

FILMOGRAPH... '47-'84-'92-'02

(FILM FESTIVAL-2011) REPORT

The Motto of DARSHAN is....

To work for peace and reconciliation, fighting against cultural fascism in the society through cultural medium and trying to create the better society which will be Rational, Modern, Equal and Just.

Changed focus-Changed Strategy-Changed Activities:

Since the socio-cultural scenario has changed, issues have also changed in present society of Gujarat as well as the country also; our organization also needs to change the approach, strategy and the 'language' to address the society.

It is a need of an hour to spread ideology of Peace and co-existence, Secularism and Rationality, Scientific approach towards life and Development with Social Justice.

Gujarat carnage 2002 will complete 10 years in next few days. Some of the civil society organizations have decided to organize certain programs during next four months to remind the people of Gujarat that what we have done before 10 years is never pardonable. Still thousands of victims are weeping and waiting for justice. Still peace is a far away lighthouse, because there is no voice of remorse from our civil society or politicians. It was and still it is a shame for us.

A Film-Festival on Communal Conflict and Idea of Social Justice:

'FILMOGRAPH: '47-'84-'92-'02' is one of the programs organized by Darshan for above reasons and purposes. This film festival against communalism was organized from 3 to 6 December at Golden Jubilee Hall, St Xavier's Loyola School, Memnagar, Ahmedabad. This festival showed four films (everyday one film at 7 pm evening) which are representing four major turning events of communalism in our society. Along with every film, there was one personality connected with that film remained present. After the film show, he/ she had dialogue with the audience about the film and issues related to communalism. This festival was mainly for the youth to sensitize young generation on this burning issue.

A Joint Effort:

The festival has been organized by INSAF, Waves, Janvikas, Connect, Darshan, Prashant, Gurjarvani, Open Space and Aman Samuday.

Schedule of the FILMOGRAPH is as following.

DATE	FILM	PERSONALITY FOR THE DIALOGUE
3-12-2011	Parzania	Rahul Dholakia
4-12-2011	Garm Hava	Farooque Shaikh
5-12-2011	Salim Langde Pe Mat Ro	Pavan Malhotra
6-12-2011	Amu	Bedabrata Pain

1. Involving other Organizations, groups, college-teachers and individuals:

Once Darshan put this idea before likeminded organizations and individuals through e-mails and phone-calls, some of them reached out immediately with very positive response and enthusiasm.

Then we formed an add hock committee and shared responsibilities to make the Film-festival a success. (Names of these organizations, Groups, Individuals are in **Annexure: No-1**)

Then we discussed some famous feature films on Communalism and afterwards we short listed some of them and finally selected 4 films which have most effectively dealt the issue of communalism and its effects on the society. These films are not only famous but winners of several national and International awards also.

All the committee-members thought-together that only showing movies cannot give any impact on the audience, an open session of discussion is a must for this type of film-viewing. It is a usual practice of Orgs/Groups. But for this event we decided to invite for the film-personalities who are associated with these particular films. And after some efforts we were successful to book very eminence personalities connected with films, they were not only actors, directors and producers but very well elegant on the issue of communalism.

As our objective was to sensitize the college going youth from middle-class, upper-class of the city of Ahmedabad, We involved teachers of some colleges- especially young teachers who have a good rapport with young generation and to spread the idea among the youth.

Special effort of two young college teachers should be mentioned. Prof. Chirag Trivedi and Prof. Ms. Sharija Menon were sensitive and articulate anchor persons conducted the festival for all the 4 days.

Engaging college-youth as volunteers:

Naturally, it was a big event. It required many hands-heads and legwork also. As we involved college-teachers, we involved 20 volunteers from several colleges. They were either students of humanities or communication. Some of them helped in documentation and other were on their feet continually during all 4-days event. They also learned a lot about movie-making about peace. *(for List of Volunteers See Annexure No-2:*

Publicity-Strategies:

Posters and banners are our only communication media! Ours is a low-profile effort, due to a limited budget, but with the co-operation of a media-org. we could do a decent job and very artistically effective posters were centre of attraction. In NGOs, colleges and some libraries we put the posters to inform the youth and civil society.

We were ready for the big event and the press also. We had issued a ‘Curtain Raiser’ (See **Annexure -6 :**) for the press in English and Gujarati (a local language); a day ahead. And on each day, a press-conference was held before the film-show. The guests shared their ideas on communalism,

violence, peace and wasted interests-who got benefit out of communal violence and of course! About the movie they were involve in. Very interesting interaction helped the citizens to reach out to the auditorium also. (For the Press cuttings see the **Annexure No-5 :**)

Dialogue with the Celebrities:

We invited **Rahul Dholakia(Director of PARZANIA), Farooque Shaikh(Actor in Garm Hawa), Pavan Malhotra(Hero of Salim Langde pe Mat Ro) and Bedabrata Pain(Producer of Amu)**

Most interesting and learning part of the festival was Post-viewing interaction between the audience and the celebrities', Maximum number of the young viewer asked question to the celebrities freely and celebrities were also quiet open and honest in answering the questions. All interactions were enriching and enlightening on the Socio-Cultural and political issues depicted in all the films. It seemed many of us and the audience that this was the need of an hour to show these films and throwing discussion on them. 3 out of 4 films suffered by the Censorship-either by government or the commercial circuit of Gujarat, lately. By showing and discussion them in the public was also like defending democratic right of the freedom of expression. Along with the discussion, comments and suggestions of the audience are also recorded. (For opinions, feedback and suggestions see **Annexure No-4**)

Impact:

1. Number of viewers: almost above One Thousand. (Students, Teachers, NGO heads, Press and Individuals)

This was a film-festival of its kind which had a political motivation to create awareness of history of communalism in our country since 1947. To sensitize the youth towards the aftermath of Communal Violence; and not to keep mum on some uncomfortable truth like violence, involvement of the state, issue of freedom of expression and Censorship-State Censorship and Censorship by civil society itself. The other part was "responsible film making". Films are not just for entertainment but they are tools of Socio-Cultural and Political change also. Invited film-makers, actors, producers talked extensively on these issues. They threw enough light on freedom of expression, openness to discussion and reaching out to other, touching the core of sensitivity and becoming a part of creating a better world- a world of equality-justice and peace.

- Participation of many NGOs, groups and individuals was really a positive aspect of whole event. It created fraternity among us. We shared not the responsibilities only but shared common vibes also. We are thinking to work together in future and throw a bigger event to address more number of people. This event gave us hope and courage to go for a bigger adventure.
- Though we needed more propaganda, more organized publicity among youth and colleges and something like pushing the authorities to get involved in the event with interest.

- Response of local media was lukewarm. Vernacular media did not turn up but all local English dailies took notice of the event and coverage was good. In this sphere, we should work hard next time.
- We got excellent group of volunteers who were college-students but extremely dedicated to the cause and enthusiastic, here working with smiling faces. We were encouraged to involve more number of youth for our future programme.
- The audience liked all the films-the concept, selection, projection and interaction with the celebrities' connected to the films. More details are already given elsewhere.
- It was our first attempt but during the year of 2012 ten years of 2002, we want to organize many more programmes which will be joint efforts to impact the civil society and youth of Ahmedabad.

Annexure -1:

'DARSHAN' , Insaf, Connect, Gurjarvani, Prashant, Wawes, Open Space, Janvikas and Aman Samuday.

Annexure -2:

Volunteers are....

- | | | |
|------------------------|------------------------|---------------------|
| 1. Swapneel Parmar. | 2. Grena Christina. | 3. Taral Parmar. |
| 4. K. Blesson Devasia, | 5. Kimberly Fernondez. | 6. Robin Bhatia. |
| 7. Dominic Naidu. | 8. Raj Mariya | 9. Hanumant Bhosle. |
| 10. Bhavin Parmar. | 11. Dhaval Khunt. | 12. Vivek Amin. |
| 13. Meet Makwana. | 14. Kashish Shah. | 15. Dipa. |
| 16. Apurvi Garg. | 17. Charanjit Singh. | 18. Gagar Preet. |
| 19. Sanja Raval. | 20. Riddhish K. Vora. | |

Annexure No-4): *Opinions / Feedback from the audience:*

For thinking about 2 purposes, we had given a slip of paper to everyone in the audience;

- To give their names and contact numbers/email to be in touch with them for the future events.
- To give their feedback about the movie.

We had valuable opinions; some of which are here:

1. Selection of the films was excellent! Keep it up!
2. Very good movies, hope to see more of it.
3. Good job Filmograph!
4. Number of films should be increased.
5. No words to appreciate for those who had organized this show.
6. Very good work and very good management. Keep it up.
7. Good idea of having these types of films on Communal Conflict, it is rather important for all to know and understand this.
8. Same stories may happened with many people in India and Pakistan also-film is excellent! (Garm Hawa)
9. From this film we are inspired to fight for our rights. We should not run away from difficulties. If we show films like Garm Hawa to many more people, it may change our perception towards Muslims of our country. (Garm Hawa).
10. It's a mile stone movie, really! (Garm Hawa).
11. These movies should be shown to others, so the people can know about it.
12. Nice and commendable attempt by the organizers of Filmograph. The youth and new generation will have a thought provocation about communal harmony and also the dark side of the inevitable communal disharmony. Thanks.
13. I think all these movies can be shown to all the college going boys and girls, so they can understand what is happening around the world; they can realize what is going to be in their life. I hope, you will try to show them all.
14. Lack of education and dirty politics is the main cause for poverty. We really forget the main problem as such.
15. Excellent attempt. Congrats. Educating, informing and awakening people, through cultural activities and attempts are very effective and important.
16. Wow experience!
17. It's great to watch such films. It needs still more.
18. I was witness to the '84 riots as a boy in Delhi. The bestiality and brutality of the human behavior left an undeletable imprint on my mind. There is no place for bigotry and sectarian violence in a civilized society, least of all in a democratic country like ours. [Amu]
19. I like the movie and you have done good work.[Amu]
20. The film was outstanding! The interaction with Mr. Bedbrat Pain was quite interesting!
21. This film should be shown to every youngsters that they man create a better India and brighter tomorrow.
22. It (the film) has really connected with real people; and I hope, it should not happen in the future. [Amu]
23. Good films! Great move!
24. The films were artistic, emotional and tragic... cannot clap-cannot move from the seat.
25. A bold and an exceptional movie that I was struck dumb!

26. This film will be very useful in future, because we do not know about what had happened in the past. Let the future generation know the truth.
27. The film depicts the trauma that a family has lived... So many others might have felt same! Great film! [Parzania}
28. I have never seen such a moving picture; it is heartbreaker from the beginning to the end! More people should see the same. [Parzania]
29. Very good movie... many more efforts need to end this violence. Very touching film.
30. The film was really great! It Rocked!
31. Wonderful! Keep it up! Let me know if it is held in future.
32. Good sharing! Great work! Let me know what is planned for the future!
33. Salim... is quite inspiring but honestly, a bit boring. But it has powerful story; though. Hope these kinds of programmes are organized more. [Salim....]
34. I like 'that' kind of films but these films is really different from other and surely have a message to people of Muslim Society. [Salim....]

B) Suggestions:

1. Great effort! Should be repeated elsewhere also.
2. Show must go on every year.
3. Make it a regular programme for the city of Ahmedabad and in the State like Gujarat.
4. Please, advertise the event in the local media, in advance.
5. Let more people know about the event through multi ways of propaganda.
6. Increase the numbers of films.
7. Go to the college and show the films to the young generation.

Annexure - 3:

About Film, Personality and Sharing with the Celebrities:

This was most enlightening, educative and engaging part of the festivals. Names like Farooque Shaikh, Pavan Malhotra, Rahul Dholakia Attracted the youth and civil society audience, as well.

From the organizers part, all four of them were committed to the cause and art of film-making, acting also. Issues like partition, Communalism, Conflict, Genocide, Peace, Freedom of expression.... were asked freely by the audience and the guest-celebrities were very open to discuss them. It must have been a revelation for the extensively with audience that films are not made for the sake of entertainment only and filmy-celebrities are not a dumb lot!

- We would like to put some of the points of that sharing in this report also:

Day-1, Parzania: -Rahul Dholakia:

Parzania (3rd December 2011)

Directed by	Rahul Dholakia		
Produced by	Rahul	Dholakia	
	Kamal Patel		
Written by	David	N.	Donihue
	Rahul Dholakia		
Starring	Naseeruddin	Shah	
	Sarika		
	Corin	Nemec	
	Raj	Zutshi	
	Parzan Dastur		
Release date(s)	November 26, 2005 (film festival) January 26, 2007 (theatrical)		
Running time	122 minutes		

Parzania (translation: *Heaven and hell on earth*) is a 2007 Indian drama film co-written and directed by Rahul Dholakia; David N. Donihue is the other co-writer. The film featured Naseeruddin Shah and Sarika in the lead roles, while Corin Nemec and Raj Zutshi played supporting roles.

The film is inspired by the true story of a ten-year-old Parsi boy, Azhar Mody, essayed in the film as Parzaan Pithawala in the film, who disappeared after the 28 February 2002 Gulbarg Society massacre, during the communal riots in Gujarat in 2002 in 69 people were killed. The film traces the journey of the Pithawala family while trying to locate their missing son. The film only portrays a subplot during the riots, not the entire riots. But, since the film earned publicity as one based on the riots, it was criticized for showcasing only the Hindu attacks, while ignoring the Muslim retaliation and certain reviews termed it pro-Muslim. Moreover, the film doesn't portray the Godhra train attack, and is only heard as piece of news from the radio. But, the perceived bias was because the plot only required the Hindu attacks to be shown. The film was premiered at 36th India International Film Festival in Goa on 26 November 2005, before being released nationwide on 26 January 2007.

Because the film was about communal riots in Gujarat, the film was purposefully not released there, as the cinema owners refused to screen it, fearing backlash. After an initiative by ANHAD, a civil rights group, the film was screened at some places in the state after April 2007.

Plot

Allan (Corin Nemec), an American, arrives in Ahmedabad searching for answers, to find internal peace and to understand the world and his troubled life. He chooses India as his school and Gandhi as his subject of his thesis. It is here that he meets the Pithawala family — Cyrus (Naseeruddin Shah), his wife Shernaz (Sarika), son Parzan (Parzan Dastur) and daughter Dilshad (Pearl Barsiwala). The Pithawalas

being Parsis follow Zoroastrianism. Through them and the teachings of an Gandhian, Allan starts to find peace of mind.

