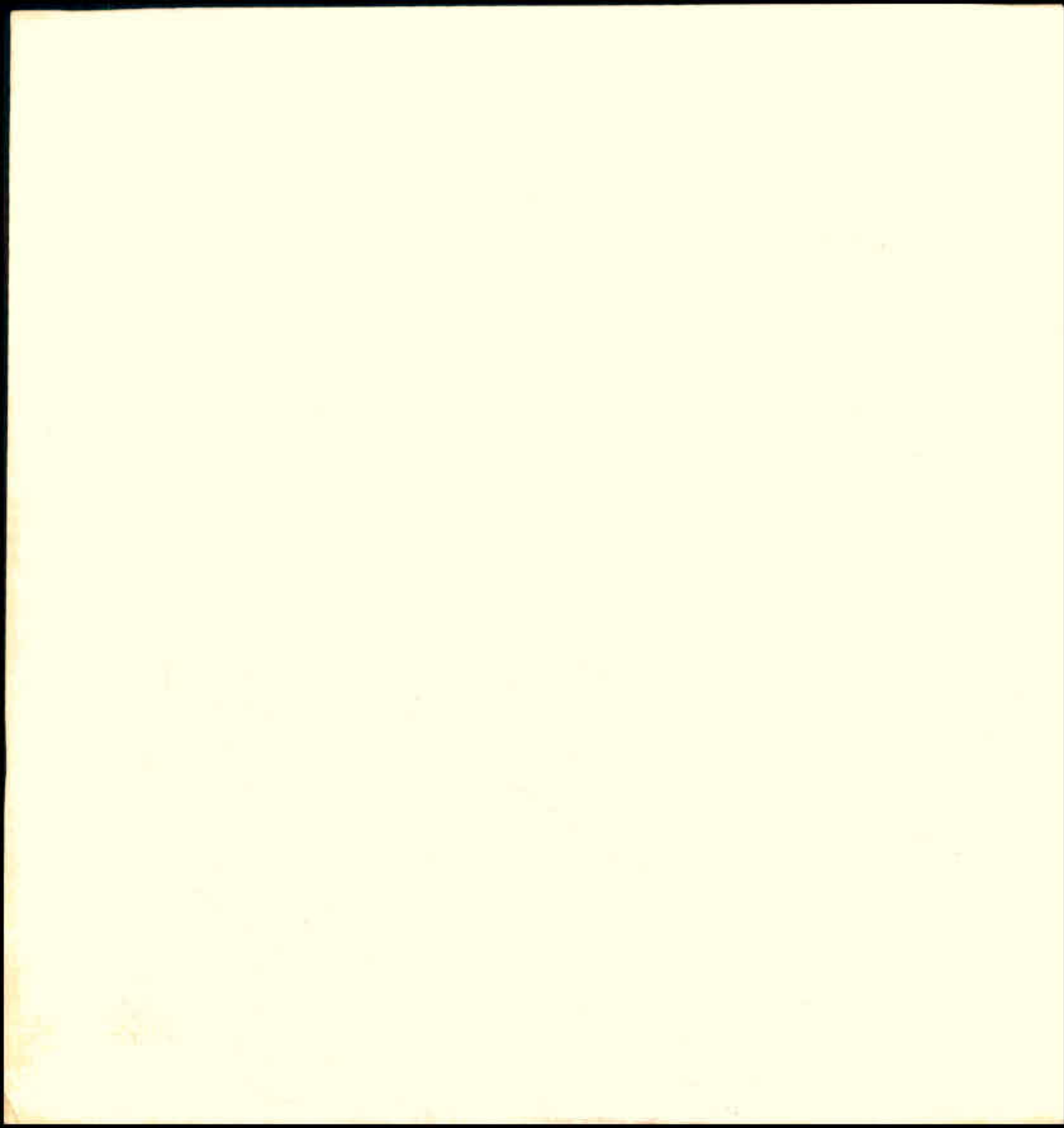


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Citations

22 National  
Film  
Festival





**Award for the Best National Feature Film:**

**CHORUS**

Producer: **Mrinal Sen Productions**

Director: **Mrinal Sen**

**T**HE SWARNA KAMAL for the Best National Feature Film of 1974 goes to the Bengali film CHORUS produced by Mrinal Sen Productions and directed by Mrinal Sen. Shri Mrinal Sen is one of our most notable film makers and has several national and international awards to his credit. He has produced Bengali, oriya and Hindi films, among them Neel Akasher Neechay, Punaisehe, Matira Manisha, Baisey Sraaban, Protinidhi, Akash Kusum, Bhuvan Shome, Calcutta 71 and Interview. In the past,

Shri Sen has won national awards for Excellence in Direction and Best Screenplay Writing.

Mrinal Sen Productions, producer of the Best National Feature Film of 1974, CHORUS, receives a Swarna Kamal, a cash prize of Rs: 40,000 and a Certificate.

Shri Mrinal Sen, the film's director, receives a Rajat Kamal, a cash prize of Rs. 15,000 and a Certificate.

**Smt. Gita Sen**

Female lead player, receives a medallion.

**Utpal Dutt**

Male lead player, receives a medallion.



## **Award for the Second Best National Feature Film**

### **ANKUR**

Producer: **Blaze Film Enterprises**

Director: **Shyam Benegal**

**T**HE Rajat Kamal for the Second Best National Feature Film of 1974 goes to the Hindi film ANKUR, produced by Mohan Bijlani and Freni Variava of Blaze Film Enterprises, and directed by Shyam Benegal. Shri Bijlani and Kumari Variava came to film production from journalism and film publicity. Partners for over 30 years their firm Blaze Advertising has been a distributing agency for advertising films and slides in cinema houses all over the country. Their more recent venture, Blaze Film Enterprises, has produced a series of documentary films on Indian classical music for television audiences abroad. ANKUR was their first feature film. Their second, NISHANT, has recently been released. Shri Shyam Benegal, Ankur's director, has had a long and intimate association with mass media. He has made some 600 advertising films in India, Britain and the USA, and 26 documentaries—some for the Government of India's Films Division, Bombay. In 1969, Shri Benegal was a guest professor

under the UNESCO sponsored course for Scriptwriters at the Film and T.V. Institute, Poona. In 1970, he was awarded a Homi Bhabha Fellowship for Films. During 1970-72, he visited the U.S. and produced several community programmes for Public Television.

Shri Benegal studied Cable T.V. and Community Programming with the National Film Board of Canada and the Canadian Corporation and lectured on mass communications at the Rajendra Prasad College, Bombay. He has also produced a series of film modules for India's Satellite Instructional Television Experiment on behalf of UNICEF. Blaze Film Enterprises, producer of the Second Best National Feature film, ANKUR, receives a Rajat Kamal, a cash prize of Rs. 15,000 and a Certificate.

Shri Shyam Benegal, the film's director, receives a Rajat Kamal, a cash prize of Rs. 10,000 and a Certificate.

### **Miss Shabana Azmi**

Female lead player, receives a medallion.

### **Shri Anant Nag**

Male lead player, receives a medallion.



## Special Award for the Best Feature Film on National Integration

### PARINAY

Producer: **Samantar Chitra Private Ltd.**

Director: **Kantilal Rathod**

**T**HE Rajat Kamal Special Award for the Best Feature Film on National Integration goes to the Hindi film, PARINAY, produced by Samantar Chitra Private Ltd. and directed by Kantilal Rathod.

Shri Rathod received his art education at Calcutta. Later he studied at the Art Institute of Chicago, U.S.A. where he was greatly impressed by the films of Norman MacLaren. On his return to India, he devoted himself to making experimental films, mainly animation and documentary.

Shri Rathod has received many national and international awards. His Cloven Horizon was judged the best documentary film in 1965.

That same year, he won the National Award for the Best Children's Film, Adventures of a Sugar Doll. In 1969, KANKU won him the National Award for the Best Regional Film in Gujarati. Kanku has been widely acclaimed by critics in several cities of Europe, America and Asia.

Samantar Chitra Private Ltd, producer of the Best Film on National Integration, PARINAY, receive a Rajat Kamal, a cash prize of Rs. 30,000 and a Certificate.

Shri Kantilal Rathod, the film's director, receives a Rajat Kamal, a cash prize of Rs. 10,000 and a Certificate.

### Miss Shabana Azmi

Female lead player, receives a medallion.

### Shri Romesh Sharma

Male lead player, receives a medallion.



## Award for the Best Feature Film on the 25th Anniversary of India's Independence:

### UTTARAYANAM

Producer: **Pattathuvila Karunakaran**

Director: **Aravindan**

**T**HE Rajat Kamal Award for the Best Feature Film on the occasion of India's 25th Independence Anniversary goes to **UTTARAYANAM** produced by Pattathuvila Karunakaran and directed by Aravindan.

A journalist turned business executive, Shri Karunakaran is best known as a short story writer in Malayalam. His collection of short stories published in 1972 won him a Sahitya Academy award.

**UTTARAYANAM** is Shri Karunakaran's first venture as a producer. He believes that a powerful theme handled with talent and sensitivity can create a film which at once stimulates the intellect and appeals to the emotions. This is what he has attempted in **UTTARAYANAM**.

A painter and cartoonist, Shri Aravindan has been an active worker in the Film Society movement in Kerala. For more than a decade his cartoons have appeared in the well-known weekly magazine, *Mathrubhumi*; they have also been shown at many art exhibitions. With **UTTARAYANAM**, Shri Aravindan joins his producer in winning that rare distinction—a national award for his first directorial venture. Shri Pattathuvila Karunakaran, producer of the Best Feature Film on the 25th anniversary of India's Independence, receives a Rajat Kamal, a cash prize of Rs. 30,000 and a Certificate. Shri Aravindan, the film's director, receives a Rajat Kamal, a cash prize of Rs. 10,000 and a Certificate.

#### **Miss Radhamani**

Female lead player, receives a medallion.

#### **Dr. P.K. Mohan Das**

Male lead player, receives a medallion.



## Special Award for Feature Film with Mass Appeal, Wholesome Entertainment and Aesthetic Value

### KORA KAGAZ

Producer: **Sanat Kothari of Shreeji Films**

Director: **Anil Ganguly**

**T**HE Special Swarna Kamal Award for the Film with mass appeal, wholesome entertainment and aesthetic value goes to the Hindi film KORA KAGAZ produced by Sanat Kothari of Shreeji Films and directed by Anil Ganguly.

Shri Sanat Kumar Chunilal Kothari, popularly known as Sanat Kothari started his career in the film world at an early age. His first film, ALBELA, was released in 1971. KORA KAGAZ, his second, has won several awards all over the country.

Shri Kothari, constantly in search of new, off-beat themes and fresh new talent, is now producing Kaun Kiska with a new director, Pravin Joshi.

