

NFF 17

For 1969



**SEVENTEENTH
NATIONAL
AWARDS
FOR FILMS**

NOV. 21, 1970, UNIVERSITY CENTENARY AUDITORIUM, MADRAS

Seventeenth National Awards for Excellence in Motion Picture Arts and Sciences



<i>Title</i>	<i>Producer</i>	<i>Director</i>	<i>Awards</i>
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I. FEATURE FILMS

1. National best feature film award

Bhuvan Shome (Hindi)	Mrinal Sen	Mrinal Sen	President's Gold Medal and cash prize of Rs. 20,000.
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2. Special award for the second best feature film

Dibaratrir Kabya (Bengali)	M/s Nabik Productions, Calcutta	Bimal Bhowmick & Narayan Chakraborty	Cash prize of Rs. 5,000 and a Medal to the Producer and cash prize of Rs. 2,000 and a plaque to the Director.
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3. Special award for the best feature film on National Integration

Saat Hindustani (Hindi)	Khwaja Ahmad Abbas	Khwaja Ahmad Abbas	Cash prize of Rs. 5,000 and a Medal.
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II. FILM AS COMMUNICATION

1. Best Information film (documentary)

Amrita Sher-Gil (English)	B.D. Garga	B.D. Garga	Cash prize of Rs. 5,000 and a Medal.
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<i>Title</i>	<i>Producer</i>	<i>Director</i>	<i>Awards</i>
2. Best educational/instructional film			
Life (English)	Films Division (K.L. Khandpur)	S. Gangooli	Cash prize of Rs. 5,000 and a Medal to the Producer and cash prize of Rs. 2,000 and a plaque to the Director.
3. Best animation film			
Umbrella (English)	Films Division (G.K. Gokhale)	B.R. Shendge	Cash prize of Rs. 5,000 and a Medal to the Producer and cash prize of Rs. 2,000 and a plaque to the Director.
4. Best promotion film (Commercial)			
Weave Me Some Flowers (English)	Films Division (Mohan Wadhvani)	P.B. Pendharkar	A Medal to the Producer and a plaque to the Director.

III. REGIONAL AWARDS—FEATURE FILMS

1. Satyakam (Hindi)	S.J.S. Punchhee	Hrishikesh Mukerjee	Cash prize of Rs. 5,000 to the Producer and a Medal to the Director.
2. Tambadi Mati (Marathi)	Lilabai Bhalji Pendharkar	Bhalji Pendharkar	Cash prize of Rs. 5,000 to the Producer and a Medal to the Director.
3. Natun Pata (Bengali)	M's Gora Pictures Calcutta	Dinen Gupta	Cash prize of Rs. 5,000 to the Producer and a Medal to the Director.



<i>Title</i>	<i>Producer</i>	<i>Director</i>	<i>Awards</i>
4. Adina Megha (Oriya)	Babulal Doshi	Amit Maitra	Cash prize of Rs. 5,000 to the Producer and a Medal to the Director.
5. Aadarsa Kutumbam (Telugu)	A.V. Subba Rao	K.P. Atma	Cash prize of Rs. 5,000 to the Producer and a Medal to the Director.
6. Iru Kodugal (Tamil)	N. Selvaraj, B. Doraisamy N. Krishnan and Smt. V. Govindarajan	K. Balachandar	Cash prize of Rs. 5,000 to the Producers and a Medal to the Director.
7. Adimakal (Malayalam)	M.O. Joseph	K.S. Sethumadhavan	Cash prize of Rs. 5,000 to the Producer and a Medal to the Director.
8. Gejje Pooje (Kannada)	M/s Chithra Jyothi Madras	S.R. Puttanna Kanagal	Cash prize of Rs. 5,000 to the Producer and a Medal to the Director.
9. Nanak Nam Jahaj Hai (Punjabi)	Pannalal Maheshwary	Ram Maheshwary	Cash prize of Rs. 5,000 to the Producer and a Medal to the Director.
10. Kanku (Gujarati)	Kantilal Rathod	Kantilal Rathod	Cash prize of Rs. 5,000.
11. Doctor Bezbarooah (Assamese)	M/s Rangghar Cine Productions	Brajen Baruah	Cash prize of Rs. 5,000 to the Producer and a Medal to the Director.

For Artists and Technicians—ALL INDIA AWARDS

<i>Category</i>	<i>Name of recipient</i>	<i>Title of film</i>	<i>Award</i>
1. Best actor of the year Bharat Award	Utpal Dutt	Bhuvan Shome (Hindi)	A figurine
2. Best actress of the year Urvashi Award	Madhabi Mukherjee	Dibaratrir Kabya (Bengali)	A figurine
3. Award for excellence in direction	Mrinal Sen	Bhuvan Shome (Hindi)	Cash prize of Rs. 5,000 and a plaque
4. Best music director of the year	S. Mohinder	Nanak Nam Jahaz Hai (Punjabi)	Cash prize of Rs. 5,000 and a plaque
5. Best male play-back singer of the year	S.D. Burman	Aradhana (Hindi)	A plaque
6. Best female play-back singer of the year	Smt. K.B. Sundaram- bal	Thunaivan (Tamil)	A plaque
7. Lyric-writer of the best film song on national integration	Kaifi Azami	Saat Hindustani (Hindi)	A plaque
8. Best screen-play of the year	S.R. Puttanna Kanagal	Gejje Pooje (Kannada)	Cash prize of Rs. 5,000 and a plaque
9. Award for excellence in cinematography—black & white	K.K. Mahajan	Sara Akash (Hindi)	Cash prize of Rs. 5,000 and a plaque
10. Award for excellence in cinematography—Colour	Marcus Bartley	Shanthi Nilayam (Tamil)	Cash prize of Rs. 5,000 and a plaque

BHUVAN SHOME

BENGALI

Hindi



National best Feature Film :
President's Gold Medal
Award for Excellence in
Direction
Bharat Award-best actor
of the year

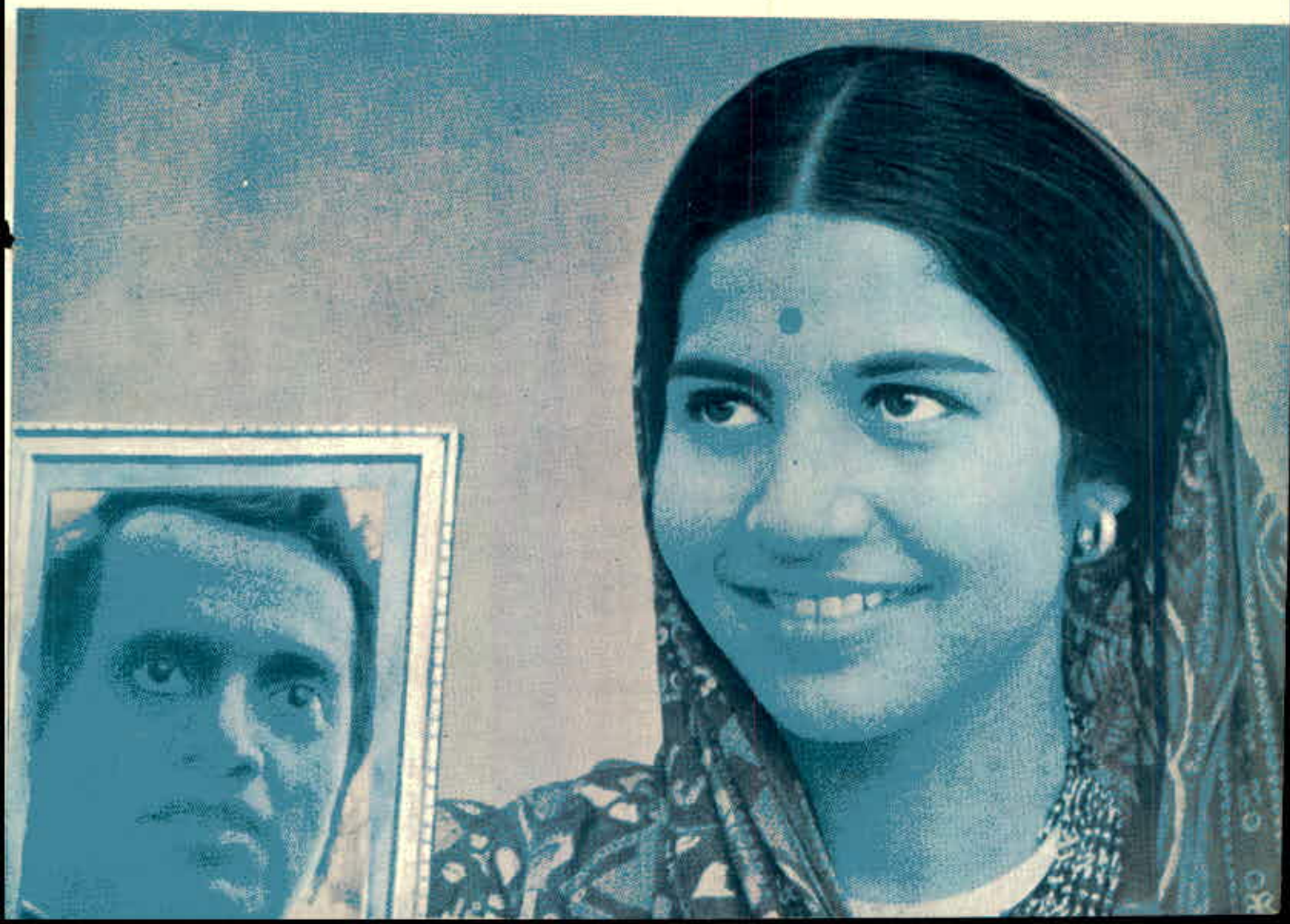
Production & Direction :
Mrinal Sen
Cinematography :
K.K. Mahajan
Music :
Vijaya Raghava Rao
Cast : Utpal Dutt and
Sushasini Mulay

A senior railway officer, Bhuvan Shome, is an urbanite super ego cast in a classical mould. He is a lonely aging widower whose life does not extend beyond the confines of his office. A martinet, he sacked his own son for dereliction of duty. Fed up with his dreary life he decides to disengage himself temporarily from his monotonous routine by availing himself of a holiday in remote Gujarat.

But before proceeding on a duck shooting spree, Bhuvan Shome processes a case against a young ticket collector whom he regards as dishonest and corrupt.

With fixed ideas and attitudes about vice and virtue, Bhuvan Shome ventures into the unknown and encounters the unexpected. To what extent this confrontation with reality reforms or educates him is a matter for the viewers to surmise. However, in the film his travel through the countryside and the vast stretches of sand opens his eyes to a wider and more varied world than he had known or experienced before. His encounter with the simplest of the folks reveals to him the tenacity of the common people, their ability to respond to life and its challenges in full measure, their capacity to enjoy life with all its sordidness and hazards and above all their indestructible efficiency in communicating with each other. Bhuvan Shome had woven a shell round himself and groaned under alienation but he now sees the richness, happiness and fullness of simple unostentatious life.

Climaxing Bhuvan Shome's encounter with truth at the grass roots, is his confrontation with Gouri, the wife of the young ticket collector whom he wanted to punish for taking bribe. She tells him, "My husband is kind to people. He helps them and they offer him money out of gratitude. Is that bribery?" A simple query from a simple village belle pierces the hard core of the man. Perhaps accepting Gouri's point of view, Bhuvan Shome transfers the young ticket collector to a bigger railway station with prospects of "more passengers, more money".



DIBARATRIR KABYA

BENGALI



Special Award for Second
Best Feature Film
Urvashi Award for Best
Actress of the year—
Madhabi Mukherjee

Banner : Nabik Productions
Direction : Bimal Bhowmick,
Narayan Chakraborty
Cinematography: Krishna
Chakraborty
Script : Bimal Bhowmick
Music : Timir Baran
Cast : Vasanta Chowdhury,
Madhabi Mukherjee

Based on a celebrated literary work, *Dibaratrir Kabya*, meaning *Rhapsody by Night and Day*, the film deals with the individual's alienation. It revolves round the loves of an urbanite intellectual, Heramba, who rejects emotion as the basis of human relationship.

In Rupaikura, a lonely village in a remote valley, lives Ashoke, the Police Officer, and Supriya, his wife. Heramba, who once loved Supriya, reappears in her life, after his own wife, Uma, commits suicide because of his coldness. It was this coldness that had forced Supriya into an unhappy marriage. Now she seeks to break this yoke and is willing to run away with Heramba, who does not find her exciting anymore for his mind flashes back to Uma.

Far away in a dilapidated shrine on the outskirts of Puri live Anath, Malati and their young daughter, Ananda. Anath, who was Heramba's teacher, had shocked the society by eloping with Malati, a neighbour's daughter and ever since lived with her without marriage. Heramba hates Malati because she torments Anath and Malati seeks in alcohol what she misses in life. Their daughter, Ananda, is an inarticulate observer of their mutual bickering. Her youth attracts Heramba and he succumbs to her charms.

This brief spell of their bliss is broken when Supriya appears in their life almost as unexpectedly and disastrously as did Heramba in her married life. Heramba spurns her. Ananda wishes to know if Heramba would love her for ever. His cold reply dejects her and disillusioned, she seeks death in the sea.

As the sun breaks, Heramba wakes up on the beach sands, his spectacles, symbolising his logical self, lie forsaken while Supriya, returning from her husband's funeral, watches him intently.



SAAT HINDUSTANI

HINDI

Best Film on
National Integration

Best lyric promoting
National integration

Production, Script and
Direction : Khwaja Ahmad
Abbas

Lyric : Kaifi Azmi
Cinematography :
Ramchandra

Music : J.P. Kaushik
Cast : Amitabh Bachchan,
Madhu, Utpal Dutt

Writer-Director, Abbas is an artist with a deep social conscience who has chronicled the Indian transition on celluloid. In 'Saat Hindustani' he deals with the country's unity-in-diversity as it displayed itself eloquently during the struggle for the liberation of Goa, and its subsequent fragmentation.

Six young Indians, heirs to six different cultural and historical backgrounds, sneak into the Portuguese occupied enclave of Goa to dynamite the colonial stranglehold. A local girl, the seventh Indian, receives them and helps them in their mission. Its failure could have meant imprisonment, torture and even death for all. As Satyagrahis dedicated to a common cause, they overcome their mutual differences and dissensions, and mould themselves into a single Indian personality.

Years later, each one of them receives an SOS from the same girl which says: "Death waiting for me and I for you". They are now busy with things that are quite opposite to the common cause that bound them together with their Goan compatriot.

Six taxis reach the hospital where the girl was ailing. As they come out they fail to recognise each other. A grief stricken doctor lets them know that they were late—the girl was no more. They bury her in the Churchyard, stand together in silent commemoration and grief and are reminded of the common bond that united them once in a heroic endeavour.





DOCTOR BEZBAROOAH

ASSAMESE

Best Assamese Film
of the Year

Production : M/s Rangghar
Cine Productions
Direction : Brajen Baruah
Cinematography : Sujit Sihgha
Script : Brajen Baruah
Music : Romen Baruah
Cast : Brajen Baruah, Prativa
Thakur

A dedicated life brought to ruin by the machination of evil doers is the prop on which hangs the story of Doctor Bezbarooah.

An enterprising doctor, just returned from England after completing higher studies in medicine, decides to set up a clinical research laboratory on a sprawling plot of land near Dibrugarh. His bosom friend, Lalit Desorech, a rich tea planter, turns up with his family to supervise the construction work in progress. Their only child, Moti, disappears mysteriously. Blaming it on himself, the doctor drowns his grief in alcohol. Around midnight a gang of smugglers sneaks into the doctor's apartment and overpowering the drunken medico takes possession of the house and the hospital.

Their ringleader, Param Hazarika, who operated under various aliases., bears such unmistakable resemblance to the captive doctor that even his faithful partner Ahmed fails to recognise them apart. The devil now impersonates the angel.

The loss of her only child has made the rich tea planter's wife a nervous wreck. The couple comes to Dibrugarh to consult Dr. Bezbarooah and encounter the imposter.

While motoring back home they find a young boy hiding in the rear of their car. The young lad, his name Pradeep tattooed on his left arm, reminds the bereaved couple of Moti, their lost son. They readily adopt him.

The grown up Pradeep comes in conflict with Parama and his gang and succeeds in unmasking the imposter and in rescuing the doctor from his captivity.

Once again a free man, Dr. Bezbarooah finds himself a sad man standing on the ruins of his grand ambition. But he and the Desorech couple are happy to discover that Pradeep is none other than the little Moti who had disappeared mysteriously and who they thought was no more.





NATUN-PATA

BENGALI



Best Bengali Film
of the year

Production : Gora Pictures
Direction : Dinen Gupta
Cinematography: Dinen Gupta
Script : Ajitesh Banerjee.
Music : Ustad Bahadur Khan

For women, marriage is a social transplant. The extent to which they adjust to their host environment determines their marital happiness and indeed their destiny. And there are always opportunities to make amends for lapses committed in the initial phase of adjustment.