After the fall of Babri Mosque by some extremist Hindus, and then in response the Godhra incident happens wherein 58 Hindu religious activists are burnt by supposedly a Muslim mob. As a chain reaction to these incidents, communal riots ensue shortly thereafter wherein Muslims were killed and raped by Hindu mobs, followed by Muslim attack on Hindus. Amidst these riots, ten-year-old Parzan disappears. Cyrus, Shernaz and Dilshad manage to escape the carnage. In the aftermath of the riots, Cyrus searches for his missing child while fighting for his own sanity. While assisting the Pithawalas in their search, Allan battles to uncover the reason behind the riots in an effort to try and make some sense of the incident. People start to question government's official explanation of the incident which downplays any conspiracy. As a result, a Human Rights Commission is formed. Through the commission, several witnesses and victims testify against the indifference of the police to protect them from the rioters. The film ends with a dedication to the victims of communal violence.

Awards

2006 National Film Awards (India)

- Won - Silver Lotus Award - Best Actress - Sarika
- Won - Golden Lotus Award - Best Direction - Rahul Dholakia

2008 - Screen Awards

- Won - Ramnath Goenka Memorial Award

Rahul Dholakia

Born Mumbai, India

Occupation Film director, producer, screenwriter

Years active 2003- present

Website

<http://www.rahuldholakia.com/>

Rahul Dholakia is an Indian film director-producer-screenwriter, most known for his National Film Award winning film, *Parzania* (Heaven & Hell On Earth) (2005), prior to which he also made documentaries like *Teenage Parents* and *New York Taxi Drivers*.

Early life and education

Born in Mumbai, to Raksha and Parry Dholakia, an advertising professional, Rahul also has an elder sister Moha. After completing his schooling from Campion School, Mumbai and Jamnabai Narsee School in Mumbai, he went on to do his Bachelors in Science from St. Xavier's College, Mumbai.

Career

While still in college he started working in his father's advertising agency, Mora Ava. He also worked with producer Babla Sen, for project for Channel 4, London, as production assistant and 10 documentaries later became a producer himself. Later, he started working with Everest Advertising in Mumbai as an assistant, growing up to become a producer.

Thereafter, he moved to New York in 1990, where, he did his Masters in filmmaking from the New York Institute of Technology, and has been in India and Corona, California, USA ever since. After making a couple of documentaries and commercials, and even running TV station, called 'TV Asia' for a while, he made his feature film debut with the Hindi-English bilingual, *Kehtaa Hai Dil Baar Baar* (2002), starring Paresh Rawal and Jimmy Shergill, it was also the first Hindi film shot entirely in America. His next film based on a real life story of 10-year old Parsi boy, *Azhar Mody*, known as Parzaan, who disappeared during the February 28, 2002 Gulbarg Society massacre, which took place during communal riots in Gujarat in 2002, *Parzania* won him the National Film Award for 2006.

After shooting in Kashmir, his next film *Lamhaa*, where Sanjay Dutt and Bipasha Basu played the leads, in a story based in Kashmir was released to good reviews.

Filmography

- *Kehtaa Hai Dil Baar Baar* (2002) (director)
- *Parzania* (2005)(writer, director, producer)
- *Mumbai Cutting* (2008) (segment "Bombay Mumbai Same Shit") (writer & director)
- *Lamhaa* (2009) (writer & director)

Awards

- National Film Awards
 - 2006: National Film Award for Best Direction: *Parzania*

Highlights of the Post-viewing discussion with Rahul Dholkia.

[For this viewing of PARZANIA we invited Mr. Dara and Mrs. Rupa Mody(parents of a lost boy during 2002 carnage, about whom the film is made)]

Rahul: As a film-maker what do you feel-doing riot-seine? Did you feel any Trauma?

As an artist we have learned to be objective? What about your position? You seem to be subjective?

A: 1) Six days shooting, secretly. Shot in 2004. There was tremendous trauma. is Almost naglesable in comparative to this family this should

2) Taking side when you choose to shoot this angle! -Particular shot to choose comes from your upbringing-education-people you work with... Nasir Saheb advised me do not put skull-game!

What ever has happened is more traumatic to the sufferers. I have only created 5 to 10% in the movie. Sarika also helped me in making or selection the seines. Idea is not showing the brutality

Q: Why did you not go to the real locations, like Gulberg Society etc?

A: The whole movie was shooted secretly and you understand why! Actually riot seine were shooted in Hyderabad. For security purpose Gulberg Society was sealed. You know that there was BJP everywhere in the city: in streets, Police stations etc.

Q: Did you meet the people who were burned alive in the train?

A: No, we did go to research but in fact the 27th Feb. was a controversy. Too many grey areas about S-6. This is the Story about a family... not about Ghodhra. As a filmmaker I did not work just to balance, this can happen to anybody, anywhere.

- Q:** What do you do to stop this type of event may not happen in future?
- A:** We should be open-we should discuss the issue. We should not close. We have to create tolerance among us. Avoiding discussion about unpleasant truth will create more lies. For the first time I am having discussion after the viewing and we have to encourage openness. It is a job of the larger communities to reach out to the Minorities because they are always insecure. Be it NRIs in America or elsewhere. We are minority there and we are suffering so we must understand the situation of minorities here. Reach out little bit more. It is a humble request to people of Ahmedabad and Gujarat that please don't say "Why now? It's all over. Why you remind that every time? Let us forget." But how can we forget? There is no feeling of remorse or we never said sorry to the sufferers. It's my duty as a Gujarati to make this film. If you have made a mistake, Say sorry!
- Q:** A Hindu man saved a Muslim lady in a seine. Is it a balancing act?
- A:** No, it's a true story. When you are making a film you have to depict objectively. When you're not in a mob, psychology is different. Same thing happened to Chotu. Individual can think differently. Part of a mob thinks distinctly.
- Q:** As a film-maker do you think that if you show this Gujarati's will have Nightmares?
- A:** People will watch. I made this film for personal reason. Dara and Rupa are my friends they lost a son. It was a personal tragedy. I felt a personal feeling that I am also morally responsible. At that time I had no money, no funding, I just had to do it. This people (Dara-Rupa) have seen more than me. Some kind of closer, some time it ventilates. Now if both of them have no problem to watch this movie again and again why should other Gujarati's have problem.
- Q:** I liked the movie very much but why not in Hindi?
- A:** Actually we were not sure whether this movie will be shown in India are not. And even after making there was a long fight for the release so we kept in English only. Afterwards we have made a Hindi version for private circulation. There is a suggestion to dub in to Gujarati but who knows?..
- Q:** Educated people may not do like this, then what is the problem?
- A:** No, that's not always true. Even educated people have said about 2002 violence "It is OK. this should have happened to minorities, they deserve it".
- Q:** Did Gujarat Government put a ban on it?
- A:** No, there was no ban by Gujarat Government, it was a decision taken by cinema owners. But it was blessing in disguise. Officially no ban!
- Q:** Now, we can see this movie and previously also shown. Thus this proves that there is a change in the situation?
- A:** No, nothing is changed. This is also a private screening. Where is the public screening?
- Q:** I think that there is a demon in everybody-and some time it comes out with violence, is it true?
- A:** Where will you go when Government is involved in it? Government said let it happen, then? Those who are supposed to save us are killing us are let the other people kill us, then where will you go?
- Q:** What about tolerance? 28 Feb, happened after train incident, then how can people tolerate this?

A: Only tolerance came stop violence against each others. And as I said before it is very difficult to give any conclusion about the train accident. But whatever we have to think about living together.

Day-2, Garm Hava, Farooque Shaikh:

Garm Hava (4th December 2011)

Directed by	M. S. Sathyu	
Produced by	Ishan Arya, M.S. Sathyu, Abu Siwani	
Written by	Kaifi Shama Zaidi	Azmi
Story by	Ismat Chughtal	
Starring	Balraj Farooq Dinanath Badar Geeta Shaukat A. K. Hangal	Sahni Shaikh Zutshi Begum Siddharth Kaifi
Release date(s)	1973	
Running time	146 min	
Country	India	
Language	Hindi/Urdu	

Garm Hava (Hindi: गर्म हवा; translation: Hot Winds or Scorching Winds) is a 1973 Urdu film directed by M. S. Sathyu, based on an unpublished Urdu short story by Ismat Chughtai and adapted for screen by Kaifi Azmi, who also wrote its lyrics.

The film deals with the plight of a North Indian Muslim family, in the years post partition of India in 1947, as the film's protagonist, deals with the dilemma of whether to move to Pakistan or stay back. The film details the slow disintegration of his family, and is one of the most poignant films ever made on India's partition. It remains one of the only films that deal with the (immediate) plight of Muslims in post-Partition India, with Shyam Benegal's *Mammo* (1994) being a notable exception.

It is often credited with pioneering a new wave of Art cinema movement in India, and alongside a film from another debutant film director, Shyam Benegal, *Ankur* (1973), are considered landmarks of Indian Parallel Cinema. The movie also launched the career of actor, Farooq Shaikh. It was India's official entry to the Academy Award's Best Foreign Film category, nominated for the Golden Palm at the Cannes Film

Festival, won a National Film Award and three Filmfare Awards. In 2005, *Indiatimes Movies* ranked the movie amongst the *Top 25 Must See Bollywood Films*.

Plot

Set in Agra, India in late 1940s, *Garm Hava* is a socio-political drama about a Muslim family headed by an elderly shoe manufacturer, Salim Mirza. Salim (Balraj Sahni) is struggling to come to terms with changed realities after many of his family and friends migrate to Pakistan.

As head of the family, Mirza is facing a crucial choice to make, whether to continue the ancestral business and stay on in India or to migrate to the newly-formed state of Pakistan. Salim's brother Halim and his family migrate to Pakistan. Halim's son Kazim tries to return to India across the border to marry Salim's daughter but gets arrested.

As the refugees from Pakistan start competing with Salim's business, the moneylenders refuse to invest in his business, as he might immigrate to Pakistan. In face of discrimination, will Salim Mirza finally decide to leave the country?

Adaptation

The film was an adaptation of Ismat Chughtai's story by noted Urdu poet and lyricist, Kaifi Azmi. While the original story centered on a station master, stuck in the throes of Partition, Kaifi Azmi brought in his own experiences as a union leader, for the workers of a shoe manufacturing factory, to the film. He not just changed the profession of the film's protagonist, but also placed him right in the middle of film's emotional cauldron, as he watches his livelihood (shoe manufacturing) and family disintegrating rapidly, immediately making the trauma of the Partition personal, compared to the original story, where the protagonist is a mere observer, watching his friends and family migrate. This fulfilled the main object of the film, to show the human consequences, not social and economic consequences of a large political decision, like the Partition of India, to which none of its sufferers, the people, were party, as in the words of film director, M.S. Sathyu, "*What I really wanted to expose in Garm Hava was the games these politicians play...How many of us in India really wanted the partition. Look at the suffering it caused.*"

The screenplay was written jointly by Kaifi Azmi, and Satyu's wife, Shama Zaidi, with Kaifi Azmi, adding the dialogues to the film.

The movie ends with a poem/shairi by Kaifi Azmi "Jo door se toofan ka karte hai nazara, unke liye toofan vahan bhi hai yahan bhi, Daare me jo mil jaoge ban jaoge daara, yeh waqt ka ailaan vahan bhi hai yahan bhi" - Kaifi Azmi

Performance

Prior to its release the film was held by Central Board of India, for eight months, fearing communal unrest, but film's director persisted and showed it to government officials, leaders and journalists. Finally the film was released to both critical and commercial success.

Today it is noted for its sensitive handling of the controversial issue, dealt with in only a few Indian films, like *Kartar Singh* (1959) (Pakistani film), Manmohan Desai's *Chhalia* (1960), Yash Chopra's *Dharamputra* (1961), Govind Nihalani's *Tamas* (1986), Pamela Rooks' *Train to Pakistan* (1998), Manoj Punj's *Shaheed-e-Mohabbat Boota Singh* (1999) and Chandra Prakash Dwivedi's *Pinjar* (2003).

Ironically, in the subsequent National Film Awards, it was awarded the Nargis Dutt Award for Best Feature Film on National Integration.

Awards

Academy Awards

- 1974: Indian submission for the Academy Award for Best Foreign Language Film

Cannes Film Festival

- 1974: Cannes Film Festival: Golden Palm - Nominated.^[11]

National Film Awards

- 1974: Nargis Dutt Award for Best Feature Film on National Integration

Filmfare Awards

- 1975: Filmfare Best Dialogue Award- Kaifi Azmi
- 1975: Filmfare Best Screenplay Award- Shama Zaidi, Kaifi Azmi
- 1975: Filmfare Best Story Award- Ismat Chughtai, Kaifi Azmi

Farooque Sheikh

Born March 25, 1948 (age 63)

Nationality Indian

Occupation Actor

Farooq Sheikh or **Farooque Sheikh** (born 25 March 1948) is an Indian actor, philanthropist and a popular television presenter. He is best known for his films during the 1970s and 1980s. His major contribution was in Parallel Cinema or the New Indian Cinema. He has worked with directors like Satyajit Ray, Muzaffar Ali, Hrishikesh Mukherjee and Ketan Mehta.

He has acted in many serials and shows on television and performed on stage in famous productions such as *Tumhari Amrita* (1992), alongside Shabana Azmi, directed by Feroz Abbas Khan, and presented the TV show, *Jeena Isi Ka Naam Hai* (Season 1). He won the 2010 National Film Award for Best Supporting Actor for *Lahore*.

Early life

Shaikh was born to Mustafa Shaikh, a Mumbai lawyer and Farida Shaikh in Amroli District, Amroli. His family was Zamindari, and he grew up in a luxurious surroundings. He was eldest of five children.

He went to St Mary's School, Mumbai and then to St. Xavier's College, Mumbai. He studied law at Siddharth College of Law.

Career

In his early days, he was active in theatre, doing plays with IPTA and with well-known directors like Sagar Sarhadi. His first major film role was in the 1973 film *Garm Hawa*. He went onto act in several notable films such as Satyajit Ray's *Shatranj Ke Khiladi* (Chess Players) (1977), *Noorie* (1979), *Chashme Buddoor* (1981) and *Kissi Se Na Kehna* (1983).

In the 1990s he acted in fewer films and made his last few film appearance in *Saas Bahu Aur Sensex* (2008) and *Lahore* (2009), for which he won the 2010 National Film Award for Best Supporting Actor.

In the late 90s, Farooq Sheikh acted in a number of television serials. Chamatkar on Sony and Ji Mantriji on Star plus are among the few.

