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31ST NATIONAL  
FILM FESTIVAL  
JUNE 1984

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Compiled and edited by the Directorate of Film Festivals, National Film Development Corporation Limited.

We are grateful to the National Film Archive of India, Pune, and the producers for the prints, and copyright owners for permission to screen their films in the Retrospective programme.

## jury for feature films

K. Balachander (Chairman)  
Sai Paranjpye  
M.T. Vasudevan Nair  
Gangadhar Naskar  
Meera Lakhia  
Raghunath Seth  
Madhu  
Swapan Mullick  
Iqbal Masud  
Mrinalini Sarabhai  
Binodini Devi  
Dr. M. Prabhakara Reddy  
K.K. Shukla  
G.G. Mayekar  
Marcus Bartley  
Gautam Kaul  
Raghava R. Menon  
Jamuna

**jury for films other than feature**

S. Krishnaswamy (Chairman)  
Clement Baptista  
Prakash Jha  
Vinod Mehra

**jury for the best book on cinema**

Justice G.D. Khosla  
Dr. Vivek Bhattacharaya  
Dr. O.M. Anujan  
Sukumar Dutta  
V.K. Madhavan Kutty  
Arun Khanna

## award for the second best feature film

### MAYA MIRIGA

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer,  
National Film Development Corporation

Rajat Kamal and a cash prize of Rs. 15,000 to the Director, Nirad N. Mohapatra.

#### citation

The award for the Second Best Feature Film of 1983 is given to the Oriya Film 'MAYA MIRIGA' for "the sensitivity and compassion with which it depicts an aspect of middle class reality and its restrained and intelligent observation of people."



courses on film, besides activising various film societies. He has also edited an Oriya film magazine, Mana Phasal and, with two colleagues, scripted a film based on the freedom movement in Bangladesh. MAYA MIRIGA is Mohapatra's first feature film.

the Best Feature Film. Another film CALCUTTA-71 had won the National Award for the Second Best Feature Film. Mrinal Sen had also won the National Awards for the Best Direction for his films BHUVAN SHOME, EKDIN PRATIDIN and AAKLER SANDHANE.

After graduating from the Film and Television Institute of India, Nirad Mohapatra worked as a lecturer for two years at the same Institute. Since 1974, he has been spending his time either writing, teaching, or conducting

## ADI SHANKARACHARYA

Swaran Kamal and a cash prize of Rs. 50,000 to the Producer, the National Film Development Corporation Limited.

Swaran Kamal and a cash prize of Rs. 25,000 to the Director, G.V. Iyer.

### citation

The award for the Best Feature Film of 1983 is given to the Sanskrit Film 'ADI SHANKARACHARYA' for "its dedication depth and power and the impressive skill with which it captures the Indian philosophical tradition."



Ganapathy Venkatramana Iyer is one of the pillars of Kannada cinema. This highly individualistic director ran away in his youth from his home to escape the system of education he was disillusioned with. His contacts with Pune's Prabhat Film Studios slowly imbibed in him a passion for film-making. Iyer spent his early working life in a professional drama company run by the veteran comedian Gubbi Veeranna.

Iyer today has over 65 films to his credit. A major change in his film career came with VAMSHA VRIKSHA, which was made in collaboration with two other eminent theatre personalities, B.V. Karanth and Girish Karnad. His other important films include SANKALPA, HAMSAGEETHE and POST MASTER.

Iyer has always displayed tremendous courage, using inexperienced crews and new actors and actresses to make excellent films on a shoe-string budget.

ADI SHANKARACHARYA is the first film to be made in Sanskrit.

nargis dutt award for the best feature film on national integration

## SOOKHA

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer, M.S. Sathyu.

Rajat Kamal and a cash prize of Rs. 15,000 to the Director, M.S. Sathyu.

**citation** The Nargis Dutt award for the Best Feature Film on National Integration of 1983 is given to the Hindi Film 'SOOKHA' for "its sincerity in the portrayal of basic human values that unify mankind."



M.S. Sathyu's first film GARM HAWA won the National Award for the Best Feature Film on National Integration. Another film of his BARA has also won an award, for the Best Kannada Film. Sathyu has been associated with the theatre and with films for the last 32 years.

## award for the best children's film

### BHOMBAL SARDAR

Swaran Kamal and a cash prize of Rs. 20,000 to the Producer, the Government of West Bengal.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Nripen Ganguli.

**citation** The award for the Best Children's Film of 1983 is given to the Bengali Film 'BHOMBAL SARDAR' for "its lively and lyrical description of a world seen through the eyes of a boy."



ision and the Government of West Bengal, he worked as an assistant director under many eminent directors, including Satyajit Ray. He also scripted two films. He visited the USA and Czechoslovakia as a member of technicians delegation in 1968. He was also a member of the Film Consultative Committee of the Government of West Bengal for the year 1969-70. BHOMBAL SARDAR is his first feature film.

After graduating from the Calcutta University, Nripen Ganguli started his film career as a laboratory assistant. Before associating himself with graphic documentaries and the making of documentary films for Films Div-



award for the best first film of a director

## JANE BHI DO YARON

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Kundan Shah.

**citation** The award for the Best First Film of a Director of 1983 is given to Kundan Shah for his work in the Hindi Film 'JANE BHI DO YARON' for "its treatment of a contemporary theme with wit and humour."



From commerce to publishing and, finally, to the Film and Television Institute of India, Kundan Shah had a rich and varied experiences, before embarking upon documentary film making. He also worked with Saeed Mirza in Albert Pinto Ko Gussa Kyon Aata Hai, with the late Rabindra Dhar-maraj in Chakra and with Vinod Chopra in Sazaye Maut.

JANE BHI DO YARON was financed by the NFDC.

## award for the best direction

### MRINAL SEN

Rajat Kamal and a cash prize of Rs. 20,000.

#### citation

The award for the Best Direction of 1983 is given to Mrinal Sen for his work in the Hindi Film 'KHANDHAR' for "its subtle blending of nostalgia and contemporary social comment and the powerful visual exploration of the theme."



RAAT BHOORE, Sen has made 22 feature films and also a number of short films. Mrinal Sen has served on the juries of several international festivals, including Berlin, Cannes, Venice and Moscow.

Internationally well-known for his work as a film director, Mrinal Sen is winning this award for the best direction for the fourth time after BHUVAN SHOME, EK DIN PRATIDIN and AAKLER SANDHANE. His films BHUVAN SHOME, CHORUS, MRIGAYA and AAKLER SANDHANE have earlier won National Awards for the Best Feature Film. Since his first film,

award for the best screenplay

G.V. IYER

Rajat Kamal and a cash prize of Rs. 10,000.

**citation** The award for the Best Screenplay of 1983 is given to G.V. Iyer for his work in the Sanskrit Film 'ADI SHANKARACHARYA' for "its rich texture, lyricism and cinematic elegance in its presentation of Shankaracharya as an embodiment of greatness."



Iyer today has over 65 films to his credit. A major change in his film career came with VAMSHA VRIKSHA, which was made in collaboration with two other eminent theatre personalities, B.V. Karanth and Girish Karnad. His other important films include SAN-KALPA, HAMSAGEETHE and POST MASTER.

## award for the best actor

### OM PURI

Rajat Kamal and a cash prize of Rs. 10,000.

**citation** The award for the Best Actor of 1983 is given to Om Puri for his performance in the Hindi Film 'ARDH SATYA' for "his authentic portrayal of the inner conflicts of a conscientious police officer."



been in Satyajit Ray's SADGAT, Shyam Benegal's AAROHAN and KALYUG, Utpalendu Chakravarty's CHOKH and Govind Nihalani's AAROSH and VJETA. Om Puri has earlier won the national award for best acting for AAROHAN.

Om Puri was a proud product of the National School of Drama. His stage performances, particularly in plays like 'Danton's Death' and 'The Lesson' established him as an actor of great versatility, depth and range. After graduation he went to the Film and Television Institute of India, Pune, for a course in film acting. He has worked with significant directors of varied styles of film making. His most memorable performances have, however,

award for the best actress

## SHABANA AZMI

Rajat Kamal and a cash prize of Rs. 10,000.

**citation** The award for the Best Actress of 1983 is given to SHABANA AZMI for her performance in the Hindi Film 'KHANDHAR' for "the sensitivity with which the captures the tragic loneliness of the character of Jamini."



A graduate from the FTII, Shabana Azmi is one of the most talented actresses in the country. This is the third time she is winning this award, the earlier ones being for ANKUR and ARTH.

## award for the best child artist

### MASTER SURESH

Rajat Kamal and a cash prize of Rs. 5,000.

**citation** The award for the Best Child Actor of 1983 is given to MASTER SURESH for his performance in the Malayalam Film 'MALAMUKALILAE DAIVAM' for "his lively depiction of a wide range of emotions of a tribal lad."



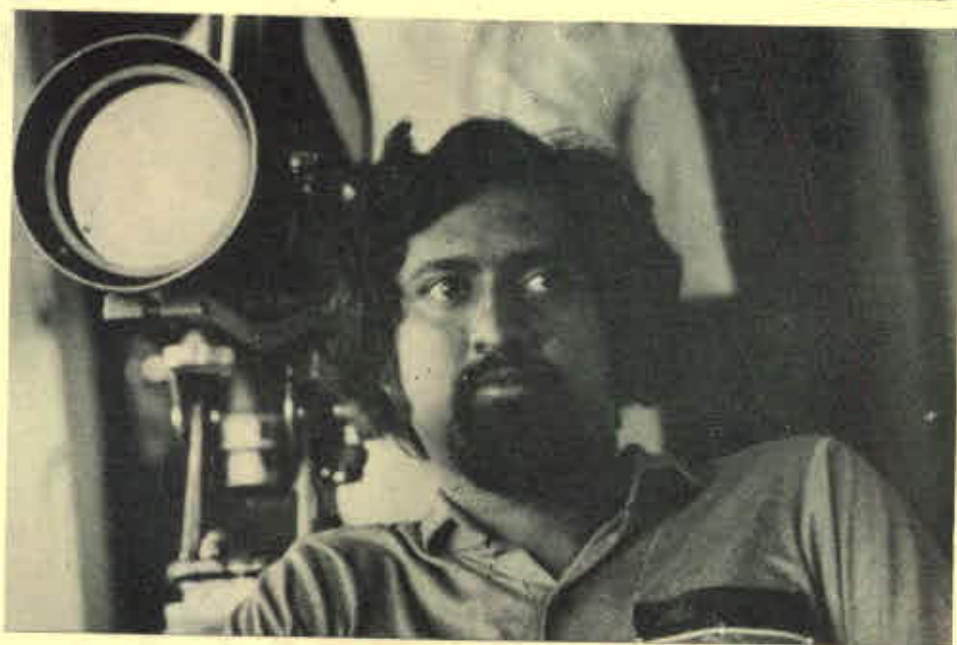
Twelve-year old Suresh has acted in more than 25 films in Malayalam, Telugu, Hindi, Tamil and Kannada.

award for the best cinematography (colour)

MADHU AMBAT

Rajat Kamal and a cash prize of Rs. 10,000.