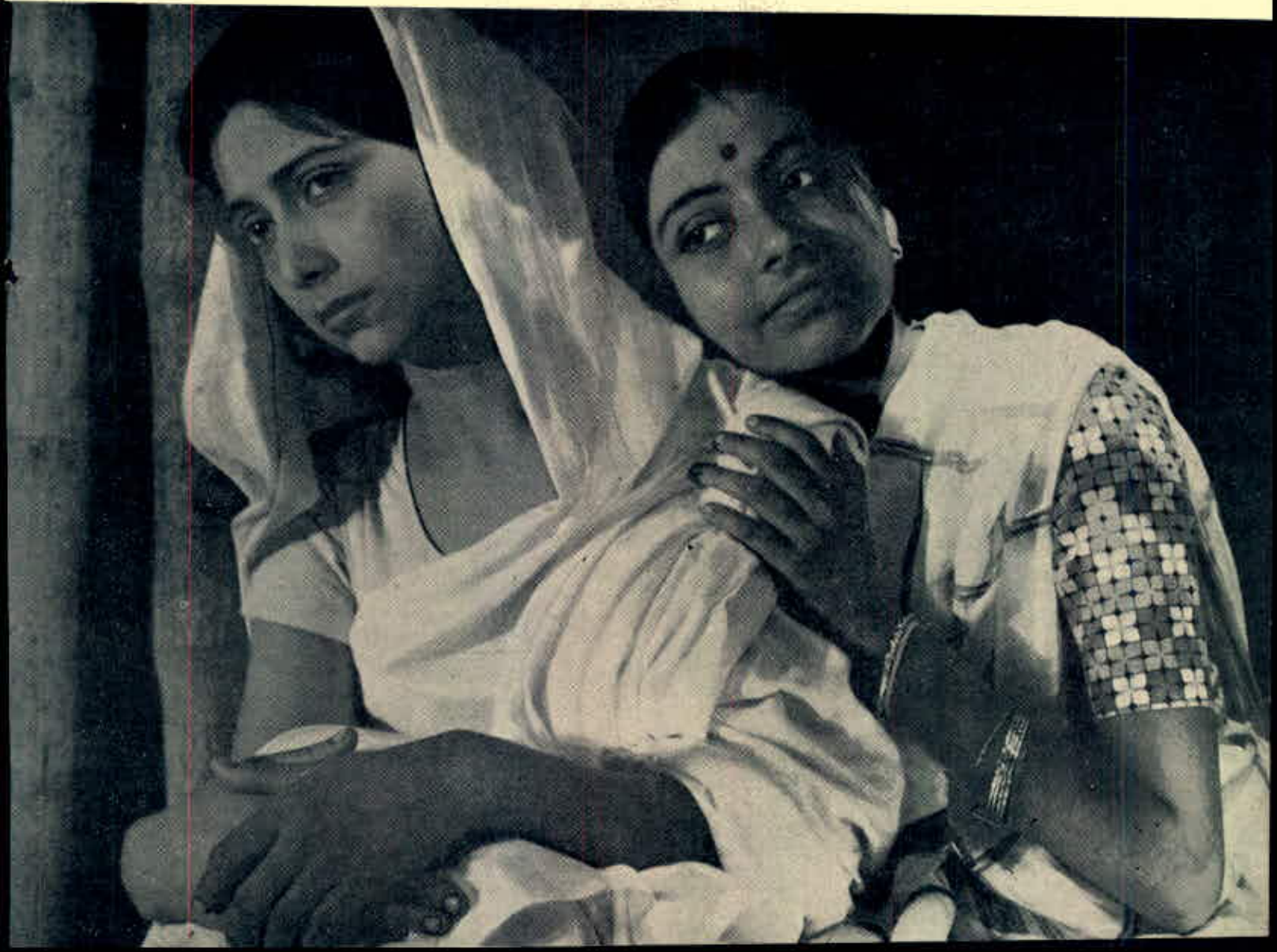
These home truths are restated pointedly in this disarmingly simple and charming film whose title appropriately means "the New Chapter."

Sabitri had lost her father at a tender age and was brought up by her uncle against the will of her aunt. She grows up into a carefree village girl, unaccustomed to the restraints of organised life.

On being married to Sunil, son of a station master, the poor girl is unable to give up her rural manners, thereby making an oddity of herself in the eyes of her inlaws. One day she impulsively quits her husband's place and returning to her village receives a jolt. Firstly, her abrupt return is not received well and, secondly, her best friend appears to be fully enjoying her marital life. This sparks off a craving in her for a reunion with her husband, whose parents, in the meantime, were actively pursuing the idea of a second marriage for him.

Sabitri returns to Sunil as abruptly as she had left him and reassured by her return, he cold-shoulders the proposal for a second marriage. However, Sabitri could not appreciate her inlaws' apparent apathy towards her and dismayed, she leaves the home again.

A chase sets in and Sunil recovers her alongside a railway track. And they fall in each other's arms, a new bond of understanding takes shape.



KANKU

GUJARATI



Best Gujarati Film
of the year

Production & Direction :
Kantilal Rathod
Cinematography : Kumar
Jayavant
Story : Pannalal Patel
Music : Dilip Dholkia
Cast : Pallavi Mehta, Kishore
Jhariwala and Kishore
Bhatt

Though a comparatively small industry, the Gujarati cinema has the good fortune of having a rich literary heritage to fall back on. 'Kanku', an acclaimed literary work from Gujarat comes on the celluloid with the throbbing idealism of its writer.

Kanku, the central character of the film, is a simple village girl widowed early in life. The young widow is expecting the arrival of her late husband's progeny. With determination and courage she brings up the orphan child. To see her young Heeria stand on his own in life, she endures all kinds of sufferings, humiliation and blasphemy owing to her persistent refusal to take a second husband.

A local bania, Malak Chand, who himself is a widower, and quietly pines for, her misses no opportunity of giving help in her distress and difficulties, even in arranging her son's marriage.

During Heeria's wedding, Kanku and Malak Chand, come together for the first time. The years' restraint is shattered: she yields to him and a scandal develops.

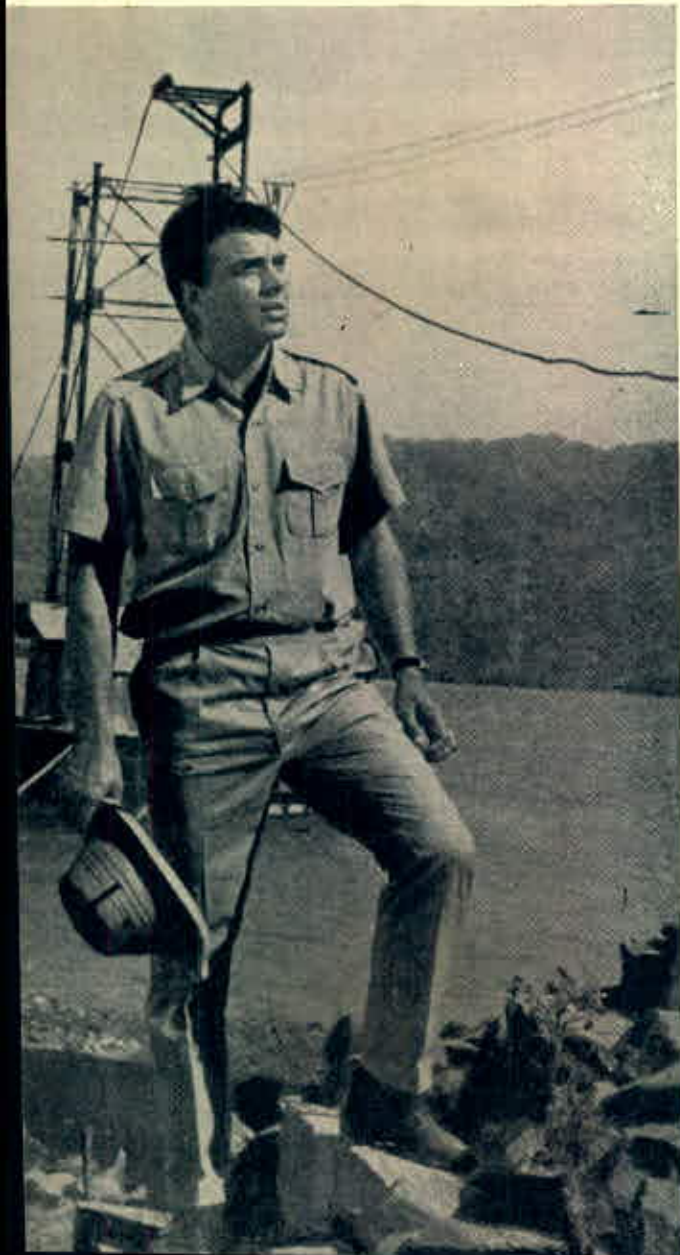
Undeterred by this infamy, Kanku, decides to live with her guilt, pays for it and finally redeems herself by overpowering the custom-ridden society by her courage and fortitude.

Documentary-maker turned feature-director, Kantilal Rathod has translated on celluloid the grim struggle for survival and reaffirmation of an indomitable woman through sensitive images with accent on the inner world of his characters.



SATYAKAM

HINDI



Best Hindi Film
of the year

Production : S.J.S. Panchhe
Direction : Hrishikesh
Mukherjee

Cinematography : Jaywant
Pathare

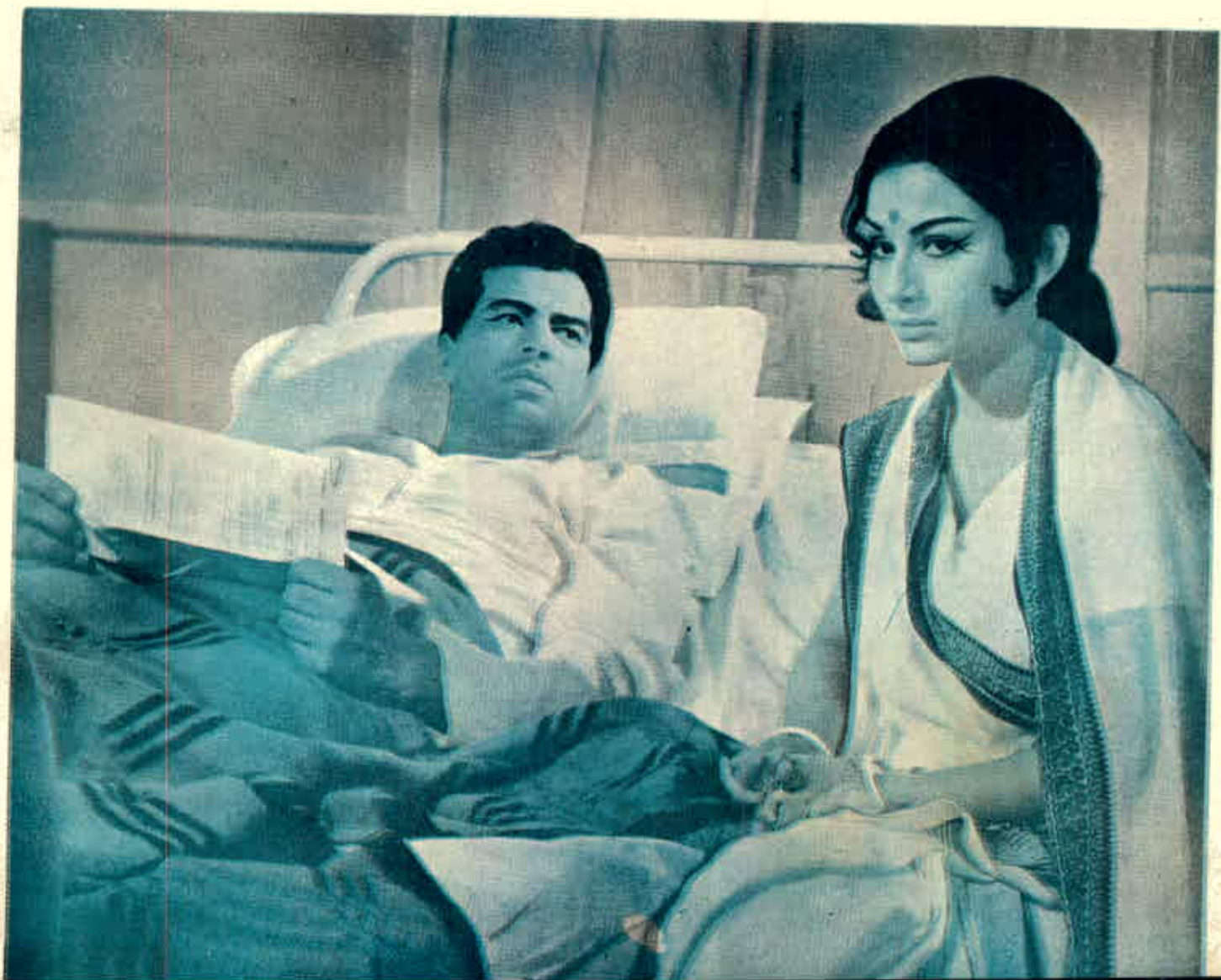
Music : Laxmikant-Pyarelal

Cast : Ashok Kumar
Dharmendra
Sharmila Tagore
Sanjeev Kumar

Satyapriya Acharya, the central character of this film, is an idealist whose unflinching faith in high ideals saves and emancipates many but ruins himself.

As a conscientious engineer in a princely state on the eve of the departure of the British Administration in India, Satya finds himself pitted against the vested interests working at cross purposes. He refuses to associate himself with a clandestine anti-national deal. As a logical extension of his idealistic attitude, he accepts the love of a girl already dishonoured by the scheming Prince. Satya not only accepts the love of Ranjana but also the child she bears from the Prince. This costs him the displeasure of his grand father who casts away the young couple. In fighting the corroding corruption single-handedly, he loses one job after another. The gap between his idealism and the actuality of life becomes most acute when he accepts a job under his own best friend who has gone ahead in life by compromising with the world and learning to live with it. Dedicated to the defiance of the untruth, Satya puts up stiff resistance against his own best friend and superior.

Going round this mill he is not only an oppressed man but a near derelict, suffering from the deadly cancer of the throat. In his death-bed, he allows himself to sign a document which he had declined to sign when he was a PWD SDO—now presented to him by his own wife in a moment of despair and on the faint promise of a better life for her and her son. Ranjana soon realises her mistake and tears off the document. Satya, in the moment of his passing away, is of course happy to know that at least one person, Ranjana, could still firmly walk into his footsteps.



GEJJE POOJE

KANNADA

Best Kannada film
of the year
National Award for
Best Screenplay

Production : M/s Chitra Jyothi
Script and Direction : S.R.
Puttanna Kanagal
Cinematography : S.V.
Shrikanth
Music : Vijaya Bhaskar
Cast : Kalpana, Gangadhara

The film, based on a celebrated novel, explores the mystique of human personality, yearning for fulfilment in life: the travails of a mother and her daughter both victims to Gejje Pooje, a form of marriage among the traditional prostitutes.

Aparna, in a weaker moment, submits to her vily lover, who, after impregnating her disappears from the scene. Sangavva, a 'Veteran' of a prostitute who had adopted Aparna, forces her and her illegitimate daughter, Chandra to live with a rich man, Puttanna Shetty.

Later, Puttanna moves to the city with his 'family'.

Grown up Chandra falls in love with Somu, her neighbour and College-mate. Witnessing the wedding ceremonies of Lalitha, Somu's sister, Chandra dreams of her own fabulous marriage with Somu.

Later, Puttanna dies leaving Aparna and Chandra again at the mercy of Sangavva, who suggests Chandra's Gejje Pooje with a rich man of her choice.

One fateful night a new storm blows in the lives of the two women. Aparna's missing lover and Chandra's real father, Chandrasekher, sneaks into their bedroom. The tearful embrace between the father and daughter is no happy reunion. Nor is the diamond ring he gives her as recognition of her parenthood. On the other hand, it leads to a bitter misunderstanding between Chandra and Somu, who, out of sheer disgust, agrees to marry some other girl. Chandra is shocked to know that the bride to be is none other than her own father's legitimate daughter. Avenging it all upon herself, she calls Sangavva and asks her to prepare for Gejje Pooje with the rich man earlier proposed. Aparna and Chandrasekher quietly watch this tyranny of fate, each for his or her own reasons. But, as the young beautiful Chandra leaves the portals of her house, poison she has taken, spreads all over her body and she breathes her last.





ADIMAKAL
MALAYALAM



Best Malayalam Film
of the Year

Production : M.O. Joseph
Direction : K.S. Sethu-
madhavan,
Script : Thoppil Bhasi
Cinematography : Melli A.
Irani
Music : G. Devarajan
Cast : Sarada, Prem Nazir

Ponnamma, played by the last year's Urvashi Award winner Sarada, can be a girl in distress anywhere in the country.

Saraswathiamma, a rich young woman, is dedicated to spiritual quest. She employs Ponnamma for household chores. There are other servants and inmates in the big household. Their relationship with this attractive housemaid provides the film its story development, its moments of hilarity and tension and its shock of tears and tribulations. The talkative, elderly maid servant envies her charm and youth. The submissive cook, Potten Raghava loves her secretly. Saraswathiamma's young brother, Anandan, also keeps an eye on her. There is a Yogi who oggles at his disciple, Meenakshi, while the congregation is busy in prayers with their eyes closed. Into this setting is seen Appukuttan, a paying guest, who detests Saraswathiamma's obsession though he loves her and observes from a distance the fakings and the hypocrisy reigning the household. Saraswathiamma does not return his love but he makes no show of his deprivation. Anandan succeeds in trapping Ponnamma, and having attained his objective disappears from the household. Enraged Saraswathiamma is convinced by the older maid servant that Ponnamma's pregnancy is a gift from Appukuttan. Ponnamma is thrown out and is sheltered by Appukuttan. Saraswathiamma's spiritual pretence receives yet another jolt when the Yogi elopes with his disciple, Meenakshi. She also discovers that her own brother had raped Ponnamma. Though the repentent lad now confesses his guilt and offers to own Ponnamma and her child, she rejects him and marries Potten, her selfless lover. Disillusioned, Saraswathiamma discards her white ascetic garments and putting on a bright coloured sari begins a new chapter with Appukuttan in her life.