Personal life

Shaikh is married to Rupa Jain, whom he courted for nine years before tying the knot. He has two daughters: Shaista, Sanaa

Filmography

Acting filmography

<i>Tell Me O Khuda</i> (2011)	Ravi Kapoor
<i>Lahore</i> (2009)	S K Rao
<i>Lépidoptère, Le</i> (1998)	Le collègue du jongleur
<i>Mohabbat</i> (1997)	
<i>Maya Memsaab</i> (1992)	Dr. Charu Das
<i>Biwi Ho To Aisi</i> (1988)	Jai Bhandari
<i>Gharwali Baharwali</i> (1988)	Sunil Khanna
<i>Peechha Karo</i> (1987)	Vijay
<i>Anjuman</i> (1986)	Sajid
<i>Ek Pal</i> (1986)	Jeet Barua
<i>Faasle</i> (1985)	Sanjay
<i>Ab Ayega Mazaa</i> (1984)	Vijay
<i>Rang Birangi</i> (1983)	Prof. Jeet Saxena
<i>Katha</i> (1983)	Bashudev
<i>Bazaar</i> (1982)	Sarju
<i>Saath Saath</i> (1982)	Avinash
<i>Chashme Buddoor</i> (1981)	Siddharth Parashar
<i>Umrao Jaan</i> (1981)	Nawab Sultan
<i>Noorie</i> (1979)	Yusuf Fakir Mohammed
<i>Gaman</i> (1978)	Ghulam Hussain
<i>Shatranj Ke Khiladi</i> (1977)	Aqueel
<i>Garam Hawa</i> (1973)	Sikandar Mirza

Sharing with MR. Farooque Shaikh:

- On the same day- 4th December we lost a veteran actor of Hindi movie- Mr. Dev Anand. We observed 2 minutes silence as homage to the late actor.

- Q:** This type of film should be available easily. What is the procedure?
- A:** It's in the process. In near future the improved DVD will be available.
- Q:** What is the relevance of Garm Hawa in Gujarat in 2011?
- A:** Human emotions, Human problems are perennial value. If you see Do-Bigha Jamin today, the problem is so real even today. The circumstances are little different, otherwise plight of farmers are same. This is the nature of classical films.
- Q:** You said the movie was delayed. Then awarded, how come?
- A:** We are wonderful country. At congress party it was discussed that if this movie is shown our work will be erased. They were so insecure. But afterwards they realized and showed the movie and gave national integration award. Sathyu sahib also was door to door for funding. 6 Lakhs given by FFC (NFDC), we all worked free. People, who are determined, will make this type of movie. But civil society should stand up with these types of films and film makers.
- Q:** It is very good, that film does not put blame on the other community.
- A:** This is a universal story. India is good and India is bad.
- Q:** What is the real problem over banning etc?
- A:** We Asians are good sense of insecurity. Some religion, people, group etc. are always in the fear of losing their dignity. Then he gave an example of a carpenter community. There was a play, Nathuram Godse... Congress government banned. Governments are insecure. Our Khurshivadi politics has no value. We need to raise voice, "we will see it!" After all this is democracy.
- Q:** I am a college student! Why youth is not interested in serious movie like Garm Hawa? What can we do to attract youth towards this type of films? And you said youth likes films like Ra-one etc...
- Unfortunately, Mr. Farooque sheikh did not answer the main question and went on commenting commercial bollywood films. In fact, the question was very proper, older generation is not succeeded to mobilize youth for certain kind of films, plays, seminars etc. But, we all the organizers are hopeful to generate interest in youth by organizing these types of interactive film-shows in future and frequently also... So that gradually and subtly, youth should love to view these type of serious films.

Day-3, Salim Langde pe Mat Ro, -Pavan Malhotra:

Salim Langde Pe Mat Ro (5th December 2011)

Directed by Saeed Akhtar Mirza

Produced by National Film Development Corporation of India (NFDC)

Written by Saeed Akhtar Mirza
Hriday Lani (dialogue)

Starring Pavan Malhotra
Makrand Deshpande
Ashutosh Gowariker

Release date(s) May 29, 1989

Running time 120 min

Language Hindi

Salim Langde Pe Mat Ro (English: *Don't Cry For Salim, the Lane*) is a 1989 Indian film directed by Saeed Akhtar Mirza, with Pavan Malhotra as lead.

The film won the 1990 National Film Award for Best Cinematography.

Plot

The film is set in the period of the Hindutva mobilization of the 80s, the consequent explosive communal conflict, and its impact on the lives of the young men of the minority Muslim community, represented by an working class Muslim family in Mumbai. Salim Pasha (Langda or Lane), is a small time thief and goonda, and lives with his parents and sister in a shady neighborhood where crime and illegal activities are accepted professions.

Salim has been born lame, and lives with his mom, dad, and a sister who is old enough to be married. He and his dad search around for a suitable groom for her, and he meets Aslam. Salim rejects Aslam, as Aslam is not making enough wages that are commensurate with his qualifications. Salim meets with some gangsters, who promise him that they will make him rich soon, and all he has to do is incite religious riots, pitting Hindus against the Muslims, and he will be well rewarded. Salim has always wanted to be rich, but will he take this opportunity to be wealthy?

Awards

- 1990:National Film Award for Best Cinematography: Virendra Saini

Pavan Malhotra

Born Pavan Malhotra
Panipat

Occupation Actor

Years active 1984–present

Spouse Aparnaa malhotra

Pavan Malhotra is a Hindi film and television actor. He has played lead roles in Buddhadev Dasgupta's National Film Award-winning *Bagh Bahadur* and Saeed Akhtar Mirza's *Salim Langde Pe Mat Ro* both released in 1989. He is famous for his role as a cold-blooded mafia don Irfan Khan in the Telugu blockbuster *Aithe* (2003) and lately in his acclaimed role of Tiger Memon in *Black Friday* (2004).

Having graduating in Arts from Delhi University, Pavan venture into Delhi theatre circuit, thereafter he moved to Mumbai; where he started with television industry as an assistant on the sets of TV series, *Yeh Jo Hai Zindagi* (1984), before he got a role in Saeed Akhtar Mirza's TV series on Doordarshan, *Nukkad* (1986), which got him noticed. Meanwhile he had entered the film industry, and made his film debut with Pankaj Parashar's *Ab Ayega Mazaa* (1984).

Over the years he had worked with acclaimed directors like Buddhadev Dasgupta, Saeed Akhtar Mirza, Shyam Benegal, Deepa Mehta and Roland Joffé.

In 2006, he was seen in Manish Goswami's *Aisa Desh Hai Mera* on Sony television. Currently he is seen on, TV Series, *Alag Alag* and Partho Mitra's *Patang*, on DD Metro. He recently starred in the major hit movie *Jab We Met*. He is currently acting in *Lagi Tujhse Lagan* as Malmal More on Colors TV.

Awards

BAFTA Award - *Bagh Bahadur* - (Bengali) - 1990
National Award - *Fakir* - (Hindi) - 1998
Nandi Special Jury Award - *Aithe* (Telugu) - 2003
Filmfare Best Villain Award (Telugu) - *Aithe* – 2003

Selected filmography

- *Khamosh* (1985)
- *Nukkad* (TV series) (1986) - Hari
- *Bagh Bahadur* (1989) Ghunuram
- *Salim Langde Pe Mat Ro* (1989) - Salim, the Lame
- *Antarnaad* (1991)
- *City of Joy* (1992) - Ashish
- *Pardes* (1997)
- *Earth* (1998) - The Butcher
- *Fakir* - 1998
- *Aithe* (Telugu film) (2003) - Irfan Khan ^[6]
- *Black Friday* (2004) Tiger Memon
- *Anukonda Oka Roju* (Telugu film) (2005) ^[7]
- *Andhrudu* (Telugu film) (2005) - Ranaveer Sinha ^[9]
- *Amma Cheppindi* (Telugu film) (2006) ^[10]
- *Don - The Chase Begins Again* (2006) - Narang
- *Blood Brothers* (2007) - Coach
- *Jab We Met* (2007) - Geet's Uncle
- *My Name Is Anthony Gonsalves* (2008) - Sikandar
- *De Taali* (2008)
- *Delhi 6* (2009) - Jaigopal
- *Ek Tho Chance* (2009)
- *Road to Sangam* (2009) ^[11]
- *Badmaash Company* (2010) - Jazz
- *Ek Nayi Chhoti Si Zindagi* (2011) - Shyam
- *Don 2 – The Chase Continues* (2011) - Narang

- *Bhindi Baazaar* (2011) - Mamu

Sharing with Pavan Malhotra:

- Q:** How did you prepare yourself for this type of “Mavalee” role?
- A:** This was my first feature film. Trying to mix things, my looks were like men of that area. My body language, showing off, walk - “chaal me chamak....” this was my observation of Dongeri underworld area of Mumbai.
- Q:** What were challenges?
- A:** Its actor’s job. There is a script, a character and I had to develop it. The film was made 20 years back but sad part, the situation is same. Very little has changed. The film is quite balancing rightly. It was like coming out of darkness really.
- Q:** I think we have certain image about Muslims. Here the film is reinforcing issue. But we can see gradual change in your characterization, the language, dressing, manners etc.
- A:** Yes, I have observed today, it is very good to see very good scripting turned in to very interesting characterization. Actually I have seen this film after a long time. There is no CD available in Bombay.
- Tremendous performance of a young man community trapped, you showed us well. Let the biggy’s know. It was good to see Bhiwandi riots again with relevant references.
- Q:** What can we do to spread the positive message of this film?
- A:** Now this DVD is available, people should watch it, showing to many more people, we can give the message “No religion tells to kill the other.” Educate the people, to understand other human being, somewhere; every single person is affected in riots. Look at children; look at women whole family is affected when a person is killed!
- Q:** we are common people, Aam Aadmi, our voice does not reach to people. Who wants to listen to us?
- A:** We can start dialogue with people by showing such films. But we are like that sleepy watchman.... who sleeps whole night but in-between, sometimes. Suddenly wakes up and shouts only when we are shocked otherwise we are trapped into ‘biggy’s hand! They have their ‘shops’ and we get hoked! O.K. I don’t say that one film can change the world! It can’t! ut thing will be better when people like minded people get united. After all who is fighting? Common men! But people like us are indifferent! Those who can speak well, communicate well.... can fight! But we Indians sing “Yeh Purab hai, Purabwale har jan ki keemat jaant hai...” but we know there is no value of common people’s life! Go and kill an America, they will bring a whole army to take revenge!
- Q:** Why Johnny was asked to go to his own land and in the reply he said it’s good to die in India?
- A:** In India, people get peace and you prefer to die in a land which is pious, peaceful... Everything is not dark. There is a ray of hope somewhere.
- Q:** The change in Salim... How do you see it?

A: Change takes place gradually, not by any one incident! As he meets Aslam, Aslam talks to him, he remembers his brother, Aslam talks to him about Partition, Suffering of common people, status of minority etc... Then Salim realized and said "Oh! Itna bada locha?!" -this word 'locha' says a lot! At that time they talked about education of women. Then the priests telling you to do this and don't do this etc. You see the script is very well written!

Q: What did bring you to this kind of sensitivity?

A: With time, you learn. But I came from a family who was a refugee from Pakistan. My parents ran place to place and then settled in Delhi. My mother used to say that we know where it hurts.... So we can not hurt anyone! We never knew that we will not be able to go back! We thought that everything will be ok within 2-3 months! But.... alas! We know that it is very difficult to make two ends meet but it's very easy to break something! In few seconds you can destroy the world! So my mother gave me this sensitivity towards the other! We should just try to reach out; you don't have to bow down un-naturally- like all this drama about 'Sadbhavana' and all! A clear hearted 'Sorry' is enough!

In Ahmedabad, Gujarat it's the textile industry, both the communities are interdependent economically... there is a chain of work.... So why not we use this chain?! But we keep on talking, we do not do anything! So many times after conflict, we feel fool! We have to learn from our mistakes!

Q: As you said, you have watched this film after a long time; do you see your draw-back in your acting?

A: Oh! Actually, this was my first film? I was not good at dubbing. I have observed a lot and we had to rely on the real location. Real mishaps due to our low budget! After observing Dongri-Youth I learned a lot! My looks, my walk, my language.... yah! People are like that! Afterwards I have done a lot of 'underworld-movies' but here, Salim was a small man, having small dreams! Just to have car, to go to Dubai.... enough! He was a dumb-little goonda!

Q: In the end, why Salim was stabbed? After all he was changing and doing a job, understanding his responsibility! Then, why he was killed?

A: Sayeed Saheb always said that you have to pay the price of your deeds! Salim was a small-time goonda but he had his share of 'sins'... so he had to take up this on him! Besides, the other gangster wanted to take revenge also! In this line, this is the death you deserve!

Q: What can you do to change this situation in general?

A: Youth can do things.... no one can think even! You can see many of you raise questions and demand to change in system. So one can raise once voice and come out to bring the change by not talking only but doing their own share of action.

Day-4, Amu, -Bedabrata Pain:

Amu (6th December 2011)

Directed by	Shonali Bose
Produced by	Shonali Bose Bedabrata Pain
Written by	Shonali Bose
Starring	Konkona Sen Sharma Brinda Karat Ankur Khanna
Release date(s)	2005
Running time	102 min
Country	India
Language	English

Amu is a critically acclaimed 2005 film directed by Shonali Bose, based on her own novel by the same name. It stars Konkona Sen Sharma, Brinda Karat, and Ankur Khanna. The film premiered at the Berlin Film Festival and the Toronto Film Festival in 2005.

Synopsis

Amu is the journey of Kajori Roy (Konkona Sen Sharma), a 21-year-old Indian American woman who has lived in the US since the age of 3. After graduating from UCLA Kaju goes to India to visit her relatives. There she meets Kabir (Ankur Khanna), a college student from an upper class family who is disdainful of Kaju's wide-eyed wonder at discovering the "real India". Undeterred, Kaju visits the slums, crowded markets and roadside cafes of Delhi. In one slum she is struck by an odd feeling of déjà vu. Soon after, she starts having nightmares. Kabir gets drawn into the mystery of why this is happening, particularly when he discovers that she is adopted.

Meanwhile Kaju's adoptive mother – Keya Roy, a single parent and civil rights activist in LA, arrives unannounced in Delhi. She is shocked to discover that Kaju has been visiting the slums. Although Kaju mistakes her mother's response to a typical Indian over-protectiveness, Keya's fears are more deeply rooted.

Slowly Kaju starts piecing together what happened to her birth parents and mother and daughter clash as Kaju discovers she has been lied to her whole life. As Kaju and Kabir undertake this quest they both discover their families' involvement with the man-made tragedy of immense proportions which took place twenty years ago in the capital city of India: the massacre of thousands of Sikhs in 1984; after the assassination of Indira Gandhi, the Prime Minister of India. Kabir learns that his father was instrumental in organizing the riots, as well as guilty of failing to stop Kaju's father from being killed. Kabir confronts his father who tries to justify his actions. Keya finally tells Kaju the truth; her birth name is Amu Singh

and her Sikh father and younger brother were killed in the riots while her mother hanged herself in a refugee camp.