**citation** The award for the Best Cinematography (Colour) of 1983 is given to MADHU AMBAT for his work in the Sanskrit Film 'ADI SHANKARACHARYA' for "succeeding in capturing visually the spirit of the theme."



A gold medallist from the Film and Television Institute of India, 34 year old Madhu Ambat started his film career in 1973 with an assignment in Ramu Kariat's documentary film INDUSTRIAL ESTATES, soon to be followed by a Malayalam feature film, LOVE LETTER. Madhu has so far

photographed 35 films in Malayalam, Kannada, Tamil and Telugu. These include K.S. Sethumadhavan's award-winning film OPPOL, Prema Karanth's PHANIYAMMA, John Abraham's CHERIACHENTE KRURA KRITHYANGAL and G.V. Iyer's KUDURE MOTTE.

## award for the best cinematography (black & white)

B. BINDHANI and RAJ SHEKHAR

Rajat Kamal and a cash prize of Rs. 10,000.

### **citation**

The award for the Best Cinematography (Black & White) of 1983 is given to B. BINDHANI and RAJ SHEKHAR for their work in the Oriya Film 'NEERABA JHADA' for "recording the stark realities of rural life in austere images."

A product of Film and Television Institute of India, Bidhusree Bindhani has also photographed the Filmotsav '84 Panorama film DHARE ALUA.

After completing the course in Cinematography from the Bangalore Film Institute, Raj Shekhar has photographed one feature film and many shorts. He is presently working as a Cameraman at the Cuttack Doordarshan Kendra.



award for the best audiography

**S.P. RAMANATHAN**

Rajat Kamal and a cash prize of Rs. 10,000.

**citation** The award for the Best Audiography of 1983 is given to S.P. RAMANATHAN for his work in the Sanskrit Film 'ADI SHANKARACHARYA' for "the deft handling of the sound track to blend with the film's mood."



A well-known sound-engineer, S.P. Ramanathan is the chief recording engineer at the famous Prasad Studios, Madras. He started his film career as an assistant in the sound department of AVM Studios way back in 1947. This is the fifth time Ramanathan is winning this award for the best audiography.

## award for the best editing

### MRINMOY CHAKRABORTY

Rajat Kamal and a cash prize of Rs. 10,000.

**citation** The award for the Best Editing of 1983 is given to MRINMOY CHAKRABORTY for his work in the Hindi Film 'KHANDHAR' which gives the film its structure, rhythm and brooding quality.



DOORWATWA and Manmohar Mahapatra's SEETA RATI were edited by Mrinmoy Chakraborty. MOH MUKTEE, a feature film in Santhar was produced, directed and edited by him. He has also edited several documentaries, including Mrinal Sen's TRIPURA PROSANGA and a Film Festival '82 Panorama short film A MAN.

Thirty-three year old Mrinmoy Chakraborty is a product of the Film and Television Institute of India. He worked in the Calcutta Doordarshan Kendra for seven years from 1975. He was associate editor of Mrinal Sen's MRIGAYAA. Budhadev Das Gupta's

award for the best art direction

## NITISH ROY

Rajat Kamal and a cash prize of Rs. 10,000.

**citation** The award for the Best Art Direction of 1983 is given to NITISH ROY for his work in the Hindi Film 'MANDI' for "the inventive creation of a backdrop which admirably complemented the varying moods of the film."



Nitish Roy, a fine artist from the Government College of Art and Craft, Calcutta, started his film career as an art director in Mrinal Sen's KHARU for which he won the national award last year. He has also done art direction for Shyam Benegal's NEHRU, Govind Nihalani's PARTY and Mrinal Sen's KHANDHAR.

## award for the best music direction

### ILAYA RAJA

Rajat Kamal and a cash prize of Rs. 10,000.

**citation** The award for the Best Music Direction of 1983 is given to ILAYA RAJA for his work in the Telugu Film 'SAAGARA SANGAMAM' for "his lively, rich and vigorous recreation of traditional music composition and inventive musical ideas adapted to the visual demands of drama."



many innovations in Tamil film music and, within the short period of years, has completed 100 films. He has also given the music for the Hindi film SADMA.

Ilaya Raja's first film ANNAKILI made him famous. Earlier, he worked as an assistant to music director G.K. Venkatesh and accompanied the orchestra of famous music directors like K.V. Mahadevan, M.S. Viswanathan and also G.K. Venkatesh, as a guitarist. His brother the Late Pavalar Varadarajan, a great musician himself, taught Ilaya Raja music. Ilaya Raja introduced

ward for the best male playback singer

**S.P. BALASUBRAMANIAM**

Rajat Kamal and a cash prize of Rs. 10,000.

**citation** The award for the Best Male Playback Singer of 1983 is given to S.P. BALASUBRAMANIAM for his singing in the Telugu Film 'SAAGARA SANGAMAM' for "his resonant and technically rich rendering of musical forms to enhance dramatic impact."



he has already received national recognition by winning this award twice for SANKARABHARANAM and EK DJJE KE LIYE.

S.P. Balasubramaniam began his career as a playback singer in the Telugu film SRI SRI MARYADA RAMANNA in 1966. He has given his voice to over 7000 film songs and bagged a number of awards. A much sought-after singer in all the Southern languages and also in Oriya and Hindi,

## award for the best female playback singer

**P. SUSEELA**

Rajat Kamal and a cash prize of Rs. 10,000.

### **citation**

The award for the Best Female Playback Singer of 1983 is given to P. SUSEELA for her singing in the Telugu Film 'M.L.A. EDUKONDALU' for "her fine flight of voice in the endearing rendering of Gopal's magical childhood in the song 'Gopaludu' from the film."



of course. Suseela was conferred title KALAIMAMANI by the Government of Tamil Nadu. Before joining films, Suseela received training in musical music at Maharaja's Music College, Vizianagaram, and also at Madras Music Academy.

Starting with KANNATHALLI (Telugu) and PETRATHAI (Tamil) in 1951, Suseela has been singing in all the four Southern Indian languages for the last 33 years. When a separate award was introduced for the Best Female Playback Singer in 1970, she won the award in the very first year for UYARNDHA MANITHAN. She has so far won this award five times, a record,

## special jury award

### RAVI VERMA

Rajat Kamal and a cash prize of Rs. 5,000 to the Director, Ravi Varma.

**citation** The Special Jury Award of 1983 is given to RAVI VARMA for his work in the Malayalam Film 'NOKKUKUTHI' for "successfully using a unique idiom to recreate a folk legend through dance and poetry."



Popularly known as Mankada Ravi Varma, 58 years old M.C. Ravi Varma Raja is a product of Madras Central Polytechnic, having done a course in Cinematography and Sound Engineering. After serving in the Films Division for 5 years, for some time, he made shorts and promotional films.

Ravi Varma also worked for Visnews (London) and the BBC. He made a series of colour documentaries on Kerala's ritual arts for the American research scholar and author, Dr. Clifford Jones, which was funded by the Smithsonian. He was associated with Prof. Robert Gardner of Harvard in filming the Agnichayana at Panjal. He made several documentaries for the Films Division, including the latest, SARASWATHI MAHAL - Thanjavur and photographed several award-winning films like OLAVUM THEERAVUM, SWAYAMVARAM, UTHARAYANAM, DIKKATRA PARVATHI, KODIYETTAM and ELIPATHAYAM. For SWAYAMVARAM he won the national award for the best cinematography. NOKKUKUTHI is his first film as a director. He has also photographed this film.

## award for the best assamese film

### ALOKAR AHBAN

Rajat Kamal and a cash prize of Rs. 15,000 to the Producer, Do-Re-Me Films

Rajat Kamal and a cash prize of Rs. 7,500 to the Director, Charu Kamal Hazarika

**citation** The award for the Best Assamese Film of 1983 is given to 'ALOKAR AHBAN' for "a realistic presentation of the theme of rural co-operatives in the handloom industry of Assam."



A sociologist with a master's degree, Charu Kamal Hazarika started directing short films a decade ago. One of his documentaries, THE BADIAS, dealing with the lives of snake charmers, was screened at the Tashkent film festival in 1980. He has so far directed ten short films. ALOKAR AHBAN is his first feature film, which was sponsored by the Films Division.



award for the best bengali film

## VASUNDHARA

Rajat Kamal and a cash prize of Rs. 15,000 to the Director, Sanjukta Films.  
Rajat Kamal and a cash prize of Rs. 7,500 to the Director, Sekhar Chatterjee.

**citation** The award for the Best Bengali Film of 1983 is given to 'VASUNDHARA' for "its sincere attempt to depict the struggle against social injustice."



A veteran from the stage, having worked in well-known theatre groups like Rangmahal Theatre, Minerva Theatre, Biswaroopa Theatre and now with Kashi Viswanath Mancha, Sekhar Chatterjee is also a well-known actor in the cinema. This 60 year old veteran has acted in nearly 100 films including Satyajit Ray's ABHJAN, Mrinal Sen's

BHUVAN SHOME, EK ADHURI KAHANI, INTERVIEW and CHORUS, Shyam Benegal's KONDURA and in Attenborough's GANDHI. Widely travelled, Chatterjee has to his credit several theatre productions and screenplays for a number of films. VASUNDHARA is based on his own play.