TAMBADI MATI

MARATHI



Best Marathi Film
of the year

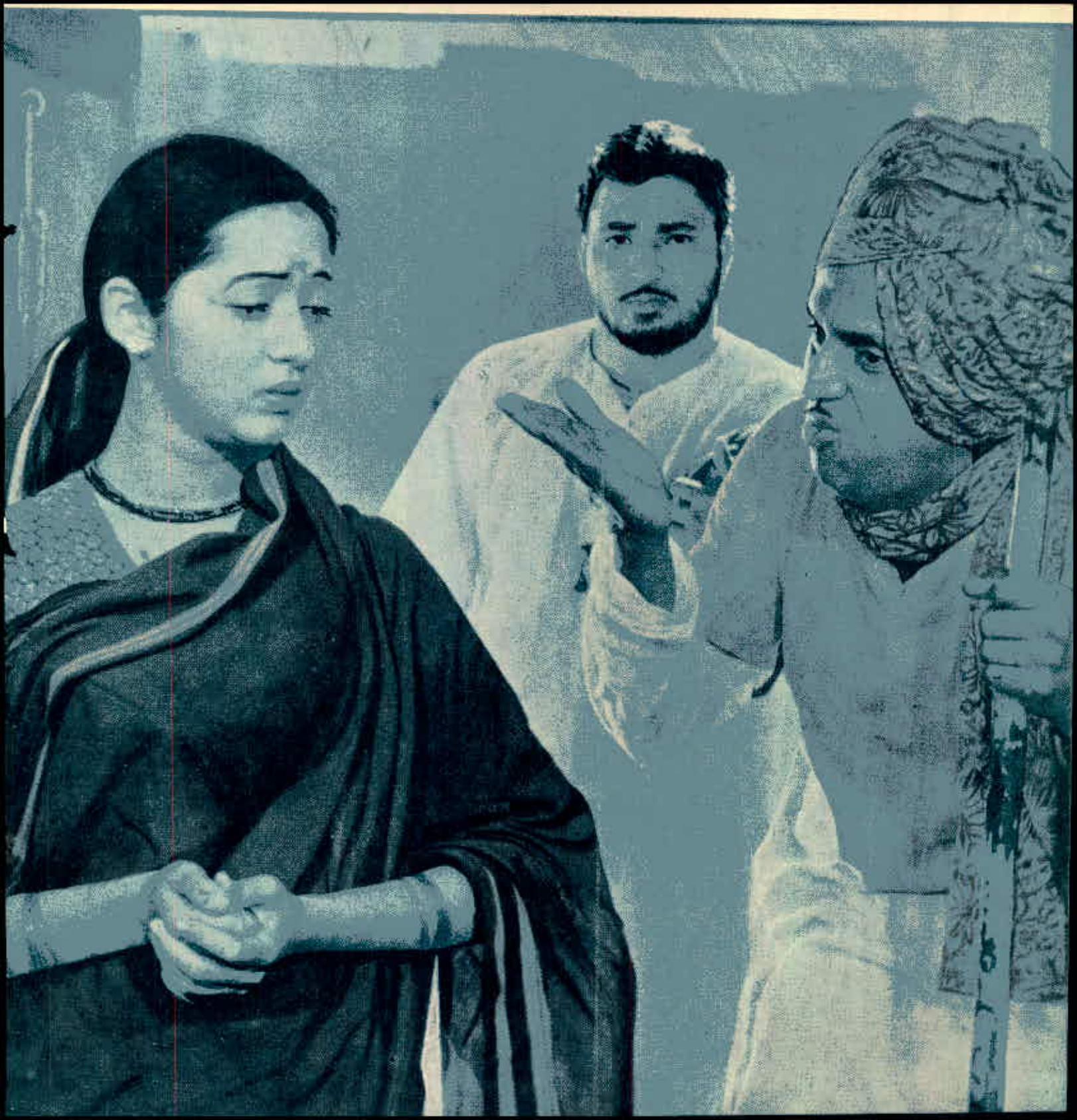
Banner: M/s Gaayatri Chitra
Production : Lila Bhai Bhalji
Pendharkar
Direction : Bhalji Pendharkar
Cinematography : Arvind Lad
Music : Anandgan
Cast: Shaktikumar, Anupama

A true life story, the film breathes naturalism associated with the Marathi Film tradition and culture. Thrown out of her home by her sister-in-law after her husband's death, Tani, comes to a village where she lives by selling milk and working as a domestic servant. With her hard work and integrity, Tani succeeds in winning the confidence and affection of Sarsabai, mother of the village's famous wrestler Hanma.

The village Patil, who wanted his only daughter, Harini, to be married to Hanma, finds Tani a stumbling block. With the help of an ex-convict, Shripati, he makes every attempt to chase the young widow out of the village. But the contrary happens when Sarsabai accepts her as her own daughter-in-law.

When Hanma is defeated in a wrestling bout with Taya Mardana, he feels so much humiliated that he would not return to his village unless he has avenged his defeat. But clever Mardana insists on a bet of five thousand rupees for a second bout. Sarsabai and Tani are not able to raise this money on their own. And the Patil would not help them until Tani, now expecting, promised to divorce her husband after his victory. She agrees, collects the money, rejoins her husband and helps him prepare for the second challenge round with Mardana.

Hanma trounces Mardana and regains his prestige. Keeping her word, Tani quietly departs and while straddling on the way gives birth to a baby. The passers-by get the mother and the child to a hospital. Coming to know of Tani's suffering and sacrifice the Patil's daughter prevails upon him to free Tani from her vow and so Tani and Hanma are again happily united.



ADINA MEGHA

ORIYA

Best Oriya Film
of the Year

Banner : M/s Chhayavani
Pratisthan

Production : Babulal Doshi

Script and Direction :

Amit Moitra

Cinematography : Shailja

Chatterjee

Music : Balkrushna Das

Cast : Prasant Kumar Nanda,
Sandhya Mohapatra

When three women enter one man's life, the complications can be as many. Adina Megha, meaning 'Untimely Showers' deals with the love and sacrifice of three women for the same man.

Suresh loves his college-mate Champak and therefore declines to marry a village girl, Alka, proposed by his sister-in-law, Nirada, and guardian brother, Naresh. But, he ends up by marrying Bina under dramatic circumstances. Disgusted with the triangular complication, he takes up a job in another city away from wife Bina and beloved Champak.

One day Champak's father discovers him in his new habitat and begins calling on him, frequently accompanied by his daughter. Coming to know of this, Suresh's brother brings Bina to live with her husband. Champak and Bina confront each other. Though startled, Champak offers her necklace to Bina and decides to stay away from their life.

While on a tour, Suresh, meets Alka, who is now married to Jayakanta, a Customs Officer. It is a fateful meeting, in that very night Jayakanta is killed in an encounter with a gang of smugglers. Widowed Alka sets up an ashram to devote herself to rural uplift.

Bina, now in the family way, is seriously ill and knowing her husband's love for Champak makes a last bid to see him happy. She returns the necklace given to her by Champak and urges him to begin a new life with the girl he loved.

Champak too is not well and her father decides to move for change of climate. They come to Alka's ashram whose serenity appeals to them and they decide to camp there. Alka learns from Champak's father of Suresh's love for her. Though she herself was rejected by him, Alka becomes the instrument of Suresh's reunion with Champak.





NANAK NAM JAHAZ HAI

PUNJABI



Best Punjabi film
of the Year

Best original musical
score of the year

Banner : M/s Kalpanalok
Production : Pannalal |
Maheshwari

Script and Direction :
Ram Maheshwari
Cinematography : D.K.

Prabhakar

Music : S. Mohinder

Cast : Prithviraj Kapoor, Vimi,
I.S. Johar

With this film, celebrating the immortal message of Guru Nanak, the Punjabi cinema stages a comeback in the National Awards list. Based on a true life incident which took place within the Golden Temple, 'Nanak Nam Jahaz Hai' is a devotional film oozing with reverence and faith which echo in its hymns and melodies.

Gurmukh and Prem are two devout Sikhs. They are good friends and also partners in business. The older one Gurmukh is married while the younger one Prem, who is treated affectionately as a member of the Gurmukh household, is still an eligible bachelor.

Gurmukh and his wife arrange Prem's marriage to a girl belonging to a very rich family. But what was arranged with love and sincerity spells doom. Shuka adds fuel to fire by poisoning the minds and by playing one friend against the other and by sowing unhappiness, hatred and suspicion.

But even in this dark hour, Gurmukh's heart glows with faith in his Guru. He shelters the flame of love and humanity against all odds, always hoping that some day the clouds of misunderstanding would disappear. Faith in Guru triumphs and helps restore faith in Man.

Gurmukh's sacrifice and quiet suffering are rewarded when he succeeds in re-establishing the same old bond of affection with his estranged friend and partner. As the darkness of hatred is dispelled, the pristine glory of the Guru's divinely message of love, goodwill, justice and peace re-illuminates the hearts of the two friends.



IRU KODUGAL

TAMIL

Best Tamil Film
of the Year

Banner : M/S Kala Kendra
Production : N. Selvaraj

B. Doraisamy,
N. Krishnan

Smt. V. Govindarajan

Script and Direction :

K. Balachandar

Cinematography : N. Balakrishnan

Music : V. Kumar.

Cast : Gemini R. Ganesan,
Sowcar Janaki

In a refreshing departure from the conventional pattern of screen behaviour, the characters in 'Iru Kodugal' (meaning Two Lines) strike an existentialist approach. In an attempt to adjust with the realities of their situations, they work out their own pragmatic response, though finally it is seen that cleverness does not pay.

While going to Delhi, Gopinath and his parents break journey at Varanasi as the young man is taken ill. Their hosts, one Parmasivam, his widowed sister and young daughter, Janaki, nurse the ailing young man rather too well so that his parents decide to proceed on their pilgrimage.

On their return they are faced with a fait accompli: Gopi and Janaki, have become man and wife. They accept it grudgingly and allow Gopi to resume his journey to Delhi where he had to appear in for an interview. With Gopi off to Delhi, they disown their daughter-in-law. Promptly Parmasivam comes up with the proposal of a second marriage for Janaki who, being already pregnant, thwarts the plan.

When Gopi returns home, his parents persuade him to marry another girl, Jaya, by making a false statement that Janaki was washed away in the river. Destiny however outwits them all.

Janaki is appointed Collector in the town and Gopi happens to be her subordinate. Parmasivam exploits this situation to ridicule and harass Gopi while, on the other hand, a scandal is built up about Gopi's liaison with Janaki. Jaya is unhappy, Janaki is embarrassed and Gopi is constantly humiliated, all because of the machinations of Parmasivam, whose intrigue even claims the life of Janaki's son from Gopi. Finally the two women talk it over and come to a better understanding of each other's position in Gopi's life. Getting a job abroad, Janaki finally quits the scene, leaving the husband and wife together.





AADARSA KUTUMBAM TELUGU

Best Telugu Film
of the Year

Banner : M/S Prasad Art
Pictures (P) Ltd.

Production : A.V. Subba Rao

Direction : K.P. Atma

Script : Acharya Athreya

Cinematography :

P.S. Selvaraj

Music : S. Rajeshwara Rao

Cast : A. Nageshwara Rao,
Jayalalitha

In seeking to document the decline of the Hindu joint family, 'Aadarsa Kuttumbam' (An Ideal Family) unfolds the basic calling of life and its meaning.

Pattabhi, the eldest son in a joint family, is the only one bothered with the cares of the household while the patriarch lavishes money on charities. The second son, Prakasam, spends the family fortune in seeking position of prestige and authority and Pratap, the third one, eats up everything in bodybuilding exercises.

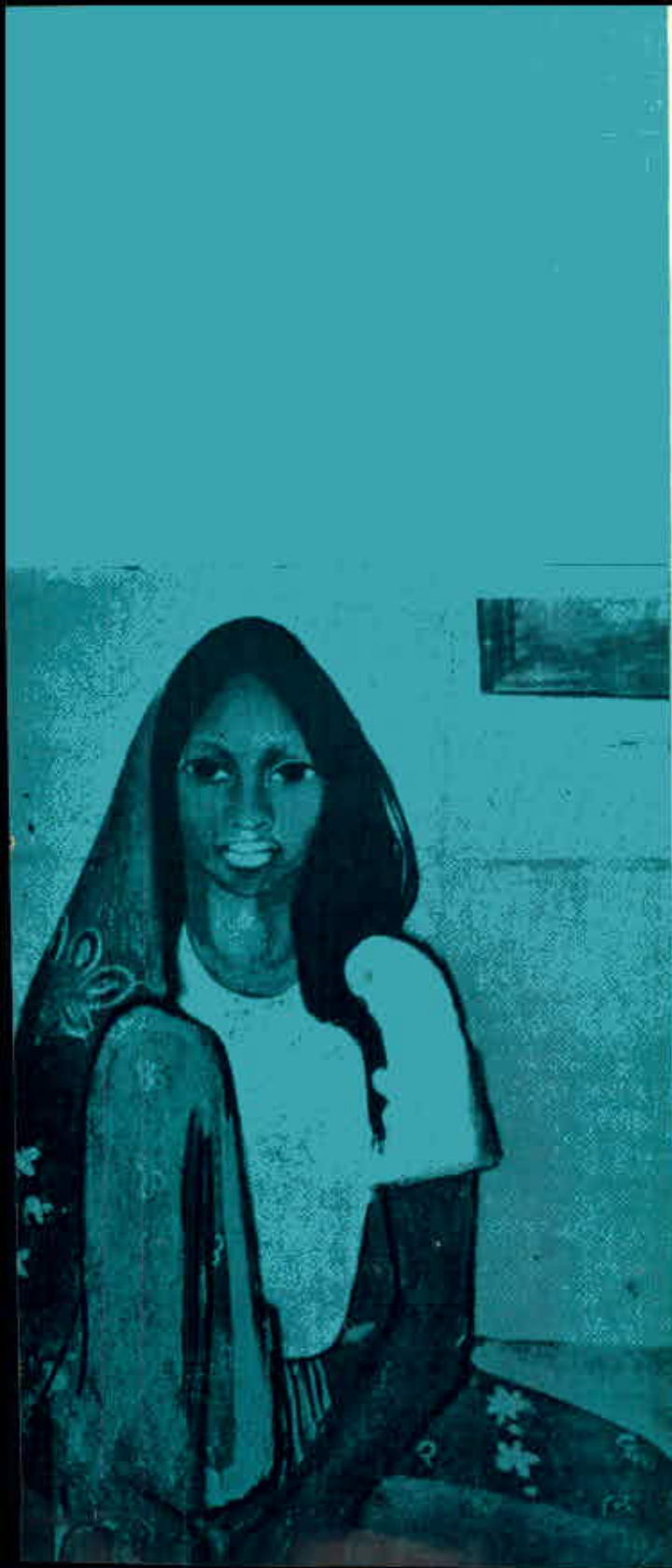
Prasad, the youngest son, studying at an agricultural university laments the sheer neglect of the household by everyone except Pattabhi. Even the son-in-law, Suryam is a drone. And pretty squabbles among the wives of the brothers make the household a big mad house. Prasad detests the idea of his beloved Saroja walking into this house on stilts as his bride, only to become a victim of unpredictable malice and design.

But Saroja does walk in as his wife and with the help of husband Prasad and grandfather, Damodaran, executes a plan to "dispossess" all the brothers of their inheritance.

This forces each one of them to live and earn by the sweat of his brow. Pattabhi takes to farming. Prakasam to dairying, Pratap to manual labour and the idler Suryam to poultry farming. Their wives too deflate in the process. Hard labour forces them to change their attitudes towards each other.

While this restoration is on, Damodaran is quietly busy raising four new houses in place of the one he had 'acquired' from the brothers. He is convinced that they have learnt the lesson of "live and let live", in their own houses happily, if only separately. Thus, on the ruins of a dilapidated house there now stand four new strong buildings just as from the ashes of an obsolete system emerges a new and vigorous pattern of living.





AMRITA SHER GIL

Best Information Film.
Production and Direction :
B.D. Garga.

A biographical short on one of the most famous Eurasians, this short depicts the life and art of Amrita Sher Gil, who in a brief lifetime of three decades brought about the most spectacular transformation in modern Indian painting.

Hungarian from her mother's side and Indian from her father's, this remarkable woman synthesised traditional and modern styles into a new, wholesome, organically evolved and homegrown style of new Indian art. The film reveals the formative stands of this synthesis and successfully establishes Amrita Sher Gil as a pioneer and path finder of modern Indian art.



LIFE

ENGLISH

Best Educational/Instructional Film
Production : Films Division, Bombay
(K.L. Khandpur)
Director : S. Gangooli.

The Film traces the mysteries of the origin and proliferation of life on this planet. The phenomenon of the eternal life cycle aided by natural processes is explained in the film to help a better appreciation of the creative forces that distinguish our planet from all the rest in the solar system.

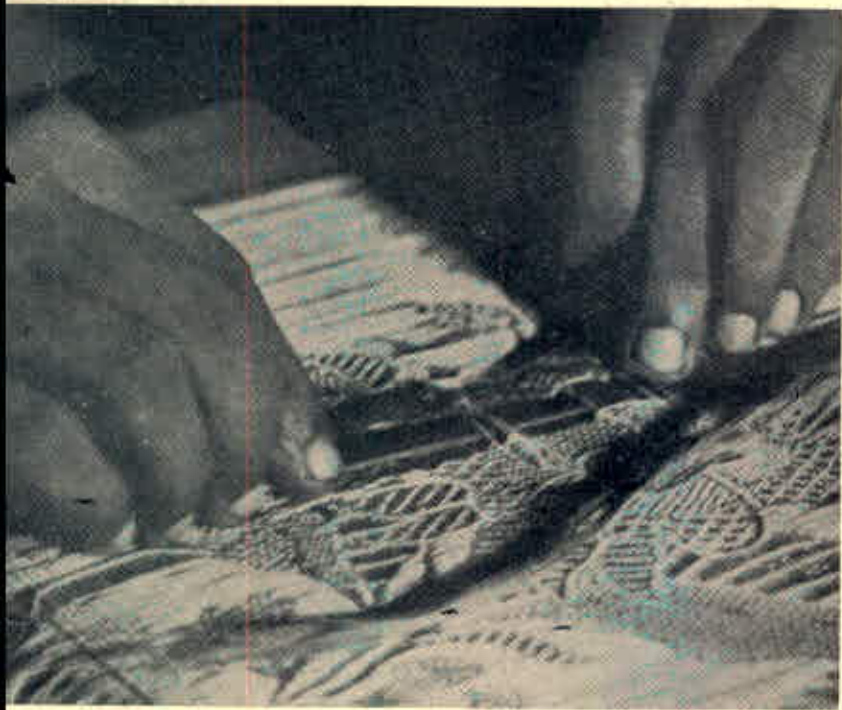


UMBRELLA

ENGLISH

Best Animation Film
Production: Films Division
(G.K. Gokhale)
Direction : B.R. Shendge

This animated short uses umbrella as a symbol to spread the message of rearing just as many children as an umbrella could cover. Those who must remain outside the umbrella, would also fall beyond its protective span.