Shri Anil Ganguly was born in Burma, brought up in what is now Bangla Desh, and has lived in Calcutta and Bombay. He worked for many years as assistant director with such well-known directors as Kalidas, Guru Dutt and Satyen Bose. His work bears the influence of Bimal Roy, V. Shantaram and Mehboob Khan. KORA KAGAZ is Shri Ganguly's first award winning film. Shri Sanat Kothari of Shreeji Films, producer of KORA KAGAZ receives a Swarna Kamal and a Certificate.

Shri Anil Ganguly, director of this film, receives a Rajat Kamal and a Certificate.

### **Smt. Jaya Bhaduri**

Female lead player, receives a medallion.

### **Shri Vijay Anand**

Male lead player, receives a medallion.





## Award for the Best Bengali Film

### SONAR KELLA

Producer: **Information and Public Relations Department, Government of West Bengal.**

Director: **Satyajit Ray**

**T**HE Rajat Kamal Award for the Best Bengali Film of 1974 goes to SONAR KELLA produced by the Information and Public Relations Department of the Government of Bengal and directed by Satyajit Ray. Shri Satyajit Ray, our most distinguished film maker, stands in a class by himself. His first feature film, Pather Panchali, had the unique distinction of winning the largest number of international honours ever received in the history of world cinema. He is also the only film maker to have received the Raymon Magsaysay Award which he won in 1967. Shri Ray's films have won numerous prizes and awards over the years, both nationally and internationally. Last year's National Award for the Best Bengali film was also won by him for Ashani Sanket. Honours have been showered on Shri Satyajit Ray all over the world. Earlier this year, the prestigious British Federation of Film Societies named him as the most distinguished international director in the last half century. The Information and Public Relations Department of the Government of West Bengal, producer of Sonar Kella, the Best Bengali Film of 1974, receives a Rajat Kamal, a cash prize of Rs. 10,000 and a Certificate.

Shri Satyajit Ray, the film's director, receives a Rajat Kamal, and a Certificate.

**Shri Soumitra Chatterjee**

Male lead player, receives a medallion.



## Award for the Best Kannada Film

### KANKANA

Producer: **Mayura Films Private Ltd.**

Director: **M.B.S. Prasad**

**T**HE Rajat Kamal for the Best Kannada Film goes to KANKANA produced by Mayura Films Private Ltd., and directed by M.B.S. Prasad.

Shri Imam, Managing Director of Mayur Films, is a versatile personality whose interests vary from psychology to languages, photography to music. He is a founder-member of the Indo-German Cultural Society in Bangalore. In 1960, he staged for the Society the Sanskrit play "Vikramorvasheeyam". Shri Imam scored the music for KANKANA, for which he drew upon melodies from the Lambaani and Vaddar folk traditions to create interesting rhythmic patterns.

Director M.B.S. Prasad's association with cinema began with a 3-year diploma course in cinematography. For many years he worked as assistant director with Shri M.V.

Krishnaswamy, the noted film director. In 1967, he attended UNESCO's short-term course at the Film and Television Institute, Poona. KANKANA is Shri Prasad's first independent assignment as director.

Shri Hamzu Jagalur Imam, Managing Director of Mayur Films Private Ltd., producer of the Kannada film KANKANA, receives a Rajat Kamal, a cash prize of Rs. 10,000 and a Certificate.

Shri M.B.S. Prasad, director of this film, receives a Rajat Kamal, a cash prize of Rs. 5,000 and a Certificate.

#### **Miss A. Revathi**

Female lead player, receives a medallion.

#### **Shri H.B. Yajaman**

Male lead player, receives a medallion.



## Award for the Best Malayalam Film

### UTTARAYANAM

Producer: **Pattathuvila Karunakaran**

Director: **Aravindan**

**T**HE Rajat Kamal Award for the Best Malayalam Film of 1974 goes to **UTTARAYANAM** produced by Pattathuvila Karunakaran and directed by Aravindan. Shri Pattathuvila Karunakaran, producer of Uttarayanam, the Best Malayalam film of 1974, receives a Rajat Kamal, a cash prize of Rs. 10,000 and a Certificate.

Shri Aravindan, the director of the film receives a Rajat Kamal, a cash prize of Rs. 5,000 and a Certificate.



**Award for Excellence in Direction**



**Satyajit Ray**

Film: SONAR KELLA

Winner of the Best Bengali Film Award of 1974.

**T**HE Rajat Kamal for Excellence in Direction goes to Shri Satyajit Ray for the award winning Bengali Film SONAR KELLA. Shri Satyajit Ray, Director of Sonar Kella, receives a Rajat Kamal, a cash prize of Rs. 20,000 and a Certificate.

## Award for Cinematography (black and white)

**K.K. Mahajan**

Film: CHORUS

Winner of the Best National Feature Film of 1974.

**T**HE Rajat Kamal for Excellence in Cinematography (black and white) goes to Shri K.K. Mahajan for his work in Mrinal Sen's award winning film, Chorus.

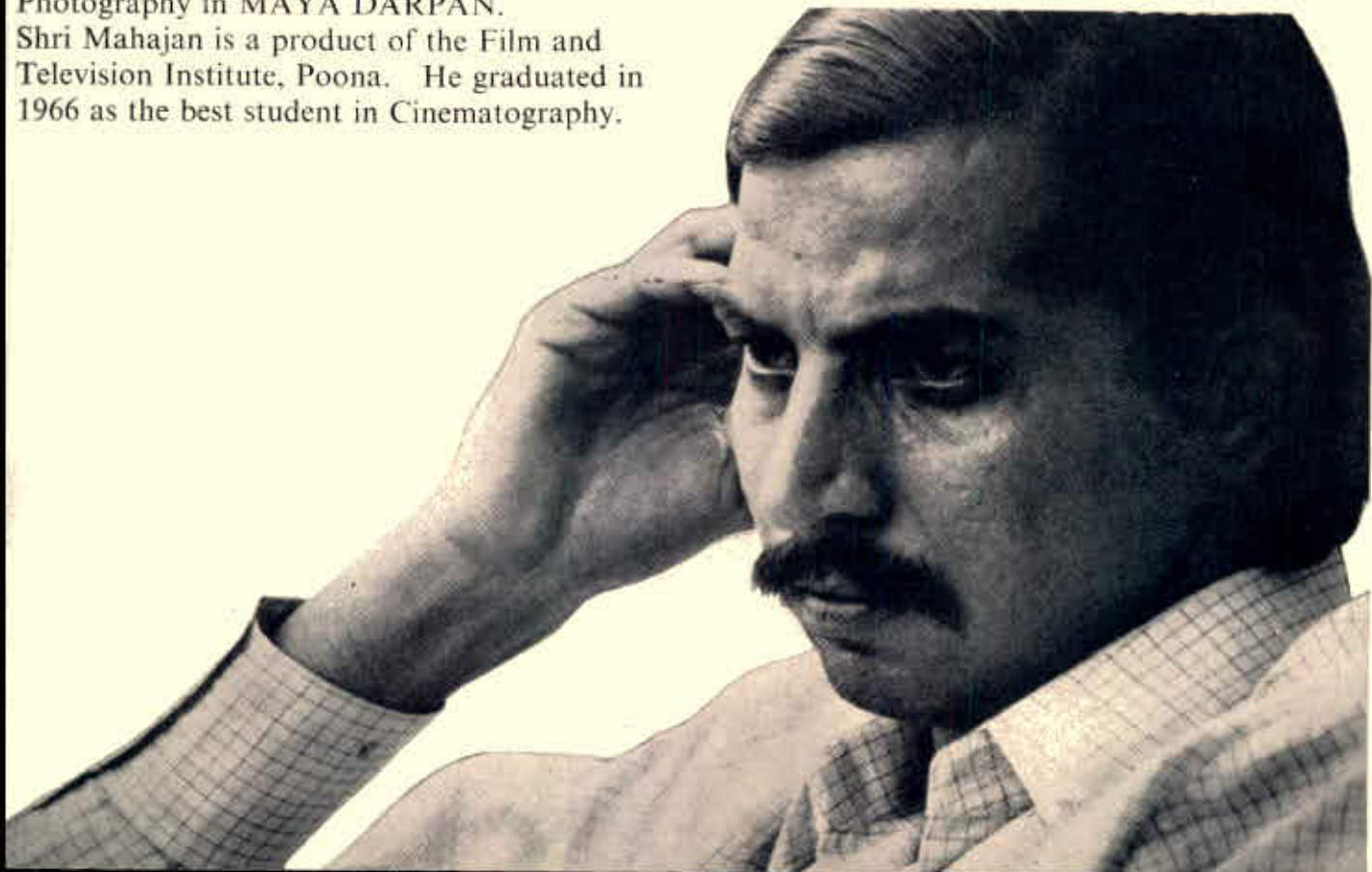
This is the fourth time that Shri Mahajan has won this award. In 1969 and 1970 he received awards for SARA AKASH and USKI ROTI. In 1972, he won the National Award for Colour Photography in MAYA DARPAN.

Shri Mahajan is a product of the Film and Television Institute, Poona. He graduated in 1966 as the best student in Cinematography.

He started his career in Bombay as photographer of advertising films and documentaries. Some of the better known among them are "A Certain Childhood", "Child of the Streets" "Amrita Shergil" and "A Happening in Calcutta".

Shri Mahajan has worked in close association with Shri Mrinal Sen on films like Bhuvan Shome, Calcutta 71, Padatik, and now CHORUS.

Shri K.K. Mahajan, cinematographer of CHORUS, receives a Rajat Kamal, a cash prize of Rs. 5,000 and a Certificate.



## Award for Excellence in Cinematography (Colour)

**Soumendu Roy**

Film: SONAR KELLA

Winner of the Best Bengali Film of 1974.

**T**HE Rajat Kamal for Excellence in Cinematography (colour) goes to Soumendu Roy for the award-winning Bengali film, Sonar Kella. This is the second consecutive year in which Shri Soumendu Roy has received this award. Last year, he won it for his colour photography in ASHANI SANKET.

Shri Soumendu Roy began his career in 1954 as a camera apprentice in Technicians Studios, Calcutta under Ramananda Sen Gupta.

Later, he assisted Shri Subrata Mitra and then worked independently as Cameraman on Satyajit Ray's films, Tagore and Teen Kanya.

He has since been Cameraman for a series of Ray films. These include Abhijan, Kapurush-o-Mahapurush, Chiria Khana, Aranyer Din Ratre and Simabadha. In 1967, Shri Soumendu Roy represented the country's Eastern Zone as a Technician Delegate in the U.S.S.R. Last year, he was invited to the International Cinematographers' Conference in Los Angeles, U.S.A. Shri Soumendu Roy, Cinematographer of Sonar Kella, receives a Rajat Kamal, a cash prize of Rs. 5,000 and a Certificate.