## award for the best hindi film

### ARDH SATYA

Rajat Kamal and a cash prize of Rs. 15,000 to the Producers, Manmohan Shetty and Pradeep Uppoor.

Rajat Kamal and a cash prize of Rs. 7,500 to the Director, Govind Nihalani

**citation** The award for the Best Hindi Film of 1983 is given to 'ARDH SATYA' for "its powerful exploration of a labyrinthine socio-political situation."



Thirty-five year old Manmohan Shetty and 33 years old Pradeep Uppoor started the Neo Films Associates seven years ago. The production company has produced several advertising

films, documentaries and audio-visuals. Their maiden venture CHAKRA, directed by the late Rabin-dra Dharmaraj, has won several awards, both national and international

After graduating from the S Jayachamarajendra Polytechnic, Bangalore, in 1962, Govind Nihalani began his career as a cinematographer.

Then followed a long association with Shyam Benegal, for whom he photographed several documentaries (including a feature length documentary on Satyajit Ray) and 10 feature films, including JUNOON, which won for him the national award for best colour cinematography. AAKH was Nihalani's first feature film as director-cinematographer. VL was Nihalani's second film, followed by ARDH SATYA.

## award for the best kannada film

### BANKER MARGAYYA

Rajat Kamal and a cash prize of Rs. 15,000 to the Producer, T.S. Narasimhan and B.S. Somasundar.

Rajat Kamal and a cash prize of Rs. 7,500 to the Director, T.S. Nagabharana.

**citation** The award for the Best Kannada Film of 1983 is given to 'BANKER MARGAYYA' for "a faithful and effective rendering of a classic Indian novel into the medium of cinema."



post-graduate in Communication Engineering and Industrial Management, 57 year old T.S. Narasimhan entered the film industry in 1972. He has so far produced four feature films and five documentaries. His film DANAYEDDA MAKKALU won the national award for the best children's film. Three of his documentaries are research films.

A practising advocate in the Karnataka High Court, B.S. Somasundar has so far produced five Kannada feature films, of which the last three have been co-produced with T.S. Narasimhan.



A versatile stage artist, T.S. Nagabharana has been associated with the film industry for several years now. He received the national award for best direction for his film GRAHANA (Kannada). He has also produced and directed several documentaries, besides directing several feature films in Kannada.

## award for the best malayalam film

### MALAMUKALILAE DAIVAM

Rajat Kamal and a cash prize of Rs. 15,000 to the Producer, Surya Mudra Films.

Rajat Kamal and a cash prize of Rs. 7,500 to the Director, P.N. Menon.

**citation** The award for the Best Malayalam Film of 1983 is given to 'MALAMUKALILAE DAIVAM' for "the courageous effort to present the cause of tribals and their efforts to join the national mainstream."



Starting as a painter-art director, 54 years old P.N. Menon has so far directed 18 films. In 1969 he gained recognition with his film OLAVAM THEERAVUM which won the State award for the best picture. His film GAYATHRI won the national award for the best Malayalam film. KUTTIYE-DATHY, CHEMPARATHY and CHAAYAM are some of his notable films.

award for the best manipuri film

## SANAKEITHEL

Rajat Kamal and a cash prize of Rs. 15,000 to the Producer, Th. Doren.

Rajat Kamal and a cash prize of Rs. 7,500 to the Director, M.A. Singh.

**citation** The award for the Best Manipuri Film of 1983 is given to 'SANAKEITHEL' for "the sympathetic portrayal of a human relationship in the context of a social tragedy."



A science graduate, 36 year old Th. Doren worked as a junior lecturer before starting his own business. He completed SANAKEITHEL against all odds, and now is again planning to produce a multi-lingual experimental film.



After graduating from Santiniketan, M.A. Singh obtained his diploma in film editing and direction from the Film and Television Institute of India. For a brief time, he worked in the Bombay Doordarshan Kendra. SANAKEITHEL is his first feature film.

## award for the best marathi film

### SMRITI-CHITRE

Rajat Kamal and a cash prize of Rs. 15,000 to the Producer, Vinayak Chaskar.

Rajat Kamal and a cash prize of Rs. 7,500 to the Director, Vijaya Mehta.

**citation** The award for the Best Marathi Film of 1983 is given to 'SMRITI CHITRE' for "its compassionate portrayal of an early woman writer and its compelling study of a tormented soul coming to terms with her social condition."



A diploma holder from the National School of Drama, Vinayak Chaskar received extensive training in India and abroad in TV production. He has done art direction for many Hindi films and for the Marathi professional stage. He has won several prizes for his contribution to the stage. Vinayak Chaskar is a producer in Doordarshan.



Vijaya Mehta, a well-known scholar was associated with the National School of Drama from 1954 to 57. In 1960 she set up an experimental theatre group, RANGAYAN. A recipient of the Sangeet Natak Akademy Award for Best Direction, Vijaya Mehta is associated with a number of institutions in the country like the Sangeet Natak Akademy, National School of Drama, FTII, Films Censor Board, NFDC Script Advisory Panel, Film Stage Development Corporation, Maharashtra, Bhopal's Kalidasa Akademy and Goa's Kala Akademy. SMRITI CHITRE is her first film.

## award for the best oriya film

### NEERABA JHADA

Rajat Kamal and a cash prize of Rs. 15,000 to the Producer, Manmohan Mahapatra.

Rajat Kamal and a cash prize of Rs. 7,500 to the Director, Manmohan Mahapatra.

**citation** The award for the Best Oriya Film of 1983 is given to 'NEERABA JHADI' for "the sensitive narration of the looming tragedy of an uprooted rural community."



After graduating in direction from the Film and Television Institute of India, Manmohan Mahapatra (33) made his first feature film SEETA RAATI in Oriya, which won the National Award for the Best Oriya Film of 1981. This was also screened in the Indian Panorama Section of the Ninth International Film Festival of India in 1983. His short film KONARAK—THE SUN TEMPLE was also screened in the Indian Panorama Section of Filmotsav '84. NEERABA JHADA is his second feature film, and it was financed by the NFDC.

## award for the best tamil film

### ORU INDHIYA KANAVU

Rajat Kamal and a cash prize of Rs. 15,000 to the Producers, T.P. Varadarajan and Vijayalakshmi Desikan.

Rajat Kamal and a cash prize of Rs. 7,500 to the Director, Komal Swaminathan

#### citation

The award for the Best Tamil Film of 1983 is given to 'ORU INDHIYA KANAVU' for "its honesty of purpose to articulate the cause of tribal welfare."



T.P. Varadarajan and Vijayalakshmi Desikan started their film concern, Sri-Muthialamman Creations. ORU INDHIYA KANAVU is the concern's first production.



Komal Swaminathan is a well-known playwright and scriptwriter, famous for his political satires. His play THE NEER THANNEER was made into a film by the veteran film maker K. Balachander, and won national acclaim. Swaminathan has so far directed two films, including YUDDHA KANAVU and ANAL KATRU,



ard for the best telugu film

## RANGULA KALA

Rajat Kamal and a cash prize of Rs. 15,000 to the Producer, K. Venkateswara Rao.

Rajat Kamal and a cash prize of Rs. 7,500 to the Director, B. Narasinga Roa.

**citation** The award for the Best Telugu Film of 1983 is given to 'RANGULA KALA' for "a vivid portrayal of urban life as seen by a sensitive painter in search of his identification with the masses."



K. Venkateswara Rao hails from Hyderabad. He is a contractor and business man.



B. Narasinga Rao's introduction to cinema came with MA-BHOOMI, which was directed by Gautam Ghosh. Rao was the co-producer of the film. He also played a small role in the film. In RANGULA KALA, Rao not only directs the film but also plays the lead role.

## award for the best information film

### THE PROCESSION

Rajat Kamal and a cash prize of Rs. 5,000 to the Producer, Aurora Film Corporation.

Rajat Kamal and a cash prize of Rs. 5,000 to the Director, Anjan Bose.

**citation** The award for the Best Information Film of 1983 is given to 'THE PROCESSION' for "portraying the innocence of the Indian villager and making a simple political comment, with telling images of evocative sensitivity that needs no words."



Anjan Bose is an executive producer and director of films in M/s. Aurora Film Corporation Pvt. Ltd. and Aurora Cinema Company. AN ENCOUNTER, a documentary directed by him, was a much acclaimed film and was also in the Panorama Section of Filmotsav'82. He has produced and directed a number of TV documentaries and also films for the Government of West Bengal, Ramakrishna Mission, etc.

## ward for the best educational/instructional film

### OVAL CROP

Rajat Kamal and a cash prize of Rs. 5,000 to the Producer, Radha Narayanan.

Rajat Kamal and a cash prize of Rs. 5,000 to the Director, Mohi-ud-Din Mirza.

**citation** The award for the Best Educational/Instructional Film of 1983 is given to 'OVAL CROP' for "its qualities of technical excellence combined with the precision of content so vital to making an instructional film which sustains the interests of an audience even with its mundane subject matter."



A diploma holder in TV production from the FTII, Radha Narayanan worked for Doordarshan's New Delhi Upagrah Kendra for 3 years. From 1979 onwards she has been heading the production company Hillman Film Pvt. Ltd. She has directed CHILDREN OF UNIVERSE and AA SE AAM, and produced STRESS ABILITY and ROLE OF A MANAGER.



Mohi-ud-Din Mirza is a diploma holder from the Institute of Film Technology, Madras. He has so far directed eight educational documentaries including four films in a series entitled ROLE OF A MANAGER.

award for the best promotional film (non-commercial/commercial)

## EKTA AUR ANUSHASAN

Rajat Kamal to the Producer, K.S. Kulkarni.

Rajat Kamal to the Director, S.K. Sharma.

**citation** The award for the Best Promotional Film (Non-commercial/Commercial) given to 'EKTA AUR ANUSHASAN' for "its exuberant youthful energy, bringing forth a sense of pride in the National Cadet Corps, with an enthusiasm for National Integration without falling into cliches."