WEAVE ME SOME FLOWERS

ENGLISH

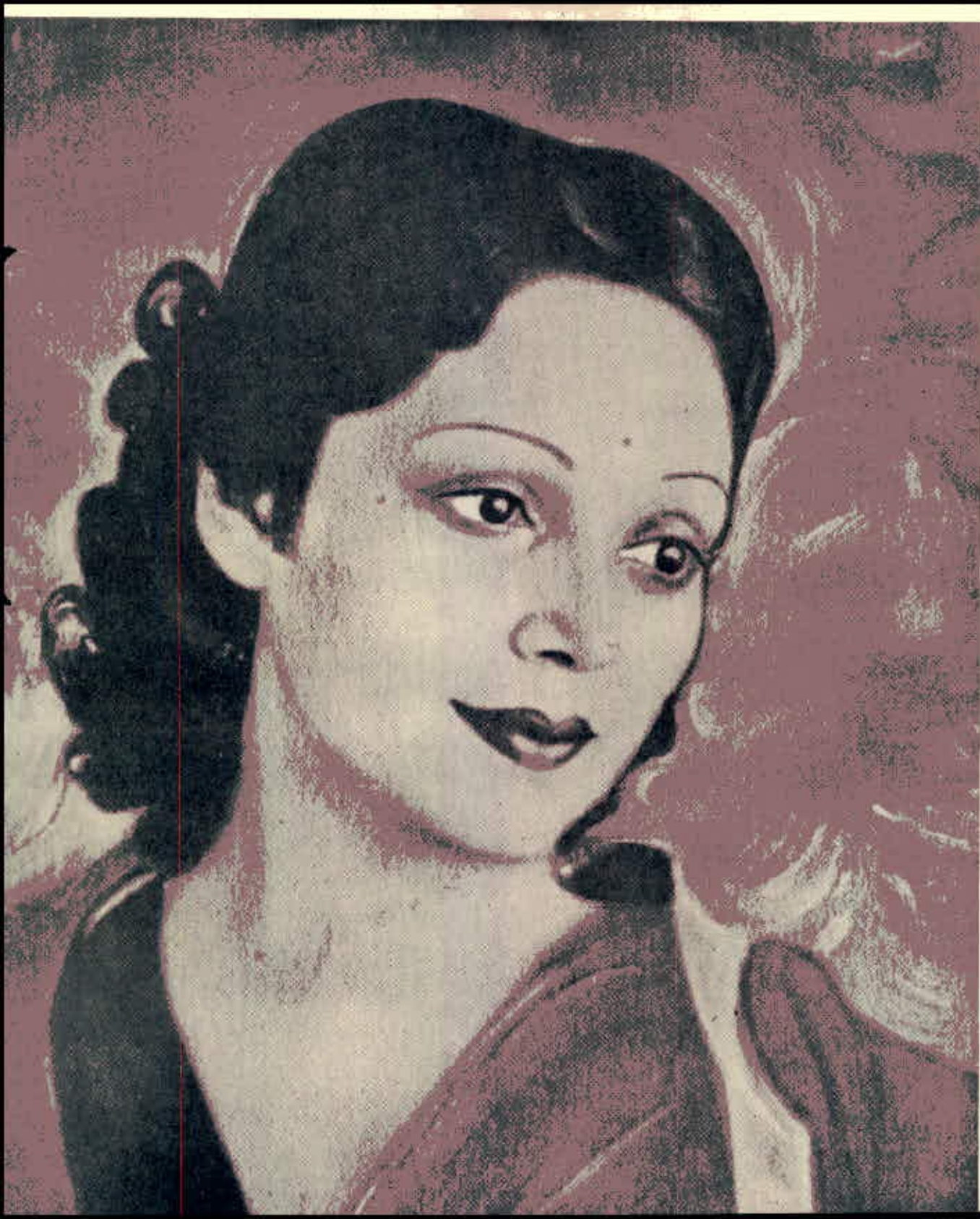
Best Promotion Film (Commercial)
Production: Films Division, Bombay
(Mohan Wadhvani)
Direction : P.B. Pendharkar

The kaleidoscope of the Indian textiles is tastefully and artistically captured in this promotional short. The colourful variety in weave and design in the textiles produced within the country enhances the film's artistic and visual grandeur.

Dada Saheb Phalke Award, 1969

D. G. Phalke was the greatest pioneer of the Indian Cinema who established the basic norms of film-making in almost every department of this conglomerate art. He was his own scenarist, cameraman, art director, costume designer, editor, processor, printer, developer and even projectionist and distributor. This one man institution gave India its most fundamental traditions in film-making and established the motion pictures as a form of entertainment, a medium, an art and an aspect and extension of Indian Culture.

1969 was the birth centenary year of this Father of the Indian Cinema. In a befitting commemoration of his contribution to Indian Cinema, a new National Award, named after him, has been introduced from this year. This is to be awarded annually for distinguished contribution to the medium, its growth and promotion. It consists of Rs. 11,000 in cash, a shawl and a plaque.



DEVIKA RANI
details of a
portrait
by
Svetoslav
Roerich

THE RECIPIENT

Shrimati Devika Rani Roerich, who is the first recipient of this coveted honour, is one of the most distinguished personalities in the film world. Though living in retirement in the lap of the Himalayas with the artist-husband Svetoslav Roerich, Devika Rani still retains the aura of a film celebrity.

Coming from a distinguished family—a grand daughter of Rabindra Nath Tagore—Devika Rani was schooling in London when the cinema lured her away from the stage.

In 1929, she married Himansu Rai, whose film "The Light of Asia" earned him international acclaim. The couple went to Germany where Devika Rani undertook training in different branches of film-making at UFA's world famous studio. It was here that she perfected her acting skills under Germany's great Director Pabst.

The Rais returned to India with the rich experience gained from their continental stay. The results of this acquisition were spectacular. They together made "Karma" in English and Hindustani which was a major triumph for Indian Cinema. It was shown in Britain and all over the continent and was received well for its artistic brilliance.

In 1934, Himansu Rai founded the Bombay Talkies, which became the nucleus of the film industry in Bombay. Introducing and nurturing promising talents in acting, direction and other aspects of film-making.

Devika Rani and Himansu Rai built up Bombay Talkies as a major centre of film making in the country. She herself played lead roles with distinctions in films like "Jawani Ki Hawa", "Achoot Kanya", "Jeevan Naiyya", "Savitri", "Jeevan Prabhat", "Durga", "Vachan" and "Izzat". Public recognition and appreciation came in a big way and she is aptly described as the First Lady of Indian Screen.

After the death of Himansu Rai in 1940, Devika Rani kept the banner of Bombay Talkies flying. Some of its productions like "Kismet", "Basant", "Hamari Baat" and "Punar Milan" created records in box office popularity. The leading men and women in Indian Cinema today were either discovered or groomed in Bombay Talkies. Among others Ashok Kumar, Dilip Kumar, Madhubala and Mumtaz Shanti are Bombay Talkies discoveries.

Devika Rani was honoured in 1958 with the title of "Padma Shri" in recognition of her contribution to the Nation's film culture.

MRINAL SEN

Best Director of the Year
BHUVAN SHOME (Hindi)

The year's best director is no poet of the cinema, he is its philosopher, for Mrinal Sen is a film theoretician first and a film maker next. A deliberate conviction in the fullness of the medium, a cultivated awareness of its artistic and aesthetic possibilities and an utter mastery of the tools of this technological art are the basic constituents of all that Mrinal has done or achieved in eight and a half films he has so far made.

Mrinal has seen life's ebb and tide at its best and at its worst. Yet, his work is not a tidal wave reaching its zenith and falling to its nadir. It is an arc that is still soaring high. From "Neel Akasher Neechey", which he would like to be remembered as his first contribution to the art of the film, Mrinal became a talking point for the cineastes in the country. Then came a series of distinguished works, including "Punaische", "Baisey Shravan" and "Protinidhi", until in "Akash Kusum" he became

the vortex of a popular controversy that always marks the birth of a star on the firmament. Whether in exposing the individual's ambition and his failure to reach it, asked his critics, Mrinal had forced himself on his audience. Perhaps both—and equally intriguingly perhaps none, for, like a prismatic piece of art, "Akash Kusum" succeeded in retaining the ambiguity of the screen image without losing the clarity of its meaning.

Mrinal then discovered that his art could lend itself to interpreting other cultures and other settings. Thence came "Maitra Manisha" in Oriya, which figured in the National Awards in 1966, followed by "Bhuvan Shome" in Hindi, which has bagged three All-India awards—best film, best director and best actor.

Forty-seven year old Mrinal has ranged over the full spectrum of life; having been an apprentice sound recordist, a non-committed journalist; a peripatetic medical representative; an infrequent author, a one-time stage enthusiast; retaining and nurturing, his deep love and reverence for the film medium and giving expression to his film theory, in his articles.

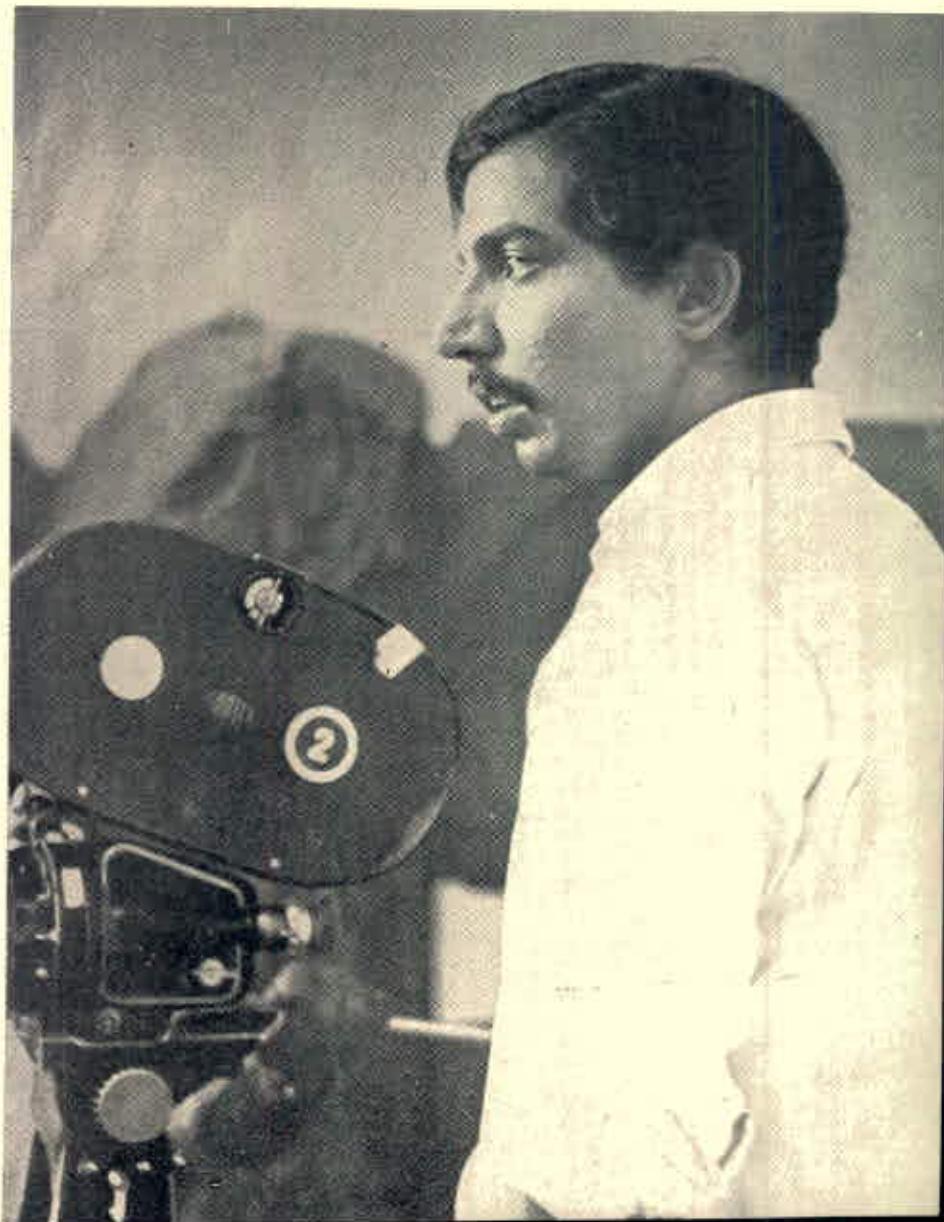


K.K. MAHAJAN

Best Cinematographer (B&W) of the Year
SARA AKASH (Hindi)

To win a national award at 26 and that too in a technical departmental like Black & White Cinematography is a sensational triumph not only for young K.K. Mahajan, the Cinematographer of "Sara Akash", but also a matter of pride for the Film and Television-Institute of India, Poona, from where he graduated in 1966. Considering that "Sara Akash" was the young cinematographer's second feature film assignment, there should now be little doubt as to the great impact the Poona Film Institute is going to create on the film art of the country.

This brilliant young man, an emigrant from West Pakistan, entered his 27th year only on October 2, last. Graduating in Science from Punjab University in 1963, he joined the 3-year course in cinematography at the Poona Institute and walked out of its portals with a gold medal in 1966. For a couple of years he perfected his skills by lensing commercial shorts for a number of advertising concerns. In 1968, Mahajan became Mrinal Sen's Cameraman in his odyssey through the contoured landscape of Gujarat. Mahajan's success in "Bhuvan Shome" led him to tie up with Basu Chatterjee in his "Sara Akash". Mahajan had the challenging task of cinematographically purveying entire panorama of a youth's psychic dilemma. For Indian cinema, Mahajan and other young Film Institute graduates working in Malayalam, Hindi and Kannada films promise a happy rebirth of the art of the film.



MARCUS BARTLEY

Best Cinematographer (Colour) of the Year
SHANTHI NILAYAM (Tamil)



One of the best known South Indians in the film medium, Marcus Bartley rocketed to international fame with his superb lensing in Eastmancolor of the life of Kerala's "Chemmeen" which won the President's Gold Medal in 1965. In "Shanthi Nilayam" Bartley's peripatetic camera has captured the opulence of the Indian countryside.

Professionally, Bartley travelled from still photography to motion pictures. Even while he was schooling he made a living out of his camera.

In 1935, at the age of 18, Bartley became a press photographer of "The Times of India". He later joined the British Movietone News as newsreel cameraman and gave performance on celluloid to such historic events as the 1937 Haripura Congress. Returning to Madras in 1938, he started his career in the movies. After eleven years of freelancing as a movie cameraman, Bartley joined Vijaya Vauhini, one of the two biggest studios in India. He has been the cinematographer of almost all Vijaya Vauhini hits like "Maya Bazar", "Patal Bhairavi" and "Missiamma". Among his recent colour assignments in Hindi are "Ram Aur Shyam", "Saathi", "Nanha Farishta" and "Ghar Ghar Ki Kahani". So far this renowned cinematographer has lensed 37 films in Telugu, Tamil, Malayalam and Hindi.

Like his camera, Bartley's life has been a rolling stone, though it did gather some moss. Born at Nasirabad in Rajasthan and educated at Deolali in Maharashtra Bartley has at last made a home for himself in Tamil Nadu.

S.R. PUTTANNA KANAGAL

Best Screenplay writer of the Year

GEJJE POOJE (Kannada)

In S.R. Puttanna Kanagal winning the best screenplay award for his scripting of "Gejje Pooje" South recovers the honour it was the first to win when the award was instituted in 1967 and won by Malayalam writer S.L. Puram Sadanandan for his "Agniputhri". In 1969 as many as six Kannada novels were transcribed on the celluloid, "Gejje Pooje" being one of them. In adapting it to the screen, Puttanna Kanagal not only faced the challenge of selecting the most essential but also of amplifying the most desirable.

Born in a village near Mysore, Puttanna's education could go only as far as matriculation. Like many others in the film medium, he came via the theatre, where for four years he absorbed the essence of drama under the influence of the best known

talent to the time.

Later he came to Madras and started his film career as an Assistant Director under the veteran B.R. Panthulu. He has so far directed more than a dozen films in Tamil, Malayalam, Telugu and Kannada.

In 1967-68, he received Mysore State Awards for the best script and the best direction for his work in "Belli Moda" (Silver Clouds), one of the six films chosen for the first-ever overseas Kannada film festival in Byelorussia.

As a film-maker, Puttanna wants to use his tools for making purposeful films, depicting the quintessence of the Indian culture. As a writer-director, he feels screenplay is the first pre-requisite of a good film. This is borne by the fact that both in the National Awards and also in the Mysore State Awards, "Gejje Pooje" has been adjudged the best Kannada film of the year.





UTPAL DUTTA

Best Actor of the year
BHUVAN SHOME (Hindi)

Utpal Dutt, who, as a writer-director-actor, has dominated, the Bengali stages is a man of theatre strayed into films. His pre-eminence in the Bengali theatre world keeps on pulling him into the filmic arena and his screen success inspires him to go back to the theatre with renewed vigour.

Shillong-born Utpal Dutt got his training in theatre under Geoffrey Kendal of Shakespeareana International Theatrical Company. When he was around 22, he set up in 1947 the Little Theatre Group in Calcutta. Because of his commitment to a particular ideology, Utpal has been regarded as the stormy petrel of the Indian stage and even had a spell behind the bars. He has done pioneering work in presenting Shakespeare and Brecht to the Bengali audience. Many of his plays, dealing with burning contemporary issues, have been produced abroad. It was Utpal Dutt who pioneered the roadside play, "Patha Natike", performing by the side walk, street corners in bazars, village markets and industrial areas. In 1969, he founded the 'Vivek Natya Samaj' to provide himself a platform for spreading his political and social thinking by modifying the traditional 'Jatra' form of the stage.

As a researcher and academician in theatre arts, Utpal has published "Chayer Dhoan" on the aesthetics of the theatre in addition to an under print work "Shakespearer Samajchetana", on Shakespeare's social conscience.

In Bengal, as in the South, the transition from theatre to screen is less than frog leaping. Entering films in 1950 with the title role in "Michael" Utpal has given quite a few memorable performances in "Joga Jog", "Chowringhee", "Vidya Sagar",

"Inspector General", "Kirtigarh", "Maharaj Nand Kumar", "Idiot", etc. He also wrote and directed two films: "Megh" in 1961 and "Ghoom Bhangar Gaaon" in 1964. With James Ivory, who is making English films in India with Indian background and Indian talent since "The Householder", Utpal Dutt has made "Shakespeare wallah" and "The Guru".

Mrinal Sen cast him in the title role of "Bhuvan Shome" while K.A. Abbas featured him in an important role in "Saat Hindustani".

Utpal entered his 42nd year on March 29, last.





MADHABI MUKHERJEE

Best Actress of the Year
DIBARATRIR KABYA (Bengali)

When a 4-year old girl made her debut on stage in a Ramayana play, little did its producer-director Sisir Bhaduri know that a day would come in the life for the tiny doll when she would walk to the rostrum to receive the nation's highest honour in the realm of histrionics. Nor when Premendra Mitra featured her in "Diu Beai" could any one guess that the teenage stage performer was going to be a reigning queen of the cinema. Then came Mrinal Sen's "Baisey Sravan" in which the four-year old artiste of "Sita" and the teenage performer of "Diu Beai" blossomed into Madhabi Mukherjee, a screen heroine of incalculable histrionic merit.