## Award for the Best Actor of the Year

**Sadhu Meher**

Film: ANKUR

Winner of the Second Best Feature Film of 1974.

**T**HE Rajat Kamal Award for the Best Actor of the year goes to Sadhu Meher for his performance in the film, ANKUR. Born and brought up in Orissa, Shri Sadhu Meher was trained in Drama at the Ravindra Bharati in Calcutta. He received his diploma in Cinema (Film Acting) from the Film and Television Institute, Poona, where he secured a first class first.

Shri Meher began his career as assistant director to Shyam Benegal in the making of such documentary films as "Child of the Street" and "Close to Nature." He later made shorts and documentaries under the banner of Maja Mediums. His major acting roles have been in Avtar Kaul's 27 Down and Ankur and Shyam Benegal's new film, Nishant. He is currently acting in Ramesh Gupta's Tyagpatra and Jalal Agha's Nirvana.

Shri Sadhu Meher, the Best Actor of the Year, receives for his performance in the Hindi film, Ankur, a Rajat Kamal, a cash prize of Rs. 10,000 and a Certificate.



## Award for the Best Actress of the Year



### Shabana Azmi

Film: ANKUR

Winner of the Second Best Feature Film of 1974.

**T**HE Rajat Kamal for the Best Actress of the Year goes to Shabana Azmi for her role in the Hindi film, ANKUR.

Miss Azmi is the daughter of Urdu Poet Kaifi Azmi, himself a winner of numerous film awards and Shankat Azmi, a well-known stage and film artist.

In 1973, Shabana completed with distinction the Acting Course of the Film and Television Institute, Poona and was awarded a gold medal. She has since starred in K.A. Abbas's Fasliah, Shyam Benegal's Ankur and Kantilal Rathod's Parinay.

Shabana is now busy working in commercial and experimental films with off-beat themes. These are Kadambari, Shaque, Sarphira and Vishwasghat.

Miss Shabana Azmi, Best Actress of the Year receives for her performance in ANKUR a Rajat Kamal, a cash prize of Rs. 10,000 and a Certificate.



## Award for the Best Child Actor



### **Master Kushal Chakraborty**

Film: SONAR KELLA

Winner of the Best Bengali Feature Film of 1974.

**T**HE Rajat Kamal Award for the Best Child Actor goes to Master Kushal Chakraborty for his performance in Sonar Kella.

Eight-year old, Kushal is a class III student at Uttarayan of Birati near Calcutta. Since the age of five, he has contributed pictures and sketches to magazines and newspapers. Some of these have been published by Anand Mala and Pat Tari, the children's supplements of Ananda Bazar and Jugantar Patrika. He is also the author of "Amar Chhabi Tomar Chhara", a collection of pictures illustrating poems by eminent poets of Bengal. These caught the attention of Satyajit Ray who starred Kushal in Sonar Kella. Kushal is also interested in coin and stamp collecting.

Master Kushal Chakraborty, the Best Child Actor receives for his performance in Sonar Kella a Rajat Kamal, a cash prize of Rs. 5,000 and a Certificate.

## Award for the Best Male Playback Singer



### **Mukesh**

Film: RAJNIGANDHA

**T**HE Rajat Kamal Award for the Best Male Playback Singer of 1974 goes to MUKESH for his songs in the Hindi film Rajnigandha.

As a Playback Singer, golden-voiced Mukesh has been so well-known and well-loved a figure with Hindi film audiences, that he needs no introduction. He started his singing career at the age of 18 and has not looked back since. For about 10 years, his singing voice was identified with the immensely popular screen personality of film star Raj Kapoor. Mukesh has thrice won the Filmfare Awards for Singing. His fans in India and abroad number millions.

Shri Mukesh, the Best Male Playback Singer of 1974, for his songs in Rajnigandha, receives a Rajat Kamal and a Certificate.

## Award for the Best Female Playback Singer



### Lata Mangeshkar

Film: KORA KAGAZ

Winner of the Special Award for feature film with mass appeal, wholesome entertainment and aesthetic value for 1974.

**T**HE Rajat Kamal Award for the Best Female Playback Singer of 1974 goes to Lata Mangeshkar for her songs in the Hindi film, KORA KAGAZ

Who doesn't know Lata Mangeshkar? For more than twenty years, her name has been a household word throughout the length and breadth of India and the sound of her voice, and her music to millions. But few, perhaps, know the story behind Kumari Mangeshkar's rise to fame and popularity.

The talented daughter of a distinguished musician, Dinanath Ganesh Mangeshkar, Lata began to learn classical music at the age of four and had her first concert at the age of seven. When she was 13, Dinanath died suddenly and young Lata was faced with the responsibility of helping to support her mother and younger brother and sisters. It was a period of severe trials. A break came when Music Director Ghulam Haider realised the rich potentials of Lata's voice and introduced her to Hindi film music. She has not looked back since.

Kumari Mangeshkar now completes thirty years of an illustrious career in music. She sings with equal ease in more than 15 Indian languages. Many consider her recording of the Bhagvad-Gita in Sanskrit as her crowning achievement.

Kumari Lata Mangeshkar, the Best Female Playback Singer of 1974, receives for her songs in KORA KAGAZ, a Rajat Kamal and a Certificate.

## Award for the Best Music Director



### **Ananda Shankar**

Film: CHORUS

Winner of the Best National Feature Film of 1974.

**T**HE Rajat Kamal Award for the best music director of the year goes to Ananda Shankar for his musical score in the Bengali film, CHORUS.

Shri Ananda Shankar comes from a famous artistic and musical family. His parents, Uday Shankar and Amala Shankar won universal acclaim for their classical and folk dance presentations.

Shri Shankar was a student of classical music at the Banaras Hindu University. But he has also been interested in creating innovative music that transcends cultural barriers. He wrote the script and music for Yuga Chhanda, a stage production of the Uday Shankar India Cultural Centre, and the music for Mrinal Sen's Calcutta 71 and Padatik. He has also composed the music played in Indian Airlines planes.

Shri Ananda Shankar, the Best Music Director of 1974, receives for his score in Chorus a Rajat Kamal, a cash prize of Rs. 10,000 and a Certificate.

## Award for the Best Screen Play of 1974



**Satyajit Ray**

Film: SONAR KELLA

Winner of Best Bengali Film Award for 1974.

**T**HE Rajat Kamal Award for the Best Screen Play of the year goes to Satyajit Ray for scripting of the Bengali film SONAR KELLA. Shri Satyajit Ray receives, for the Best Screen Play of the year in Sonar Kella, a Rajat Kamal, a cash prize of Rs. 10,000 and a Certificate.

## Award for the Best Story of 1974

**Ritwik Ghatak**

Film: JUKTI TAKKO AUR GAPPO

**T**HE Rajat Kamal Award for the Best Film Story of the year goes to Ritwik Ghatak for his story of Jukti Takko Aur Gappo. Shri Ritwik Ghatak was born in Dacca and started his career in films as assistant director to Bimal Roy. His first film, Ajantrik and his second, Bari Thekey Paliye, were both shown at the Venice Film Festival. Shri Ghatak has made several other films including Meghe Dhaka Tara, Komal Gandhar and Suvarna Rekha.

In 1972, Shri Ghatak made a film in Bangla Desh called Titash Ekti Nadir Nam. This is yet to be released in India.

Shri Ghatak served as Vice-Principal at the Film and Television Institute, Poona and has also been a visiting Professor.

Shri Ritwik Ghatak receives for the Best Film Story of the year in Jukti Takko Aur Gappo a Rajat Kamal, a cash prize of Rs. 10,000 and a Certificate.

## Award for the Best Lyric of the Year



### Sri Sri

Film: Alluri Sita Rama Raju

**T**HE Rajat Kamal Award for the Best Film Lyric of 1974 goes to Srirangam Srinivasa Rao (better known as Sri Sri) for his lyric in the Telugu film, Alluri Sita Rama Raju.

Sri Sri is a reputed Telugu poet and writer and his work has received wide recognition. In 1966, he won the Sovietland Nehru Award and in 1972, the Award of the Sahitya Academy.

Sri Sri is a member of PEN (India) and the Sahitya Academi, Vice-President of the South-Indian Film Writers' Association, Madras, and President of the Revolutionary Writers' Association, Andhra Pradesh.

Sri Sri has written many screenplays, over 1000 songs and dubbed many films into Telugu.

Sri Sri, writer of the Best Lyric of the year for the film Alluri Sita Rama Raju, receives a Rajat Kamal, a cash prize of Rs. 10,000 and a Certificate.

## Award for the Best Information Film—Documentary

### MAN IN SEARCH OF MAN

Producer: G.P. Asthana, Films Division,  
Director: Prem Vaidya, Films Division

**T**HE Rajat Kamal Award for the Best Information Film (Documentary) goes to the English language film MAN IN SEARCH OF MAN, produced for the Films Division, Bombay by G.P. Asthana and directed by Prem Vaidya.

Producer G.P. Asthana received his early training in cinematography at the V. Shantaram Film Academy, Bombay. Later, he worked as a cameraman and director on a variety of feature and documentary films in Bombay. He has been in government service for the past 20 years, having held such appointments as Film Production Officer in U.P. and Bihar, Director of Short Films in Films Division Bombay, Technical Advisor to the Film Finance Corporation. He is now Deputy Chief Producer of the Films Division, Bombay.

Shri Asthana has produced and directed more than 100 documentaries.

His award winning films include Rajgir, Aqua Fantasia, Ahmad Jan Thirakwa and Expedition of Faith.

Shri Prem Vaidya has worked as Assistant Cameraman and News Reel Officer in the Films Division, Bombay for several years. Important events covered by him include the Indo-Pak conflict of 1965, the Tashkent Conference and the role of the Mukti Bahini in Bangla Desh.

Shri Vaidya is now Director-Cameraman at the Films Division, Bombay. Among his notable documentaries are Anatomy of Fear, Yogasana, '25'.

Shri G.P. Asthana, producer of the best documentary film, MAN IN SEARCH OF MAN, receives a Rajat Kamal, a cash prize of Rs. 5,000 and a Certificate.

Shri Prem Vaidya, the film's director, receives a Rajat Kamal, a cash Prize of Rs. 4,000 and a Certificate.





## Award for the Best Educational/Instructional Film

### ATOMS

Producer: (Late) Pramod Pati, Films Division, Bombay.

Director: M.M. Chaudhuri of I.I.T., Kanpur

**T**HE Rajat Kamal Award for the best educational/instructional film of 1974 goes to ATOMS, produced by the late Shri Pramod Pati of the Films Division and directed by Shri M.M. Chaudhuri of I.I.T., Kanpur.