After graduation, Kashinath Sitaram Kulkarni worked for about 12 years in every technical branch of film production and distribution, and was also associated with Prabhat Film Studio. For some years, he worked in the Films Division. For the last 18 years, Kulkarni is with the Armed Forces Film & Photo Division and is now its Director. He has produced several training films and has won awards, both national and international.



A graduate from the FTII, S.K. Sharma worked as a free lance aman for a year before joining Doordarshan. For 10 years he worked in the Doordarshan, and gained experience in TV production, especially in the field of news and affairs. He has also received training from the BBC, London. Since 1975, Sharma is working as a Deputy Director in the Armed Forces Film & Photo Division, where he has produced and directed nearly 15

award for the best experimental film

## THE CLOWN AND THE DOG

Rajat Kamal and a cash prize of Rs. 5,000 to the Producer, The Director, Film & Television Institute of India.

Rajat Kamal and a cash prize of Rs. 5,000 to the Director, Sunny Joseph.

**citation** The award for the Best Experimental Film of 1983 is given to 'THE CLOWN AND THE DOG' for "its attempt to unfold the intellectual yearnings of youth for freedom of thought and action, interpreted in a brilliantly photographed stylised form."



A diploma holder from the FTII, young Sunny Joseph has been associated with the film movement right from his student days. Has already worked as an assistant cameraman for three feature and two short films. THE CLOWN AND THE DOG was in the Panorama Section of Filmotsav'84.

## award for the best animation. film

### (1) FIRE GAMES and (2) A RACE WITH DEATH

Rajat Kamal and a cash prize of Rs. 5,000 to the Producers, Ranabir Ray (Fire Games) and B.R. Shendge (A Race With Death).

Rajat Kamal and a cash prize of Rs. 5,000 to the Directors, Ram Mohan (Fire Games) and Yash Choudhary (A Race With Death).

Rajat Kamal and a cash prize of Rs. 5,000 to the Animators, Naik Satam and Babu Parulekar (Fire Games) AND V.G. Samant and V.K. Wankhede (A Race With Death).

**citation** The award for the Best Animation Film of 1983 is given to 'FIRE GAMES' for "a highly professional standard of animation conceived and executed with great finesse."

The award for the Best Animation Film of 1983 is also given to 'A RACE WITH DEATH' for "using the medium of animation with much skill for easy communication to any audience group—rural or urban."



After working in the Bengali film industry as an assistant to the renowned film-director, the Late Shri Naresh Mitra, Ranabir Ray took to writing in-depth articles in Bengali periodicals on painting, the stage and the cinema. He has specialised in films on painters. Among the documentaries made by him are PAINTERS WITH SIMPLE HEARTS, NANDLAL BOSE, THE VOICES OF SILENCE and TAGORE PAINTINGS. He has received several national and international awards.



A product of the J.J.School, of Art, Bombay, B.R. Shendge organised the first exhibition of his paintings in 1959. He worked as a Professor at the Bandra School of Art in Bombay for about two years. Shendge joined the Films Division's Cartoon Unit in 1961. His films UMBRELLA, SYNTHESIS, LAW OF NATURE and THINKER have

already won national awards. He now heads the Cartoon Unit at the Films Division.



Ram Mohan had his training in animation under Clair Weeks at the Films Division. He was head of the animation division, Prasad Productions from 1968 to 1972. He started his unit, Ram Mohan Biographics, in 1972.



A diploma holder from the FTIL, Yash Chaudhary joined the Films Division as Director in 1967. He has so far directed or scripted over 65 films. Some of his well-known films are KRISH, SAFETY IN THE USE OF TRACTORS, FACES AFTER STORM and ENERGY FROM WIND, WATER AND SUN. He is a recipient of several national and international awards.



After obtaining a diploma in Fine Arts from the J.J. School of Art, S.G. Naik Satam had his training in animation from Clair Weeks at the Cartoon Film Unit of the Films Division. Now a partner in Ram Mohan Biographics, he has specialised in character animation and puppet animation.



Bapu Parulekar was formerly with the Films Division. He has specialised in several aspects of animation.



After obtaining a diploma in Fine Arts and Art Master, V.G. Samant joined the Cartoon Film Unit of the Films Division in 1959. He has experimented in fabrication of puppets to animate, carried out pixillation, table top animation and other tricks in a number of films. He has already won the national award for his film LAW OF NATURE.



V.K. Wankhede is also a product of the J.J. School of Art. He has held several exhibitions of paintings in different major cities of India, and has participated in the National Exhibition of the Lalit Kala Akademi. He has worked in several films, the important ones being THE UNGRATEFUL MAN, WOMAN — A TRIBUTE, SID-DHARTH and WARLI PAINTINGS. Wankhede is now working with the Films Division.

## award for the best news film cameraman

### INDIAN NEWS REVIEW No. 1799

Rajat Kamal and a cash prize of Rs. 5,000 to the Cameramen, C. Ramani, Uday Shankar, S.L. Prasad.

#### **citation**

The award for the Best News Film Cameraman of 1983 is given to 'C. RAMANI, UDAY SHANKAR and S.L. PRASAD' for "their well planned teamwork (in INDIAN NEWS REVIEW No. 1799) covering the scientific, technical, ceremonious and human aspects of a great event of national importance recording sensitive emotions of expectation and fulfilment during the launching of SLV-3."

C. Ramani is a senior newsreel officer (now stationed at Madras) in the Films Division. He has covered some of the important events in the country.

Uday Shankar is an assistant newsreel officer in the films Division, now stationed at Trivandrum.

S.L. Prasad is an assistant cameraman in the Films Division.



ward for the best news film

## SHELTER

Rajat Kamal and a cash prize of Rs. 5,000 to the Producer, The Director, Film & Television Institute of India.

**citation** The award for the Best News Film of 1983 is given to 'SHELTER' for "its brave and sympathetic visual coverage and journalistic report of a controversial issue affecting the lives of the pavement dwellers of Bombay."

## national award for the best book on cinema

### ADOOR GOPALAKRISHNAN

Rajat Kamal and a cash prize of Rs. 5,000.

The national award for the Best Book on Cinema, 1983 is given to 'CINEMA YUDE LOKAM'



Adoor Gopalakrishnan began acting on the stage at the age of eight. By the time he graduated from the Gandhigram Rural University in 1960, he had already produced over twenty critically acclaimed plays, besides writing half-a-dozen of them. Recipient of a merit scholarship, he took his post-graduate diplomas in script writing and film direction from the Film and TV Institute of India, Pune, in 1965. In the same year, he pioneered the film society movement in Kerala and also founded the Chitralkha Film Co-operative, India's first film co-operative.

He has scripted and directed the feature films and over two dozen documentaries. His last film 'ELIPATHAYAM' won him the British Film Institute Award for the 'most original and imaginative film' of 1982. This film also won several national and state awards. His first film 'SWAYAMVARAM' won national awards for the best feature, best director, best cinematographer and best actress. His second film 'KODIYETTAM' has also won several national and state awards.

Gopalakrishnan was a member of the jury of the National Film Festival 1974; Governing Council, FTII, Pune 1975-77; Advisory Board, National Film Archive of India—1977; Working Group on National Film Policy 1979-80; and Jury, International Film Festival, New Delhi—1981. He was also a director of the NFDC from 1980 to 1983.

His published works include two plays, two books on plays and playwrights and one book on cinema.

He has also been awarded the Padma Shri (1981) and the Padma Bhushan (1983).

## Padma saheb phalke award for 1983

### DURGA KHOTE

Swaran Kamal, a cash prize of Rs.40,000 and a shawl.



Durga Khote is one of the foremost personalities of Indian cinema. She has had, over a span of 50 years, a distinguished career as an actress, director and producer.

Her career covers a unique spectrum of Indian film-making, from her first part in silent films, her apprenticeship and recognition as a major actress in the great days of the studio system with Prabhat Studios (Kolhapur), New Theatres (Calcutta), Prakash Films (Bombay), Bimal Roy Productions and Minerva Movietone, to being the respected doyenne of the industry in the present day.

Always an innovator, she was one of the first women to break through social barriers in entering films (1931), coming as she did from a prominent family of Bombay. In 1937, she produced and directed her first feature film, SATHI.

She has, in 50 years, appeared in 200 films. These include PRITHVI VALLABH, AMAR JYOTI, MAYA MACHINDRA, BHARAT MILAP, CHARNO KI DASI, NARSINH BHAGAT, SEETA, RAJRANI MIRA, ADHURI KAHANI, PANNADAI, MUSAFIR, BAWARJI, MUGHAL-E-AZAM, MIRZA GHALIB, ANAND and HUM-EK-HAI, and recently BOBBY, BIDAI, KHUSHBOO, CHAITALI and ABHIMAN. For over 25 years, she has run her own film company, producing and directing documentaries and advertising films.

At 79, she remains active in feature films. Durga Khote is the recipient of a number of awards, including that of the National Sangeet Natak Academy and the Padma Shri. She was Chairperson of the 30th National Film Festival Jury for Short Films in 1983.

## SPECIAL MENTION

- I. The Feature Film Jury makes a Special Mention of the work of KUMAR SHAHANI director of 'TARANG' (Hindi).
- II. The Jury for Films other than Feature makes an Honourable Mention of the following films:
  1. JALSHAKTI produced by National Institute of Design and directed by I.S. Mathur.
  2. THALAM produced by Kerala State Film Development Corporation and directed by Joy Mathew.
  3. ENERGY-MERRY-GO-ROUND produced by National Institute of Design.
- III. The Jury also makes a Special Mention of the following films which fall in important additional categories:
  1. Biographical film : VEER SAVARKAR
  2. Scientific film : HANDLING FUEL OILS  
FISSION POWER 306  
REJUVENATION
  3. Exploration film : AGAINST THE CURRENT  
EXPLORATION ANTARCTICA
  4. Anthropological/  
Ethnographic film : COBRA-THE SNAKE GOD  
PERUMKALIATTAM  
LEATHER PUPPETRY OF  
KARNATAKA  
NISHAN
  5. Historical : TWO MEN & AN IDEAL  
Reconstruction
  6. Social Welfare : TAMBACCUCHA SAMNA  
BIDAAI

## AWARDS NOT GIVEN

The Feature Film Jury did not give any awards for the Best Feature Film on Family Welfare, Best Feature Film in Gujarati and Best Feature Film in Punjabi, as no films in these categories were found suitable for these awards.