Shooting her way across the firmament of silver screen, Madhabi Mukherjee reached international screens as the heroine of Satyajit Ray's "Mahanagar" "Charulata" and "Kapurush-O-Mahapurush".

A sensitive and refined artiste, Madhabi Mukherjee has the grace and poise of the eternal woman. Her face is quietly expressive and registers emotions flawlessly and effortlessly. For interpreting character with deep charms of inner conflicts or of unfathomable depth and complexity in their emotional make up, Madhabi Mukherjee comes out as the closest personification of a director's image of such a character. She is an impressionist in her method.

In "Dibaratrir Kabya", directed jointly by Bimal Bhowmick and Narayan Chakraborty, Madhabi Mukherjee plays Supriya, who repelled by the man she loved, throws herself into an uneasy matrimony and as time flows reappears in his life as if to jeer him at his helplessness and also at the same time to re-establish a bond severed by calculated aloofness and ex-communication.

Married to actor Nirmal Kumar Chakraborty, Madhabi is the first Bengali heroine to receive the Urvashi award for best Actress.



SACHIN DEB BURMAN

Best Male Playback singer of the year
ARADHANA (Hindi)

In 1957, the musical composition of lyricist Sahir's ode to "the oldest profession" in the film "Pyaasa", opening with the humming of "Yeh koochey, yeh neelamghar dilkashi key" created a nation wide stir. Wherever, the film was released, the song sequence created an unprecedented impact on the audience. It was the genius of Sachin Deb Burman which made "Pyaasa" the best orchestrated yearning of a tormented soul. "Pyaasa", however, is one of the many gems in the bejewelled crown Burman wears as the Prince of Indian film music composers.

In Bimal Roy's "Sujata", he revealed a new facet of his musical genius by himself rendering the melancholy strain: "Sun moray bandhu ray", which instantly created a new style of film singing, the Burman style. Again in "Bandini" and "Guide"

he proved himself to be a vocalist of incomparable charm.

He studied the folk tradition, consulted books and crystallized in his orchestration the melody of the Brahamaputra. Then folded up himself at the feet of such masters of classical music as Allauddin Khan, Badal Khan, Fayyaz Khan, Abdul Karim Khan, K.C. Dey and B.D. Chatterjee. Burman absorbed their teachings, wedded them into the treasures of the folk traditions and fed the rich amalgum into his music, which in films like "Devdas", "Guide", "Bandini", "Pyaasa", etc. entitled him to the description of a music wizard. The nation has acknowledged his distinguished contribution by bestowing on him several titles and honours, the most noteworthy being the Sangeet Natak Academy's award in 1958.

The widely travelled composer entered the 65th year of his life on October 1, last.



K.B. SUNDARAMBAL

Best Female Playback singer of the year
THUNAIVAN (Tamil)

That for the second time in succession the National Award for the best female playback singing has gone to yet another South Indian singer reveals the evocative force of Carnatic Sangeetham on which is generally based the South Indian film music. This year's winner, K.B. Sundarambal, who has regaled millions all over South East Asia, is more than a playback singer. She is a social worker inspired by Gandhi and a celebrity of the stage.

Born in October, 1908, in a village near Tiruchirapalli, Sundarambal's early life has been a grim struggle against heavy odds. It is this grief of life that echoes in her soul-stirring melodies. Having lost her father in early childhood, she was brought up by her widowed mother.

Sundarambal joined professional theatre when she was only eight years and acted in "Nallathangal" the film version of which later was late Bimal Roy's first assignment as a cinematographer. Her fame as a

talented performer travelled beyond her own state. In midtwenties, she made a number of successful stage appearances in Burma and Ceylon. During one such visit in 1926, she worked with S.G. Kittappa in his production of the famous play "Valli's Wedding". Later they were married.

After her husband's death in the early thirties, she came under the spell of Mahatma Gandhi and took to social work. Alongwith the illustrious Satyamurti, she toured across the peninsular India.

One of the earliest heroine's of Tamil cinema Sundarambal was the highest paid screen artiste of her time. Among her notable screen appearances are "Bhaktha Nandanar", "Mammekalai", "Thiruvallayadal" and "Thunaivan". Her best billing both as stage and on screen was "Avvaiyyar", whose film version by the late S.S. Vasan remains even to date the finest devotional ever made in the country.

Early this year, she was honoured by the President of India with the title of "Padma Shree". Singer of only devotional songs, Sundarambal's invocations in "Thunaivan" reveal the deep ethos of the devotional music.





S. MOHINDER

Best music composer of the year
NANAK NAM JAHAJ HAI (Punjabi)

To snatch the laurel for best musical score in a national competition in which he had to contend with the most popular and established maestros is an achievement of no mean order for S. Mohinder. For him, composing music for "Nanak Nam Jahaj Hai" was an act of faith and inspiration.

Born on September 8, 1926 in Montgomery in West Pakistan, S. Mohinder, like many others in Indian cinema, is a gift of the partition. A graduate from Khalsa College, Lyallpur, S. Mohinder began composing music for films after his flight to India in the wake of the partition. Making his debut in Prakash Pictures "Shadi Ki Raat", Mohinder has managed to hold his own for over two decades in the trend-crazy westernized musical world of the Bombay cinema. During this time he has composed music for such a wide assortment of films as "Shrimatiji" (which established Shyama as an actress of merit), "Naata" and "Mehlon-ke-Khawab" (produced by the late Madhubala), "Do Dost", "Papi", "Picnic", "Shirin Farhad" and more recently "Zamin ke Tare", "Sau Ka Note", "Pardesi", "Dhola", etc.

In "Nanak Nam Jahaj Hai", he got a real opportunity for self-expression, for the film was an appeal to the faithful. And, Mohinder's faith in music as another form of worship, has been amply rewarded.

KAIFI AZMI

Lyricist of the Best Song on National Integration
SAAT HINDUSTANI (Hindi)

The lovers of Urdu 'mushaira' all over the country and the connoisseurs of Urdu poetry have no hesitation in counting Kaifi Azmi among the foremost living Urdu poets in the country. Living in Bombay, the Hollywood of the Indian Cinema, Kaifi could not have escaped for long an intimate association with this commercial art which has already attracted—almost for ever—such eminent poets as Sahir Ludhianvi and Majrooh Sultanpuri.

Born in Azamgarh, U.P., Kaifi was forced into traditional learning by his father who felt distressed that whoever among his sons took to modern learning was doomed to death. So, he sent young Kaifi to Lucknow for a classical style education in Persian and Arabic. But in the provincial Capital of Lucknow in the pre-Independence days, it was difficult for any youngman not to get involved in politics. Kaifi became a trade union leader.

In 1945, he moved to Bombay where he got a job in an Urdu paper. Things did not shape well for him in this big metropolis. Producer-director Shahid Lateef, by way of helping his friend through his difficulties offered him to write a lyric for his underproduction, "Buzdil", starring Premnath and Nimmi. Kaifi's first lyric for a film said: "Rotay Rotay Guzar Gai Raat", and the night of ordeal was really over for him. He signed more contracts and established himself as a leading film lyricist with such remarkable films to his credit as "Kaagaz ke Phool" (India's first film in Cinemascope), "Haqeeqat" (India's first war film), "Heer Ranjha" (based on the famous Punjabi epic) and "Saat Hindustani". His "Meri Awaz Suno" in "Nau Nihal" remains one of the most highly appreciated film songs in recent years. He has also written dialogues for films, notable among them being "Shama", "Kohraa" and "Heer Ranjha". Outside the filmdom, the lovers of poetry still remember him for his long poem, "Aurat".





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Feb 1970

NFF 18

NOV 1971



EIGHTEENTH

**NATIONAL
AWARDS
FOR FILMS**

MINISTRY OF INFORMATION AND BROADCASTING, GOVERNMENT OF INDIA

Eighteenth National Awards for Excellence in Motion Picture Arts and Sciences

<i>Title</i>	<i>Producer(s)</i>	<i>Director</i>	<i>Awards</i>
I. FEATURE FILMS			
1. National Best Feature Film Award			
Samskara (Kannada)	T. Pattabhirama Reddy	T. Pattabhirama Reddy	President's Gold Medal and a cash prize of Rs. 40,000.
2. Special Award for the Second Best Feature Film			
Pratidwandi (Bengali)	Nepal Dutta & Ashim Dutta	Satyajit Ray	Cash prize of Rs. 15,000 and a medal to the Producer; a cash prize of Rs. 5,000 and a plaque to the Director.
3. Special Award for the Best Feature Film on National Integration			
Thurakkatha Vathil (Malayalam)	A. Raghunath	P. Bhaskaran	Cash prize of Rs. 30,000 and a medal to the Producer; a cash prize of Rs. 10,000 and a plaque to the Director.
II. REGIONAL AWARDS—FEATURE FILMS			
1. Anand (Hindi)	N. C. Sippy & Hrishikesh Mukherjee	Hrishikesh Mukherjee	Cash prize of Rs. 5,000 to the Producer and a medal to the Director.



<i>Title</i>	<i>Producer(s)</i>	<i>Director</i>	<i>Awards</i>	
2. Desamante Manushuloi (Telugu)	K. M. K. Naidu & G. K. Naidu	C. S. Rao	Cash prize of Rs. 5,000 to the Producers and a medal to the Director.	5
3. Ehuthatha Katha (Malayalam)	Jai Maruthy Pictures	A. B. Raj	Cash prize of Rs. 5,000 to the Producers and a medal to the Director.	6
4. Malyadan (Bengali)	Ajoy Kar & Bimal Dey	Ajoy Kar	Cash prize of Rs. 5,000 to the Producers and a medal to the Director.	7
5. Mumbaicha Jawai (Marathi)	Tushar Pradhan	Raja Thakur	Cash prize of Rs. 5,000 to the Producer and a medal to the Director.	8
6. Naguva Hoovu (Kannada)	R. N. Sudarshan	R. N. K. Prasad	Cash prize of Rs. 5,000 to the Producer and a medal to the Director.	9
7. Raman Ethanai Ramanadi (Tamil)	P. Madhavan	P. Madhavan	Cash prize of Rs. 5,000 and a medal.	10

Title

Producer(s)

Director

Awards

III. FILM AS COMMUNICATION

1. Best Social Documentation Film

Latent
(English)

M/s Film-O-Pub

Biplab Ray Chaudhuri

Cash prize of Rs. 5,000 and a medal to the Producers; a cash prize of Rs. 2,000 and a plaque to the Director.

This year no Awards have been given for the following categories:—

1. Best Children's Film;
2. Best Information Film (Documentary);
3. Best Educational/Instructional Film;
4. Best Promotional Film (Commercial);
5. Best Promotional Film (Non-commercial);
6. Best Experimental Film;
7. Best Animation Film;
8. Lyric-writer of the best film song on National Integration.



For Artists and Technicians— ALL INDIA AWARDS

Category	Name of recipient	Title of film	Award(s)
1. Best actor of the year —Bharat Award	Sanjeev Kumar	Dastak <i>FFC ✓</i>	A figurine.
2. Best actress of the year —Urvashi Award	Rehana Sultan	Dastak <i>" ✓</i>	A figurine.
3. Best child actor/actress (below 16 years)	Rishi Kapoor	Mera Naam Joker	A plaque.
4. Award for excellence in direction	Satyajit Ray	Pratidwandi	Cash prize of Rs. 5,000 <i>13</i> and a plaque.
5. Best music director of the year	Madan Mohan	Dastak <i>FFC ✓</i>	Cash prize of Rs. 5,000 <i>14</i> and a plaque.
6. Best male play-back singer of the year	Manna Dey	Nishi Padma & Mera Naam Joker	A plaque.
7. Best female play-back singer of the year	Sandhya Mukherjee	Jay Jayanti & Nishi Padma	A plaque.
8. Best screen-play of the year	Satyajit Ray	Pratidwandi	Cash prize of Rs. 5,000 <i>15</i> and a plaque.
9. Award for excellence in cinematography (Colour)	Radhu Karmakar	Mera Naam Joker	Cash prize of Rs. 5,000 <i>16</i> and a plaque.
10. Award for excellence in cinematography (Black & White)	K. K. Mahajan	Uski Roti <i>FFC ✓</i>	Cash prize of Rs. 5,000 <i>17</i> and a plaque.



Samskara • KANNADA

<i>Director</i>	.. T. Pattabhirama Reddy
<i>Producer</i>	.. T. Pattabhirama Reddy
<i>Cinematography</i>	.. Tom Cowan
<i>Music</i>	.. Rajiv Tharanath
<i>Cast</i>	.. Girish Karnad Snehalatha Reddy P. Lankesh B. R. Jayarama

Narayanappa is a rebel Brahmin who lives a dissolute life, breaking the tenets of Brahminism openly. He drinks alcohol, keeps a mistress and pays little heed to temple worship. Suddenly, he dies in a plague epidemic. Can he be cremated? The village elders discuss the matter and all shun to perform the last rites. Conserva-

tives express their abhorrence of being associated with a sinner's funeral. At the same time, they realise that ritually no one in the village could eat or drink till the body had been cremated. Longingly the elders look at the ornaments surrendered by the deceased's mistress to cover the cost of the cremation.

Now Praneshacharya is in a quandry. While he is battling with the problem and struggling with his conscience, his task is made more difficult by an encounter with the dead man's mistress to whose charms he surrenders himself passionately and helplessly. His ailing wife dies. Once more he sets out to seek guidance. On his way to a fair he meets a low caste hail-fellow-well-met who acts as his mentor, his guardian angel, his tempter and his psychiatrist. The two of them visit a fair. Suddenly, when Praneshacharya is eating the food given to him in a temple which he had no right to enter, the truth bursts forth from inside him. Praneshacharya runs back to his village to cremate the dead body, because no one is pure enough to be disdainful of a sinner.



Pratidwandi • BENGALI

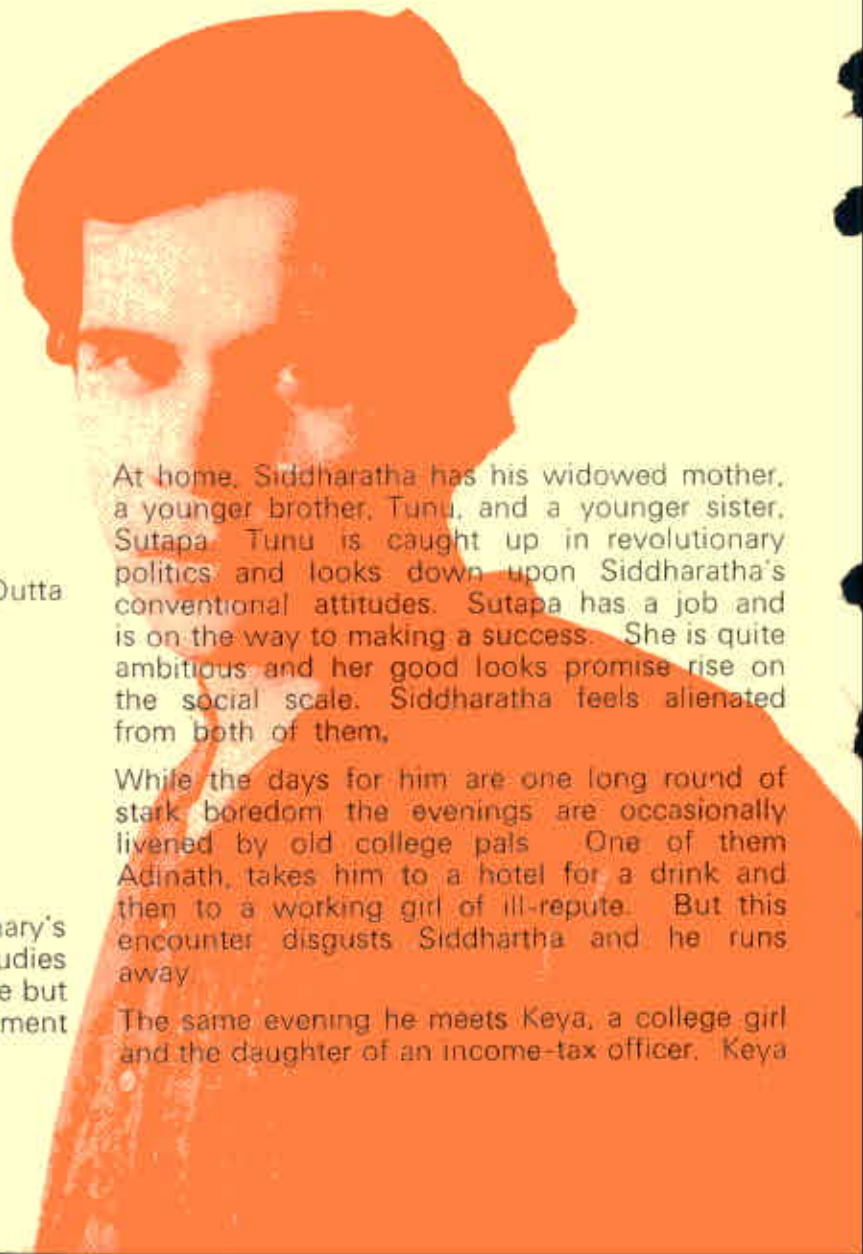
<i>Director</i>	-- Satyajit Ray
<i>Producer</i>	-- Nepal Dutta and Ashim Dutta
<i>Cinematography</i>	-- Soumendu Roy
<i>Music</i>	-- Satyajit Ray
<i>Cast</i>	-- Dhirtiman Chatterjee Joysri Ray Dev Raj Roy Krishna Roy

The sudden death of Siddharatha Choudhary's father forces him to give up his medical studies and look for a job. He is obviously capable but soon realises that without the important element of backing he has little chance.

At home, Siddharatha has his widowed mother, a younger brother, Tunu, and a younger sister, Sutapa. Tunu is caught up in revolutionary politics and looks down upon Siddharatha's conventional attitudes. Sutapa has a job and is on the way to making a success. She is quite ambitious and her good looks promise rise on the social scale. Siddharatha feels alienated from both of them.

While the days for him are one long round of stark boredom the evenings are occasionally livened by old college pals. One of them Adinath, takes him to a hotel for a drink and then to a working girl of ill-repute. But this encounter disgusts Siddhartha and he runs away.

