into love. They wish to marry each other. But Devdas’s parents disapprove of their alliance. Paro is no match to their affluent zamindar family. While he fails to convince his family, Paro’s mother gets her married to an old, rich zamindar. Devdas turns to drinking and visits a courtesan named Chandramukhi but is unable to move on. He ultimately becomes a depressed alcoholic, and destroys himself.
Synopsis: Venu Menon is a failed Communist revolutionary in Kerala, while his daughter Benny represents a new generation free from religious or philosophical baggage. As the daughter helps her father during his frequent spells of depression, she begins to understand the dichotomies of his past and paradoxes of the present. As she persuades Menon to go on a trip, the father-daughter duo take an inward journey of re-discovery. But there are unfinished tasks waiting for the father back in their city existence.

Nedumudi Venu (22 May 1948–11 October 2021), originally named as Kesavan Venugopal, was a well-known actor and screenwriter in the Malayalam cinema. In a career spanning nearly five decades, he had acted in over 300 films – mostly in Malayalam and a few in Tamil. As a child, he was initiated into Kathakali and Carnatic music. After his graduation, he had become active in the new theatre movement called ‘Thiruarangu’, founded by Kavalam Narayana Panikkar. He got his first opportunity to act in 1978 in G. Aravindam’s ‘Thanmpu’. His onscreen performances had won him three National Film Awards and six Kerala State Film Awards. Besides acting, he also wrote screenplays and directed one film.
Puneeth Rajkumar (Puneeth Rajkumar)
17 March 1975 – 29 October 2021

Puneeth Rajkumar aka 'Appu' was an actor, playback singer, television presenter, and producer who worked primarily in Kannada cinema. He was the youngest son of legendary Kannada film star Dr. Rajkumar and Smt. Parvatamma. He won the National Film Award for the Best Child Actor for the film 'Bettada Hoovu' (1985). He appeared as the lead actor in many successful films, including 'Appu' (2002), 'Abhi' (2003), 'Veera Kannadiga' (2004), 'Mourya' (2004), 'Aakash' (2005), 'Ajay' (2006), 'Arasu' (2007), 'Milana' (2007), 'Vamshi' (2008), 'Raam' (2009), 'Jackie' (2010), 'Hudugaru' (2011), 'Raajakumara' (2017), and 'Anjani Putra' (2017). He was one of the most famous film stars and highest-paid actors in the Kannada cinema. Puneeth died in Bengaluru after suffering a heart attack at the age of 46.

Synopsis: Siddharth (Appu) is adopted by a rich couple, Ashok and Sujatha, who live in Australia. Despite his upbringing in a rich family, he remains a simple guy. When his parents die in an unfortunate plane accident, he comes back to his orphanage in India where he used to live. But it turned to an old age home. There, Appu discovers that old people were considered a burden by their children. Will Appu unite them with their children and proves he is a righteous son to his father?

Writer & Director: Santhosh Ananddram
Producer: Vijay Kiragandur
DOP: Venkatesh Anguraj
Editor: K.M. Prakash
Music: V. Harikrishna
Cast: Puneeth Rajkumar, Priya Anand

Rajakumara (Raajakumara)
2017 | Kannada | 148 mins

Writer & Director: Santhosh Ananddram
Producer: Vijay Kiragandur
DOP: Venkatesh Anguraj
Editor: K.M. Prakash
Music: V. Harikrishna
Cast: Puneeth Rajkumar, Priya Anand

Synopsis: Siddharth (Appu) is adopted by a rich couple, Ashok and Sujatha, who live in Australia. Despite his upbringing in a rich family, he remains a simple guy. When his parents die in an unfortunate plane accident, he comes back to his orphanage in India where he used to live. But it turned to an old age home. There, Appu discovers that old people were considered a burden by their children. Will Appu unite them with their children and proves he is a righteous son to his father?
**Director and Screenplay:** B.S. Lingadevaru  
**Producer:** R.G. Pictures  
**DOP:** Ashok V. Raman  
**Editor:** Nagendra K. Ujjani  
**Music and Background Score:** Anoop Sileen  
**Cast:** Sanchari Vijay, Sumitra, Praful Viswakarma

**Synopsis:** Madesha, a young boy from the rural parts of Karnataka, always felt like a girl from inside. As a child, he struggles with his gender identity and is often ridiculed for his overtly feminine characteristics. While his parents expected him to be the ‘man of the house’, Madesha follows his heart and transforms himself into a woman, Vidya.