Shri Pramod Pati was a talented short-film producer who had made an intensive study of puppet and cartoon film production, first in Czechoslovakia under Jiri Tranka, Jiri Bredecka and Edward Hoffman, and later with experimental film units in Yugoslavia and the U.S.

In the early fifties, Shri Pati produced films on adult education, health, agriculture, fisheries and tribal life for the Government of Orissa.

In 1968, as deputy chief producer of the Films Division, Bombay, he supervised the planning, production and utilization of documentary films. Shri Pati won several awards and prizes for his short films, notable among which are Wives and Wives, Exploration of

Upper Air, Perspectives, Explorer and Trip. Dr. M.M. Chaudhuri heads the T.V. Centre of the Indian Institute of Technology, Kanpur. He started his career as a Research Associate with the U.S. Atomic Energy Commission. In India, he was first a scientist at the Banaras Hindu University and later a Professor at the I.I.T., Kanpur. In 1970, he switched to Educational Technology and has since been involved in the making of science programmes for television and films. Dr. Chaudhuri's first two science films were Mass Measurement and Let's Watch Motion. Atoms is his third film.

Dr. Chaudhuri is currently working on basic science programmes for rural children for India's Satellite Instructional Television Experiment.

Shri Pramod Pati, producer of Atoms, receives posthumously for the Best Educational Film of 1974 a Rajat Kamal, a cash prize of Rs. 5,000 and a Certificate.

Dr. M.M. Chaudhuri, the film's director, receives a Rajat Kamal, a cash prize of Rs. 4,000 and a Certificate.



## Award for the Best Social Documentation Film

### BEHIND THE BREADLINE

Producer and Director: S. SUKHDEV

**T**HE Rajat Kamal Award for the Best Social Documentation Film goes to **BEHIND THE BREADLINE**, produced and directed by S. Sukhdev.

Shri Sukhdev began his film career under the celebrated German film maker Paul Zils. His first independent film "The Saint and the Peasant" was a documentary based on the land for the landless campaign of Vinobha Bhave. It was selected to inaugurate the Asian Film Week in Frankfurt in 1964. Shri Sukhdev has made films for a large number of industrial and social organisations in India and abroad, including UNESCO. His films have won awards, prizes and certificates at major international festivals all over the world. Among the films that have brought Shri Sukhdev worldwide renown are *India 67*, *And Miles to Go*, *Nine Months to Freedom*, and *Wild Life of India*.

Shri Sukhdev ventured into feature films and produced *My Love*, starring Shashi Kapoor and Sharmila Tagore. He also wrote the story and directed Sunil Dutt's *RESHMA AND SHERA*. Shri Sukhdev was honoured with a Padma Shree for his contributions in the field of short films.

Shri S. Sukhdev, producer and director of the best social documentation film, **BEHIND THE BREADLINE**, receives a Rajat Kamal, a cash prize of Rs. 5,000 and a Certificate.



## **Award for the Best Promotional Film (Commercial)**

### **TO SERVE IS TO LOVE**

Producer: **Cinerad Communications for Air India**

Director: **Zafar Hai**

**T**HE Rajat Kamal Award for the Best Promotional Film (Commercial) goes to the film "To Serve is to Love", produced by Cinerad Communications and directed by Zafar Hai.

Director Zafar Hai is 32 years old. During the past five years, he has produced and directed several advertising and promotional films and documentaries. In 1972, he won a national award for his film, Destination India,

produced for the India Tourism Development Corporation. To Serve is to Love has won an award at the Festival of Aviation and Tourism at Milan.

Messrs. Cinerad Communications, producers of the best promotional commercial film TO SERVE IS TO LOVE, receive a Rajat Kamal, and a Certificate.

Shri Zafar Hai, the film's director, receives a Rajat Kamal and a Certificate.



## Award for the Best Promotional Film (Non-Commercial)

### EK ANEK AUR EKTA

Producer **Bhim Sain**

Director: **Vijaya Mulay**

**T**HE Award for the Best Non-Commercial Promotional Film goes to EK ANEK AUR EKTA produced by Bhim Sain and directed by Vijaya Mulay.

Shri Bhim Sain, producer, animator and designer of EK ANEK AUR EKTA has worked as artist and film maker with the Films Division, Bombay from 1961 to 1968 and has contributed in the production of many award-winning films.

In 1970, Shri Bhim Sain competed in the category "Condition of Man" at the Chicago International Film Festival. His entry, The Climb won the Silver-Hugo as the second best entry in this category.

Smt. Vijaya Mulay, director of EK ANEK AUR EKTA is an educationist by profession,

a film maker by choice. She has been active in the film society movement since its inception in India and is currently one of the Vice-Presidents of the Federation of Film Societies. Smt. Mulay has been a Regional Officer of the Censor Board in Bombay and Calcutta and has also served as Project Officer for Television in UNICEF. She is presently working as Officer-on-Special Duty-cum-Principal at the Centre for Educational Technology in the Ministry of Education, where she also assists in the preparation of educational programmes for Satellite Television.

Shri Bhim Sain, producer of the best non-commercial promotional film, EK ANEK AUR EKTA, receives a Rajat Kamal and a Certificate.

Shrimati Vijaya Mulay, director of this film, receives a Rajat Kamal and a Certificate.



## Award for the Best Animation Film

### SYNTHESIS

Producer: **B.R. Shengde**

Directors: **A.R. Sen, B.R. Dohling**

**T**HE Rajat Kamal Award for the Best Animation Film goes to SYNTHESIS, produced for the Films Division, Bombay by B.R. Shengde and directed by A.R. Sen and B.R. Dohling.

Producer B.R. Shengde is Officer-in-Charge of the Cartoon Film Unit of the Films Division. He began life as an art student at the J.J. School of Art, Bombay. In 1960, he won the first prize and travelling Fellowship at the State Art Exhibition.

In 1969, a cartoon film "UMBRELLA" directed by him won the national award for the Best Cartoon Film of the year.

Director A.R. Sen, too, began his career as an artist and painter. In 1957, he joined the Films Division Cartoon Film Unit and Contributed to the making of films like My Wise

Daddy, Chaos, Tandava and Crystal Clear in the capacity of director, script-writer and designer. Shri Sen now heads the Dept. of Television design of the Film and Television Institute, Poona. Some of his paintings have been acquired by the Lalit Kala Academy. Shri B.R. Dohling was born in Shillong and educated in Calcutta. He worked for a while in the Research Department of NEFA under the eminent anthropologist, Dr. Verrier Elwin. Shri Dohling presently works as an Animator in the Cartoon Unit of the Films Division and has contributed greatly to its animation sequences.

Shri B.R. Shengde, producer of the Best Animation Film of the year, SYNTHESIS, receives a Rajat Kamal, a cash prize of Rs. 5,000 and a Certificate.

Sarvashri A.R. Sen and B.R. Dohling, directors of the film, receive a Rajat Kamal, a cash prize of Rs. 4,000 and a Certificate.



## Award for the Best Short Film on 25th Anniversary of India's Independence.

✓  
"I"

Producer and Director: S. Krishnaswamy

THE Rajat Kamal Award for the best short film on the 25th Anniversary of India's Independence goes to "I" produced by Krishnaswamy Associates and directed by S. Krishnaswamy.

✓ Shri S. Krishnaswamy was born in Madras. He took his Master's Degree in Film and Television from Columbia University, New York. He has been a film-maker since 1964, primarily engaged in the production of advertising films. Brown Diamond won him the President's Award for the best commercial promotional film.

Shri Krishnaswamy is also a writer on cinema. He is co-author with Erik Barnouw of a very well-received book, Indian Film, published simultaneously in India and the U.S. in 1963.

His new book on the socio-political impact of South Indian cinema is expected to be published soon. Shri Krishnaswamy has produced radio programmes, taught cinema at film institutes and was Secretary to the Film Jury for the IV International Film Festival held in New Delhi in 1969.

Currently, Shri Krishnaswamy is busy in producing a series of documentary films on the theme of the Indian heritage through the ages entitled Indus Valley to Indira Gandhi. The series is expected to be completed soon. Shri S. Krishnaswamy, Managing Director of Krishnaswamy Associates, receives as producer of the best short film on the 25th anniversary of India's Independence "I", a Rajat Kamal, a cash prize of Rs. 5,000 and a Certificate. As director, Shri S Krishnaswamy, receives a Rajat Kamal, a cash prize of Rs. 4,000 and a Certificate.



## Dada Saheb Phalke Award for 1974



**Shri B. Narasimha Reddi**

**T**HE Dada Saheb Phalke Award for distinguished services to the Indian film industry goes to Shri B. Narasimha Reddi. Shri Reddi was born in 1908 in an Andhra village. He qualified as a chartered accountant and practised for some time. But he soon found himself attracted to a career in journalism and public life.

Shri Reddi's association with films dates back to the thirties. He was a pioneer of the early Telugu cinema and in that sense one of the founders of the cultural movement of regional language film-making in Southern India.

Shri Reddi has always been interested in the film medium for its potential as a vehicle for social change. Through his films, he has waged a relentless campaign for social reform and against social evils. Many of them have sought to project such Gandhian ideals as Harijan welfare and rural uplift.

At the height of his film career, Shri Reddi planned and built the Vijaya Vauhini studios, reputed to be the largest in South Asia. His best known film, "MALLESHWARI", deals with the spectacular historical period of Krishna Deva Raya. The authenticity with which the film reconstructed the times in the court of that southern Indian monarch has been widely acclaimed.

Shri Reddi's film, BANGARU PAPA and RANGULA RATNAM received National Awards as the best Telugu films of 1956 and 1966.

In 1968, Shri Reddi retired after a long and fruitful career in Telegu film production. He was a nominated member of the Andhra State Legislature from 1958 to 1966. He was given the honorary Degree of Doctorate by Sree Venkateswara University. After his retirement, Shri Reddi was honoured with a Padma Bhushan.

Shri B. Narasimha Reddi, winner of the Dada Saheb Phalke Award for distinguished services to the Indian cinema, receives a Swarna Kamal a cash prize of Rs: 20,000/- and a shawl.

**davp**

Produced by the Directorate of Advertising & Visual Publicity, for  
the Directorate of Film Festivals, Min. of I & B, Govt. of India and  
printed by National Printing Works, Delhi-110006.