The same evening he meets Keya, a college girl and the daughter of an income-tax officer. Keya



had lost her mother at an early age. The two feel drawn to each other. Keya's innocence and the purity of her relationship with Siddharatha leads to meetings which softly, subtly establish that Siddharatha and Keya are in love. But the relationship is clouded by Keya's sudden realisation that her father is going to marry her maternal aunt. It would perhaps have been different had Siddharatha found a job and stood

by her. At a crucial interview, while waiting for his turn to be called in, he finds his temper smouldering at the bureaucratic cold callousness and in the end he gives vent to his pent-up rage, and walks out of the interview.

He is torn asunder, both from the city and his love, and lands in a village as a medical salesman where his bird sweetly sings of summer r
of in full-throated ease

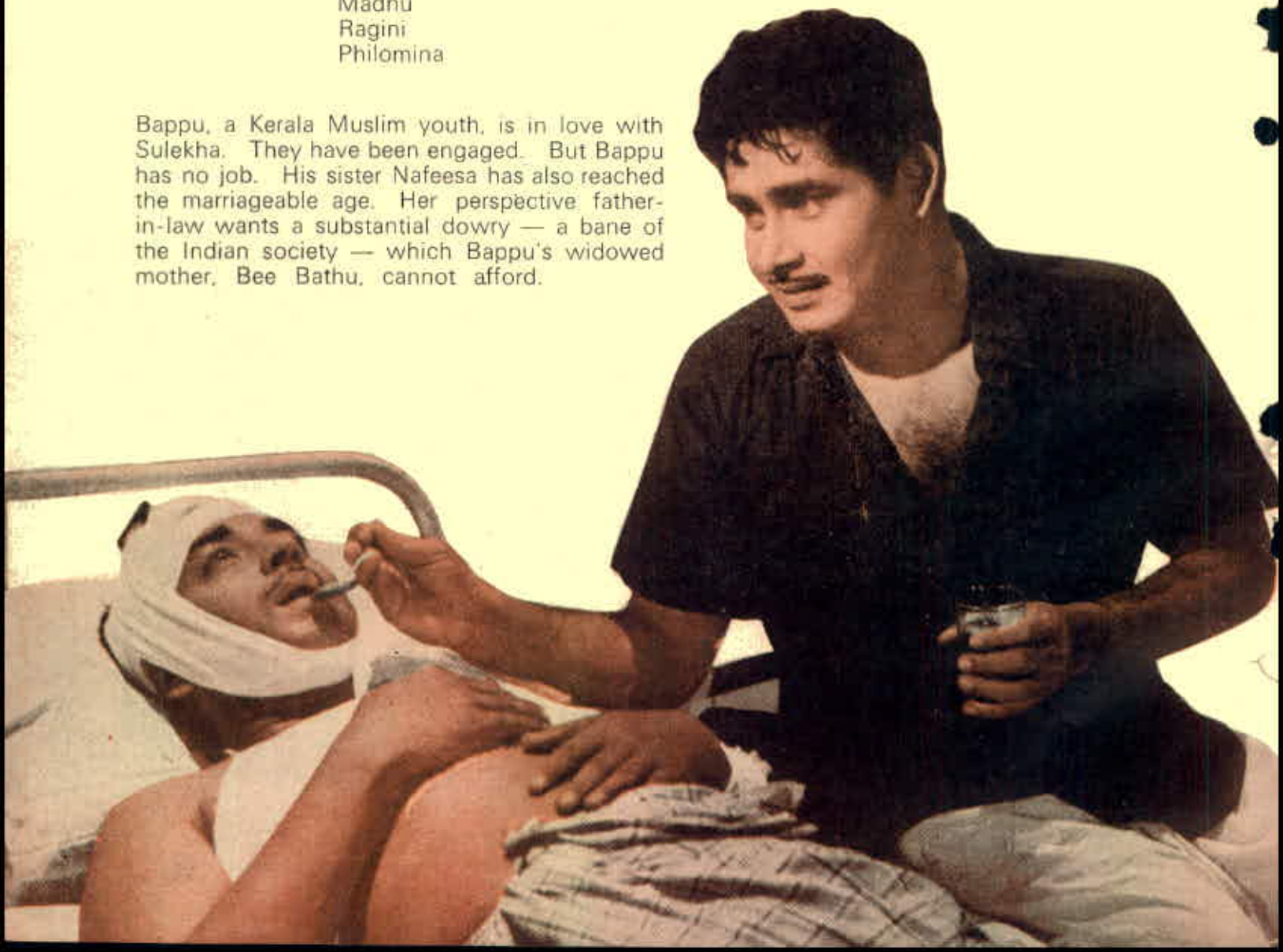


Thurakkatha Vathil • MALAYALAM

Director P. Bhaskaran
Producer A. Raghunath
Cinematography J. Rajagopal
Music K. Raghunath
Cast Prem Nazir
Madhu
Ragini
Philomina

Bappu, a Kerala Muslim youth, is in love with Sulekha. They have been engaged. But Bappu has no job. His sister Nafeesa has also reached the marriageable age. Her perspective father-in-law wants a substantial dowry — a bane of the Indian society — which Bappu's widowed mother, Bee Bathu, cannot afford.

She feels an exchange marriage would help solve the problem. Bappu can marry Sulekha but Sulekha has no brother. So she suggests that the dowry brought by Sulekha should become Nafeesa's dowry. But Bappu disagrees.



Bappu realises that he must go to a city and find a job to support his mother and sister and also have enough money for Nafeesa's dowry. In the city of Madras, Bappu starts earning his livelihood by selling vests. Bappu meets a Hindu youth, Vasu, lying lifeless due to exhaustion and starvation. Bappu picks him up, takes him to his house, nurses him back to health and the two youngmen become inseparable friends. Vasu gets a job as a motor mechanic and the two continue to live together in the same house.

Bappu is called by her mother to visit the village to attend a local festival. Bappu goes out for buying small gifts for his mother, sister and his fiancée. He is injured in a car accident just when he is preparing to visit his village. He makes Vasu promise in the hospital that the information about the accident would not be communicated to his family. His condition deteriorates and he succumbs to injuries. Vasu visits the village, delivers the gifts but takes only Sulekha's father into confidence and tells him the truth. The secret is kept.

Vasu fulfills his mission and keeps on saving money for Nafeesa's dowry. When there is enough, the engagement takes place and Vasu goes to attend the marriage. Nafeesa gets married but everyone misses Bappu's presence. At the juncture of Nafeesa's departure after the marriage ceremony, when a brother has to bid farewell to a sister, they learn the horrible truth about Bappu.

Noble Vasu who had stood by the family all these months tenderly offers to be a son to Bappu's mother and a brother to Nafeesa. His relationship is readily accepted by the two. Poor Sulekha is forlorn and torn. Mother has a son and Nafeesa has a brother in Vasu — what is her fate?

Sentimental Vasu even offers to marry Sulekha. But this is not acceptable to a tradition-bound village Muslim girl.



Anand

HINDI

<i>Director</i>	.. Hrishikesh Mukherjee
<i>Producers</i>	.. N. C. Sippy and Hrishikesh Mukherjee
<i>Cinematography</i>	.. Jaywant Pathare
<i>Music</i>	.. Salil Chowdhury
<i>Cast</i>	.. Rajesh Khanna Sumita Sanyal Amitabh Bachchan Ramesh Deo

The coveted "Saraswati Award" for 1970 is presented to Dr. Bhaskar Banerjee for his novel. While accepting the Award, Bhaskar reveals that the hero of his story is not imaginary but a real character.

Bhaskar met Anand through a common friend, Dr. Prakash Kulkarni. Anand was suffering from lympho-sarcoma of the intestines. Knowing that the disease was incurable and his days were numbered, Bhaskar was reluctant to take up the case. A meeting with Anand astonished Dr.





Bhaskar that a dying man could have such a wonderful zest for life and diffuse so much happiness among the people surrounding him. Was he aware that there was no treatment for this fatal disease? In fact Anand very well knew his fate, but was determined that every moment of his remaining life should be a happy milestone.

Anand refused to stay in Dr. Kulkarni's clinic as a patient merely wasting away the invaluable fleeting moments of his short existence. He found shelter with Bhaskar. As days passed, Bhaskar watched this extra-ordinary man with a lot of admiration, often praying for a miracle to happen, which his scientific mind knew was not possible. Bhaskar saw Anand's body disintegrate fast, yet each day his soul soared higher and higher, spreading laughter, exciting

interest, eliciting sympathy and thriving with the sheer pleasure of spreading joy.

As Bhaskar and Prakash awaited the inevitable, Anand busied himself with the task of sorting out personal problems of his new friends. Anand came to know that Bhaskar had a secret love for Renu, a working girl, and both were too shy to express their feelings. With gay abandon, Anand manipulated their meetings which led to the realisation of their true love.

As the end drew closer, all were praying with tear-stained faces. Bhaskar, Renu and Prakash were by Anand's side trying to control their emotions. The happiness that Anand had so generously spread was alone to be their life-long treasure.

Desamante Manushuloi • TELUGU

Director .. C. S. Rao
Producers .. K. M. K. Naidu & G. K. Naidu
Cinematography .. G. K. Ramu
Story .. V. S. Rangaswamy
Cast .. Shoban Babu
Chandrakala
S. V. Rangarao
Anjali Devi
V. Nagaiah

Sankaranarayana, an eminent lawyer, is childless. One day, he finds a female child abandoned at his house. His wife, Saraswathi, readily accepts the child and they name her Aruna. Both shower affections on her. Later, Saraswathi gives birth to a child and changes her attitude towards Aruna. Finding herself ill-treated, Aruna quits the house and boards a train. She





runs into a multimillionaire, Sripathy, who takes her to his house. Her arrival brings a new fortune to Sripathy while Sankaranarayana suffers the shock of the child's sudden disappearance and loses both his health and practice.

Sripathy's only son, Raghu, is a compassionate but rebellious boy. He is intelligent and is touched deeply by the problems of the poor and the suffering. Aruna grows up into a diligent lady. Sripathy's wife, Bhuvaneshwari, wants that Raghu and Aruna should be married. Raghu and Aruna go to a hotel. He finds big businessmen drinking, dancing and making a nuisance of themselves while the have-nots at the hotel are desperately waiting for crumbs. The contrast of haves and have-nots makes him furious. He snatches food from the well-to-do and distributes it among the beggars. This leads to a quarrel with Sripathy when the father scolds the son for his rowdy behaviour. Raghu quits the family.

Raghu joins a rubber factory as a mechanic. Sripathy buys this factory too and now wants his son to manage it in the interest of workers. Raghu prefers his own chartered course of life. The son of the proprietor of a big factory thus joining the workers and denouncing the manage-

ment raises many eyebrows. Gradually, he wins admiration and gratitude of workers by fighting for their cause. The united strength of workers causes suspicion and apprehension in the minds of the Board of Directors. Even father is suspected of collusion with son. The manager, Appaiah, comes out with a plan to break the unity of workers. A hired ruffian, Jaggu is asked to attack Raghu. In the ensuing fight, Jaggu is killed by a dagger thrown by another accomplice.

Bhuvaneshwari feels the pangs of separation of her only son. In spite of opulence and wealth she has no peace of mind. She decides to go to holy places for pilgrimage along with Aruna. On the steps of a temple, Aruna meets the God-fearing man who had adopted her first as his daughter. They bring Sankaranarayana home.

The incident is reported to the police and Raghu is arrested. In the court, however, veteran Sankaranarayana defends Raghu. Meantime, the police find out that the real culprit is Appaiah.

Sripathy, now a repenting man, relinquishes the management of all the factories in favour of workers.

Ezhuthatha Katha • MALAYALAM

Director	.. A. B. Raj
Producer	.. Jai Maruthy Pictures
Cinematography	.. Ashok Kumar
Music	.. V. Dakshinamoorthy
Cast	.. Sheela Prem Nazir Chandrakala Sankaradi

Kayamkulam Kamalamma, once a famous stage actress, now lives on the earnings of her daughter, Meena, a talented singer. Sanku Asan, the *tabla* player, also lives with them. They are poor and, worse still, the society looks down upon them.

After a performance at the anniversary of Sahodara Samajam, Kamalamma and Meena are introduced to Prathapan, owner of the weekly "Dharam Yudham", and an idealistic journalist. Their tale of woe moves Prathapa. He

asks Kamalamma to write down her life-story which he would publish in his journal. This is the best way to help her financially, the editor thinks. But Kamalamma is reluctant. It will expose "many great men of the day". She, however, agrees to the insertion of an advertisement in the weekly that her life-story is going to be published.

This creates a scare. An influential political leader, Kattalam Kartha (Prathapan's maternal uncle), gets jittery and tries to dissuade Kamalamma from publishing her story, but Prathapan suspects the bona fides of his uncle. Govindan Muthalali, the coir factory owner, deposits privately Rs. 5,000/- as financial help to Kamalamma. An estate owner, Polathara Thomachan, advances Rs. 1,000/- to Prathapan and indirectly suggests that such immoral stories should not appear in his weekly. This money too is credited to Kamalamma's account. Meanwhile, Kamalamma receives from her former admirers threats of dire consequences if she publishes her story. Palathara engages advocate Gopalan Nair to help solve his difficulties.



Gopalan Nair seeks Prathapan's permission to meet Kamalamma, but he refuses. "Kamalamma will be forced to read her life-story only in jail", so saying the advocate leaves.

Prathapan becomes suspicious and puts a reporter to find out the secret deal between Kamalamma and Gopalan. The reporter tries to piece together Kamalamma's anxiety, Sanku Asan's visit to the advocate's house, and the latter's sympathy. Later, Kamalamma explains that Gopalan Nair, a former police inspector, had helped her on the death of her drunkard husband. The reporter is not convinced about the story. He wants to go deeper into it. Here Kamalamma discloses that Kartha is Meena's father.

The reporter tells Gopalan Nair falsely that Kamalamma has already given her life-story to the weekly, in which some episodes relate to him. Gopalan Nair advises Prathapan and the reporter not to get moved by Kamalamma's tears. He explains that Kamalamma, charged with her husband's murder, had brought two letters to him when he was a police Inspector. One of them, actually written by herself, was shown as if written by her husband which said that he was committing suicide and nobody was responsible for his death. This letter, Gopalan Nair says, is good enough to send her to jail even now.

Kamalamma is greatly embarrassed. At this stage, *tabla* player, Sanku Asan, comes forward with the truth about his role in Kamalamma's husband's death. The husband and wife had a serious quarrel. Asan thought she might be murdered. Therefore, he poisoned him.

The reporter calls in the police. The advocate is arrested for fabricating false records and Sanku Asan for the heinous crime.

Poor Meena is in distress and broken. But there is a silver lining. Prathapan is prepared to marry Meena.



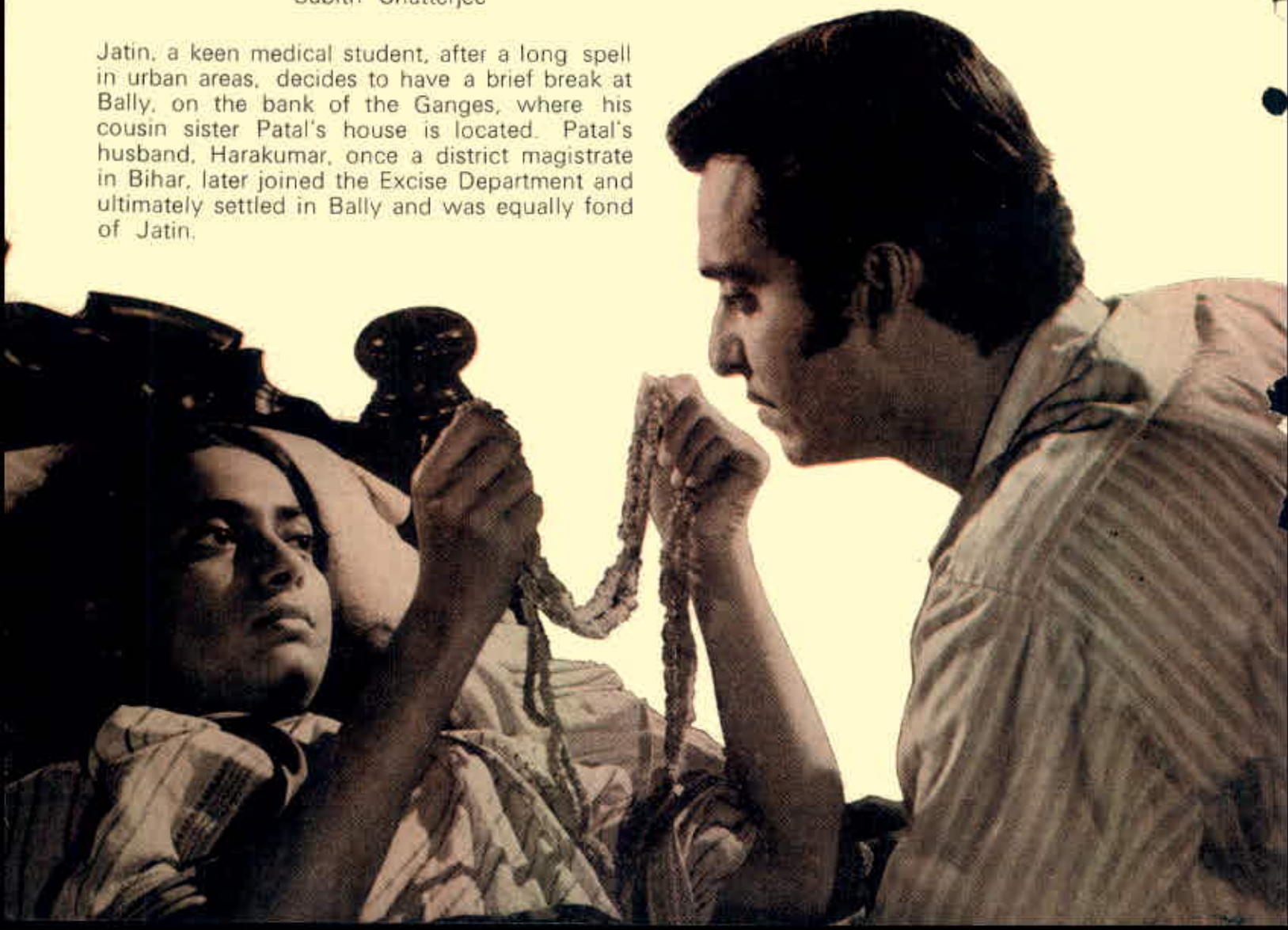
Malyadan • BENGALI

- Director* .. Ajoy Kar
Producers .. Ajoy Kar and Bimal Dey
Cinematography .. Bishu Chakraborty
Music .. Hemanta Mukherjee
Cast .. Soumitra Chatterjee
Nandini Mallya
Sabitri Chatterjee

Jatin, a keen medical student, after a long spell in urban areas, decides to have a brief break at Bally, on the bank of the Ganges, where his cousin sister Patal's house is located. Patal's husband, Harakumar, once a district magistrate in Bihar, later joined the Excise Department and ultimately settled in Bally and was equally fond of Jatin.