Reception

A *New York Times* review, put the film as "the ambitious debut feature by Shonali Bose, wears its political heart on its sleeve and is unafraid to tackle big topics: identity, history, truth, injustice.", while another review starts with words, "Needed to be made. Needed to be made. Needed to be made.". The *Time Out* review, while commending the film for "effectively grounding its political concerns in Kaju's credible struggle for identity", also points out, that "it had its share of wobbly moments, and the resolution feels a bit like a cop-out." Further a *Rediff* review states, "If Fahrenheit 9/11 can, so can Amu". According to the *Indiatimes*, "What sets Amu apart is its historical astuteness and its creator's unblinking regard for the past, no matter how brutal."

Censorship

The film faced problems with the censor board in India, which cleared it only with 6 politically motivated cuts, and with an "A" certificate. Since — according to Indian law — this made the movie ineligible to be telecast on Indian television, the producers later reapplied for a UA censor certificate. This was when a 10 minute cut was suggested by censors, including removal of all verbal references to the riots. Subsequently, the producers decided to forgo the lower certification, and released the movie directly to DVD.

Awards

- 2005: National Film Award: Best Feature Film in English
- 2005: FIPRESCI Critics Award.
- 2005: Gollapudi Srinivasa National Award – Best Debut Director (India)^[1]
- 2005: Teenage Choice Award, Torino, Italy (Cine donne Film Festival).
- 2005: Jury Award, Torino, Italy (Cine donne Film Festival).^[12]
- 2006: Star Screen Award – Best English Film (India)

Bedabrata Pain

Bedabrata Pain or Bedo as he is commonly called has been deeply involved with the creative, political and financial aspects of *Amu* right from its inception. Married as he is to Shonali Bose, the film is a product of a truly joint effort. Having consistently organized conferences and campaigns on the issue of injustice of 1984 and for the affirmation of rights, he played a significant role in giving final shape to the screenplay.

Six years ago, in 1999, in a coffee shop in Los Angeles, when they decided to make a film on 1984, they knew that it would not be an easy task – creatively or financially. There are so many things to say about 1984. What would be the key theme that *Amu* must highlight? Who would finance such a film?

From then it was an uphill battle to turn the idea into a screenplay and the screenplay into a film. There were many closed doors and rude rejections. In February 2003 one such rejection was from a professional production company in India that pulled out at the last minute. On that very same day – coincidentally and magically Bedo received a royalty check from NASA for a path breaking invention of his that had got sold. Deciding between the children's education fund, mortgage debts and *Amu* – was easy for the couple. Although there were miles to go and many more hurdles before the rest (and bulk) of the money was raised - at least *Amu* was on her way.

A NASA scientist by profession Dr. Bedabrata Pain is one of the inventors of the active pixel sensor technology that produced the world's smallest camera in 1995, and led to the digital imaging revolution in the world. This was the invention that provided the seed funding for *Amu*. In 1997 he was inducted to the US Space Technology Hall of Fame.

Growing up in Rabindranath Tagore and Satyajit Ray's Bengal, literature and music come naturally to Bedo. A playwright, singer and activist, he was also the principal researcher for their previous film – a documentary called "Lifting the Veil" on the impact of globalization in India.

Bedabrata: *"The issue of Delhi 1984 remains very much alive because even after twenty years, it remains a matter of justice denied. It is not possible for India to move forward, if wounds like these are allowed to fester. And the political trend that was set in motion in 1984 continues to haunt the Indian polity."*

Sharing with Bedabrata 'Bedo':

Bedo: I am very happy that this film is playing now. It was May in 2005 shown and awarded. I thought it was over but this is important to see this... to remember 6th December. Now please ask any thing.

Q: As you said it was difficult to manage finance, please, share your experience and something about your recent project.

A: Yes, I have finished 'Chittagong'. A revolutionary story of 60 students and a school teacher, Masterji. There was a agitation and victory. This is a real story. We have met Masterji on his deathbed. We had to make this film not to remember him but to remember the story of victory. It is a story of little men. Mostly history is about kings and heroes. But really it is the little men who create the history.

Q: Why *Amu* got 'A' certificate?

A: You can see there is not even a hint of sex and violence... both of us (Sonali and I) agreed on the fact that it is important show effect of mass violence not the violence itself. We keep on saying India shining and ranked 129 in poverty.... It is a contradiction that we have billionaires and we have beggars, it is the same contradiction that our film got 'A' certificate and International awards! Our country is full law contradictions. In Gujarat, In Delhi, in Odisha similar pattern of violence. Police, Administration, Military, Political power..... Same modus operandi. Even after 30 years no justice for a single widow of 1984. That's why we want say through this film that cycle of violence ends with the quest of Justice.

Q: It seems that you want to show how mankind becomes so unkind?

A: Humankind, an important point. People get violent when they are in a mob. But individual can be sympathetic. In '84 or '02 People saved each other. I have come to a land of Gitaben. She stood with Muslim, and Hindu mob killed her. This question is not about Hindu-Muslims. It is duty of Government, Police and administration. If all of them have fulfilled their duty, that could not have happened. People are diverted by Communal violence, cynical -narrow fights instead of bigger problems. I have regard for India for this struggle. But abuse their power that has used communal violence.

Movies can play certain role, '84 was not known but '02 became famous. We can see Violation of Right to life in Manipur today. There is AFSPA we have to fight to remove it. There are anti communal law. Citizens Tribunal, Citizens for Democracy, these organizations can play a great role to restore Democracy. Their reports and analysis contributed to find out realities of '84 violence. On reports Prosecution can continue. Today perhaps the groups fighting for change can use this report put it to judiciary. My job as an activist... and a film maker... is to make the truth known.

- At the end of the session 'Bedo' reminded us famous poem of Sahir Ludhianvi: **"Jinhe Naz hai Hum Hai Vo...."** and gave us a call that it's us who are pride of our country and that's why we have to come out to change this country, this world a better place to live.

Annexure -6:

CURTAIN - RAISER - NOTE FOR THE PRESS - REALESE

'FILMOGRAPH: '47-'84-'92-'02'

Since the partition of our country, communalism has always remained a burning issue of our society and politics. Be it a frequent tension and riots between Hindu- Muslim, or in eighties between Hindu- Sikh, or in last decade between Hindu- Christian. The worst part is that, that since last three decades Hindu nationalistic forces have made communalism a mainstream political issue for the elections and power.

Gujarat carnage 2002 will complete 10 years in next few days. Some of the civil society organizations have decided to organize certain programs during next four months to remind the people of Gujarat that what we have done before 10 years is never pardonable. Still thousands of victims are weeping and waiting for justice. Still peace is a far away lighthouse, because there is no voice of remorse from our civil society or politicians. It was and still it is a shame for us.

'FILMOGRAPH: '47-'84-'92-'02' is one of the programs organized by civil society for above reasons and purposes. This film festival against communalism will be from 3 to 6 December at Golden Jubilee Hall, St Xavier's Loyola School, Memnagar, Ahmedabad. This festival will show four films (everyday one film at 7 pm evening) which are representing four major turning events of communalism in our society. Along with every film, there will be one personality connected with that film will remain present. After the film show, he/ she will have dialogue with the audience about the film and issues related to communalism. This festival is mainly for the youth to sensitize young generation on this burning issue.

'FILMOGRAPH' will start with the film 'Parzania'. It is a story of a ten year boy Azhar Mody, who is essayed in the film as Parzaan Pithawala. This boy disappeared from 28th February 2002 during Gulbarg society massacre in which 69 people were killed. The film is about the search of Parzan, truth and justice by Pithawala Family. This film could not release in Gujarat as cinema owners refused to screen it fearing backlash with this film. The film's producer, writer, director Rahul Dholakia will be there for the dialogue.

One of the milestone films of our film industry 'Garm Hava' will be shown on 4th December. This film deals with the plight of North Indian Muslim family in the years post partition in India. The film details the slow disintegration of the family. This is one of the only films that deal with the immediate plight of the Muslim in post partition India. Farooque Shaikh who made his debut in the film industry through this film, will be present with the audience for this film. He will also have a dialogue with the audience about this film

Sayeed Mirza's 'Salim Langde Pe Mat Ro' is one of the most powerful film of late eighties. It is set in the period of the Hindutva mobilization of the 80's, the consequent explosive communal conflict and its impact on the lives of youth of the Muslim Community. It is a story of Salim Pasha (Langda) of the working class Muslim Family in Mumbai. Pavan Malhotra who has played Salim Langda's role in the film, will be present with the film for the dialogue.

'FILMOGRAPH' will be concluded with the film 'Amu' on 6th December. This Film's story has been based on 1984 Sikh massacre in Delhi. Amu is a journey of Kajori Roy, a 21 year old Indian- American girl who has lived in US since the age of 3. This film has faced severe problems with Censor Board and ultimately it has been directly released in DVD by its producers. Amu's Producer Bedabrata Pain will be in 'FILMOGRAPH' for this film.

The festival has been organized by INSAF, Waves, Janvikas, Connect, Darshan, Prashant, Gurjarvani, Open Space and Aman Samuday.

Schedule of the FILMOGRAPH is as following.

DATE	FILM	PERSONALITY FOR THE DIALOGUE
3-12-2011	Parzania	Rahul Dholakia
4-12-2011	Garm Hava	Farooque Shaikh
5-12-2011	Salim Langde Pe Mat Ro	Pavan Malhotra
6-12-2011	Amu	Bedabrata Pain

Annexure-5:

Media Coverage

01-2/12/2017
Times of India

Film fest on communal riots

TIMES NEWS NETWORK

Ahmedabad: A film festival to sensitize the youth to the evils of communal violence will be held from December 3 to 6 at Golden Jubilee Hall, St Xavier's Loyola Hall at Memnagar. The film festival 'Film-ograph: '47-'84-'92-'02' will screen four selected films during the four days and host discussions with the audience after each film.

The first day of the festival will begin with the film 'Parzanian' which is based on the story of a ten-year-old boy Azhar Mody, who in the film is referred to as Parzaan Pithawala. This boy disappeared on February 28, 2002 during Gulbarg society massacre in which 69 people were killed. The film's producer, writer, director Rahul Dholakia will



AFP

be present for a discussion with the audience after the screening.

"In the next few weeks the Gujarat carnage of 2002 will complete 10 years. At this juncture we have decided to organize certain programmes during next four months to remind the people of Gujarat that what was done 10 years ago is never pardonable. Thousands of victims are still weeping and waiting for justice. Peace is still a far away lighthouse, because there is no voice of re-

morse from our civil society or politicians. It was and still it is a shame for us. We are organizing the series of events so that people become aware and such an incident does not happen again," said Father Cedric Prakash director of city-based human rights group, Prashant.

The festival will screen other films like 'Garm Hava' which deals with the plight of a North Indian Muslim family in the years post-partition in India, 'Salim Langde Pe Mat Ro' a film set in the period of the Hindutva mobilization of the 80's and the consequent explosive communal conflict and its impact on the lives of youth of the Muslim community. The festival will conclude with a film called 'Amu' which is based on the 1984 Sikh massacre in Delhi.

તા. ૩૧/૧૨/૨૦૧૧
ગુજરાત રૂક.

આજથી અમદાવાદમાં કોમવાદ વિરોધી ફિલ્મોત્સવ 'ફિલ્મોગ્રાફ ૪૭-૮૪-૯૨-૦૨'

(સંવાદદાતા દ્વારા)

અમદાવાદ, તા.૨
કોમી હિંસા સામે યુવાનોને
જાગૃત કરવાના આશયથી
શનિવારથી અમદાવાદ ખાતે
એક વિશિષ્ટ ફિલ્મોત્સવનું
આયોજન કરવામાં આવ્યું છે.
ફિલ્મોગ્રાફ ૪૭, ૮૪, ૯૨-૦૨
શિર્ષક હેઠળ યોજાઈ રહેલ આ
કોમવાદ વિરોધી ફિલ્મોત્સવમાં
એવી ચાર ફિલ્મો દર્શાવાશે જે
૧૯૪૭થી ૨૦૦૨ દરમિયાનની
જ મોટી હિંસાઓનું પ્રતિબિંબ
પાડે છે.

ભારતના વિભાજન પછી
ભારતીય સમાજમાં
રાજકારણમાં કોમવાદ અને
કોમી હિંસા સતત સળગતા
સવાલો બની રહ્યા છે વારંવાર
ફાટી નીકળતા હિન્દુ-મુસ્લિમ
રમખાણો હોય, ગયા આઠમાં
દાયકાનાં હિન્દુ-શીખ હત્યાકાંડ
હોય કે પછી છેલ્લા દાયકા
દરમિયાન થયેલા ખ્રિસ્તી
સમુદાય સામે હિન્દુવાદીઓના
હુમલા હોય ! સૌથી વધુ
ચિંતાપ્રેરક બાબત તો એ છે કે
છેલ્લા ત્રણેક દાયકા દરમિયાન
હિન્દુ કઠરવાદી પરિબળોએ
કોમવાદને મુખ્ય પ્રવાહની
રાજનીતિમાં ચૂંટણી અને
સત્તાના રાજકારણનો

રાજ્યમાર્ગ બનાવી દીધો છે.

૨૦૦૨ના ગુજરાતના
મુસ્લિમ-સંહારનો આવનારા
થોડા જ દિવસોમાં એક દાયકો
પુરો થશે પણ હત્યાકાંડના
ભોગ બનેલાઓ રડતી આંખે
ઈન્સાફની રાહ જોઈ રહ્યા છે.
હજુ શાંતિ અને સલામતી તો
દૂર દૂરની દીવાદાંડી છે. કારણ
કે હજુ સુધી નાગરિક સમાજ
અને રાજકારણીઓ કોઈ કરતા
કોઈને પસ્તાવો થતો જણાયો
નથી.