English 2000—Dec. 1975



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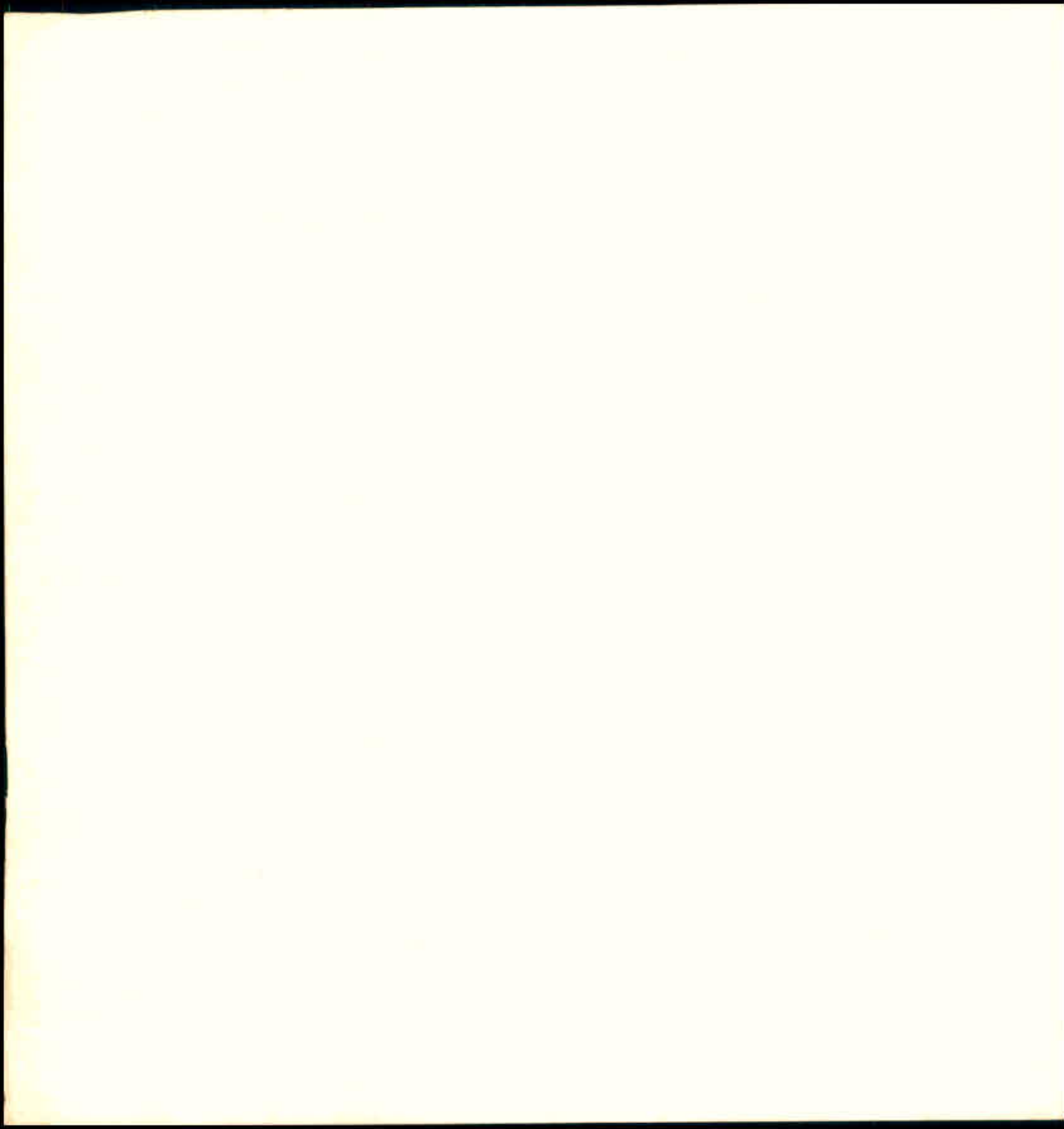
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National  
Film  
Festival

Directorate of Film Festivals  
Ministry of Information and Broadcasting  
Government of India

## 22 National Film Festival

Title	Producer(s)	Director	Awards
<b>I. FEATURE FILMS</b>			
1. <i>National Best Feature Film Award</i> Chorus (Bengali)	Mrinal Sen Productions	Mrinal Sen	Swarna Kamal and cash prize of Rs. 40,000 to the Producer; Rajat Kamal and cash prize of Rs. 15,000 to the Director.
2. <i>Award for the Second Best Feature Film</i> Ankur (Hindi)	M/s Blaze Film Enterprises Pvt. Ltd.	Shyam Benegal	Rajat Kamal and cash prize of Rs. 15,000 to the Producer; Rajat Kamal and cash prize of Rs. 10,000 to the Director.
3. <i>Special Award for the Best Feature Film on National Integration</i> Parinay (Hindi)	Samantar Chitra Private Ltd.	Kantilal Rathod	Rajat Kamal and cash prize of Rs. 30,000 to the Producer; Rajat Kamal and cash prize of Rs. 10,000 to the Director.
4. <i>Best Feature Film on the occasion of 25th Anniversary of India's Independence</i> Uttarayanam (Malayalam)	Pattathuvila Karunakaran	Aravindan	Rajat Kamal and cash prize of Rs. 30,000 to the Producer; Rajat Kamal and cash prize of Rs. 10,000 to the Director.
5. <i>Special Award for Feature Film with mass appeal, wholesome entertainment and aesthetic value.</i> Kora Kagaz (Hindi)	M/s Shreeji Films.	Anil Ganguly	Swarna Kamal to the Producer and Rajat Kamal to the Director.

Title	Producer(s)	Director	Awards
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## II. REGIONAL FEATURE FILMS

- |                            |  |                 |  |
|----------------------------|--|-----------------|--|
| 1. Sonar Kella (Bengali)   | Information & Public Relations Department, Govt. of West Bengal. | Satyajit Ray    | Rajat Kamal and cash prize of Rs. 10,000 to the Producer.  |
| 2. Kankana (Kannada)       | Mayura Films (P) Ltd.  | M. B. S. Prasad | Rajat Kamal and cash prize of Rs. 10,000 to the Producer; Rajat Kamal and cash prize of Rs. 5,000 to the Director. |
| 3. Uttarayanam (Malayalam) | Pattathuvila Karunakaran   | Aravindan       | Rajat Kamal and cash prize of Rs. 10,000 to the Producer; Rajat Kamal and cash prize of Rs. 5,000 to the Director. |

Title	Producer(s)	Director	Awards
<b>III. SHORT FILMS</b>			
1. <i>Best Information Film (Documentary)</i> Man in Search of Man	G. P. Asthana	Prem Vaidya	Rajat Kamal and cash prize of Rs. 5,000 to the Producer; Rajat Kamal and cash prize of Rs. 4,000 to the Director.
2. <i>Best Educational/Instructional Film</i> Atoms	Late Shri Pramod Pati, Films Division, Bombay	Dr. M. M. Chaudhari T.V. Centre, IIT, Kanpur.	Rajat Kamal and cash prize of Rs. 5,000 to the Producer; Rajat Kamal and cash prize of Rs. 4,000 to the Director.
3. <i>Best Social Documentation Film</i> Behind the Breadline	S. Sukhdev	S. Sukhdev	Rajat Kamal and cash prize of Rs. 5,000 to the Producer & Director.
4. <i>Best Promotional Film (Commercial)</i> To Serve is to Love	M/s. Cinerad Communications	Zafar Hai	Rajat Kamal to the Producer and Director each.
5. <i>Best Promotional Film (Non-Commercial)</i> Ek Anek Aur Ekta	Bhim Sen	Smt. Vijaya Mulay	Rajat Kamal to the Producer and Director each.
6. <i>Best Animation Film</i> Synthesis	B. R. Shendge	A. R. Sen & B. R. Dohling	Rajat Kamal and cash prize of Rs. 5,000 to the Producer; Rajat Kamal and cash prize of Rs. 4,000 to the Director.
7. <i>Best 25th Anniversary Short Film</i> I	Krishnaswamy Associates (Pvt.) Ltd.	S. Krishnaswamy	Rajat Kamal and cash prize of Rs. 5,000 to the Producer; Rajat Kamal and cash prize of Rs. 4,000 to the Director.

## All India Awards for Artistes and Technicians 1974

Category	Name of the Recipient	Title of Film	Awards
1. Dada Saheb Phalke Award	B. N. Reddi	..	Cash prize of Rs. 20,000, a Swarna Kamal and a shawl.
2. Award for Excellence in Direction	Satyajit Ray	Sonar Kella	Rajat Kamal and cash prize of Rs. 20,000.
3. Award for Excellence in Cinematography (B & W)	K. K. Mahajan	Chorus	Rajat Kamal and cash prize of Rs. 5,000.
4. Award for Excellence in Cinematography (Colour)	Soumendu Roy	Sonar Kella	Rajat Kamal and cash prize of Rs. 5,000.
5. Best Actor of the Year Award	Sadhu Meher	Ankur	Rajat Kamal and cash prize of Rs. 10,000.
6. Best Actress of the Year Award	Shabana Azmi	Ankur	Rajat Kamal and cash prize of Rs. 10,000.
7. Best Child Actor/Actress of the Year Award	Master Kushal Chakraborty]	Sonar Kella	Rajat Kamal and cash prize of Rs. 5,000.
8. Best (Male) Play-Back Singer of the Year Award	Mukesh	Rajnigandha]	Rajat Kamal.
9. Best (Female) Play-Back Singer of the Year Award	Lata Mangeshkar	Kora Kagaz	Rajat Kamal.
10. Best Music Director of the Year Award	Ananda Shankar	Chorus	Rajat Kamal and cash prize of Rs. 10,000.
11. Best Screenplay of the Year Award	Satyajit Ray	Sonar Kella	Rajat Kamal and cash prize of Rs. 10,000.
12. Best Story of the Year Award	Ritwik Ghatak]	Jukti Takko Aur Gappo	Rajat Kamal and cash prize of Rs. 10,000.
13. Best Lyric of the Year Award	Sri Sri	Alluri Sita Rama Raju	Rajat Kamal and cash prize of Rs. 5,000.

## Chorus (Bengali)

Producer	: Mrinal Sen Productions
Director & Screen playwright	: Mrinal Sen
Cinematography	: K. K. Mahajan
Music	: Ananda Shankar
Cast	: Utpal Dutta, Gita Sen, Shekhar Chatterjee, Subhendu Chatterjee, Rabi Ghosh, Dilip Ray.

The story begins like a fairy tale. A bard appears on the screen and sings :

Long long ago, the king sat in his court,  
and sent his couriers to call the wise men together.  
'Listen', said the king,  
"You've to tell me if there's anywhere where there's  
no Want".

The wise men gave him the simplest answer :  
If there's no Want, there can be no God.  
It's Destiny that creates Want to bring faith to the soul.  
For, that's the way the faithful come to God.

Say yes to Want.

And you'll reach the feet of God.

God descends to Earth when He fancies.

To reveal Himself as the leader of the Land...

Praise ye the new gods who have descended to the  
Earth!

Glory be to the masters of Want, dressed immaculately  
in their suits!