Jatin was overjoyed to witness the scenic beauty of the rural life and it enthralled him. As he was nearing Patal's house, Jatin saw a girl suddenly emerging with a rabbit in her hand. Jatin watched this charming, simple, innocent girl and was bewitched by rustic Kudani's beau ideal.

Next morning, Jatin was engaged in studying



the gorgeous grandeur of the Ganges from the verandah of the first floor of the house. Patal walked in with the morning tea. As usual, jokingly, she asked Jatin to find a suitable bride for himself. "I am prepared to marry even the daughter of a wood-cutter tomorrow" was his ready retort. Little did he realise that her affectionate sister, Patal, would bring in the same innocent girl he saw in the garden the previous day, to tease him. When she was longingly looking at the guest, Patal asked her: "Do you like my brother, Kudani?" She instantly nodded in the affirmative. Jatin did not relish this but he knew his sister was out to tease him. "Don't worry, brother, Kudani, the innocent, is like a forest deer. She does not know yet the arithmetic of life."

Harakumar narrated the story of Kudani. How, during Bihar famine, the girl was found lying abandoned on the doorsteps of his bungalow along with her parents who died, but the girl survived. She was picked up by Patal and had grown up in the family like an innocent flower.

Kudani was a keen observer of things happening around her. Every morning, with her favourite pet in hand, she would stroll in the garden, watch fishermen at the catch, but the sight of fish in the nets made her sad. She would not relish the shooting of innocent birds. Kudani would watch Dhana, the gardener, and his wife, Laxmi, working in the garden, often quarrelling and again engaging themselves in harmonious gossip. Kudani began to have some unknown feelings about the life of a couple. And all this was observed by Jatin from the verandah.

One evening, Kudani again had an attack of colic pain. Her hands and feet became cold. She seemed to be on the verge of collapse. Jatin kept night-long vigil, looking after the

patient and rubbing oil on her feet. Kudani felt better.

Laxmi's younger sister was to be married in the adjoining village. Kudani accompanied the couple to the marriage ceremony. She watched the bride beautifully dressed with sandal pasted cutely on her face, the bride and the groom exchanging garlands and looking admiringly at each other. Back home, Kudani made a garland of Bakul flowers and gave it to Jatin who did not approve of it but still kept the garland. It gave Kudani a great joy.

Kudani was having a pleasant dream—herself dressed as a bride and Jatin as a groom. Just when she was going to put a garland round Jatin's neck, Patal knocked at the door to tell Kudani that Jatin had left the house. Kudani rushed to Jatin's room and only found her Bakul flower garland he had left behind. She was heart-broken and suddenly left the house for an unknown destination and could not be traced.

Plague had broken out. Jatin was working in a hospital. Among the patients he found Kudani. Jatin examined her and was convinced that she was in a state of collapse for want of food and rest, and was not a plague patient. She had been re-exposed to a spell of starvation. He took the patient to her house.

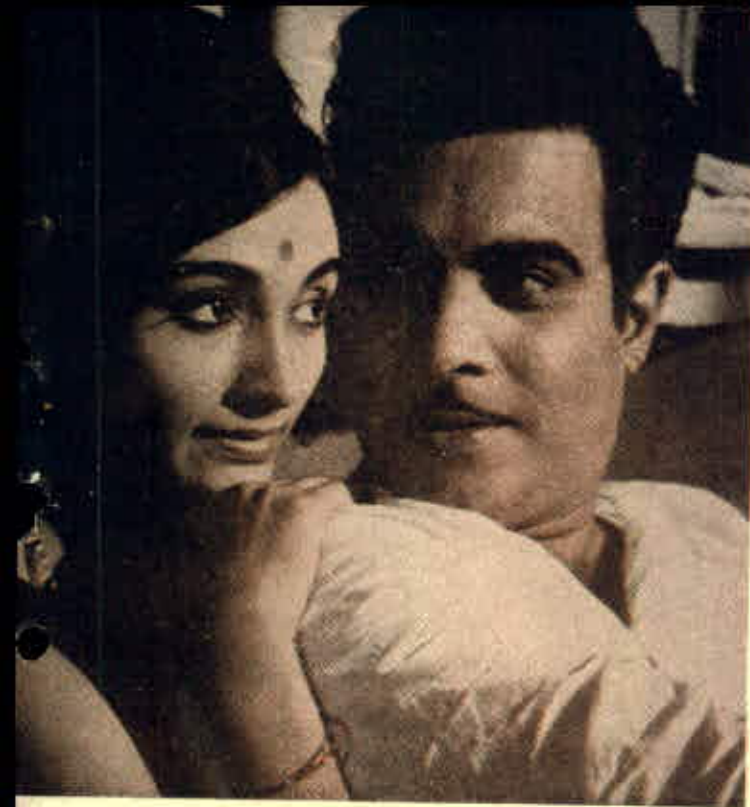
Patal and Harakumar were informed. While looking after Kudani, Jatin found that the withered garland was still on her neck. Deeply touched, he requested Kudani to present this to him again. With her feeble hands, it took Kudani quite an effort to comply. There was a ray of hope, happiness and her face was lit and a tiny smile on her lips. Patal dressed herself like a bride and asked Jatin to put a necklace round her neck. Soon she closed her eyes and was in her eternal sleep.



Mumbaicha Jawai • MARATHI

<i>Director</i>	..	Raja Thakur
<i>Producer</i>	..	Tushar Pradhan
<i>Artists</i>	..	Arun Sarnaik Surekha
<i>Cametaman</i>	..	Arbind Laad
<i>Music Director</i>	..	Sudhir Phadke
<i>Screen-play</i>	..	Ram Kelkar

Appa Pongshe, his wife, two sons and the elder son's wife all live in a one-room tenement in Bombay. Every inch of space is utilised. Appa's



wife rearranges things after other members of the family leave for their respective offices. Relaxation takes different shapes in the evening. Appa and his friends get busy with playing cards on the floor. Hot tea is served. Often, they bring in, clandestinely, a bottle of country liquor. The party disperses only at dinner-time when Appa's wife gives the signal. The elder son, his wife and their friends do rehearsals of forthcoming dramas. Merrily the family pursue their diverse interests independently, at times not even knowing who has gone where.

Appa, his family and friends go to Belgaum to marry the second son. They are slightly at a loss to understand the rural ways, customs and habits, so different from theirs. The

unritualistic, unconventional manners of the Pongshe family irritate the bride's uncle who is unhappy about this matrimony and fears that the 'daughter' may be a misfit in Bombay life.

The apprehension becomes a reality when the new-weds reach back home. As a way out, the small adjoining kitchen is converted at night into a bed-room for the couple. The kitchen has an open window common with the adjoining accommodation from where the shrill sound of instrumental music, passers-by and the street lamps keep the new-weds awake the whole night.

Days role into weeks but the couple gets no privacy. Appa gives several suggestions to his son to help him have some privacy. Each suggestion fails because of intrusions. When the situation seems desperate, Appa's friends come out with new suggestions. His taxi-driver friend says that he would sell the taxi, pay goodwill money and find another one-room accommodation for the couple. Even Appa, his wife, their elder son and his wife, all offer to go elsewhere and leave the young couple alone. The Belgaum "daughter" is greatly moved by the sentiment and sense of sacrifice of the whole family. She realises that Appa and members of his family are a simple, sincere, affectionate group who are completely helpless against the acute accommodation problem in Bombay. She declines to accompany her uncle who has come to Bombay to see things for himself and out of anger wants to take her back to Belgaum.

Appa devises a new strategy: Let the whole family have a long outing in the city for the benefit of the new-weds. All are happy once again.



Naguva Hoovu • KANNADA

<i>Director</i>	.. R. N. K. Prasad
<i>Producer</i>	.. R. N. Sudarshan
<i>Cinematography</i>	.. R. N. K. Prasad
<i>Music</i>	.. G. K. Venkatesh
<i>Cast</i>	.. R. N. Sudarshan Ranga R. Nagendra Rao Shilasri

Dr. Ranganath is the Director of a cancer hospital founded by Rao Bahadur Anantha Rao. He has assistance of Dr. Ravi, a conscientious keen surgeon who has acquired a name for successful operations. Ravi is in love with a nurse, Shanthi, who is deeply devoted to her work, gives solace to patients and keeps cool and quiet even when a colleague, Shalini, talks ill of her.

Babu, the only son of Rao Bahadur Anantha Rao, is a patient at the hospital. Ravi takes good care of him and asks Shanthi to do the same.

Babu is not happy with the performance of Shalini. So Ravi asks Shanthi to take care of this patient until he returns from Bombay. Shanthi, though afraid of tongues wagging scandalously, looks after Babu who compares her to Florence Nightingale.

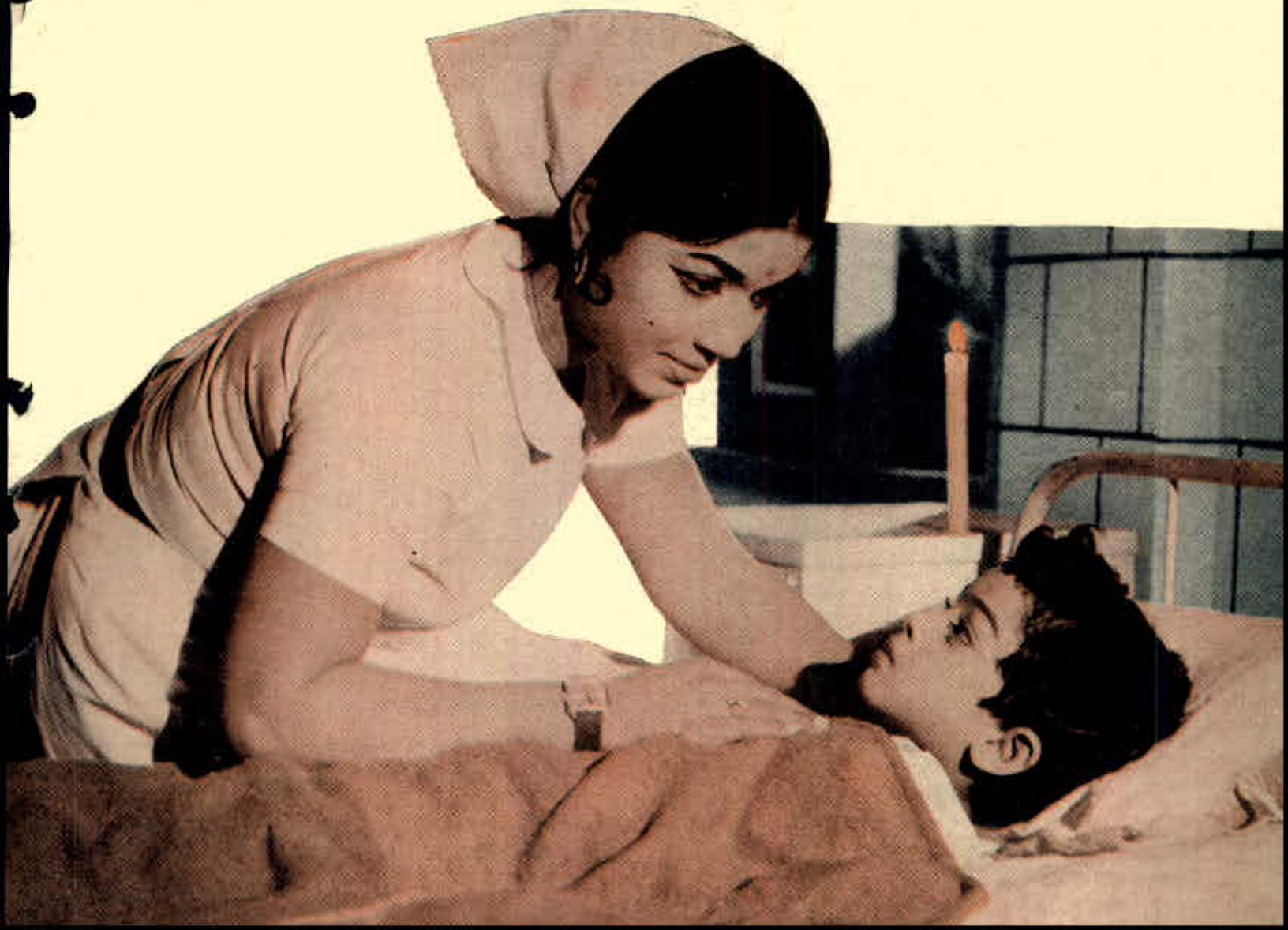
Babu misinterprets Shanthi's devotion to and affectionate care for the patients as her interest in him and thinks she will be willing to marry him. Shanthi, a decent nurse, takes Dr. Ravi into confidence. Ravi advises her to pretend as if she were willing. This, he thought, would work as a soothing balm and may hasten Babu's recovery.

Babu's X-Ray shows that he has less than a month to live. Ravi reveals this fact to Babu's mother. Meantime, Babu confides in his mother that he loves Shanthi and she is willing to marry him.

In Babu's house, marriage preparations begin. Shanthi cries silently and blames her fate.

Babu topples over the balcony and falls on the pavement. An operation is arranged hurriedly. Ravi performs it successfully. Here Babu overhears Ranganath chiding Dr. Ravi for

having sacrificed his love for the sake of his duty. Tears trickle down Babu's cheeks. He takes Ravi's hand and joins it with that of Shanthi.



Raman Ethanai Ramanadi • TAMIL

- Director* - P. Madhavan
Producer - Arun Prasad Movies
Cinematography .. P. N. Sundaram
Music .. M. S. Viswanathan
Story .. Bala Murugan
Cast .. Sivaji Ganesan
K. R. Vijaya
Muthuraman
M. N. Nambiar
Prabhakaran

Amidst beautiful natural surroundings of Poongudi village, Raman, an orphan, is being brought up with all the motherly affection by an old lady. She sells 'iddlies' for her living. Raman is an under-developed, epileptic child. That is why he prefers friendship of boys younger than himself. They nick-name him 'Sappattu Raman'.

One day, Raman gets an epileptic fit, falls into the village tank and is saved from being drowned by Devaki, sister of Poongudi Minor Rajarathnam, the richest zamindar of the village. Sappattu Raman is infatuated with the beautiful girl and 'broadcasts' it to his



pals. However, Rajarathnam scolds his sister for this inept step. He explains to her the difference in status between the rich and the poor.

One rainy day, Devaki takes shelter in Sappathuraman's house where she drinks Ragi Kanji and later returns to her house. His brother and his friends interpret this incident as a sign of Devaki's love for him. One night, without anybody's knowledge, Sappathuraman breaks into her bed-room to declare his love to Devaki and, to prove it, jumps out of a window on the second storey of the building. He breaks his leg and is carried to the hospital. There the beautiful girl visits him. Raman has recovered. He goes to Devaki's house to ask for her hand. He is badly beaten by her brother who tells him that there are millionaire suitors for his sister while he is just a gutter-rat. Raman leaves the house declaring that he too will become a millionaire one day and return to claim his beloved.

He goes to Madras and is soon a hit in the films. He amasses fabulous wealth and lives in a most affluent style. He returns to the village in search of Devaki but, to his great disappointment, learns that Devaki is now married to someone else. So, Raman decides to sacrifice his love for her happiness.

One day, he meets Devaki by chance. Tearfully, she narrates her tale of woe — how she along with her baby had to leave her drunkard husband who could not even protect her honour; she had to take shelter in a hut. Raman offers to accommodate her in his house, but she declines.

A man tries to molest Devaki when she is alone. She kills him. She narrates the incident to Sappathuraman, seeks his help in looking after

her daughter, named Vijaya, and herself goes to the police.

Devaki is in prison. Sappathuraman brings up Vijaya, now 16. At a feast, Vijaya is man-handled by someone. Sappathuraman springs upon him and, in the scuffle, is killed. Vijaya, terrified by the action of her 'father', takes him home in a taxi. The taxi-driver is no other person but Devaki's husband. Sappathuraman unites the family and surrenders himself to the police authorities.



Latent • ENGLISH

Director .. Biplab Ray Chaudhuri

Producers .. M/s Film-O-Pub

This documentary deftly depicts the sublime innocence and natural reactions of a pavement-dwelling youngster in the city of Bombay, the beautiful. Countless automobiles of different makes, a vast variety of differently attired people — busy in their daily chores — move about without indexing their latent feelings.

This little boy is happy with all he encounters: love, hatred, familiar and unfamiliar faces, the rich as well as the poor, affectionate, kind glances, unkind stern faces grimacing at him. All this he takes in his stride and treats it as fun. One day he just escapes being run over by a speeding car. In silent anguish he throws a mango-stone at the bonnet of a standing car. Its lady occupants, enjoying a cup of ice-cream, shout in a caustic tone: "Rubbish". "Rubbish" is the only word uttered to break the visual impact of the film. He does not comprehend its meaning. However, his safe sanctuary is his affectionate mother's arms.

The film stands out as a convincing and meaningful interpretation of the poor boy's reactions to his environments and the entire sequence of his experience is put together with understanding and sensitiveness.





Specialised Awards

Dada Saheb Phalke Award

D. G. Phalke was the greatest pioneer of the Indian cinema who established the basic norms of film-making in almost every department of this conglomerate art. He was his own scenarist, cameraman, art director, costume designer, editor, processor, printer, developer and even projectionist and distributor. This one-man institution gave India its most fundamental traditions in film-making and established the motion picture as a form of entertainment, a medium, an art and an aspect and extension of the Indian culture.