There were no entries in the following languages:

1. English
2. Kashmiri
3. Sindhi

# ADI SHANKARACHARYA

Sanskrit/Colour/170 mins.

**Direction and Screenplay** G.V. Iyer **Production** National Film Development Corporation Limited **Photography** Madhu Ambat **Audiography** Ramanathan **Editing** V.R.K. Prasad **Music** M. Balamurali Krishna **Leading Players** S.D. Banerjee, M.V. Narayana Rao, Manjunath Bhat, L.V. Sharda.

Shankara believed that 'Brahman' is the Ultimate Reality and that all other things in this magnificent universe are mere shadows and hence unreal. Elucidating an undoubtedly original view-point, Shankara has at the same time adhered strictly to the ancient Vedic tradition.

In the film, the child Shankara's life is given direction when his father dies. "I am departing, son." "Where are you going?" "To eternity. Within oneself."

Shankara befriends Death and Wisdom, who are given human forms in this film. To find the real truth that lies beyond worldly existence, the adolescent Shankara decides to become a sanyasi.

As Shankara traverses the sub-continent, he grows to manhood: he is initiated into the Vedic scriptures; he engages in skillful debate, he collects disciples around him; he experiences misery, superstition, ritualism, man's inhumanity to man. He fights these evils wherever he travels. He preaches his Advaitist philosophy (nondualism), writes his illuminating commentaries on the Hindu religious books, and expertly brings together the then fraying strands of Hinduism.



At the age of 32, in his quest for higher knowledge, and the desire to merge his inner Self (atma) with the Universal Self (brahman), Shankara renounces the world. He bids good-bye to Death and Wisdom (or transcends them) and retires to the Himalayas. His teachings remain.

# ALOKAR AHBAN

Assamese/Colour/60 mins.

**Direction and Screenplay** Charu Kamal Hazarika **Production** Do-Re-Me Films **Photography** Abhoy Shankar **Audiography** Satish Chowhan **Editing** Tarun Dutta **Music** Nayan **Leading Players** Bimal Jyoti Choudhury, Purobi Das

A dedicated young co-operative officer, Bimal, comes to an Assamese village with the single purpose of forming a handloom silk co-operative to enable the people to end their age — old exploitation at the hands of the Mahajans. He is aided in his efforts by Maloti, the headman's daughter, who is the only graduate in the village. They have to overcome several obstacles

before they can achieve their purpose not only from the Mahajan and his hench-men, but also from the villagers themselves, who brand Bimal as an outsider and accuse him falsely of an improper relationship with Maloti. How these obstacles are overcome and how the co-operative is eventually formed is the main burden of the film.



# ARDH SATYA

Hindi/Colour/130 mins.

**Direction and Photography** Govind Nihalani **Production** Manmohan Shetty & Pradeep Uppoor **Screenplay** Vijay Tendulkar **Audiography** Hitendra Ghosh **Editing** Renu Saluja **Art Direction** C.S. Bhati **Music** Ajit Varman **Leading Players** Om Puri, Smita Patil

Anant Velankar is a newly appointed police officer. His story opens on a New Year's eve, when he responds to a "summons" from a local gambling den proprietor, Rama Shetty. Shetty handles the suspicious young officer with ease. Clearly, Velankar is not impressed.

Later, Shetty is named in the dying statement of an intended murder victim. Velankar goes to arrest him, but Shetty has friends in high places and he humiliates Velankar.

There are two stabilizing influences, however, which control the downward spiral of Velankar's life. One is his domineering, authoritarian father, a police officer himself. The other is the attractive, but hesitantly friendly college lecturer

Briefly, then, it seems as if his life is on the upswing. The skill with which he brings a dacoit to justice seems certain to earn him a medal and a promotion. He is full of optimism and enthusiasm once more, but not for long: a rival CID officer is awarded the honours for the dacoit's arrest and Velankar's name is nowhere on the list. Frustrated and full of violence, he approaches a scrawny undertrial with the intention of questioning him, but instead, beats him to death.

This is obviously the end of the road for the young officer. A sympathetic, but more practical colleague advises him to meet Shetty, who can save him. Velankar goes to meet him, prepared to strike a deal for a compromise. As the nature of Shetty's price for saving his career becomes clear, the torrent of rage is released again.



# BANKER MARGAYYA

Kannada/Colour/130 mins.

**Direction and Screenplay** T.S. Nagabharana **Production** T.S. Narasimhan, B.S. Somasundar **Photography** S. Ramachandra **Audiography** Kodandapani **Editing** Suresh Urs **Art Direction** D. Ramesh **Music** Vijaya Bhaskar **Leading Players** Lokesh, Jayanthi.

Margayya conducts his business under a banyan tree opposite the Co-operative Bank. He carries a small tin box containing his account book, cash and loan forms acquired from the bank. The bank authorities frown upon his activities and order him out of the place. Following this, his little son, Balu, destroys his account book one day in a mischievous mood. And Margayya loses track of his debtors. In sheer desperation, he undertakes a fast and an elaborate prayer to Goddess Lakshmi, deity of wealth and prosperity. He comes across a pleasant adventurer named Dr. Pal, who sells him, for twentyfive rupees, a pornographic manuscript written by him, which Margayya later gets printed and becomes rich. With this capital he

starts a bank on Dr. Pal's advice. He becomes wealthy and an important social figure, and builds a fabulous financial edifice with other people's money which pours in on account of the undreamt — of rates of interest he offers for deposits. His son, Balu, now grown up and married, falls under the spell of Dr. Pal and spends his time in dissipation and extravagance, and ultimately demands his share of the property. Margayya loses his head and assaults Dr. Pal for misguiding his son. Dr. Pal spreads a rumour that Margayya's bank is unsafe and causes phenomenal run on the bank. Margayya loses all his assets, and goes back to his starting point — under the banyan tree — carrying his little tin-box to begin life all over again.





# BHOMBAL SARDAR

Bengali/B&W/75 mins.

**Direction and Screenplay** Nripen Ganguli **Production** Govt. of West Bengal  
**Photography** Soumendu Ray **Audiography** Rabin Sen **Editing** Samaresh Bose  
**Art Direction** Ashoke Bose **Music** Anupam Mookherji **Child Actor** Nilanjan Bhattacharji

Bhombal is a young boy who lives in a small village near Kushthia, and he is known as the "Sardar" because his natural abilities of courage and strength have made him a leader among his friends. To the world of adults, Bhombal is a very naughty boy, full of mischief, full of adventure, full of life.

School closes for the Puja holidays, and Bhombal and his friends discover the magic of motion pictures through a toy projector. The pictures they see are of a naval battle, and an inspired Bhombal and his henchmen take to the boats of the neighbourhood fishermen to stage a mock battle. Chased away by the fishermen, Bhombal's indomitable desire for adventure

remains unsatisfied. While his friends go home, Bhombal is taken away by his own Wanderlust. His destination.... Tatanagar.

A hungry Bhombal tries to steal a citrus fruit from the garden of a potter in a nearby village. He is given chase when discovered, but he eludes them all. And the adventures of Bhombal Sardar continue from one Bengal village to the next. Finally, he finds shelter in the home of a lonely woman who wishes to keep him forever, but he is not to be tied down. Once again, Bhombal takes to the road. And on the first day of the Durga Puja he is back again at the village.... a happy ending to the story of an adventurous youth.



# JANE BHI DO YARON

Hindi/Colour/140 mins.

**Direction** Kundan Shah **Production** National Film Development Corporation Limited **Screenplay** Ranjit Kapoor, Sudhir Mishra **Photography** Binod Pradhan **Audiography** K.S. Ravi **Editing** Renu Saluja **Music** Vanraj Bhatia **Leading Players** Naseeruddin Shah, Ravi Baswani, Bhakti Barve, Satish Shah, Pankaj Kapoor

Vinod and Sudhir are the partners of Beauty Photo Studio. They try all the tricks in the trade to get customers but fail. Shobha runs a magazine called 'Khabardar' which specialises in scoops and scandals. She hires Vinod and Sudhir, at their personal risk, to collect photographic evidence against Tarneja, who is the city's most dynamic and successful builder. The first assignment brings Vinod and Sudhir to the sea-beach resort of the Commissioner where he has arranged a secret meeting with Tarneja. As they discuss the inflated revised tenders of flyovers under construction, Vinod and Shobha get inside the bungalow and succeed in photographing the revised tenders, giving rise to a delight-

ful comic sequence. What adds further spice to this fun is the fact that the Commissioner has also arranged another secret meeting with Ahuja another city builder, and a competitor of Tarneja.

Vinod has now realised that editor Shobha is taking advantage of the helplessness. He refuses to do the next job. Shobha, however, prevails upon him to continue.

The further investigations of the partners get murkier and include murder. Vinod and Sudhir now take as their mission to expose all the corruption around them.



# KHANDHAR

Hindi/Colour/108 mins.

**Direction and Screenplay** Mrinal Sen **Production** Jagadish/Pushpa Chowkhani **Photography** K.K. Mahajan **Audiography** Mangesh Desai **Editing** Mrinmoy Chakraborty **Art Direction** Nitish Roy **Music** Bhaskar Chandavarkar **Leading Players** Naseeruddin Shah, Shabana Azmi, Gita Sen, Pankaj Kapoor, Annu Kapoor, Sreela Majumdar

Three friends take a couple of days off and run away from the mad hurry of city-life to enjoy themselves in the silence of the ruins of what was once a huge mansion of a feudal estate. In the midst of desolation lives a family of two, a mother and her daughter, heirs to a portion of the derelict mansion. The mother is sick — paralysed and blind — surviving on the hope that a distant nephew of hers will one day come and, as promised, marry the daughter. But the fact is otherwise: the young man who promised is now with his wife and a child, living, perhaps, a settled life in the city. The daughter knows the truth but keeps it to herself.