ફિલ્મ ગ્રાફ ૪૭-૮૪-૯૨-
૦૨ એ આવો જ પ્રયાસ છે જે
ગુજરાતના નાગરિકોને ઉપર
જણાવેલા કારણો અને
પરીણામો પ્રત્યે સભાન કરે
આગામી તા. ૩થી દરેક
ડિસેમ્બર ૨૦૧૧ દરમિયાન આ
કોમવાદ વિરોધી ફિલ્મો
દર્શાવવામાં આવશે.
સેન્ટ્રેલ વિયર્સની લોથોલા
સ્કૂલના ગોલ્ડન જુબિલી હોલ
ખાતે રોજ સાંજે એક એક
ફિલ્મ દર્શાવાશે. આ ચારે
ફિલ્મો આપણા દેશ અને
સમાજમાં ફેલાયેલા કોમવાદની
ચાર સીમાચિહ્ન સમી
ઘટનાઓની પ્રતિનિધિ છે. દરેક
ફિલ્મ શો પછી જે તે ફિલ્મ
સાથે સંકળાયેલા સુપ્રસિધ્ધ

કલાકાર દિગ્દર્શક નિર્માતા પણ
હાજર રહેશે અને દર્શકો સાથે
જે તે ફિલ્મ અને તેની સાથે
સંકળાયેલા કોમવાદના મુદ્દા
વિશે સંવાદ કરશે. આ
ફિલ્મોત્સવનું આયોજન ખાસ
તો આજની યુવાપેઢીને
કોમવાદની સમસ્યા પ્રત્યે
સંવેદનશીલતા કેળવવાના
હેતુસર કરવામાં આવ્યું છે.

ફિલ્મોત્સવના આયોજકો
પૈકીના એક કાપર સેડ્રીક પ્રકાશે
જણાવ્યું કે આગામી થોડા
સપ્તાહમાં ૨૦૦૨ના
રમખાણોને ૧૦ વર્ષ પૂર્ણ થાય
છે. અમો ગુજરાતની જનતાને
ચોક્કસ કાર્યક્રમો યોજાને એ
બતાવવા માંગીએ છે કે ૧૦ વર્ષ
પૂર્વે જે થયું તે માફી પાત્ર નથી.
હજારો રમખાણ પીડીતો આંસુ
સારતા ન્યાયની રાહ જોઈ રહ્યા
છે સિવિલ સોસાયટી અથવા
રાજકારણીઓ તરફથી ખેદ
વ્યક્ત કરાતો નથી અને શાંતિ
તો હજુ જોજનો દુર છે. આપણા
માટે આ ઘણી શરમજનક
બાબત છે આવી ઘટનાઓ ફરી
ન બને તે માટે લોકોને જાગૃત
કરવા અમો આવા શ્રેણીબદ્ધ
કાર્યક્રમોનું આયોજન કરી રહ્યા
છે.



ફિલ્મોત્સવમાં દર્શાવવામાં આવનાર ચાર ફિલ્મો પર એક ઝલક

ફિલ્મોત્સવમાં દર્શાવવામાં આવનાર ચાર ફિલ્મોનો ટુંકો પરીચય નીચે મુજબ છે.

પરઝાનિયા

ફિલ્મોગ્રાફનો આરંભ પરઝાનિયાથી થશે આ કથા
એક દસ વર્ષના બાળક અરઝાન મોદીની છે. જેનું નામ
ફિલ્મમાં પરઝાન પીઠાવાલા છે ૨૮મી ફેબ્રુઆરી
૨૦૦૨થી પરઝાન ગુમ થયેલ છે. ગુલબર્ગ સોસાયટીમાં
થયેલા દલ્લવ્યકિતઓના હત્યાકાંડ દરમિયાન પરઝાન
ખોવાયો છે. ફિલ્મ પરઝાનિયાએ પરઝાનની, સત્યની
અને ન્યાયની ખોજ છે. ગુજરાતમાં આ ફિલ્મ રિલિઝ
નહોતી થઈ શકી. થિયેટર-માલિકોને એનું સ્ક્રીનીંગ
કરાવવામાં ઉચ્ચ પ્રતિક્રિયા જાગશે એવો ડર હતો.
'ફિલ્મોગ્રાફ'ની પ્રથમ સાંજે 'પરઝાનિયા' સાથે ફિલ્મના
નિર્માતા, નિર્દેશક, લેખક રાહુલ ધોળકિયા દર્શકો સાથે
વાતચીત કરશે.

સલીમ લંગડે પે મત રો

ગર્મ હવા

ફિલ્મદ્યોગના સીમાસ્તંભ સમી એક
ફિલ્મ હતી 'ગર્મ હવા' બીજા દિવસે ૪થી
ડિસેમ્બરે દર્શાવનારી આ ફિલ્મમાં ઉત્તર
ભારતના એક મુસ્લિમ પરિવારની
પીડાનું ચિત્રણ છે. જે વિભાજન સમયે
છિન્નભિન્ન થયેલ છે. આ એવી એકમાત્ર
ફિલ્મ છે જેમાં વિભાજન પછીના
ભારતની કઠેણ કથા કહેવાઈ છે. કારકે
શેખ જેમણે આ ફિલ્મમાં પોતાની પહેલ
વહેલી ભૂમિકા કરી હતી. તે
'ફિલ્મોગ્રાફ'માં ખાસ ઉપસ્થિત રહેશે
અને દર્શકો સાથે ફિલ્મ વિશે સંવાદ કરશે.

અમુ

'ફિલ્મોગ્રાફ'નું સમાપન થશે ૬ થી ડિસેમ્બરે

તા. 4/12/2011
 દિવસ - (માર્ચ ૧)
 (૨૦૧૨) - (માર્ચ ૨)



સિટી સેમિનારી : બોલિવૂડના
 જાણીતા ડાયરેક્ટર રાહુલ
 ધોળકિયા ફિલ્મ ફેસ્ટિવલ '47-
 '84-'92-'02માં પોતાની ફિલ્મ
 'પરઝાનિયા'ના સ્ક્રીનિંગ માટે
 અમદાવાદ આવ્યા હતા. તેમની આ
 ફિલ્મ ઘણી વિવાદસ્પદ રહી હતી.
 તસવીર: પીયૂષ પટેલ

તા. 4/12/2011
 અમદાવાદ - ગિર

City hosts film fest on communalism

Ahmedabad Mirror Bureau
 amfeedback@indiatimes.com

A four-day film festival on communalism called 'Filmograph: '47-'84-'92-'02' kick-started at the Golden Jubilee Hall, St Xavier's Loyola School in Memnagar, on Saturday. The festival will conclude on December 6. Four films representing four major turning events of communalism in Gujarat will be screened.

"Gujarat carnage 2002 will complete 10 years in few days. Some of the civil society organisations have decided to organise programmes in the next four months to remind people of Gujarat that what we did 10 years ago will never be pardonable. It was and still is a shame for us all," said one of the organisers. Filmograph started with showcasing *Parzania*. The other three films to be shown during the festival are *Garm Hava*, *Salim Langde Pe Mat Rona* and *Amu*. The respective directors of the movie screened on that particular day will be present for public interaction.

"I was in the city celebrating Utrayan in January 2002 and just one-and-a-half-month later, the riots broke out. I asked myself why have I studied film making and what are my responsibilities towards the society? That is when I decided to make a movie based on this subject", said Rahul Dholakia, director of *Parzania*.

તા. 4/12/2011
ગુજરાત-૨.૬.

તોફાનોમાં પુત્ર ગુમાવનાર માતા રૂપા મોદીની પીડા પર જ્યારે તંત્રએ મીઠું છાંટ્યું હું જ્યારે પોલીસ મથકે ગઈ તો મને પોલીસે કહ્યું તમારો પુત્ર તો આતંકવાદી બની ગયો

પત્રકાર પરિષદમાં રૂપા મોદીએ પ્રશ્ન કર્યા કે શું ૧૩ વર્ષનો બાળક આતંકવાદી બની જાય ?



ફિલ્મ પરજાનીયાના પ્રદર્શન સાથે અમદાવાદમાં કોમવાદ વિરોધી ફિલ્મોત્સવનો પ્રારંભ

(સંવાદદાતા દ્વારા)
અમદાવાદ, તા.૩
વર્ષ ૨૦૦૨માં ફાટી નીકળેલા મહાભયાનક તોફાનો દરમ્યાન પોતાનો માસુમ પુત્ર ગુમાવનાર રૂપા મોદીએ આજે અમદાવાદમાં પત્રકારો સમક્ષ એક રહસ્યોદ્ઘાટન કરતા જણાવ્યું કે, હું જ્યારે મારા-પુત્રની શોધમાં મદદ માટે અને ફરિયાદ લખાવવા માટે અમદાવાદના એક પોલીસ સ્ટેશનમાં ગઈ ત્યારે મને કહેવામાં આવ્યું કે "તમારો દોકરો તો આતંકવાદી બની ગયો છે." આ શબ્દો કહેતા કહેતા રડી પડેલ રૂપા મોદીએ પ્રશ્ન કર્યો કે મારો પુત્ર ૧૩

અનુસંધાન બીજા પાને

પૂર્વ આઈપીએસ રાજન પ્રિયદર્શીએ જૂની યાદો વાગોળી મેં ૧૯૮૫માં ગુલબર્ગ સોસાયટી બચાવી હતી એ જ રીતે ૨૦૦૨માં પણ બચાવી શકાઈ હોત

ફિલ્મોબ્રાહ્મના પ્રારંભ પૂર્વ યોજાયેલી પત્રકાર પરિષદમાં ઉપસ્થિત પૂર્વ આઈપીએસ રાજન પ્રિયદર્શીએ જણાવ્યું કે, જ્યાંથી રૂપા મોદીનો પુત્ર ગુમ થયો કે જ્યાં ગુલબર્ગ હત્યાકાંડ સર્જાયો તે વિસ્તારનો હું ૧૯૮૫માં ડીસીપી હતો તે સમયે કોમી તનાવ સર્જાયો હતો ત્યારે ગુલબર્ગ સોસાયટી નજીક એક ટોર્નું એકત્ર થયું હતું તે સમયે મેં એ ટોળાને ભગાડી દીધું હતું પરંતુ અહેસાન જાકરી સહિતના લોકો ડરી ગયા હતા અને અહીંથી હિજરત કરવાની તૈયારીમાં હતા જોકે મેં તેઓને ધરપત આપી બંદોબસ્ત આપ્યો અને રાઉન્ડ ધ ક્લોક તે સ્થળે નિગરાની રાખી, કોઈએ ક્યારેય તે સોસાયટી સામે આંખ ઉઠાવીને જોયું નથી અને અઘટિત ઘટના સર્જઈ નહતી તેનું ગર્વ લેતા પૂર્વ આઈપીએસ રાજન પ્રિયદર્શીએ અકસોસ સાથે જણાવ્યું કે, જો ૨૦૦૨માં પણ મારી જેમ કોઈ પોલીસ અધિકારીએ કડક કાયદે કામ લીધું હોત તો એ ભયાનક દુર્ઘટના ન સર્જઈ હોત.

હું જ્યારે

છેલ્લા પાનાનું ચાલું

વર્ષનો હતો શું ૧૩ વર્ષનો છોકરો આતંકવાદી બની જાય ? તોફાનોમાં ગુમ થયેલા પુત્ર અરજાન મોદી અને તેની શોધમાં ભટકતી માતા રૂપા મોદીના સંઘર્ષ અને પીડાને રજૂ કરતી વર્ષ ૨૦૦૫માં બનેલી હિન્દી ફિલ્મ પરજાનીયા ૨૦૦૭માં દેશભરમાં રિલીઝ થઈ હતી પરંતુ ગુજરાતમાં રિલીઝ થઈ શકી નહોતી.

અમદાવાદના લોચેલા સ્કૂલના ગોલડન જ્યુબીલી હોલ ખાતે આજથી શરૂ થયેલા કોમવાદ વિરોધી ફિલ્મોત્સવ ફિલ્મોગ્રાફ ૪૭-૮૪-૯૨-૦૨માં આજે 'પરજાનીયા' ફિલ્મ દર્શાવવામાં આવી હતી.

આ ફિલ્મના પ્રદર્શન પૂર્વે પ્રશંસા સંસ્થા ખાતે યોજાયેલી પત્રકાર પરિષદમાં રૂપા મોદીએ ભારોભાર અકસોસ વ્યક્ત કરતા જણાવ્યું કે, પરજાનીયા ફિલ્મ જોયા પછી લોકોના દેશ-વિદેશથી અનેક કોન આવે છે, સાંત્વના પાઠવે છે પરંતુ સરકારનો હજુ સુધી એકેધ કોન કે પત્ર આવ્યો નથી, આ ફિલ્મ જ ગુજરાતમાં પ્રદર્શિત થવા દેવાઈ નથી તેનાથી મોટી કમનસીબી એક માં માટે શું હોય શકે છે ?

રૂપા મોદીએ જણાવ્યું કે, ફિલ્મમાં જે કથા કે દર્શનો બતાવવામાં આવ્યા છે તે સંપૂર્ણ સત્ય આધારિત છે પરંતુ વાસ્તવમાં અમારી સાથે જે બન્યું છે અમોએ જે અનુભવ્યું છે, ભોગવ્યું છે અને જોયું છે તેની સામે તો આ ફિલ્મમાં ૨૫ ટકા પણ નથી.

પુવાનોને કોમી હિંસા પ્રત્યે જાગૃત કરવાના આજથી અમદાવાદ ખાતે ફિલ્મોગ્રાફ ૪૭-૮૪-૯૨-૦૨ ફિલ્મોત્સવનો પ્રારંભ થયો છે પ્રથમ દિવસે પરજાનીયા ફિલ્મો દર્શાવતા પૂર્વે યોજાયેલી પત્રકાર પરિષદને ફિલ્મના નિર્માતા લેખક રાહુલ ધોળકિયાએ સંબોધન કર્યું ત્યારે તેઓ પણ લાગણીશીલ બની ગયા હતા.

01-11-2011
01:21 PM

'Ban on Parzania only made it more famous'

Says Filmmaker Rahul Dholakia At The Launch Of A Film Festival In The City

TIMES NEWS NETWORK

Ahmedabad: He captured the trauma of a 2002 riot victim in his film and even bagged a national award for the effort.

Talking about Naseruddin Shah starer 'Parzania', Rahul Dholakia said, "The unofficial ban prevented the movie from being screened at theaters and multiplexes. But it was this ban from various groups that made the film more famous."

Dholakia was in the city for a four-day film festival which began on Saturday with Parzania. The festival 'Filmograph' will exhibit films like Garm Hava, Salim Langde Pe Mat Ro and Anu in the coming days at St Xavier's Loyola.

Organized by various city-based NGOs including Prashant and Janvikas, the event has Bollywood actors like Farooque Sheikh and Pavan Malhotra coming down for the film screenings.

"I am not born in Ahmedabad but have spent my vacations in the walled city. After the 2002 riots, I felt ashamed of the happenings. I knew the Mody family and as a filmmaker and a Gujarati decided to make a film on the violence that had unfolded on Ahmedabad streets," said Dholakia.