**Kathasar:** Kannadēkē prāmēṣṭrāṇāvānē rahanē vāsakē ek gūya mārēdu kā hōmē jātē ha kē uskē bhērēr kē lādkē ha kēnānōnē sē hē vēnē bhērēr pēhēdu kē lākkē būhē shēgō jātē ha. Uskēmē bējū drēn gūya kē lākkē nākēr uskē mājākē bānēhē jātē ha. Jēha uskē gāhrērē bāhrērē kē vē yē pēhēdrērē gūya kē tērē pē jōnēdrērē sāhrērē hēdē rēdu mārēdu apanē dēlē kē hōmē jātē ha lākkē būhē drēn kē a drē vēdē lēhrērē bējūē kē vēdēhē jātē ha.
**Vaastupurush**


**Direction:** Sumitra Bhave, Sunil Sukthankar  
**Story, Screenplay and Writer:** Sumitra Bhave  
**Producer:** NFDC  
**Cinematographer:** Sanjay Memane  
**Editor:** Sunil Sukthankar, Neeraj Vorotia  
**Music:** Shrirang Umarani, Sunil Sukthankar (lyrics)  
**Cast:** Uttara Baokar, Sadashiv Annarpurkar, Ravindra Mankani, Atul Kulkarni, Mahesh Elkunchwar

**Synopsis:**
Dr Bhaskar Deshpande, who has just won the Ramon Magsaysay Award, decides to visit his home in a rural village in Maharashtra after 40 years. As Bhaskar walks through the ruins of his ancestral house, which was once a spacious, beautifully architectured home, events from his past begin to unfold in his memory. He remembers how his mother desired that he finish his medical education and come back to help the poor and the needy in the village. As more memories flash in his mind, he decides to bring alive the ‘spirit’ of the mansion by building a hospital and staying back to contribute to the village.
**Badhaai Ho**

2018 | Hindi | 123 mins

**Synopsis:** The news of pregnancy of Nakul’s middle-aged mother comes as a shock to the entire Kaushik household. The family has to deal with the social embarrassment at the hand of their friends, relatives, and neighbours. For 25-year-old Nakul, it is a phase of resentment and emotional confusion. The news impacts all his relationships – with parents, feisty grandmother; teenaged brother, and his fiancée Renee. Torn between public embarrassment and love for his family, especially his mother, Nakul tries to come to terms with the idea of his parents’ active sex life and the idea of family itself.

**Surekha Sikri** (19 April 1945–16 July 2021) was a veteran actress of theatre, films and television. She made her debut in the political drama film ‘Kissa Kursi Ka’ (1978) and went on to play author-backed roles in many Hindi and Malayalam films, as well as in popular Indian soap operas. She had won the National Film Award for Best Supporting Actress thrice, for ‘Tamas’ (1988), ‘Mammo’ (1995) and recently for ‘Badhaai Ho’ (2018).

**Kathasar:** Nakul की अपेक्षा उस की मां की गर्भवती होने की खबर से पूरा कैंसिक परिवार सदों में आ जाती है। परिवार को अपने दोस्ती, रिश्तेदारों और परिवारियों के साथ एक साधारण मूर्तित्व का समान करना पड़ता है। 25 वर्ष के नकुल इस पूरे घटनाक्रम को लेकर उलझता है। इस खबर का असर उसके अपने माता-पिता, दादी, भाई और अपनी दोस्तें रैं नदी देशी के साथ दिलों पर भी पड़ता है। परिवार से पार और सामाजिक मूर्तित्व में फंसा हुआ नकुल अपने माता-पिता की योनि रंबर और परिवार की आत्महिंद को समझने की कोशिश करता है।
**Synopsis:**

Haridas Choudhury owns a shoe company in Mumbai. He wants to buy out National Shoes for 20 lakh rupees. Before he can complete the transaction, his son Guddu gets kidnapped by Raj Singh, who holds a grudge against Haridas, and his men. They demand a ransom of 20 lakhs to release Guddu. Much to his relief, Haridas finds out that it was his servant’s son Bansi, who has been mistakenly abducted, and not his son. Haridas decides to pay the ransom to save Bansi. He seeks the help of Inspector Amarnath Gill, whom Haridas had rejected for his sister Geeta as he was not wealthy enough. They demand a ransom of 20 lakhs to release Guddu. Much to his relief, Haridas finds out that it was his servant’s son Bansi, who has been mistakenly abducted, and not his son. Haridas decides to pay the ransom to save Bansi. He seeks the help of Inspector Amarnath Gill, whom Haridas had rejected for his sister Geeta as he was not wealthy enough. They demand a ransom of 20 lakhs to release Guddu. 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Mr. Arvind Kumar, Assistant
Ms Nehjyoti Verma, HT
Mr. Mahesh Chand, UDC
Mr. Praveen Kumar Chawla, UDC
Mr. Rajendra Kumar, FJCC
Mr. Kamlesh Rawat, LDC
Mr. Chandi Prasad, LDC
Mr. Govind Ram, LDC
Mr. Deepu Chaudhary, Junior Booker
Mr. Anup Kumar, Junior Booker
Mr. Kailash Kumar, SCD
Mr. Vikram Singh, SCD
Mr. Amit Kumar, SCD
Mr. Ajay, MTS
Mr. Deepak, MTS

Civil and Electrical Wing
Mr. Mahipal Saini, Asstt. Engineer (Elect.)
Mr. Sadhu Ram, Asstt. Engineer (Elect.)
Mr. Om Prakash, Asstt. Engineer (Elect.)
Mr. Suresh Chand, Asstt. Engineer (Civil)
Mr. Sahu Junior Engineer (Civil)

Supporting Staff
Mr. Geetesh Kumar
Mr. Vinod Kumar
Mr. Kamal Kishor