Two days and a half are enough to build a cruel story when, having been thrown into a peculiar situation, the visitors and the daughter are forced to go through a nerve — wracking exercise, acting out a dreadful play and giving the ailing, blind mother the impression that a photographer among the visitors is the one who once promised to come and marry the daughter.

After two and a half days, the three friends prepare to leave the ruins and go back to the city. Just before



they leave, the photographer from the city and the girl have a short meeting amidst the ruins which excites a brief dialogue and a mute understanding. Soon, the photographer is back in his studio and the girl is left to terrifying loneliness and to her mother, who will know the whole truth how.

And life goes on....

# MALAMUKALILAE DAIVAM

Malayalam/Colour/120 mins.

**Direction** P.N. Menon **Production** Soorya Mudra Films **Screenplay** Kalpatta Balakrishnan **Photography** Davi Prasad **Audiography** Dev Das **Editing** Sasi **Art Direction** P.N. Menon **Music** Johnson **Leading Players** Gabriel, Rani Sudha, Master Suresh

The story deals with a myth connected with the Banasuran Mountain (also called Banankotta, Banan mala) of Wynad, Kerala.

An eight year old orphan, Kayama, adopted by Nambi and his daughter Marie, wants to go over to the mountain in the hope of seeing his dead parents.

A lorry driver and his boss meet him in the forest. When they come to understand his wish, they too agree to help him. Actually they want a servant boy to look after their cattle. On the way, the boy understands their plan and escapes from the lorry.

At last, he is adopted by Madhavan Master, a philanthropist. He changes his name to Ramachandran and brings him up. He becomes a top officer.

During the period of his education he is deeply attracted by Gandhian philosophy and he wants to uplift his people through Gandhian methods.

He returns to his tribal village. He finds that his sister is outcaste and his peo-



ple are still in a state of helplessness. Ultimately, he wins their confidence and, through the commands of the representative of the deity, he persuades them to learn the lessons of change. The story ends where consciousness lights the horizon.

# MANDI

Hindi/Colour/160 mins.

**Direction** Shyam Benegal **Production** Freni M. Variava, Lalit M. Bijlani  
**Screenplay** Shama Zaidi, Pt. Satyadev Dubey, Shyam Benegal **Photography**  
Ashok Mehta **Audiography** Hitendra Ghosh **Editing** Bhanudas Divkar **Art**  
**Direction** Nitish Roy **Music** Vanraj Bhatia **Leading Players** Naseeruddin  
Shah, Shabana Azmi, Smita Patil, Orn Puri, Kulbhushan Kharbanda, Saeed  
Jaffery

Rukminibai, the madam of the bordello, tries her best to preserve the "image" of her house as a high-class place which preserves the 'demi-monde' character of the feudal courtesan's quarter. In spite of her best attempts, the girls in the establishment seem bent on proving that it is no more than a tawdry brothel.

The new power elite of the town meanwhile initiate moves to keep Rukminibai out of the centre of the town. The area is prime real estate, but worthless as long as the whores are in the neighbourhood. A real estate dealer-cum-developer, Gupta, an extremely suave and smooth operator, manages to make it a moral issue.

He offers to house them on a site a few miles away from the town, and this is reluctantly accepted by Rukminibai. They shift to the new place, a barren ruin called Maula Ali. Soon it becomes a centre of pilgrimage. For more reasons than one. The presence of Baba Khadag Shah's shrine in the neighbourhood has pushed up the prices of land. Shops are selling like hot-cakes. And it seems that Rukminibai is once more threatened with eviction. Gupta decides to act. Aware that Rukminibai is an asset, he makes a deal with her. This plan might work, but all is not well with the girls, specially Zeenat, who conspires to run away with Sushil. The plot thickens....



# MAYA MIRIGA

Oriya/Colour/120 mins.

**Direction and Screenplay** Nirad N.Mohapatra **Production** NFDC  
**Photography** Rajgopal Mishra **Audiography** R. Shrinath **Editing** Bibekananda Satpathy **Music** Bhaskar Chandavarkar **Leading Players** Bansidhar Satpathy, Manimala, Binod Mishra, Manaswini Mangaraj, Sujatha, Tikina

Raj Kishore Babu, an old Head Master of a local High School, heads a fairly large family consisting of his old mother, wife, four sons, one daughter and a daughter-in-law. The blue-eyed boy of the family is the second son, Tutu, who is doing his Research work at JNU and has already qualified in the written test for the IAS. The eldest, Tuku, married for some time, is a lecturer in a private college and his wife, Prabha, is expecting their first child. The third son, Bulu, has appeared for his post-graduate exam and is awaiting the result. The youngest, Tulu, a cricketer, defies family norms by always returning home late.

When the results arrive, Bulu, the third son, gets a mere second division. A daughter born to Prabha puts the family happiness in a low key. But soon,

Tutu is selected in the IAS and that more than makes up for everything else. Promptly comes a marriage proposal for Tutu, and the complexion of the house undergoes a change. Tulu graduates with a high grade and insists on being sent to Delhi for higher studies. This poses a financial problem. Tutu, who returns after his training, at first expresses his inability to finance his studies, but agrees eventually under pressure. Soon, the eldest son informs everybody that he is leaving the home with his family for a job outside.

An uneasy silence follows. In the quietness of the night and in the privacy of their rooms, the family members recollect the charm of togetherness and the painful awareness of the impossibility of staying together.



# M.L.A. EDUKONDALU

Telugu/Colour/155 mins.

**Direction and Screenplay** Dasari Narayana Rao **Production** D. Himabindu  
**Photography** K.S. Mani **Audiography** P. Krishnan Raju **Editing** D. Rajagopal  
**Art Direction** V. Srinivasa Raju **Music** Chakravarthi **Playback** S.P.  
Balasubramaniam, P. Sus eela **Leading Players** Dasari Narayana Rao,  
Sujatha

A simple small — town barber named Edukondalu astonishes a visiting Minister by giving him a shave in his sleep. Come election time, when the two parties are unable to decide upon a candidate from amongst themselves, they agree to put up Edukondalu. Both parties campaign for him, as does his wife Mallamma, and Edukondalu wins the election to become an M.L.A.

As Edukondalu becomes embroiled in politics, the complications lead him to the Chief Ministership. He develops an attitude of increasing ruthlessness and experiences a growing alienation from family. So much so, that eventually, his wife leads an agitation to remove him from the Chief Ministership.

# NEERABA JHADA

Oriya/B&W/115 mins.

**Direction, Production and Screenplay** Manmohan Mahapatra **Photography** B. Bindhani and Raj Shekhar **Audiography** Gopinath Das and Bani Mohant **Editing** Satyendra Mohanty **Art Direction** Ashim Basu and Sampad Mohapatra **Music** Shantanu Mahapatra **Leading Players** Hemanta Das, Jaya Swami

Bhamar, a peasant, lives with his only daughter, Phula, after the death of his wife. For the treatment of his wife he has had to pawn his ancestral patch of land to Janardan. His main worry is to clear the loan, for which he takes up odd jobs at the stone quarry.

Haria, another peasant, a friend of Bhamar, is worried over the marriage of his daughter, Charu. Though he has arranged a suitable match, the dowry payments force him to go to distant lands to work in a hazardous job.

Phula has an affair with Kanhei, who works in the house of Janardan. He informs her about Janardan's plans to snatch away Bhamar's land.

Meetings are held in the village to decide disputes. Janardan and his likes are the ones who decide the cases. One such meeting is called when Phula and Kanhei are spotted meeting each other. Janardan grabs this opportunity and succeeds in ostracising Bhamar from the village. Bhamar breaks down and goes to Janardan for a compromise, but Janardan refuses to accept any terms other than money, which he knows. Bhamar can never arrange.

At dawn, Bhamar and Phula leave the village with heavy hearts.... However, he is determined to return to the village.





# NOKKUKUTHI

Malayalam/Colour/112 mins.

**Direction and Photography** Ravi Varma **Production** Kunhahamed **Story, Screenplay and Lyrics** M. Govindan **Audiography** Krishnakumar, Samuel Thomas **Editing** A. Ramesan **Art Direction** M.V. Devan **Music** S.P. Ramesh **Playback** Sreekumar, Latha, Sunanda Soordas, Sunil, Kadammanitta **Leading Players** K.C. Rajan, Sumeera

The story unfolds around a legend, set in the film against a contemporary backdrop. It is the time of festivals. There arrive a Kuravan and a Kurathi to chant the legends of old. On their way to the temple festival, a young couple chance to see a skull in a vegetable garden, erected as a bugaboo. The girl is frightened at the sight. And the Kuravan and Kurathi chant the legend.... The story is that of a young man and a young woman. He is Akkiran, and she, Chirutheyi. He is a Brahmin of noble ancestry and she a mere temple attendant. Without the knowledge of his powerful clan, he marries her, with only his family deity to witness the event. The illams shake in fury. The youths of the illams arm themselves with axes in an attempt to protect the unchallengeable tradition of Brahmanical codes. On the night of the festival in the temple, they behead Chirutheyi.

Akkiran is now left with only the head of his beloved. He loses his senses and takes the skull for his Chirutheyi.

And then one day, he finds that his beloved, the skull, is missing. He breaks loose and commits suicide....



But the skull comes back. Pakkanar requests the Namboodiri chieftains to cremate the skull beside Akkiran so that the lovers may unite in the world of spirits. But in a stout refusal, the chieftains kick the skull off to the river bed. And the everflowing river carries the skull's legend from generation to generation.

## ORU INDHIYA KANAVU

Tamil/Colour/135 mins.

**Direction and Screenplay** Komal Swaminathan **Production** T.P. Varadarajan, Vijayalakshmi Desikan **Photography** M. Kesavan **Audiography** C.D. Viswanathan, S.P. Ramanathan **Editing** C.R. Shanmugam **Art Direction** G.R. Chandran **Music** M.S. Viswanathan **Leading Players** B. Rajiv, Suhasini

Anamika, a post-graduate student, is awakened to the sorry plight of the exploited Tribal people of the Javandhi Hills while on a study tour along with fellow students. Before returning to the city, she befriends a tribal girl, Gangamma. Once in the city, she wishes to do something for the tribals. She is encouraged in this by her father and by Agni, who is a journalist.