1969 was the birth centenary year of this Father of the Indian Cinema. In a befitting commemoration of his contribution to Indian cinema, a new National Award, named after him was introduced from last year. This is to be awarded annually for distinguished contribution to the medium, its growth and promotion. It consists of Rs. 11,000 in cash, a shawl and a plaque.

The first recipient of this Award given away last year was Smt. Devika Rani Roerich.



THE RECIPIENT :



B. N. Sircar

Bhagalpur (Bihar) born Birendra Nath Sircar, now 70, is one of the outstanding film producers and pace-setters. During his association of over four decades with the Indian cinema, he

has made a matchless contribution to its development and growth.

His entry into the film world was rather interesting. He graduated in 1923 from the London University in Civil Engineering. While supervising the construction of a cinema, he thought of building a cinema for himself and ultimately became a film-maker. In 1930, he organized the International Film Craft and produced two silent films. Next year, he established Calcutta's famous studios, New Theatres (P) Ltd.

In 30s and 40s, the stamp of New Theatres stood for artistic merit and social significance. Sircar had a hand in presenting great screen classics like 'Devdas', 'Chandi Das', 'Vidyapathi', 'Dushman', 'Zindagi' and many more. He can be rightly called the father of the Bengal film industry. He was also responsible for popularising light modern music. From the days of silent movies, it was in New Theatres that many directors, actors, actresses, music directors, singers and some of the film luminaries gracing the film industry today got groomed.

Shri Sircar has held various responsible positions in several important film bodies set up by the Government as well as the industry. He was successively President of the BMPA (now known as Eastern India Motion Pictures Association), President of the Film Federation of India, member of the Central Films Censors Board, Chairman of the Film Consultative Committee set up by the West Bengal Government, member of the Joint Advisory Committee of the Film and TV Institute and the National Film Archives of India, and Director of Film Finance Corporation for two terms. As a founder-member of the Children's Films Society, Shri Sircar was also associated with the Government of India Film Enquiry Committee of 1949.

Satyajit Ray

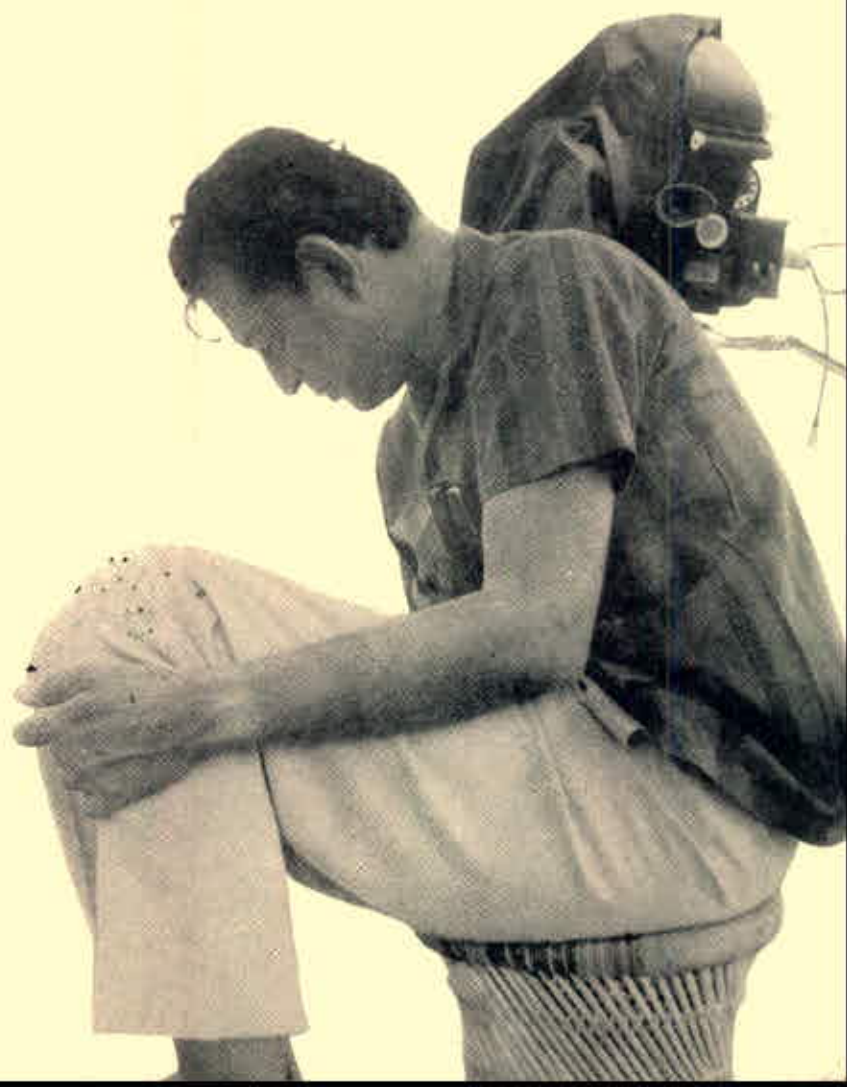
Best Director of the Year

Best Screen-play writer

PRATIDWANDI

Satyajit Ray's name is a household word in the realm of films. Fifty years old Ray has cornered some of the most coveted national and international film awards and is reckoned as one of the foremost film directors of the world. Beginning with 'Pather Panchali', his first film which brought him world fame, almost all his art creations have been universally acclaimed and he has already won more than 30 national and international awards in different film festivals all over the world. 'Pratidwandi' is his 19th feature film which has bagged two awards for (i) excellence of direction, and (ii) best screen-play. This film is Ray's version of the "Ode to the Nightingale" by Keats.

Calcutta born Ray studied in Baliganj Government High School and graduated in 1940 from the Presidency College, Calcutta. He went to Kala Bhavan, Shanti Niketan, to study painting and became an advertiser. As a visualiser he was appointed Director of D. J. Keymer & Company, an advertising agency. But cinema was his love from his student days. While in college, he founded the first film society in Calcutta in 1947. Drawing themes from his native Bengal, Ray has made the fullest use of this potent medium to depict a true image of India and her rich cultural heritage. Ray not only directs his films but has been his own script-writer and music director too. He has put India on the world map of films. He is so far the only film director who has won Rayman Megasaysay Award (1967).





BHARAT AWARD

Sanjeev Kumar

Best Actor of the Year

DASTAK

Starting with the Gujarati stage and rising to stardom in Hindi and Gujarati films within a decade is no mean achievement for an artist. Sanjeev Kumar had his initial grounding with the Indian People's Theatre Association (IPTA) and later worked in the Indian National Theatre with Chandra Vadan Bhatt.

Sanjeev Kumar joined the Bombay film world in 1961. He has to his credit several refreshingly sensitive portrayals.

His roles in Gujarati films 'Kalpi' and 'Mare Juvu Pele Paar' had earned him the Best Actor award of the Gujarat State in 1965-66 and again in 1967-68.

'Khillona' and 'Dastak' are his more recent Hindi films which have won him the acclaim of the film fans in the country.



URVASHI AWARD

Rehana Sultan

Best Actress of the Year

DASTAK

Born in an orthodox Muslim family, Rehana Sultan was brought up in Allahabad. She did her Inter Arts in Allahabad and participated in college dramas which won her a few awards in acting. This gave her a lot of confidence and she was encouraged to join the Film and TV Institute of India in 1965 from where she graduated in 1967. She acted in five short films of the Institute including 'Water and Tap' which got international recognition.

In 1967 she emerged as a leading lady and made her debut in Rajindar Singh Bedi's 'Dastak'. It is a matter of great pride for Film and TV Institute of India that this young lady has made a grade in her very first film and won 'Urvashi Award' for her sensitive and refreshingly graceful role. She followed it up with an equally creditable performance in 'Chetna'.



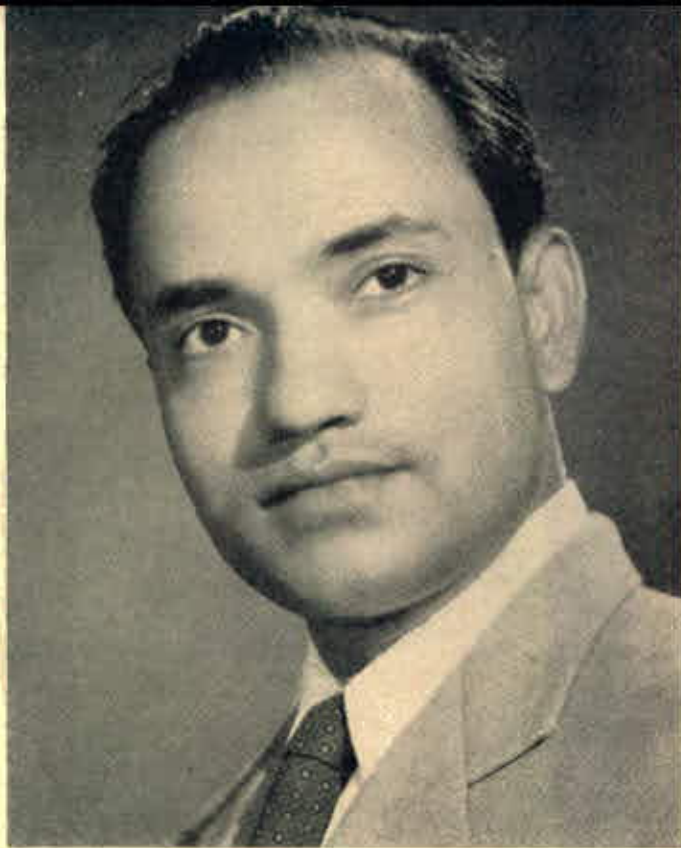


Rishi Kapoor

Best Child Actor (below 16 years)

MERA NAAM JOKER

Young Rishi Kapoor is in the footsteps of his illustrious ancestors. Son of famous matini idol and director Raj Kapoor and grandson of veteran Prithvi Raj Kapoor who also fathered the Indian stage for several decades, this Bombay-born boy has inherited several traits of his clan who have enriched the most important medium of communication. It was no surprise when he started participating in school dramas. No one ever thought of his joining the films at this early stage. The opportunity, however, popped up when his father failed to locate a suitable boy to play the role of joker's childhood in his international movie 'Mera Naam Joker' and the choice ultimately fell on young Rishi. True to tradition, like his elder brother Randhir, Rishi Kapoor has kept the flag flying.



Radhu Karmakar

Best Cinematographer of the Year (Colour)

MERA NAAM JOKER

Born in 1919 at a small village in what is now Bangla Desh, Radhu came down to Calcutta as a boy for studies but a few years later joined a film company as an apprentice. In a couple of years he rose to be assistant cameraman under renowned Jatin Das. Migrating to Bombay with Jatin, Radhu got his break as director of photography in a stunt film at the young age of 26.

In 1946, he joined Bombay Talkies under cameraman turned director, Nitin Bose. His first film here — 'Milan' (Hindi)/'Nauka Dubi' (Bengali)—based on Tagore's novel *Ship-wreck* was

acclaimed as the best film of the year. 'Mahal' and 'Samar' were his next ventures.

Moving to R. K. Studio in 1949, Radhu Karmakar won an international fame for his photography in 'Awara'. 'Shri 420' got him Bombay Film Journalists Association and Filmfare awards. His next film 'Jagte Raho' was awarded Grand Prix at Karlovy Vary. Radhu made a debut as director in 'Jis Desh Main Ganga Bahti Hai' (1961) which was adjudged the best Hindi film for National Award. He bagged the BFJA's best photography award for Raj Kapoor's technicolour 'Sangam' (1964) and for Emkay Productions' 'Aman' (1968). With 'Mera Naam Joker' he has added one more feather to his cap.

K. K. Mahajan

**Best Cinematographer of the Year
(Black & White)**

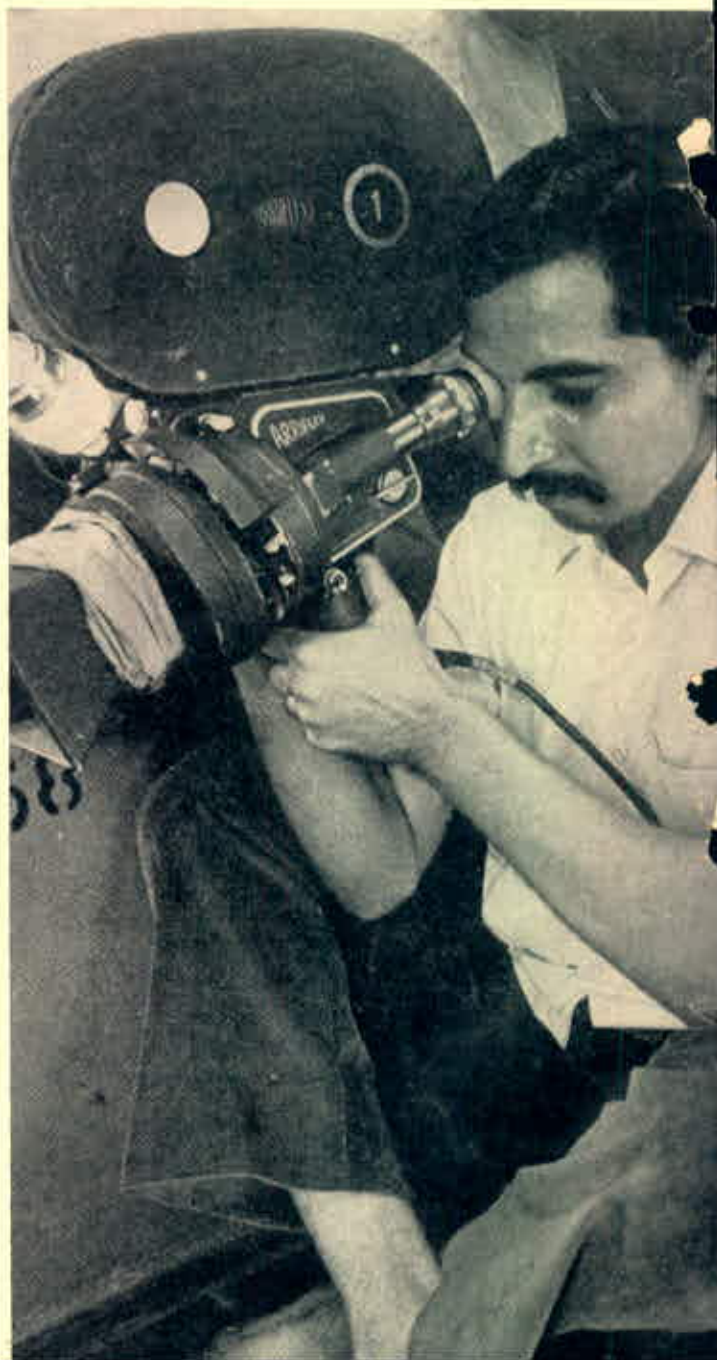
USKI ROTI

K. K. Mahajan has done it again. Last year he won national award as the best cinematographer (Black & White) for his film "Sara Akash". It was not only a sensational triumph for him but also a matter of genuine pride for the Film & TV Institute of India, Poona.

An immigrant from West Pakistan, he graduated in Science from Panjab University in 1963. He completed his three-year course in cinematography at the Poona Institute and walked out of its portals with a gold medal in 1966.

Himself a Punjabi, this inspired photographer fully understands and beautifully portrays the geographical, scenic and climatic moods of a Punjab village in his new film "Uski Roti".

His imaginative placing of reflectors to highlight the shadows and bright images, the use of the close-up technique which is the real forte of the film medium, his timing of the various scenes are superb. The play of sunshine (reflected, of course) on water, the churning up of the dust by the bus wheels, the dust-storm in the evening, leading lady's sidelong stare during her long vigil, the lengthening shadows moving slowly across the fields, the tree tops rushing across the screen and many other imaginative shots vividly bring out the excellence of Mahajan's photography.



Madan Mohan

Best Music Director of the Year

DASTAK

Born on 25th June, 1924 in Baghdad where his father was working in Military Accounts, Madan Mohan came back to India in 1929. He got his primary education in the town of Chakwal (now in Pakistan). He moved to Bombay when his father, late Rai Bahadur Chunnilal, joined the film industry as partner in Bombay Talkies and later became the founder of Filmistan.

Madan Mohan finished his Senior Cambridge in 1941. Though keen to enter films, he joined Army in 1942. From his childhood, he had a flair for Indian classical music and he is one of those self-taught luminaries who made full use of All India Radio broadcasts by the renowned classical masters. His pursuit of classical music brought him in the fold of All India Radio. He worked as Programme Assistant for Indian Music first at Lucknow and then in Delhi. In his passion to join film industry as an actor he resigned his job but got an opening as a Music Director in 1949. He has provided music to nearly 70 films including 'Ashiana', 'Madhosh', 'Sharabi', 'Anpadh', 'Bhai-Bhai', etc.

As a devotee of Indian classical music, he has always tried to give music in the films that is true to the classical tradition and has a feeling and depth.



Manna Dey

Best Male Play-back Singer of the Year

NISHI PADMA

&

MERA NAAM JOKER

Manna Dey was born in 1920 in Calcutta where he received his education. Initiated into the music world by his talented uncle, late Shri K. C. Dey—the famous blind singer of India—Manna had his training under Khan Sahib Dabir Khan. Migrating to Bombay in the year 1942, he continued learning classical music from late Shri Aman Ali Khan Sahib and later from Ghulam Mustafa Khan. Having been steeped in classical music he also had extensive training in the field of film music under the able guidance of Anil Biswas, Khemchand Prakash and S. D. Burman, all music luminaries.

Dey started singing for the films in the year 1944 (first film 'Ramrajya') and became famous with his renderings in Bombay Talkies' 'Mashaal'. He got the President's 'best play-back singer' award in 1968. In 1970, he was awarded the title of Padma Shri. He has been a cultural ambassador of the country and has been to Fiji, East Africa, Mauritius, etc., on cultural tours.





Sandhya Mukherjee

Best Female Play-back Singer of the Year

JAY JAYANTI

&

NISHI PADMA

Sandhya Mukherjee, a disciple of the maestro Ustad Bade Ghulam Ali Khan, started her career as a vocal classical singer at an early age. One of the most popular play-back singers of today, she has contributed her melodies in more than 500 films — Bengali, Oriya, Assamese, Hindi, etc.

Sandhya Mukherjee was a member of the cultural delegation which visited Afghanistan. Her association with All India Radio, Calcutta, dates back to 1945. Her first disc recording was heard by music lovers in 1946, when the budding musician was just eleven years old.



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