The office of these mighty gods is inside a fortress. In its innermost cell, sits the chairman, the great leader of the land, flanked by his counsellors, devising means for the welfare of the millions of people. The chairman is deeply concerned over the problem of Want, with the out cry of people asking for their bare necessities. The chairman decides to arrange for at least a hundred jobs. The candidates, he prophesises, would number a few thousand times the number of jobs. Thousands of them must not go empty-handed. Give them application forms !

From far and near corners, people assemble in queues before the gate of the fortress. There are men from the fields and farms, from the mills and factories and there

are job-seekers of the cities. Too many people, too many faces, too many problems.

The news-camera continues to click, the tape recorder of the newsmen records scraps and fragments of desires and despairs of the people in queue. The tape unwinds the story of a boy from the village—the story of a village starving to death. A young man from the industrial base reveals the painful shattering drudgery of the industrial workers. A young girl living in the city does not hesitate to tell the truth about her family. All these are the stories of the strain of living, of the horrors of the struggle to survive, distorting the faces of the people, of terrifying tension and depressing dissension.

The Lord is moved to pity. There are now thirty-thousand applicants for one hundred jobs.

A new threat appears. The job-hungry thirty thousand send a message from some secret den. They declare that all the measures taken by the fortress and the promises made by the masters are a massive deception. They now call for action and destruction. They say they will soon appear as raiders. They distribute slogans far and wide. The slogans spread like wildfire from the villages to the cities to the industrial regions.

The gracious lord of the country is scared. Who are they? Is it only a fad, A meaningless flutter? Is it possible that the "Circus" of the thirty thousand will soon come to a quiet close? The old clown plays his act on the trapeze and recites :

A hoax! Just a hoax!

IT IS NOT! assert the persecuted. The persecuted, who now grow into a million and more and more, turn militar









# Ankur

(Hindi)

Producer	: M/s. Blaze Film Enterprises Private Ltd.
Director & story writer	: Shyam Benegal
Cinematography	: Govind Nihalani and Kamath Ghanekar
Music	: Vanraj Bhatia
Cast	: Shabana Azmi, Sadhu Meher, Anant Nag, Kader Ali Bég, Agha Mohammed Hussain.

Surya, the college-going son of a well-to-do farmer is forced into giving up his studies in order to care for the family property. He is married against his will to a young girl Saru who will join him when she reaches puberty.

Bored and lonely in his farm-house, Surya finds himself increasingly attracted to his comely servant, Laxmi, wife of a poor deaf-mute potter Kishtaya. Laxmi spurns Surya's advances. He is baffled and irritated by her loyalty to a backward, physically handicapped husband.

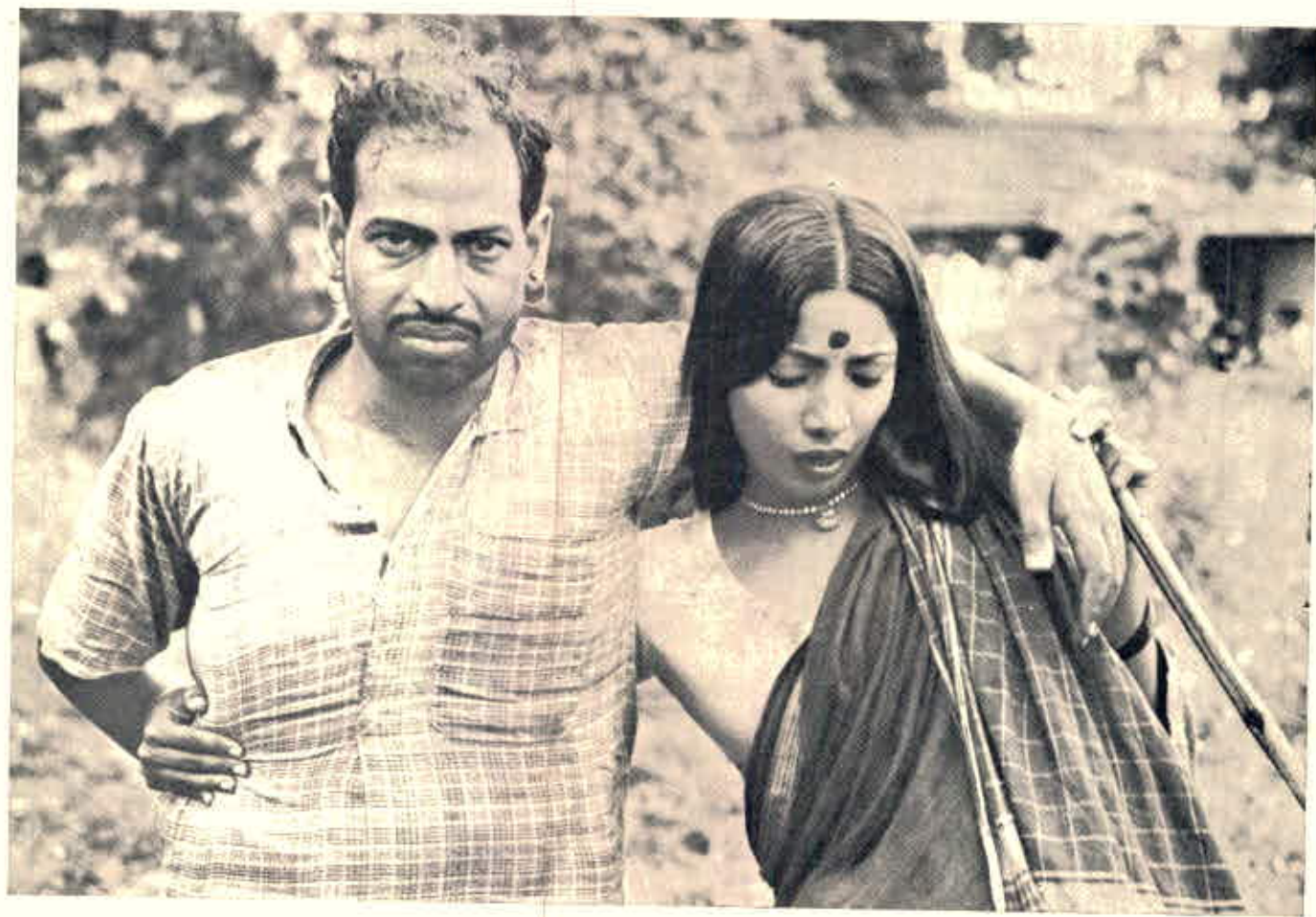
Kishtaya is caught stealing toddy, a crime for which he is punished. Humiliated, he runs away from the village.

Laxmi, now quite destitute, finally gives in to Surya, who promises to look after her. Their brief idyllic association ends with the arrival of Saru, who senses their past

relationship and dismisses Laxmi. By now Laxmi is pregnant, having earlier firmly refused to accede to Surya's demands to get rid of the baby.

Alone in her hut, with the cares and neglect of the world on her shoulders, Laxmi wakes up one morning to find Kishtaya beside her, giving her the money he has earned in his absence. Laxmi breaks down but is reassured when he appears pleased at her approaching motherhood.

Kishtaya goes to Surya to ask for work. In a frenzy of conflicting emotions, Surya beats him mercilessly with a whip. Laxmi rushes to her husband's rescue, and hurls a torrent of insults and curses at Surya. Later, Surya cowers at his own pain and prevarication, coming to terms at last with his circumscribed life.



# Parinay

(Hindi)

Producer	: Samantar Chitra Private Ltd.
Director	: Kantilal Rathod
Cinematography	: K. K. Mahajan
Music	: Jaidev
Story	: Harin Mehta
Cast	: Shabana Azmi, Romesh Sharma, Achala Sachdev,

Ram and Rekha, two young collegians are attracted to each other at a chance meeting. Ram has his roots in the village and is bound by a vow given to his foster-father, Rahimchacha, to open a school for the village children after completing his education and dedicate himself to the uplift of the village where he was born.

Rekha is a product of modern thinking and urbanised living. Being the daughter of rich parents, she has no idea whatsoever what it means to live in a village. She is, however, deeply in love with Ram and, despite his doubts about the success of their marriage in the village, leads him on to the altar.

It is a backward village untouched by civilisation where Ram and Rekha start their married life. Their happiness is shortlived, as very soon Rekha is enveloped by boredom and, in a fit of rage she quarrels with Ram and returns to the city.

Ram remains true to his pledge, refusing to compromise with his ideal. In the city, Rekha takes up a job as a tourist guide in a luxury coach. The job offers her little satisfaction. Here too she gets bored and disillusioned.

She pines for Ram as much as Ram pines for her back in the village.

One day who should be seated opposite Rekha in the coach but Ram accompanied by his pupils whom he has brought along to see the city.

As the luxury bus plies across the city's landmarks, the lovers have a poignant flashback which rekindles the flame of love latent in both. At the famous Shaking Minarette of Ahmedabad—a unique architectural phenomenon where you shake one stone-built minarette and behold the other responding to the vibrations by showing tremors—Rekha has a revelation in store.

If the two monuments in stone can respond to vibration and live in harmony, what about human beings?

"When are you returning home, Ram," Rekha enquires as the bus reaches the terminus and they are about to part.

The end is the beginning of a new approach, a fresh bid to understand that the Cause is the Thing and Love should know no barriers or differences between the Urban and the Rural.



# Uttarayanam

(Malayalam)

Producer	: Pattathuvila Karunakaran
Director	: Aravindan
Cinematography	: Ravi Varma
Music	: K. Raghavan
Story	: Thikkodian
Cast	: Dr. P. K. Mohandas, Radhamani, Kunhandy, Balan K. Nair.

Yet another farce is over. This time even the usual routine interview was not staged; it was simply cancelled. The young men return, crest-fallen, disillusioned, angry but helpless.

There is a lone voice of protest. Standing aloof from the crowd a young man picks up a stone and looking with contempt at the leaving crowd cries "Cowards". Ravi turns back and for a moment their eyes meet in full understanding.

Ravi takes the train back to his village where his mother and grandmother anxiously await his return. Ravi is their only hope. But no, it is again the same story.

The disillusioned young man finds solace in the company of Kumaran Master, one-time freedom fighter and revolutionary—now friend, philosopher and guide to youngsters like Ravi. Achu, one of the closest associates of the Master in the freedom struggle, is critically ill; Ravi and Master visit him.

Memories of those thrilling days when they had played with fire fill the Master's mind. Ravi gets a flash back view of those eventful days :

Mahatma Gandhi had given the ultimatum to the British to QUIT INDIA. The leaders were promptly put behind the bars. But the call was taken up by millions of nationalists throughout India. Kumaran Master, Govindan (Ravi's father), Achu and a band of young revolutionaries started working tirelessly for freedom of the motherland. An underground newspaper was produced by Kumaran Master and Achu carried the message of the movement to the nooks and corners of the region. Police and the supporters of the Raj went hysterical when a railway bridge was blown up. Terror was let loose in the village by the police.