Anamika returns to the Javandhi Hills only to find that Gangamma is dead. Slowly, she learns that the helpless girl committed suicide after being raped.

As Anamika sets about enquiring into the tragedy, she is aided by a young police officer, Muthuvel. However, it turns out that the crime was committed by the son of an influential minister, and, as these revelations are made, various pressures are brought to bear upon the protagonists. The film goes on to show how they finally triumph over adversity and how they succeed in spurring the tribals to rise against injustice.



# RANGULA KALA

Telugu/Colour/130 mins.

**Direction** B. Narasinga Rao **Production** K. Venkateshwara Rao **Screenplay** B. Narasinga Rao, Devi Priya, S.M. Pran Rao, V. Narasimham **Photography** Venugopal K. Thakker **Audiography** Ramanathan **Editing** D. Rajgopal **Art Direction** T. Vaikuntam **Music** M. Jawar Dan, B. Narasinga Rao **Leading Players** B. Narasinga Rao, Roopa, Master Ramu

Ravi, a talented artist, lives in Hyderabad and struggles hard to make both ends meet. He lacks the knack of winning over art promoters. His friend, Ramesh, who is also a good artist, climbs the ladder fast with his initiative and P.R. work.

Ravi's fiancée, Sarla, is the only one who inspires him with her love and consolation. Though Ravi aims at becoming a successful artist like Ramesh and earning money, he is constantly exposed to the realities of life around him.

Ravi holds a one-man show at the Kala Bhavan and earns laurels. Murali warns Ravi that his work is useless so

long as it is not useful to the struggling masses. Ravi is confused. He roams about in the streets and observes the life around him. He exhibits his paintings, which attract the attention of the masses. Rangaiah, his poor neighbour, dies in an accident and his landlord throws his widow, with her four children, out. The factory, where his friend Surya Rao is working declares a lock-out and the workers go on a strike under the leadership of Surya Rao. The tension mounts. Surya Rao is killed in police firing. Ravi, now an awakened artist, is clear about what he should portray and he goes on painting.



# SAAGARA SANGAMAM

Telugu/Colour/150 mins.

**Direction and Screenplay** K. Vishwanath **Production** Edida Nageswara Rao  
**Photography** P.S. Nivas **Audiography** A.R. Swaminathan **Editing** G.G. Krishna Rao  
**Art Direction** Thota Tharani **Music** Ilaya Raja **Playback** S.P. Balasubramaniam, S. Janaki, S.P. Sailaja **Leading Players** Kamal Haasan, Jayaprada, Master Chakravarthy

Saagara Sangamam means the confluence of rivers into the sea. So also any art: it is a confluence of various faculties, blended into a homogeneous, aesthetic form.

The story revolves around Balu, a young artiste and a dedicated student of classical dance. His ambition in life is to learn the various dance systems and fuse them into one universal theme — the Indian dance. So utterly dedicated is he to his pursuit that he is quite oblivious to the hardships of his mother, who lives by working as a cook. Such is his dedication that the degeneration of pure art at the hands of commercial plagiarists is repellant to him. Dance is his everything, his life, his happiness; his tragedy in life is transgressed by his dance: his emotions are spelt through his dance.

'Saagara Sangamam' is the biography

of such an avowed dancer who dies without his ambitions fulfilled.



# SANAKEITHEL

Mahipuri/B & W/130 mins.

**Direction** M.A. Singh **Production and Screenplay** Th. Doren **Photography** Sooresh Patel **Editing** M.A. Singh **Music** N. Pahari **Leading Players** A. Merni, Master Th. Tony

'Sanakeithel' is the historical name of the present Imphal town market. The story is about a young widow, Nungshi, who lives with her small son, Ibungobi, in the hope that one day her son will grow up and take over the family responsibilities. But fate decrees otherwise. One day, while returning home from a village market, she is gang raped by goondas from the city. After this incident, Nungshi becomes completely insane and remembers nothing. Ibungobi is brought up by a maternal uncle. At the age of about 12 years, unable to bear the torture of his aunt, Sakhi, he runs away from the village to Sanakeithel. At Sanakeithel he is befriended by Ebai, a psychopathic, small-time Mafia Don. Ibungobi is

now known as Mobi and lives in Ebai's den. Mobi meets two people — Babu, the tramp, from whom he learns what a mother means, and a mad woman who roams in the Sanakeithel, begging. An incident makes him realise that the mad woman is his long lost mother. He tries his best to make her happy, but fails. One night, Ebai sees his one time girl-friend who had deserted him and is now married to an Engineer. Her laughing voice torments his brain, and, considering every woman to be the same, he tries to kill the mad woman. Mobi happens to be nearby and saves his mother. He can only cry, "Mad woman, mad woman; why were you mad?"



# SMRITI CHITRE

Marathi/B & W/125 mins.

**Direction** Vijaya Mehta **Production** Vinayak Chaskar **Screenplay** Mangesh Kulkarni **Photography** M.C. Plapaksh **Audiography** S. Mohan **Editing** Datta Savant **Art Direction** Amrit Pal **Music** Bhaskar Chandavarkar **Leading Players** Ravindra Maukani, Suhas Joshi, Pallavi Patil.

"Smriti Chitre" is based on the memoirs of Laxmibai Tilak, published in four parts, written during 1925-1935. Married at the tender age of eleven, Laxmi is completely neglected by her young husband for nearly ten years.:

At a comparatively late stage in her life, initially at the insistence of her learned husband, N.V. Tilak, Laxmibai decides to educate herself.

Tilak becomes a Christian in 1895 — an unheard-of-thing for a Brahmin scholar to do. An agonizing separation of five years between Laxmi and her husband follows.

The episode in her life, which she calls a 'Revelation', comes when she is forced to drink a glass of water from an urn filled by a Muslim servant. To her, it is the ultimate crime against her Hindu beliefs and God. Sitting by herself, in an introspective moment, she sees 'Light' and questions the validity of religious and caste segregation. With her innate intuitive ability, she is convinced that these are man-made structures. The film ends with her converting to Christianity in 1900 — not because she believes in Christianity as a superior religion, but because she considers all religions equal and does not want any religious barrier between her and her husband.



# SOOKHA

Hindi/Colour/120 mins.

**Direction and Production** M.S. Sathyu **Screenplay** Shama Zaidi, Javed Siddiqi **Photography** Ashok Gunjal **Audiography** A.V. Bhashyam **Editing** S. Chakraborty **Art Direction** Bijondas Gupta **Music** Kuldeep Singh **Leading Players** Anant Nag, Lavlin Madhu

Satish Chandra, the Deputy Commissioner of Bidar, sees the drought conditions deteriorating, but finds all his attempts at bringing relief to the people forestalled due to an intense rivalry between the Chief Minister and his Home Minister. At the district level, Chandra suspects collusion between the S.P. (Nagarajan) and the President of the Grain Merchant's Association (Gangadhar). They are both supporters of Rudrappa.

Disgusted by the cynical manipulation of the famine conditions for political gain, Chandra wants to resign. His wife, Rekha, persuades him to do something positive instead. People start looting shops, and a communal riot is made to develop. Chandra

moves around in a van, asking the people to keep calm and not listen to rumours. The S.P. insists that he be allowed to fire into the crowds to control the riot. In the midst of their quarrel, Rekha enters to announce that their son Rahula has not returned from school.

The Home Minister and the Chief Minister quarrel and blame each other for the riots. Over the radio comes the news of the Home Minister's resignation due to the communal disturbances in his home town. The rickshaw-wala arrives with Rahula asleep in the rickshaw. There is a phone call. It is the Chief Minister, who promises that famine relief measures will now start immediately and supplies of grain are being rushed to Bidar.



# VASUNDHARA

Bengali/Colour/153 mins.

**Direction and Screenplay** Sekhar Chatterjee **Production** Sanjukta Films  
**Photography** Satya Roy **Audiography** Anup Mukherjee **Editing** Nana Bose  
**Music** Dilip Roy **Leading Players** Soumitra Chatterjee, Soma Mukherjee.

"Vasundhara" is the story of a village in West Bengal. A young man comes to this village as the Block Development Officer, with the illusion that with a little honesty and determination, and perhaps with the help of the laws that already exist, one can do a lot to help the poor, illiterate, helpless peasants. In his attempts he clashes head-on with the two local landlords, one a Muslim, and the other a Hindu, who, illiterate though they are, together rule the entire block.

The Muslim Landlord, Haji, who is more ambitious than Saha, his Hindu counterpart, is contesting for the local assembly seat, which he lost in the last elections.

Begam, a young Muslim girl, kidnapped, and pass the buck on to Hindu youth who was friendly with her. In no time, a communal riot flares up and the peasants' unity is smashed.

Later, however, Begam is rescued by a local prostitute from the house of Haji himself. The peasants realise they have been fooled, and resolve once again to unite and fight. The Haji does not spare the B.D.O. either — he gets him transferred to a remote village in the forests. The B.D.O. takes up the challenge and chooses to confront rather than to surrender to Haji and Saha.





## THE PROCESSION

Music/Colour/15 mins.

**Direction, Screenplay, Photography and Music** Anjan Bose **Production** Aurora Film Corporation **Audiography** Subrata Bose **Editing** Inderpal Kapoor **Leading Players** Amar Bose, Master Uttam Goswami.

A boy is sitting in a field while his father is ploughing the land. The father tells the boy to be attentive to what he says so that he will stay safe in the city. In the meantime a procession with a red flag is proceeding by the side of the field. The boy joins the procession and comes to the city. The boy has no mental connection with the procession and starts enjoying the city activities. The procession reaches the

meeting place. Being thirsty, the boy goes out of the gathering to drink water. When he comes back, he gets lost. Next day, while sleeping in the maidan, he is suddenly woken up by the noise of another meeting. He comes across a man known to him. He approaches the man and finds that the colour of the flag is different. It is blue. The boy goes out of the city along with the man.