Rahul Dholakia (left) and Rupa Mody (right) at the film festival

Dholakia said that banning a film is absurd as in his case it only helped the movie grab more eyeballs.

"People who want to watch a film will

watch it any how. Government might fear that films will bring out the truth but banning or censoring a film can't stop it," said Dholakia.

Sadhbhavana has no bhavana: Rupa Mody

Some wounds never heal and some tears never dry. For Rupa Mody, the pain of losing 14-year-old son Azhar who went missing during the 2002 Gujarat riots, fails to subside. Breaking down during the opening of a film festival on Saturday, Mody lamented her trauma.

"It has been 10 years but this mother still knocks at every possible door for justice. Those at the helm of affairs organize 'Sadhbhavana' meets to boast about themselves. But they had no bhavana in 2002 and have none now," said Mody.

She added, "People all over the world have extended their concern and support after watching 'Parzania'. But neither the police nor the state government has, till date, shown any concern towards my pain or even uttered a word that gives me faith in the system."

Mody said that after the riots when she asked police officials about her missing son, they told her to look for him in Pakistan for he had become a terrorist.

"Rules say that a person has to be declared dead after seven years of missing. But I am not going to give up. I continue to distribute Azhar's photo and CD of 'Parzania' to people in the hope that some day I will find him. My journey to seek justice and find my son will continue," said Mody. TNN

21/4/12/2011
D.N.A.

'Majority should reach out to the minority'

Says Rahul Dholakia, the director of the film *Parzania* that was based on the story of a mother whose son disappeared during the Gulbarg society massacre

Ankita Lahiri

This director's national award winning film *Parzania* created major controversies on its release and grabbed major attention across the country and abroad. We are talking about none other than Rahul Dholakia, who was in town for the film festival - Filmograph: '47-'84-'92-'02 where *Parzania* was being screened.

The film based on Gulbarg society massacre revolves around a 10-year-old boy, Azhar Mody who disappeared during the post-Godhra 2002 riots. In the movie, Parzan Dastur plays the role of Azhar with the screen-name of Parzaan Pithawala.

Talking to *After Hrs*, Dholakia said that the film made him question himself: "Why did I study film-making?" The director says he felt morally responsible and the subject affected him more, for three main reasons - one, the fact that he is a Gujarati himself, two, this subject was connected to his friends and family; and three, he had grown up in this state. "We grew up in a cosmopolitan city and never saw this face of the city," says the director as he talks emotionally about the subject. He said that when he heard about the incident, the director in him decided that no matter what he will make a film on it.

When asked why people are scared of such kind of cinema, Dholakia says that people don't want to be told they are wrong. Citing an example of Hollywood director, Martin Scorsese, who spoke

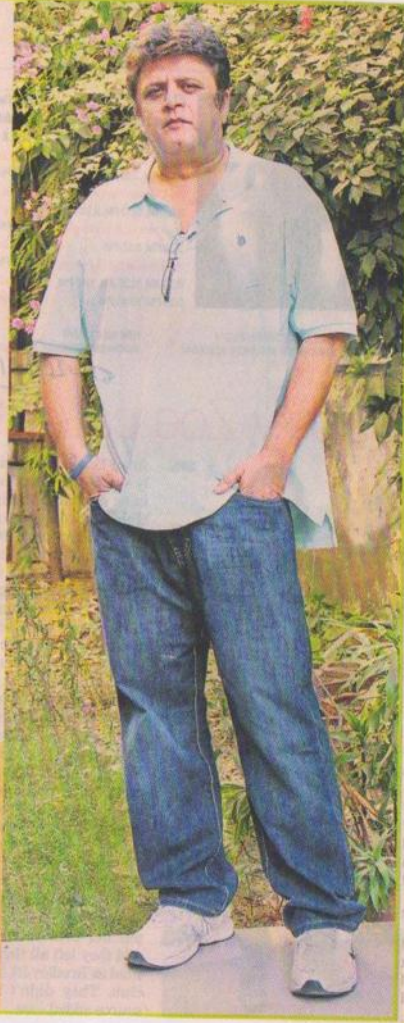
about escapist cinema in the book *Interviews of Martin Scorsese*, Dholakia says the escapist cinema is prevalent in our society. "If you want to do something like this, why spend Rs300? I can just give you a quarter." Because of this belief, which is prevalent in government and in society at a subconscious level, it becomes very difficult for the society to grow. Referring to the South African movement apartheid, Dholakia says a simple sorry brought people close to each other.

"It takes a lot of courage and we are cowards. We like to procrastinate." The director says all people at a common level are a party to it. Speaking on the subject of 'censorship', the director says ransacking theatres is not a way. "More people have seen the movie because of the unofficial ban." Dholakia says what is the point in banning a movie? If people want to see the movie they will. Movies are a way of expression.

When asked about his views on movie, Lamhaa on Kashmir and whether he supports the AFSPA ban or not, Dholakia said, "The number of armed forces definitely needs to be reduced." Referring to the situation as a censorship of a different kind, Dholakia feels that the people should be given space to breathe. The director feels that every society has a majority and minority where the minority will feel insecure. It is the majority that has to reach out to the minority.

The real hero

Rupaben Mody, whose son, Azhar Mody disappeared in 2002 riots in the Gulbarg society massacre, says a mother has not been delivered the justice till date. Her son would have been 23 today. Every time she goes to a police station to ask about her son the police officers say that he must have become a terrorist by now. To this, the mother replies that because of their ignorance and indifference, her son might just have become one. However the mother strongly believes that her son is alive as his body has not been discovered yet.



તા-૬/૧૨/૨૦૧૧
ગુજરાત-૨૬.

અમદાવાદ ખાતે ચાલી રહેલા કોમવાદ વિરોધી ફિલ્મોત્સવમાં ચરિત્ર અભિનેતાની હાજરી યુવાનો ટીચિંગ ઇન્સ્ટિટ્યૂટમાં જતાં નથી એ ઘણું કમનસીબ છે : ફારૂક શેખ

(સંવાદદાતા દ્વારા) અમદાવાદ, તા. ૪
ભારતના વિભાજન ઉપર આધારિત ફિલ્મ
ગર્મ હવા દ્વારા હિન્દી ફિલ્મોમાં પદ્મપદ્મ કરતા
ચરિત્ર અભિનેતા ફારૂક શેખ આજે ફરી એકવાર
અમદાવાદના મહેમાન બન્યા ત્યારે પત્રકારો સાથે
કરેલી અલપઝલપ દરમ્યાન કેટલાક સંવેદનશીલ
મુદ્દાઓ ઉપર પોતાના અંદાજમાં વિચારો વ્યક્ત
કર્યા હતા.

વર્ષ ૨૦૦૨ના કોમી તોફાનોને એક દસ્કો થવા
જઈ રહ્યો છે ત્યારે ભવિષ્યમાં આપી થટનાઓ ન
બને તથા આવી કોમી હિંસા પ્રત્યે યુવાનો જાગૃત
થાય તેવા આશય સાથે અમદાવાદ ખાતે કોમવાદ
વિરોધી ફિલ્મોત્સવ ફિલ્મોગ્રાફ ૪૭-૮૪-૮૨-



૦૨નું આયોજન કરવામાં આવ્યું છે. આજે
દર્શવાયેલ ફિલ્મ 'ગર્મ હવા' પૂર્વે ફિલ્મ અભિનેતા
ફારૂક શેખે પત્રકારો સાથેની વાતચીતમાં કોમી
હિંસા કે એવી કોઈ પણ પરિસ્થિતિ માટે
રાજકારણીઓને જવાબદાર ઠેરવતા જણાવ્યું કે, આ
બધું ગાદી મેળવવા માટે થાય છે પ્રથમ દેશા કસાદ
કરાવે છે પછી ગાદી મેળવે છે અને ગાદી પર આવ્યા
પછી તેઓની ભાષા બદલાય જાય છે, સત્તા મેળવતા
પહેલાં જે ઉચ્કેરણીજનક ભાષા વાપરે છે તે સત્તા
મેળવ્યા પછી નરમ પડી જાય છે તેઓએ જણાવ્યું
કે, કોઈ પણ સોસાયટી ઈચ્છશે કે કોમી હિંસા કરવી
છે તો તે ત્યાં સુધી નહીં થાય જ્યાર સુધી સરકાર
નહીં ઈચ્છે.

અનુસંધાન બીજા પાને

કોઈપણ સોસાયટી ઈચ્છશે પરંતુ સરકાર નહીં ઈચ્છે ત્યાં સુધી કોમી હિંસા નહીં થાય

યુવાનો

હેલ્લા પાનાનું ચાલું

ગુજરાતમાં હાલ બહુ
ગાજેલા શબ્દ 'સદ્ભાવના'
અંગે પત્રકારો તરફથી પુછાયેલા
પ્રશ્ન અંગે ફારૂક શેખે જણાવ્યું
કે, આમાં કંઈ નવું નથી ઉપરનું
કવર બદલાયું છે અંદરનો
સામાન તો એ જ જુનો છે તમે
'સદ્' થઈ જાવ અને ભાવના
મારી તરફ કરી દો એવી
તેઓએ સદ્ભાવના છે.

ફારૂક શેખે અફસોસ વ્યક્ત
કરતા જણાવ્યું કે, એ કમ
નસીબ પરંપરા થઈ ગઈ છે કે
આપણે ત્યાં શૈક્ષિક
સંસ્થાઓમાં યુવાનો ઓછા જાય
છે જેને કારણે સમાજમાં સારા
વિચારો વાળા સારા
ચારિત્ર્યવાળા લોકોની ઉણપ
વર્તાય છે. યુવાનોએ ટીચિંગ
ઇન્સ્ટિટ્યૂટમાં જવું જોઈએ.

તેઓએ જણાવ્યું કે,
અગાઉના વર્ષોમાં છૂત અછૂતની
ભારે અસર હતી, સમય
બદલાતો ગયો અને તે બાબતો
દૂર થઈ એ જ રીતે સમય જતા
રંગ, પર્મ, ભાષા, જાતિના
ભેદભાવો પણ ભુલાતા જશે
અને ભુલાવવા જ જોઈએ.

આજના યુગમાં ચાલતા
બ્રાહ્મચાર ઉપર કટાક્ષ કરતા
તેઓએ જણાવ્યું કે, આપણે
મુદ્દા અને ભગવાનને પણ
છેતરીએ છીએ. રેડીઓ, યુઓ
જમીનોમાંથી કરોડો રૂપિયાની
મિલકત લૂંટે અને ચોરે છે અને
એ જ પૈસાથી ભગવાનને
લાખો રૂપિયાનો મુગટ પહેરાવે
છે જો ભગવાનને કરોડો
રૂપિયાનો એ મુગટ
પહેરાવવાને બદલે જે મજૂરો
અને કર્મચારીઓનું તેઓ
શોષણ કરે છે તેઓને જ પૂરતું
મહેનતાણું આપશે તો ભગવાન
અતિ પ્રસન્ન થશે.

તા. ૫/૧૨/૨૦૧૧
રાધિકા એફ ઈસ્ટ

'Efforts to foster harmony should continue'

TIMES NEWS NETWORK

Ahmedabad: 'Pyar ka jashn
nai tarah
manana ho-
ga, gam kisi
dil mein sa-
hi, gam ko
mitana ho-
ga,' quoting
these lines
written by
Kaifi Azmi, Farooq Shaikh
said that campaigns for
communal harmony should
actively and constantly contin-
ue in Ahmedabad city.



Shaikh was in the city for
screening of his film 'Garm Ha-
va' as part of the four-day 'Film-
ograph' festival for communal
harmony.

The Balraj Sahni-starrer
film with the backdrop of 1947
India-Pakistan partition was
Shaikh's debut movie.

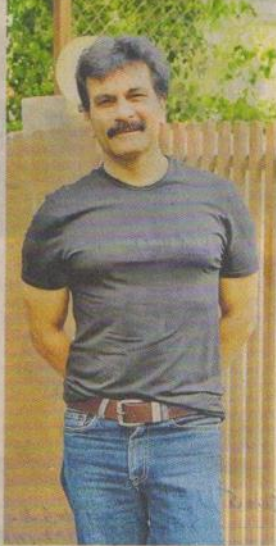
"The social fabric of Ahme-
dabad was cut off during the
2002 riots. The city has moved
on from there but still contin-
uous efforts for peace and com-
munal harmony are needed, for
there are people sitting with
vested interests who can ex-

ploit the society if the need of
harmony is not known to the
people," said Shaikh.

The festival began on Satur-
day with the screening of Ra-
hul Dholakia's 'Parzanai'
which depicted the story of a
mother whose 14-year-old son
went missing during the 2002
riots. On Monday, 1989 classic
'Salim Langde Pe Mat Ro' will
be screened at St Xavier's Loy-
ala as part of the festival. Bolly-
wood actor Pavan Mahlotra,
who is playing Salim in the film,
will be coming to the city for the
screening.

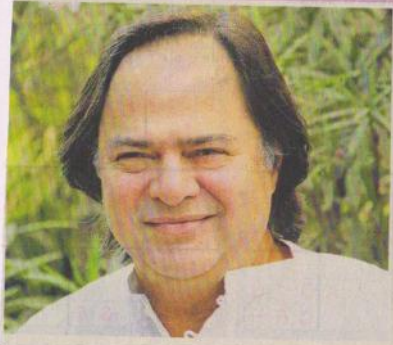
તા. ૫/૧૨/૨૦૧૧
દિવ્ય ભાસ્કર
(સાતમાર ૩૨)

સિટી સ્પેશિયલ



સિટી ગેસ્ટ : પોતાની ઓફબીટ સ્ટાર્શલ માટે
ચચામાં આવેલા કલાકાર પવન મલ્હોત્રા
ફિલ્મોગ્રાફ ફિલ્મ ફેસ્ટિવલમાં ભાગ લેવા માટે
અમદાવાદ આવ્યા હતા. તેમણે ફિલ્મ 'સલીમ
લંગડે પે મત રો'માં નેશનલ એવોર્ડ મેળવ્યો
હતો. તેમણે કહ્યું હતું કે સમય બદલાઈ રહ્યો છે
તેની સાથે મૂલ્ય પણ બદલાઈ રહ્યાં છે, પરંતુ આ
કહેવું ખોટું હશે કે ટેલિવિઝન સિરિયલનું સ્તર
ઓછું થઈ રહ્યું છે.

01-5/12/2011
D.N.A.