Achu had played a valiant role in the freedom movement. But today in free India he is forlorn and forsaken...

Kumaran Master tells Ravi that Gopalan, once their associate in the freedom struggle is to-day a rich contractor. He should be able to help Ravi find a job. Reluctantly Ravi agrees to try his chance once again.

That takes Ravi to the city and to a posh hotel where Gopalan "Muthalali" lives. The hypocrisy evident in the attitude of the Muthalali makes Ravi walk out of his room. On his way out Ravi meets his old college mate, Preman. From Preman Ravi comes to know that David has now become a prominent trade union leader. Ravi observes the "high life" around Preman but beneath this was a deep-rooted discontent.

Ravi meets David, but the few minutes spent in his company convince him that David's concern for the underdog is only a cruel cover for his self-seeking ambitions. Ravi next meets Pratapan Master who talks 'ad nauseum' about Che Guevera and the urgent need for armed revolution, but wants others to bell the cat. Provoked, Ravi shouts back at him : "Master, for a revolution there are only two paths—one of victory and the other of death". He walks out furious and disillusioned.

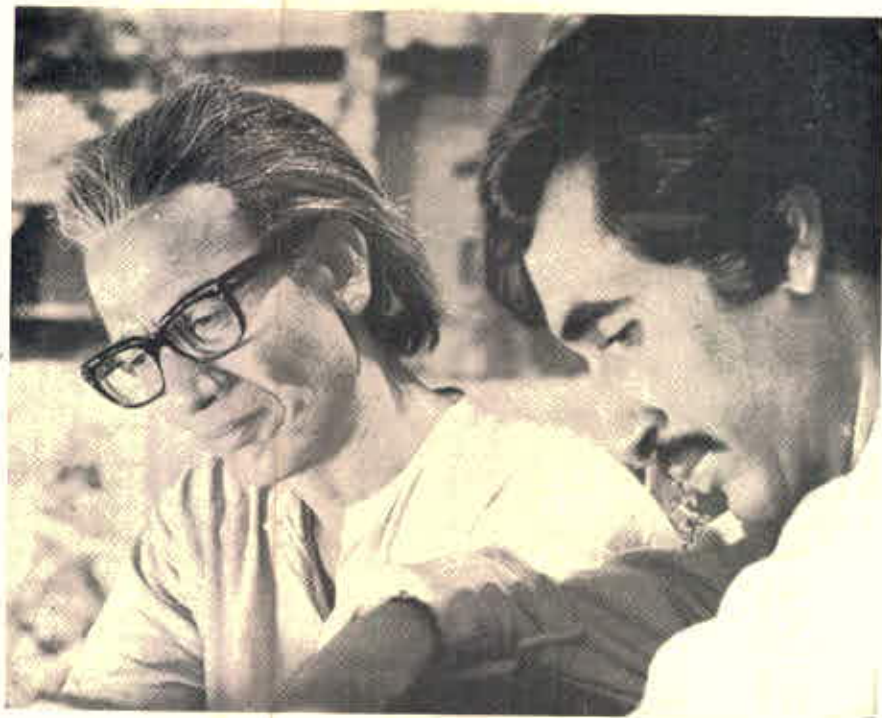
That was the turning point. Ravi had reached the limit.

Ravi leaves behind the town and its populous areas and reaches the hilly jungle regions. A European Swamij meditating in the forest abcde talks to Ravi about human soul and its bondage... Ravi moves on. Suddenly Ravi realises he has found something that release him from all tension. He smiles and throws into the fire the mask he had been carrying with him. Here masks have no meaning, no relevance, no need. Everything is open and



clean, there is no shame to cover.  
Nature and Humanity shone alike,  
bright and warm.

Ravi (the sun) smiles . . . Uttara-  
yanam has begun.



# Kora Kagaz

(Hindi)

Producer	: M/s. Shreeji Films
Director	: Anil Ganguly
Cinematography	: Bipin Gajjar
Music	: Kalyanji Anandji
Story	: Ashutosh Mukhopadhyay
Cast	: Vijay Anand, Jaya Bhaduri, A. K. Hangal, Achala Sachdev, Sulochana, Shalini.

By the time we learn to live, life is gone. This is the idea behind the story of "Kora Kagaz".

Archana, educated daughter of an intellectual father falls in love with a college professor named Sukhesh. It's not a first sight love, but the impression she carries in mind about the intellectual calibre of a Person sprouts into feelings of liking for him.

Archana's mother, who has a different way of looking at things, does not like this match. Archana's father snubs her attitude of valuing everything in terms of money and marries Archana to Sukhesh.

Seeds of marital love have not yet flowered into sweet joys of wedlock when whims and different personalities of the couple start clashing. Though a dutiful wife, Archana is very much the daughter of her mother and fails to shake off her influence. She visits her mother who feels that her daughter is not well placed in life and tries to gift her luxurious items of comforts.

Sukhesh as a self-made stubborn husband feels hurt. His ego is shaken and wishes his wife to understand his difficulty. Archana feels that her mother has a right to see her, meet her, and give her whatever she wants. Thus one misunderstanding leads to another and the partners in life start ignoring each other's sentiments. The marriage ends in a judicial separation and ultimately divorce.

Archana comes back to her father's house and starts further studies—she completes a post-graduate course and

gets first class first. The day the result is declared she has tears of sorrow instead of smiles on her face.

Her sister's marriage comes. The marital music invokes poignant melody in her mind. The mantras remind her of her own wedlock day. The meanings of these mantras seem more clear to her. She runs out and reaches her husband's house. But she receives a jolt when the new occupant of the house tells her that Sukhesh has left the job, the house and the city for an unknown place. With a disappointed heart she returns home, gets a teaching job in a far off station and decides to lead the rest of life as a defeated person.

One day after several years, the unexpected happens. She is going back to her father's house in summer vacations. At the railway station she meets Sukhesh, lost, haggard and weather-beaten. The man who was an egoist is soft and mild like a saint. She cannot avoid his glance. They talk in formal terms, but soon the desire to know more about each other grows and time comes when the train arrives. Sukhesh reminds her of the train whistling to take her home, but Archana's steps fail to move towards the whistling train. She simply asks if all fault was hers. Sukhesh replies that both of them were equally wrong. This reply is enough to work up Archana. She bursts out in tears. Sukhesh takes her in arms. The train leaves and the lovers stand locked in each other's arms.



# Sonar Kella

(Bengali)

Producer	:	Information and Public Relations Deptt, Govt. of West Bengal.
Story Scenario Direction Music	}	: Satyajit Ray
Cinematography	:	Soumendu Roy
Cast	:	Soumitra Chatterjee, Master Kushal Chakraborty, Sailen Mukerji, Kamu Mukerji, Ajoy Banerjee

Mukul, 6 year old son of Sudhir Dhar, shows signs of having memories of a previous birth. He keeps talking and drawing pictures of a place with peacocks, camels, and a 'golden fortress'. Parapsychologist Dr. Hazra examines the boy and surmises that the place may be somewhere in western Rajasthan. He offers to take Mukul to Jodhpur to begin a search for the golden fortress.

One day before their departure, Mukul is interviewed by a journalist. Among other things, Mukul talks of having seen precious jewels in the house where he was born. The journalist turns this into a hidden treasure story which comes out in the papers the next day.

Two crooks, Barman and Bose, read the story and set out for Jodhpur the next day in the hope of finding the treasure.

Meanwhile events have led Sudhir to suspect that his son may be in danger. He enlists the aid of a private detective Felu Mitter. Felu and his cousin Tapeshe leave for Jodhpur a day after the departure of Bose and Barman.

The two crooks manage to dispose of Hazra, win Mukul's

trust, and continue their journey to Jodhpur.

Arriving in Jodhpur, Felu and Tapeshe check in at the Circuit House where Dr. Hazra is supposed to be staying. Hazra is now being impersonated by Barman, while Bose has assumed the role of a globe-trotter. Felu presents himself to Barman-Hazra, and realises that his task is not going to be an easy one.

Mukul keeps rejecting fort after fort and shows signs of becoming restive. Barman, who had once been a magician, decides to try hypnosis on the boy to revive his memory. The plan succeeds. The boy names Jaisalmer as the place of his former birth.

Barman manages to hoodwink Felu and sets off for Jaisalmer by train with the boy. Soon after, a chance clue helps Felu to realise that Barman is an imposter. Working on a hunch based on another clue, Felu sets out for Jaisalmer in a taxi. Bose's attempts to intercept him fail.

The climax comes in the golden fortress, where Felu is able to free Mukul from danger, as well as from his obsession.



# Kankana

(Kannada)

Producer	: M/s Mayura Films Private Ltd.
Director	: M. B. S. Prasad
Cinematography	: S. Ramachandra
Music	: H. J. Imam
Story	: (Late) Smt. Triveni
Cast	: H. B. Yajaman, A. Revathi, Master Sharat, Girija, Divya Adhikari, K. Shantha etc.

Kankana is a story of six young ladies—Ramaa, Kasthoori, Amritha, Vadavalli, Ambika and Susheela who come from different economic and social backgrounds. They are close friends and have just finished their B.A. examination and suddenly find themselves facing a big question “What next?”

While Ramaa and Susheela aspire to look for jobs to help their families the others have problems of different types. Valli desires to marry and settle down but because she is dark in complexion either her suitors ask for exorbitant dowry or reject her outright. Kasthoori desires to marry a person who is highly educated. Amritha was not very keen on matrimony. Ambika being an affluent girl did not seem to have any problems since they were looked after by her parents. She invites her friends to visit the coffee estate of her uncle in Chikmagalur.

The girls accompany Ambika to Chikmagalur and at the estate meet her uncle, aunt and also her cousin Suresh, a young medical graduate. Kasthoori finds herself drawn towards him!

Kasthoori falls ill. Suresh examines Kasthoori and, taking an opportunity of being alone with her, confesses his love for her.

A few days later the girls return to their homes and get ready to face the future. Ramaa gets a job as a private tutor to the wife of a contractor. Susheela has found a job in an office. Kasthoori continues to read romantic books. Valli has commenced lessons in Sitar from a master named Saldanha. Amritha has inten-

sified her needle work. Ramaa in spite of her poverty is loved by her friends. She learns from Kasthoori of the little episode at the estate. She advises her to forget the incident. A few days later Kasthoori tells Ramaa that her marriage with a highly qualified person has been arranged but since she loves Suresh she would write to him. Suresh thought of the episode as a 'game' and sends Kasthoori's letter to his cousin Ambika, telling her to be wary of making friends who fall in love with strangers!!! Ambika gets furious and accuses Kasthoori of being indecent in her behaviour. Kasthoori feels terribly humiliated and commits suicide...

Ramaa now has a better job; she is a teacher at Tutorial Institute. She dreams of satisfying the wants of her family members.