## OVAL CROP

English/Colour/35 mins. (16 mm)

**Direction and Screenplay** Mohi-ud-Din Mirza **Production** Radha Narayanan **Photography** Ashok Gunjal **Editing** Mohan Kaul **Music** Thakur Hazara Singh, Ashok Sharma

OVAL CROP projects the entire spectrum of the production of the crop stage-by-stage, step-by-step. From Brooder to Grower and finally to Layer. It specifies the care the poultry farmer has to take at every stage, i.e., preparation of the poultry houses, feeding, watering, hygiene and vaccination.



## EKTA AUR ANUSHASAN

Hindi/Colour/36 mins.

**Direction and Screenplay** S.K. Sharma **Production** K.S. Kulkarni  
**Photography** K.R. Prabhakar, Prem Parkash **Audiography** Sena Chitra  
**Prabhag** **Editing** P.N. Singh **Music** Satish Bhatia.

The National Cadet Corps is a symbol of unity and discipline. It fans the flames of excitement and keen anticipation in thousands of young hearts.

Boys and girls join the NCC with a lot of hope, and they achieve a great deal. The film helps to bring forth a sense of pride in the National Cadet Corps.



## THE CLOWN AND THE DOG

English/B&W/45 mins.

**Direction and Editing** Sunny Joseph **Production** Film and TV Institute of India **Photography** Anup Jotwani **Audiography** Sanjeev Punj, Ramteke.

Ravi's search is to place himself in a social context through discussion with his friend, Rajan, who is a sort of anti-thesis on violence, social action, knowledge and love.

Ravi's brother Arun is Ravi's alter ego and is manifested in the 'Clown'. The

clown helps Ravi to achieve a better understanding of his own sensibility. Ravi realises that he is an alien in the discussions and this alienation affects his activities. Hence Ravi's dog is chained to his alter ego.

## FIRE GAMES

English/Colour/10 mins.

**Direction** Ram Mohan **Production** Ranabir Ray **Animation** Naik Satam, Bapu Parulekar.

A little boy, out in the woods on a camping trip with his father, sees for himself how fire can be a useful friend, keeping him warm, keeping the wild beasts away and helping his father to cook the food. But in his dream, the boy meets 'Fire' in the shape of a formidable monster who challenges him to play a series of video games. Through these games that show various situations which could lead to accidents involving fire and the precautions needed to prevent them, the film conveys its messages regarding prevention of fire hazards.



## A RACE WITH DEATH

English/Colour/8 mins.

**Direction and Screenplay** Yash Chaudhary **Production** B.R. Shendge  
**Photography** B. Khosla **Audiography** H.P. Srivastava **Editing** S.S. Kalamkar  
**Animation** V.G. Samant, V.K. Wankhede **Music** K. Narayanan

This film explains the precautions to be taken at unmanned level crossings in rural areas.

## INDIAN NEWS REVIEW No. 1799

English/B&W/10 mins.

**Production** Vijay B. Chandra **Photography** C. Ramani, Uday Shankar, S.L. Prasad.

This news review covers Rohini's journey into space, the Prime Minister's visit to Jammu and Kashmir and other news items.

## SHELTER

English/B&W/43 mins.

**Direction, Screenplay and Photography** Uma Segal **Production** Film and TV Institute of India **Audiography** Saigaonkar, Punj, Sivdas **Editing** Sutanu Gupta.



Demolitions are nothing new; over the years they have taken place again and again. Periodically, municipal squads armed with crowbars smash through clusters of huts and cart away the debris of personal belongings in garbage vans.

The film hopes to emphasize the injustice of a system which creates slums

and then batters an already deprived population further by demolishing their homes.

## Retrospective

Films which have won the Award for the Best Feature Film on National Integration, 1965-1982.

- |       |  |       |   |
|-------|--|-------|---|
| 1965. | SHAHEED<br>Producer : Kewal P. Kashyap<br>Director: S. Ram Sharma          | 1974. | PARINAY<br>Producer: Samantar Chitra Pvt. Ltd.<br>Director: Kantilal Rathod               |
| 1966. | SUBHASH CHANDRA<br>Producer: A.K. Banerjee<br>Director: Piyush Bose        | 1978. | GRAHANA<br>Producer: Harsha Pictures<br>Director: T.S. Nagabharana                        |
| 1968. | JANMABHOOMI<br>Producer: M/s. Roopa Rekha<br>Director: J. Shankaramangalam | 1979. | 22 JUNE 1897<br>Producer: Nachiket Patwardhan<br>Director: Nachiket and Jayoo Patwardhan  |
| 1969. | SAAT HINDUSTANI<br>Producer and Director:<br>Khwaja Ahmad Abbas            | 1980. | BHAVNI BHAVAI<br>Producer: Sanchar Film Cooperative Society Ltd.<br>Director: Ketan Mehta |
| 1970. | THURAKKATHA VATHIL<br>Producer: A. Raghunath<br>Director: P. Bhaskaran     | 1981. | SAPTAPADI<br>Producer: Bheemavarapu Butchireddi<br>Director: K. Viswanath                 |
| 1971. | DO BOOND PANI<br>Producer and Director:<br>Khwaja Ahmad Abbas              | 1982. | AROODAM<br>Producer: Rosamma George<br>Director: I.V. Sasi                                |
| 1972. | ACHHANUM BAPPAYUM<br>Producer: C.C. Baby<br>Director: K.S. Sethumadhavan   |       |   |
| 1973. | GARAM HAVA<br>Producer: M/s. Unit 3MM<br>Director: M.S. Sathyu             |       |   |

## national integration award films

It was in the thirteenth year of the National Awards, in 1965, that an award was instituted for the best film 'promoting national unity and emotional integration'. Not that the theme was something new to Indian Cinema. In fact, the harmony between different communities or religions, and emotional attachment and involvement between individuals belonging to different regions was a theme often used by film-makers from the earliest times. It goes to the credit of our film-makers that they have always tried to project and promote national unity and harmony through their films.

In the very first year of the institution of the award, it went to the Hindi film "Shaheed", based on the life of that great revolutionary, Bhagat Singh, who inspired millions of Indians in their fight against the British.

The next year's award was again bagged by a film based on the life of a great national leader, who inspired young men and women belonging to all communities and regions to take up arms and fight the British Empire. The Bengali film, 'Subhash Chander', was directed by Piyush Bose. In the third year, there was no award. But then the nomenclature of the award had also been changed slightly to 'Best Feature Film on National Integration'.



J.Shankaramangalam's Malayalam film "Janmabhoomi" was the winner in the fourth year, 1968. This film was based on the difficult lives of new settlers belonging to different religions who make their home in the mountain regions of Kerala. They face the same tragedies of killer diseases and extreme poverty and ultimately realise the beauty of living together in peace and harmony.

The next year's award went to K.A. Abbas' "Saat Hindustani". In this film, six young men belonging to different regions fight shoulder to shoulder for the liberation of Goa. They are helped by a young Goan girl. Years later, all of them are busy pursuing their own individual ends, far removed from their earlier common cause. A message conveying the girl's imminent death brings all of them together again. At the burial ground they once again realise the common bond that unites them.



For the year 1970, the award went to the Malayalam film, "Thurakkatta Vayal" directed by P. Bhaskaran. It was the story of two friends, one Muslim and the other Hindu. One of them dies young, leaving his mother, an unmarried sister and a fiancée. His friend wants to protect them from their harsh surroundings, cutting across all religious barriers imposed by men.

K.A. Abbas won this award again in 1971 for his film "Do Boond" focussing on the life of drought-affected Rajasthan desert villages where the only hope was the Indira Canal. The Canal is completed at last, bringing prosperity to the people in the desert.

In the twentieth year of the national awards, this award went to yet another Malayalam film, "Achhanum Payum", directed by K.S. Sethuraman. This was the story of a Malay orphan girl being brought up

du, who is an ex-convict. The little has a sobering effect on the man. succeeds in protecting the girl and religious beliefs against all odds.

he next year, M.S. Sathyu's "Garm va" bagged the award. Set against backdrop of the partition, the film depicted the lives of Muslims who ose to remain in India. In spite of st-partition stresses and strains, the isation of how intimately their ure is linked with the country is utifully brought out in the film.



ther aspect of national unity was icted sensitively by Kantilal od's "Parinay", which won the rd in 1974. A young idealist from a ge, after completing his education e city, returns to his village to work he uplift of his people. His wife, a ct of the urban environment, ot find it easy to adjust to village This creates problems. It takes ome time to realise how artifi- the barriers between the urban he rural surroundings are.

a gap of three years, in 1978, the d went to T.S. Nagabharana's "Grahana", which starkly brought he traditional beliefs which grip

the entire rural society, including the down-trodden, putting an extra chain on the poor, in addition to their economic helplessness. The drama develops on the death of a harijan during the village festival and the resultant conflict between harijans and brahmins.

22 JUNE 1897 was the next year's award winner. This Marathi film reconstructed events culminating in the assassination of Walter Rand by the Chapekar brothers, who laid down their lives for the country. The film was directed by the husband-wife team of Nachiket and Jayoo Patwardhan.



The next winner, the Gujarati film "Bhavni Bhavai", dealt with the history of untouchability and with the untouchables' fight for their rights. In fact, the film was based on an ancient, but now a dying, form of folk drama of Gujarat. The film was directed by Ketan Mehta.

In 1981, the award went to the Telugu film "Saptapadi". It was the story of a brahmin priest who succeeds in winning over the villagers and getting them to agree to his grand-daughter's marriage to a 'low caste' boy. Before

this, however, the priest has to undergo a great change in his own attitudes towards castes and human relations based on artificial barriers. The film was directed by the veteran, K. Viswanath.



Last year's winner was "Aroodam", a Malayalam film directed by I.V.Sasi. A young man returns with his wife and little son, to his village, after getting completely disillusioned with city life. His son soon befriends a harijan woman, his father's boy-hood play-mate. Towards the end, everybody belonging to the rich and the privileged family becomes deeply affected by the tragedy that has befallen the young harijan woman.



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