'Sensible cinema can be entertaining

Says veteran actor Farooq Sheikh while talking about films and social change

Ankita Lahiri

In town for the film festival, 'Filmograph: '47-'84-'92-'02,' Farooq Sheikh talks about the current situation of movies, politics and peace. He is from our very own state. Born in 1948, the actor won a National Award in 2010 for his supporting role in *Lahore*. Sheikh was known as an actor of the parallel cinema at the peak of his career in the 70s and 80s. However, the actor says that the term 'parallel cinema'

was a slang created by the media. He says, 'A film by Manmohan Desai was all about art, art of photography, music, lyrics, etc. But so was Satyajit Ray's movies, at the end of the day you have to buy a ticket to watch either kind of cinema. The product reflects the maker.'

The veteran actor doesn't agree with the concept that sensible cinema cannot be entertaining cinema. He gives us the examples of movies like *Sujaata* and *Randam*, which went on to become silver jubilees but it also had a thing to say. 'That's why these movies have such a long life. Nowadays by the time you come out of the theatre, you have forgotten most of the songs

Nowadays by the time you come out of the theatre, you have forgotten most of the songs

—Farooq Sheikh, actor

and the lyrics. And even if you do remember, then they are not worth creating a lasting impression on you.' Referring to the whole change as the 'McDonaldization of culture' Sheikh says that commerce has overshadowed all aspects of cinema. Because of that, you have 'comedy on urinating.' He says that this kind of cinema tempts

people but doesn't elevate.

The current film festival is trying to bring about a change in the society. On being asked if he considers films as a strong medium that can bring a change, the actor says: 'Films have never been able to bring about a major social change. Whatever change movies have brought has been temporary and superficial, like the seasonal trends of clothes or accessories.'

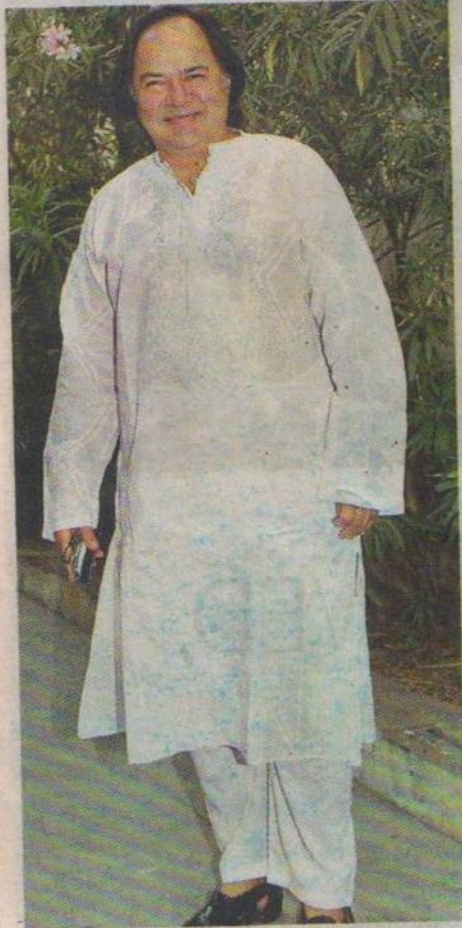
However, he feels that TV has immense potential but that too has been wasted. Sheikh calls it the '24x7 talking member of every family.' The responsibility of television goes beyond in-laws problems. Yet, that duty has been ignored very well by

DD. The channel is indifferent to all comments. A makers' lions but by coming. Talking the actor whole sits and cl the state, to this sta ascent on ic growth you have that India more than existence world that

01-5/11/2011
SIDHULI. PILL

All Politics, No Love

K D BHATT



Farooque Shaikh in Ahmedabad (above) and Shaikh at the screening of *Garm Hava*

Actor Farooque Shaikh actor was in the city on Sunday for the screening of his debut film *Garm Hava*. The 1973 film was screened at the ongoing film festival, Filmograph: '47-'84-'92-'02, at St Xavier's Loyola Golden Jubilee Hall.

The fest is a means to connect with youth and tell them about communalism through films. Of the four films being showcased at the fest, *Parzania* and *Garm Hava* were screened on Saturday and Sunday respectively, while 1989 film Pavan Malhotra-starrer *Salim Langde Pe Mat Ro* will be shown today and Konkana Sen-starrer *Anu* will be screened tomorrow evening. Each film presents a time period that changed India — 1947, 1984, 1992 and 2002.

From the changing times in our country since partition to the present times, the 65-year-old talked about how youngsters can be instrumental in building a new India. "Takraar normal nahi abnormal hai. Ye hum harroz nahi karte. Takraar se logo ki dukaane chalti hain, takraar mein kuch logo ko apna fayda hi nazar aata hai," the actor opined on communal riots.

The state government is on the 'Sadbhavna track', to which Shaikh said, "Sadbhavna, kiski taraf? They would be saying 'aap sad ho jaiye, bhavna hume de dijiye'. It is the cover of the book that changes, not the samaan.



People need to realise that. Vote for anyone who's nice, behave intelligently."

Shaikh also narrated an incident which spoke of late actor Dev Anand (who passed away in London on Saturday) which shows how sorted the legendary actor was as a human-being: "In a closed door meeting held years ago, during Dev Anand's heydays, producers and directors of the industry were asked not to give work to actors of the Minority Community. Dev Anand strongly reacted, 'I don't believe in this rubbish. And, I don't care. Who are you to tell me about my cinema, I'll do what I think is right.'"

Filmograph film festival aims at bringing together youngsters to change the face of India and Farooque Shaikh correctly said, "Do we want to see our India in the same condition that Pakistan is in right now? Sanki logo ne Pakistan ki ye haalat kar di hain. The youth of India needs to wake up!" — Shruti Paniker

Actor Farooque Shaikh mocks Modi's Sadbhavana Mission

EXPRESS NEWS SERVICE
AHMEDABAD, DECEMBER 5

NOTED actor Farooque Shaikh on Sunday took a swipe at the Gujarat government's Sadbhavana Mission, saying power was the only god for politicians.

Shaikh was in the city to participate in a film festival. Photographs of 1974-76-92-93, organised by a group of civil rights activists on the subject of four landmark communal riots in India, 1987 riots during partition, 1964 anti-Shah riots in Delhi, 1902 riots after demolition of Babri Mosque in UP and 2002 riots in Gujarat. Four film festivals devoted to the four films - Garm Hava, Awa, Salim Langhe Pe Mat Rona and Parwana - are being screened at the Golden Jubilee Hall of St Xavier's Loyola School in Morvi area.

In a formal media interaction before the screening of his debut movie, Garm Hava, Shaikh

Farooque Shaikh was in Ahmedabad to participate in a film festival.

He said the pattern of communal riots has changed now and it was being used for political gain. Riots are generally political tools used and it was longtime people understood the same, he said.

Asked specifically about the 2002 Gujarat riots and the Sadbhavana Mission, he said, "Karte hi Sadbhavana" (What Sadbhavana?) It means synchacene 'sat (good) and ghyove' (don't use) to me." "Power is the ultimate god (for the politicians)," he added without naming anyone.

WHEN SECLAR DEN SMOKE RE P OLITICIAN

Paying tribute to Desai, Shaikh shared an anecdote to highlight the latter's secular values. Shaikh said once a prominent political leader had called a meeting of film producers and tried to persuade them not to employ people of a particular community in the film industry. However, Desai got enraged by the comment and left the meeting half-way saying he did not believe in such things.



SALIM LANGDA is in town

Actor Pavan Malhotra who essayed the memorable role was in the city for a film festival

Ankita Lahiri

Earning fame in an offbeat manner is his style. Pavan Malhotra of *Nukkad*, *Salim Langde Pe Mat Ro* and *Black Friday* fame was in town for the film festival, 'Filmograph '47-'84-'92-'02'. The actor spoke about his movies and the concept of moving on.

The movie, *Salim Langde Pe Mat Ro* with a national award to its credit, revolves around the Hindutva movement of the 80s and 90s. The actor was cast in the movie while he was working with the director in the serial, *Nukkad*. Malhotra feels lucky today that he got to start his career as a lead with this movie. "The movie makes you think about things. The whole idea of the movie was to titillate the audience's mind and consciousness."

With the new era of television serials rolling out, why are there no more *Nukkads* made? Times are changing and so are values. But at the same time the actor clarifies that it will be wrong to say that the quality of television has declined. "Art should be mixed. Like a bouquet of flowers. That's what makes it so beautiful," he says.

Believing in the true value of entertainment, the actor says that if somebody has entertained you they have contributed to society. His future projects include *Bhag Milka Singh Bhag*, where he will be portraying a central role.

The actor has played the role of Salim, who is vulnerable, believes the world is what it is. At the same time he has also essayed the role of Tiger, Dawood's brother in *Black Friday*, who is a man possessed. So what does he think about this whole concept of unofficial censorship? Malhotra believes that every subject should be discussed. "Let the people decide. Everybody believes they are right. But at the end of the day it is the state's job to impose democracy," he says.

Attending the film festival on communal harmony, what does he think about the Godhra riots? "We can't blame one party. We have all played our part. People have to be sensitised about the concept of harmony and peace. But for that to happen everybody has to move together. It's time that we accepted our mistake and moved on," says the actor.

on 6/12/2011
Gautam. B. B.

HIP 'N' HAP



Salim Langda was Here

FILM FEST Day 3 of film fest Filmograph: '47-'84-'92-'02 continued with actor Pavan Malhotra talking on communalism. His film *Salim Langde Pe Mat Ro* was also screened. The actor was in *aapnu Amdavad* on Monday to participate in the festival that was showing this 1989 film where Pavan plays Salim Langda. It's set in the 1980s and shows the impact of communal conflicts on young Muslim men. The film was screened at St Xavier's Loyola Golden Jubilee Hall.



તા. ૭/૧૨/૨૦૧૧
જુન ૨૦૧૧ -

..અને અભિનેતા ફારુક શેખે કહ્યું 'કાહે કી સદ્ભાવના?'

અમદાવાદ, મંગળવાર

અમદાવાદના મહેમાન બનેલા જાણીતા અભિનેતા ફારુક શેખે ગુજરાત સરકારના સદ્ભાવના મિશન અંગે કહ્યું કે દરેક પોલિટિશિયનનું લક્ષ્ય સત્તા મેળવવાનું હોય છે. સાથે જ તેમણે 'કાહે કી સદ્ભાવના?' તેવો કટાક્ષ કર્યો હતો.

ફારુક શેખ શહેરમાં આવો ફિલ્મ ફેસ્ટિવલમાં ભાગ લેવા માટે આવ્યા હતા. ભારતમાં થયેલા ચાર મોટા કોમી તોફાનના વિષયને લઈને નાગરિક અધિકારો સંસ્થાના ગ્રૂપ દ્વારા ફિલ્મ ફેસ્ટિવલનું આયોજન કરવામાં આવ્યું હતું. વિભાજન વખતે થયેલા ૧૯૪૭ના

કોમી તોફાન, દિલ્હીમાં ૧૯૮૪માં થયેલા શીખ વિરોધી તોફાન, ૧૯૮૨માં બાબરી ધ્વંશ બાદ ઉત્તર પ્રદેશમાં થયેલ તોફાન અને વર્ષ ૨૦૦૨માં થયેલા ગોધરાકાંડ બાદનાં કોમી તોફાન આમ ચાર

**રાજકારણીઓનું
લક્ષ્ય સત્તા
મેળવવાનું હોય
છે: ફારુક શેખ**

કોમી તોફાન સાથે સંકળાયેલી ફિલ્મો ગર્મ હવા, અમુ, સલીમ લંગડે પે મત રો અને પરજાનિયાનું સ્કીનિંગ મેમનગર વિસ્તારની

સેન્ટ જેવિયર્સ લોયેલા સ્કૂલના ગોલ્ડન જ્યુબિલી હોલમાં કરવામાં આવ્યું છે.

ગર્મ હવા ફિલ્મના સ્કીનિંગ પહેલા મીડિયા સાથેની વાતચીતમાં અભિનેતા ફારુક શેખે જણાવ્યું કે, "કોમી તોફાનોની પેટર્ન હવે બદલાઈ ગઈ છે અને તેનો રાજકીય લાભ ખાતર ઉપયોગ કરવામાં આવી રહ્યો છે. તોફાનો સામાન્ય રીતે રાજકીય પ્રેરિત હોય છે."

૨૦૦૨નાં કોમી તોફાન અને સદ્ભાવના મિશન અંગે ફારુક શેખે કહ્યું કે કાહે કી સદ્ભાવના? રાજકારણીઓનું લક્ષ્ય સત્તા મેળવવાનું હોય છે.

61.7/12/2011
D.N.A.

AINMIENT

Ahmedabad, Wednesday, December 7, 2011

Piyush Patel/DNA



Ankita Lahiri

Justice denied is what pains him most

Bedabrata Pain's *Amu* starring Konkana Sen Sharma in the lead, is a movie questioning the whole idea of justice denied

matter of justice denied. It is not possible for the country to move forward, if wounds like these are allowed to fester. And the political trend that was set in motion in 1984 continues to haunt the Indian polity."

On being asked why the movie faced such a severe opposition, the producer says he feels that when you really criticise censor board officials they make life difficult for you. Pain says such types of problems have still not been resolved because the people in power do not want to resolve the issues. Sometimes this 'powerplay' goes beyond elections. "It's about creating a crisis and using it to give the concerned powers legitimacy," Pain said.

The producer insists that it took 20 years to make a movie on this incident, however, in spite of that they faced this much opposition. During the process of acquiring the certificate from the censor board, the producer asked the censor board officials that don't they want the youth to know about this incident? To this the officials, said, "Why should the youth know about an incident that is dead and buried?"

Pain will be next associated as a director with Anurag Kashyap produced 'Chittagong', based on the famous Chittagong uprising of 1934. The movie deals with the youngest member of the rebellion, a 14-year-old boy and how he got involved into the entire matter, though he was a barrister's son. Bedabrata met the rebel, Subodh Roy, in person on his deathbed in 2006, who passed away two weeks after meeting with the director.

Though *Amu* was awarded an 'A' certificate by the Censor board, but its producer, Bedabrata Pain was told that if he wanted to release the movie with an UA, he would have to cut all verbal references to the '84 riots. The makers refused to comply and released *Amu* directly in DVD. Thereafter, it was premiered at the Berlin Film Festival and Toronto Film Festival in 2005.

Amu, Bedabrata Pain's film with Konkana Sen Sharma in the lead questions the whole idea of justice denied. Pain, who was in town to attend 'Filmograph: '47-'84-'92-'02', said:

"It is so much more powerful to imagine violence," stating that the makers of the movie were very clear that they will not show any violence on screen.

In the initial stages of the movie's production, the duo, Bedabrata and his wife Shonali Bose decided to make a movie which will bring out the humane aspect of the tragedy. The producer says during such a crisis, it is the kids who suffer the most and this movie essentially revolves around a child who, under the trauma, completely forgets about the tragedy that had struck her. As the protagonist starts uncovering her past, so does the nation.