Valli finds herself in love with the sitar master and elopes with him.

Ramaa finds herself slowly falling in love with Nagendra

One day Ramaa finds at home a photograph of her sister addressed to a film studio... Ramaa starts wondering “If I marry Nagendra what will happen to my brother he will become a thief... my sister will become another Susheela...” Just then enters Pandit, who was in search of a bride for a rich young planter who was blind from birth. ...Ramaa decides to marry the blind man. Her mother is aghast ... Ramaa says that her decision is unshakable ... She would be a loyal wife to the man and he should in turn look after her mother, brother and sisters ...





### DADA SAHEB PHALKE AWARD

#### FOR DISTINGUISHED CONTRIBUTION TO INDIAN CINEMA

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 the Father of the Indian Cinema. In a befitting commemoration of his contribution to the Indian cinema, a new National Award named after him was introduced from that year. This Award is annually given for distinguished contribution to the medium, its growth and promotion.

The first recipient of this Award was Shrimati Devika Rani Roerich, the second B. N. Sircar, the third late Prithvi Raj Kapoor, the fourth Pankaj Mullick and the fifth Shrimati Sulochana (Ruby Meyers). For the sixth time the award is being given to Shri B. N. Reddi.

### B. N. REDDI

Shri B. Narasimha Reddi arrived on the scene of the Telugu Films a few years after the first Telugu talkie Bhakt Prahlada was made by Imperial's Ardesher Irani. With the late H. M. Reddy and Venkaiah, B. N. Reddi forms the trinity of the pioneers of the Telugu film. He along with A. Narayanan, K. Subramaniam, Y. V. Rao, M. V. Rajamma, Ram Brahman and H. L. Narasimha laid the foundation of the multi-lingual film culture of peninsular India by virtue of which Madras now accounts for nearly 2/3rds of the national production.

The Telugu cinema today is one of the biggest financially viable and organisationally sound; it has escaped the numerous crises that engulfed other cinematographies the credit for this largely goes to B. N. Reddi. It was he who created the Vauhini banner and built the Vauhini studios, reputed to be one of the biggest and the best equipped studios east of the Suez. He discovered and nurtured large number of talents who now dominate the Telugu film scene.



B. N. Reddi is the promoter of cinema of social purpose and commitment. He launched a relentless campaign against social evils, and championed Gandhian ideals and movements of gram sudhar, harijan uplift, Swadeshi and crusade against untouchability.

It was from Vande Matram that B. N. Reddi emerged as the most significant film maker of his time. The film dealt with the sensitive issue of the unemployment of educated, need for Swadeshi industries and the vocation-based education.

Next came Sumangali, a powerful plea for widow remarriage and became a rage with moviegoers. In Devta, he depicted the sorrows of domestic life. Swarga Seema dealt with marital infidelity and its tragic consequences on a family. It was followed by Telugu cinema's greatest film Malleswari. If Avvaiyyar is the greatest devotional Pompaher is the finest documentation of Tamil Culture and Chandralekha is the biggest spectacular film ever made.

Later he made Bangaru Papa, based on a George Eliot story, Bhagya Rekha, Rangula Ratnam, Raja Makutam,

Bangaru Panjram and Pooja Phalhem. Bangaru Papa and Rangula Ratnam received President's Silver Medals as the best Telugu films of their respective years (1956 & 1966).

B. N. Reddi was born on November 16, 1908 in Kottapalli village in Cuddapah district of Andhra, in a rich family of grain dealers whose business extended as far as Indonesia.

He became a qualified chartered accountant and practised for some time. But he was attracted to journalism and public life. Meantime, the Telugu theatre attracted him. An accidental meeting with H. M. Reddy dragged him into the movie business. H. M. persuaded B. N.'s father to invest in a new concern. B. N. complete a social film Grihalakshmi.

B. N. Reddi was nominated to the State Legislature in 1958 and stayed on till 1966. After his retirement he was honoured with the title of Padma Shree and of Padma Bhushan.

He now leads a quiet life in Madras.

## Man in search of Man

Producer : G. P. Asthana  
Films Division, Bombay

Director : Prem Vaidya  
Films Division, Bombay

In search of the vanishing tribes of Andaman and Nicobar Islands, the film unit expedition shows a day in the life of five different tribes—Chowrda islanders, ompen, Onges, Jarawas and Sentinalies. Some are docile to outsiders and some are very hostile. Some are gradually adopting the modern way of life and some are still in the most primitive of stone-age. Some are able to stand the extreme tropical climate and some are dying very fast.



# Atoms

Producer : Late Pramod Pati  
Films Division, Bombay

Director : Dr. M. M. Chaudhari  
T. V. Centre, IIT, Kanpur

What is an atom?

The internal structure of atoms of which all matter, living or non-living is made, is vividly described in the film Atoms.

The main stress has been on providing sufficiently simple illustrations and comments conveying the basic ideas of atoms to an average filmgoer. Atomic processes such as chemical reaction, nuclear fission are also introduced in a simple and interesting manner.



## Behind the Bread Line

Producer and Director : S. Sukhdev

This film shows India's efforts to produce more food for its people. However, Behind the Bread Line there is a never ending battle to reach food grains from one part of the country to another—a struggle to fight the vested interests who want to paralyse the movement of food by strikes and create more scarcity. 'Behind the Bread Line' is a constant fight against the hoarder, the black-marketeer and the trader profiteering on human hunger.



## To Serve is to Love

Producer : M/s. Cinerad Communications  
Director : Zafar Hai

The film is intended as a document of Air-India's hospitality and service around the world.

'To Serve is to Love' is an attempt to link Air-India's modes of inflight service to a continuing cultural pattern of hospitality—'The Guest is the Great God'.

## EK Anek Aur Ekta

Producer : Bhim Sen  
Director : Vijaya Mulay

A mango tree laden with fruit.

A little boy jumps but cannot get it.

The frustrated boy sits with his elder sister who is paining under the tree and singing a popular children's song.

More children come and she tells them a story about how even difficult tasks become easy if all work together.

"Can we get mangoes if we all work together?" The boy asks.

"Oh yes, but you have to be both clever and united" the sister answers and arranges pebbles.

The children understand and act.

The mangoes are picked and enjoyed by all.

## Synthesis

Producer : B. R. Shendge,  
Films Division, Bombay

Directors : A. R. Sen and B. R. Dohling,  
Films Division, Bombay

This animated film gives a brief idea of the march of our country through the ages to the present-day practising all along the inimitable spirit of tolerance which helps her triumph in bringing about a colourful harmony in spite of diversity of religions, languages and regions.



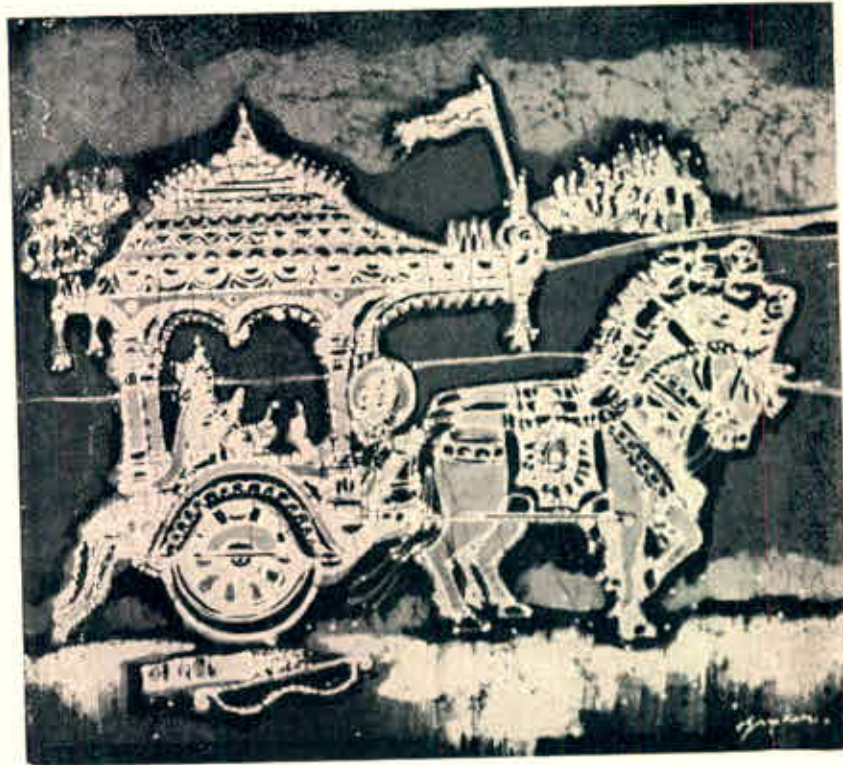
# I

Producer : Krishnaswamy,  
Associates (Pvt.) Ltd.  
Director : S. Krishnaswamy

The film aims to heighten the consciousness of man in relation to man—the story of the archetype common man who lives through history from time immemorial—under Ashoka and Shah Jahan and in the period of Gandhi and today.

He speaks his mind out—a man who belongs to India, as a whole, a man to whom the whole country belongs. He is suddenly in the midst of a conflict—one does not know time, whether it was Kurukshetra or today.

The film explores the relationship of man with history and goes beyond that to seek eternal meanings.



## Members of the National Jury for Feature Films

### *Chairman*

1. Shri Bhagwan Sahay

### *Members*

2. Shri Adoor Gopalakrishnan
3. Smt. Amala Shankar
4. Shri Ananta Patnaik
5. Shri Arjun Jairamdass
6. Shri Balwant Gargi
7. Shri Elangbem Nilkanta Singh
8. Shri Emani Shankar Sastri
9. Shri H. Vankat Subbiah
10. Smt. Karuna Banerjee
11. Shri Keshav Rao
12. Shri Kiranmoy Raha
13. Smt. M. Bilgrami
14. Shri O. V. Vijayan
15. Shri Poddar Ramavtar Arun
16. Shri Rajendra Awasthy
17. Smt. Ranu Barua
18. Shri Reoti Sharan Sharma
19. Smt. Sai Paranjpye
20. Shri Satish Bahadur
21. Km. Shanta Gandhi
22. Shri T. K. Mahadevan
23. Shri Vijaya Tendulkar
24. Shri Yunus Daharvi

## Members of the National Jury for Short Films

### *Chairman*

1. Shri Prasanta Sanyal

### *Members*

2. Shri Bishamber Khanna
3. Smt. Gargi Dutt
4. Shri Inder Lal Dass
5. Shri Jag Mohan
6. Shri Mohinder Singh

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PRODUCED BY THE DAVP FOR THE FILM FESTIVAL DIRECTORATE, MINISTRY OF I & B,  
GOVT. OF INDIA AND PRINTED BY THE MANAGER, GOVT. OF INDIA PRESS, FARIDABAD, 1975.