"The issue of Delhi 1984 remains very much alive because even after 20 years, it is still a

FRANKLY
SPEAKING

811-7/12/2011
Indicant-PR2.



1000 900 800 700 600 500 400 300 200 100 0

A CITY-BASED NGO is hosting a festival to promote peace and harmony among the youth of different communities by bringing them to a common stage through film, music, dance and photography competitions.

Namaste, a programme of NGO Dharti, is organising the four-day festival called Mr. Building Bridges around peace, at Akshaya Deepa Park in association with The Dharma, a city-based group of youths.

ANIMATED: The city will host a day film festival from Saturday through with films based on and on communal violence, including the 2002 Gujarat riots, will be screened.

mutual mistrust that was created among them still persists. We are making an attempt to build bridges among them through this festival," Sufi Alim, training officer for the civil service division of Disha, told *The Indian Express*.

Arnost Zakin, founder of The Difference, said he felt sad but hopeful about the anniversary. "The events in 2002 were tragic. Yours are immeasurable and have many positive influences were left by that tragedy," Zakin added.

The screenings of short films will be held on Saturday. The feature films on Sunday.

Organisers said the groups participated in Muslim News contact and one of them was formed by youths from the area.

community youth centers were not by community. In music content, the four bands which took part in the group category had members from both the communities, they said to have often comprised, two out of five members were from youths from minority community and ethnophony group, 14 out of 50 participated belonged to minority community.

The various folk competitions are spread over different areas of the city like Olgun Vahapsoy, Edirneçure, Gökçümen/Vatandaş. Winners of various competitions will perform at public areas, Vatandaş, Likem, Samsay.

It is for the first time that *Norway* has included more other than film in its annual peacefulness. Organizers said they included other art forms to give the platform to more youth and thus widen the scope of the festival. "You're not influenced by politics of purification during the MEE riots. The

"Still peace is a far away lighthouse in Gujarat"

"Don't get carried away by sugar coated speeches and 'development stories' without looking at the fact that it is at what cost and is everyone happy around"

"Fellow feeling, love for all and respect others' feelings and festivals"

'Perzanla' could not be released in Gujarat as cinema owners refused to screen it fearing the backlash !

"Where is 'Sadbhavna' and it is 'whose Sadbhavna'?"

Special Report

It's a shame that after 10 years of carnage in Gujarat, till date films



with definite message (which doesn't suit certain mind sets of Gujarat) can't be shown in and at Cinema Houses of Gujarat. "Filmograph" which screened four such movies with a message for the society was possible since it was privately screened. Do the youngsters have no right to watch such movies, asked the youth who had attended the dialogue sessions four days of "Filmograph".



Since the partition of our country, communalism has always remained a burning issue of our society and politics. Be it a frequent tension and riots between Hindu-Muslim, or in eighties between Hindu-Sikh or in last decade between Hindu-Christian. The worst part is that since three decades Hindu nationalist forces have made communalism a mainstream political issue for the elections and power.

Gujarat carnage 2002 will complete 10 years in the next few days. Some of the civil society organizations decided to organize certain programs during the next four months to remind the people of Gujarat that what we have done before 10 years is never pardonable. Still thousands of victims are weeping and waiting for justice. In a press communiqué the joint statement of the NGOs says "still peace is a far away lighthouse, because there is no voice of remorse from our civil society or politicians. It was and still it is a shame for us".

"FILMOGRAPH: '47-'84-'92-'02' is one of the programs organized

by civil society for above reasons and purposes. This film festival against communalism is being held from 3 to 6 December at Golden Jubilee Hall, St. Xavier's Loyola School, Memonagar, Ahmedabad. This festival showed 4 films (everyday one film at 7 pm evening) which are representing four major burning events of communalism in our society. Along with every film, there was one personality connected with that film. After the film show, he/she had a dialogue with the audience about the film and commented or replied to the queries posed by the audience. Earlier to this, the visiting artists addressed the media at 'Pranant' A Centre for Human Rights, Justice and Peace under the leadership of Pr. Cedric Prakash. This festival is mainly for the youth to sensitize young generation on this burning issue.

The Festival Filmograph has been organized jointly by the NGOs; INSAF, Wives, Jealous, Connect, Damhan, Freshstart, Gujarvani, Open Space and Samuday. Volunteers of these organizations worked hard to make it a great success, even as media tried to give full justice to the festival.

Hiren Gandhi, Swarnaprab Dhirav and several others including youngsters led by Pr. Ashok Vaghela volunteered tirelessly all these days for the success of the festival.

"FILMOGRAPH" kicked off with the screening of the film 'Perzanla'. It is the story of a 10 year old boy Ashar Mody, who is missing in the film as Farzan Pithawala. This boy disappeared from 28th February 2002 during Gulbarg society massacre in which 69 people were killed. This film is about the search of Farzan, truth and justice by Pithawala Family. This film could not release in Gujarat as cinema owners refused to screen it fearing backlash with this film. The film's producer, writer, director Rahul Dholskia and Roopa Mody the real mother of Ashar the missing boy of Gulbarg Society were both present for a dialogue.

One of the milestone films of our film industry 'Guzan Hava' was



shown on 4th December. This film deals with the plight of North Indian Muslim family in the years post partition of India. The film details the slow disintegration of the family.

This is one of

the only films that deal with the immediate plight of the Muslim in post partition India. Farooque Shaikh who made his debut in the film industry through this film, was present with the audience for this film. He too had a dialogue with the audience about this film.

Sayed Mirza's 'Salim Langade Pe Mat Ra' is one the most powerful film of late eighties. It is set in the period of the Hindutva Mobilization of the 80's the consequent explosive communal conflict and its impact on the lives of the youth of the Muslim Community. It is a story of Salim Pasha (Langade) of the film, Pavan Malikotra, the actor in the

film was present to have a dialogue with the audience.

"FILMOGRAPH" would conclude with the film 'Amu' on 6th December. This film's story has been based on 1984 Sikh massacre in Delhi. Amu is a journey of Kajari Roy, a 21 year old Indian - American girl who has lived in US since the age of 3. This film has faced several problems with Censor Board and ultimately it has been directly released in DVD by its producers. Amu's Producer Bedabrata Pain will be in "FILMOGRAPH" for this film.

Excerpts from Press Conference of Rahul Dholskia, Roopa Mody and Farooque Shaikh:

Roopa Mody: Whose son Ashar is missing since 2002 the day of carnage in Gulbarg society. Till date she is searching for her son and her daughter is waiting with a candle to tie to his brother. With teary eyes Roopa said, "NGOs, phone calls letters and emails from unknown people from all over the world were received by her during last ten years to console and condemn. But, this government, its Chief Minister and other ministers, senior bureaucrats got no time to visit us and say few words of consolation or assure us of justice. They have time to now conduct and organize 'Sadbhava Mission' in the entire state. But, I don't know whose Sadbhava is he talking about? Even today Roopa said nothing seems to have changed. Director of 'Perzanla' Rahul



Dholakia, who had captured the trauma of a 2002 riot victim in his film and begged a National Award was at Filmograph and addressed media while saying that "each one of us is also responsible. We just play mass media spectacles and keep watching the victims being targeted and tortured. Our 'who cares' 'how does it matter to me' this type of attitude has made us careless and we have given free hand to those who know how to play the sensitive issues as a card to gill their stomachs and kiths and fulfill their ambitions and dreams at the cost of human loss."

Dholakia said that banning a film or a book and so on is so absurd and unfair. But, in his case he said it has only paid more to him since more people watched it.

Farouque Shaikh:

Farouque Shaikh reiterated that by creating rifts between any two communities there can never be any good to one, sooner or later everybody suffers. But at that point of time the greedy power hungry factors get benefited common man doesn't want any riots or genocide those who have to run their 'shops' they do it.

Shaikh said he was extremely disappointed to see the role of electronic media specially and the regional print media during 2002 reporting of events. He told mediapersons that you people are eyes, ears and tongue of the society and if you behave in an unfair or prejudiced way then where is the hope? He asked.

Laughing at the 'sadhavna' word Shaikh said in it 'sad' stands to represent us the people and bhavna is with them. Intelligent people were used and brainwashed by Hitler to take extreme unfair actions against those who lived and breathed with them all along. Shaikh attributed our race for money and degrading value system among the families and societies to be responsible for being thick skinned or remaining isolated against others' miseries and be happy ourselves.

Shaikh appealed to everyone that our country is so rich and so unique in its culture and tolerance so just don't lose it he added that you have got it as an inheritance try to value and preserve it. He added that you have no right to ruin it.

He said "too much of materialism" has left us restless and made us selfish today. Not that money, material and well being are all very much necessary but at what cost? Not at others' cost atleast, he opined.

We must realise that whatever and wherever we are we must do our bit good and then see how slowly it all changes we should not feel insecure and afraid and instead join hands with others and do our bit with all sincerity.

Pavan Malhotra:

Pavan Malhotra is one of the finest actor of Hindi film and television. He has played lead roles in Buddhadev Dasgupta's National Film Award-winning *Bagh Bahadur* and *Saeed Akhtar Mirza's Salim Langde Pe Mat Ro* both released in 1969. He is famous for his role as a cold-blooded mafia don *Irfan Khan* in the Telugu blockbuster *Aithe* (2003) and lately in his acclaimed role of *Tiger Manan* in *Black Friday* (2004).

He was in city to be part of 'Filmograph' festival as the lead actor of 'Salim Langde pe mat ro'. Both at the press meet later with the public at a dialogue



session soon after the film screening. Pavan left meaningful and strong messages and compelled people to self introspect and act.

Pavan said all the religious and faiths teach us to be human first, love the fellow beings, be flexible, tolerant and loving. Let's learn to respect each other, respect and bow to others' demands, needs and feelings, respect and be part of others' festivals and never say that you and your religion are the best and the rest is faulty. We are the champions of co-existence and must never forget our fabric which is so old and so strong.

Commenting on Babel mosque demolition Pavan asked 'how long are we going to fight? Is anybody's God happy with it. Let's become magnanimous and accommodative towards each other and not be judgmental in our opinion making or expressions' he added.

Pavan opined that with one section of our society our own part of the body are ailing, suffering, being victimised and we remain unaffected, ignorant and irresponsible, how far is this correct or fair. No one can ever be happy and claim to be 'developed' until and unless everyone is happy and get the deserving dues.

Audience at the St. Xavier's Loyola Hall Auditorium on Monday were seen to be so impressed and touched by the movie. It looked as if with this small but powerful effort of these NGOs message already started floating across the society.

Badrabatra Pain or Bodo as he is commonly called has been deeply involved with the creative, political and financial aspects of Anna right from its inception. Married as he is Shonali Bose, the film is a product of a truly joint effort. Having consistently organized conferences and campaigns on the issue of injustice of 1984 and for the affirmation of rights, he played a significant role in giving final shape to the screenplay.

Six years ago, in 1999, in a coffee shop in Los Angeles, when they decided to make a film on 1984, they knew what it would not be an easy task—creatively or financially. There are so many things to say about 1984. What would be the key themes that Anna must highlight? Who would finance such a film?

A NASA scientist by profession Dr. Badrabatra Pain is one of the inventors of the active pixel sensor technology that produced the world's smallest camera in 1993, and led to the digital imaging revolution in the world. This was the invention that provided the seed funding for Anna. In 1997 he was inducted to the US Space Technology Hall of Fame.

Dr. Badrabatra Pain:

"The issue of Delhi 1984 remains very much alive because even after 20 years, it remains matter of justice denied. It is not possible for India to move forward, if wounds like these are allowed to fester. And the political trend that was set in motion in 1984 continues to haunt the Indian policy."

Dr. Badrabatra Pain:

"The issue of Delhi 1984 remains very much alive because even after 20 years, it remains matter of justice denied. It is not possible for India to move forward, if wounds like these are allowed to fester. And the political trend that was set in motion in 1984 continues to haunt the Indian policy."

Dr. Badrabatra Pain:

"The issue of Delhi 1984 remains very much alive because even after 20 years, it remains matter of justice denied. It is not possible for India to move forward, if wounds like these are allowed to fester. And the political trend that was set in motion in 1984 continues to haunt the Indian policy."

Dr. Badrabatra Pain:

"The issue of Delhi 1984 remains very much alive because even after 20 years, it remains matter of justice denied. It is not possible for India to move forward, if wounds like these are allowed to fester. And the political trend that was set in motion in 1984 continues to haunt the Indian policy."

Dr. Badrabatra Pain:

"The issue of Delhi 1984 remains very much alive because even after 20 years, it remains matter of justice denied. It is not possible for India to move forward, if wounds like these are allowed to fester. And the political trend that was set in motion in 1984 continues to haunt the Indian policy."

Dr. Badrabatra Pain:

"The issue of Delhi 1984 remains very much alive because even after 20 years, it remains matter of justice denied. It is not possible for India to move forward, if wounds like these are allowed to fester. And the political trend that was set in motion in 1984 continues to haunt the Indian policy."

Dr. Badrabatra Pain:

"The issue of Delhi 1984 remains very much alive because even after 20 years, it remains matter of justice denied. It is not possible for India to move forward, if wounds like these are allowed to fester. And the political trend that was set in motion in 1984 continues to haunt the Indian policy."

Dr. Badrabatra Pain:

"The issue of Delhi 1984 remains very much alive because even after 20 years, it remains matter of justice denied. It is not possible for India to move forward, if wounds like these are allowed to fester. And the political trend that was set in motion in 1984 continues to haunt the Indian policy."

Dr. Badrabatra Pain:



Difficult English

By: Chandan Kapoor

Some researchers say the English language is hard to learn... The bandage was wound around the wound.

The film was used to produce produce.

The dump was so full that it had to refuse more refuse.

We must polish the Polish furniture.

He could lead if he would get the lead out.

The soldier decided to desert his desert in the desert.

Since there is no time like the present, he thought it was time to present the present.

A bass was painted on the head of the bass drum.

When shot at, the dove dove into the bushes.

I did not object to the object.

The insurance was invalid for the invalid.

There was a row among the oarsmen about how to row.

They were too close to the door to close it.

The buck does funny things when the does are present.

A seamstress and a sewer fell down into a sewer line.

To help with planting, the farmer taught his sow to sow.

The wind was too strong to wind the sail.

After a number of injections my jaw got numb.

Upon seeing the tear in the painting I shed a tear.

I had to subject the subject to a series of tests.

How can I intimate this to my most intimate friend?

Annexure -7:

Poster:



THE END