



**TWENTIETH NATIONAL AWARDS  
FOR EXCELLENCE IN  
MOTION PICTURE  
ARTS AND SCIENCES  
1972**

| <i>Title</i>  | <i>Producer(s)</i>                                       | <i>Director</i>           | <i>Awards</i>   |
|---|--|---------------------------|---|
| <b>I. FEATURE FILMS</b>   |  |                           |   |
| <b>1. National Best Feature Film Award</b>                                |  |                           |   |
| Swayamvaram<br>(Malayalam)  | Kulathoor Bhaskaran<br>Nair                              | Adoor Gopala-<br>krishnan | President's Gold Medal and<br>cash prize of Rs. 40,000 to<br>the Producer and Rs. 10,000<br>and a plaque to the Director. |
| <b>2. Special Award for the Second Best Feature Film</b>                  |  |                           |   |
| Calcutta-71<br>(Bengali)  | D. S. Sultania   | Mrinal Sen                | Cash Prize of Rs. 15,000<br>and a medal to the Producer<br>and Rs. 5,000 and a plaque<br>to the Director.                 |
| <b>3. Special Award for the Best Feature Film on National Integration</b> |  |                           |   |
| Achhanum Bappayum<br>(Malayalam)  | C. C. Baby   | K. S. Sethu-<br>madhavan  | Cash prize of Rs. 30,000<br>and a medal to the Producer<br>and Rs. 10,000 and a plaque<br>to the Director.                |
| <b>II. REGIONAL FEATURE FILMS</b>   |  |                           |   |
| <b>1. Gun Sundarino<br/>Ghar Sansar<br/>(Gujarati)</b>                    |  |                           |   |
|   | Ramesh H. Saraiya<br>Jayant Malaviya<br>Chandulal Gandhi | Govind Saraiya            | Cash prize of Rs. 5,000 to<br>the Producers and a medal<br>to the Director.   |
| <b>2. Maya Darpan<br/>(Hindi)</b>   |  |                           |   |
|   | Kumar Shahani  | Kumar Shahani             | Cash prize of Rs. 5,000 and<br>a medal.   |

| <i>Title</i>                        | <i>Producer(s)</i>                | <i>Director</i>          | <i>Awards</i>  |
|-------------------------------------|-----------------------------------|--------------------------|--|
| 3. Matangi Manipur (Manipuri)       | Karam Manmohan Singh              | Deb Kumar Bose           | Cash prize of Rs. 5,000 to the Producer and a medal to the Director. |
| 4. Opaja Sonar Mati (Assamese)      | M/s Progati Cine Productions Ltd. | Brajen Barua             | Cash prize of Rs. 5,000 to the Producer and a medal to the Director. |
| 5. Pandanti Kapuram (Telugu)        | G. Hanumantha Rao                 | Lakshmi Deepak           | Cash prize of Rs. 5,000 to the Producer and a medal to the Director. |
| 6. Pani Theeratha Veedu (Malayalam) | K. S. R. Moorthy                  | K. S. Sethu-madhavan     | Cash prize of Rs. 5,000 to the Producer and a medal to the Director. |
| 7. Pattikkaada Pattanama (Tamil)    | P. Madhavan                       | P. Madhavan              | Cash prize of Rs. 5,000 and a medal.                                 |
| 8. Pinjra (Marathi)                 | V. Shantaram                      | V. Shantaram             | Cash prize of Rs. 5,000 and a medal.                                 |
| 9. Sharapanjara (Kannada)           | C. S. Rajah                       | S. R. Puttanna Kanagal   | Cash prize of Rs. 5,000 to the Producer and a medal to the Director. |
| 10. Strir Patra (Bengali)           | Dhrupadi                          | Purnendu Shekhar Pattrea | Cash prize of Rs. 5,000 to the Producer and a medal to the Director. |



*Title*

*Producer(s)*

*Director*

*Awards*

### III. SHORTS & DOCUMENTARIES—FILM AS COMMUNICATION

#### 1. Best Information Film (Documentary)

Inner Eye  
(English)

Satyajit Ray

Satyajit Ray

Cash prize of Rs. 5,000 and a medal.

#### 2. Best Social Documentation Film

Transcendence  
(English)

Films Division  
(Pranod Pati)

Films Division  
(K. Vishwanath)

Cash prize of Rs. 5,000 and a medal to the Producer and a plaque to the Director.

#### 3. Best Promotional Film (Commercial)

Destination India  
(English)

M/s Cinerad  
Communications

Zafar Hai

A medal to the Producer and a plaque to the Director.

### IV. SHORT FILMS (SPECIAL CATEGORY)

#### 1. Best Animation Film

You Said It  
(English)

M/s Prasad  
Productions

Ram Mohan

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

This year no awards have been given for the following categories :

1. Best Children's Film
2. Best Educational/Instructional Film
3. Best Promotional Film (Non-Commercial)
4. Best Experimental Film

**ALL INDIA AWARDS  
FOR ARTISTES AND  
TECHNICIANS  
1972**

| <i>Category</i>  | <i>Name of recipient</i> | <i>Title of film</i> | <i>Awards</i>                                   |
|--|--------------------------|----------------------|---|
| 1. Dada Saheb Phalke Award                                     | Pankaj Mullick           | —                    | Cash prize of Rs. 11,000, a plaque and a Shawl. |
| 2. Award for Excellence in Direction                           | Adoor Gopala-krishnan    | Swayamvaram          | Cash prize of Rs. 5,000 and a plaque.           |
| 3. Award for Excellence in Cinematography (Black & White)      | M. C. Ravivarma          | Swayamvaram          | Cash prize of Rs. 5,000 and a plaque.           |
| 4. Award for Excellence in Cinematography (Colour)             | K. K. Mahajan            | Maya Darpan          | Cash prize of Rs. 5,000 and a plaque.           |
| 5. Best Screenplay of the Year                                 | Gulzar                   | Koshish              | Cash prize of Rs. 5,000 and a plaque.           |
| 6. Best Actor of the Year (Bharat Award)                       | Sanjeev Kumar            | Koshish              | A figurine (Bharat Award).                      |
| 7. Best Actress of the Year (Urvashi Award)                    | T. Sarada                | Swayamvaram          | A figurine (Urvashi Award)                      |
| 8. Best Child Actor/Actress of the Year (Below 16 years)       | Neera Malia              | Ranur Pratham Bhag   | A plaque.                                       |
| 9. Best Female Play-back Singer of the Year                    | Lata Mangeshkar          | Parichay             | A plaque.                                       |
| 10. Best Male Play-back Singer of the Year                     | Jesudas                  | Achhanum Bappayum    | A plaque.                                       |
| 11. Best Music Director of the Year                            | S. D. Burman             | Zindgi Zindgi        | Cash prize of Rs. 5,000 and a plaque.           |
| 12. Lyric writer of the Best Film Song on National Integration | Vayalar Rama Varma       | Achhanum Bappayum    | A plaque.                                       |



# SWAYAMVARAM

Malayalam

## Direction

Adoor Gopalakrishnan

## Production

Kulathoor Bhaskaran Nair

## Music

M. B. Srinivasan

## Photography

Ravi Varma

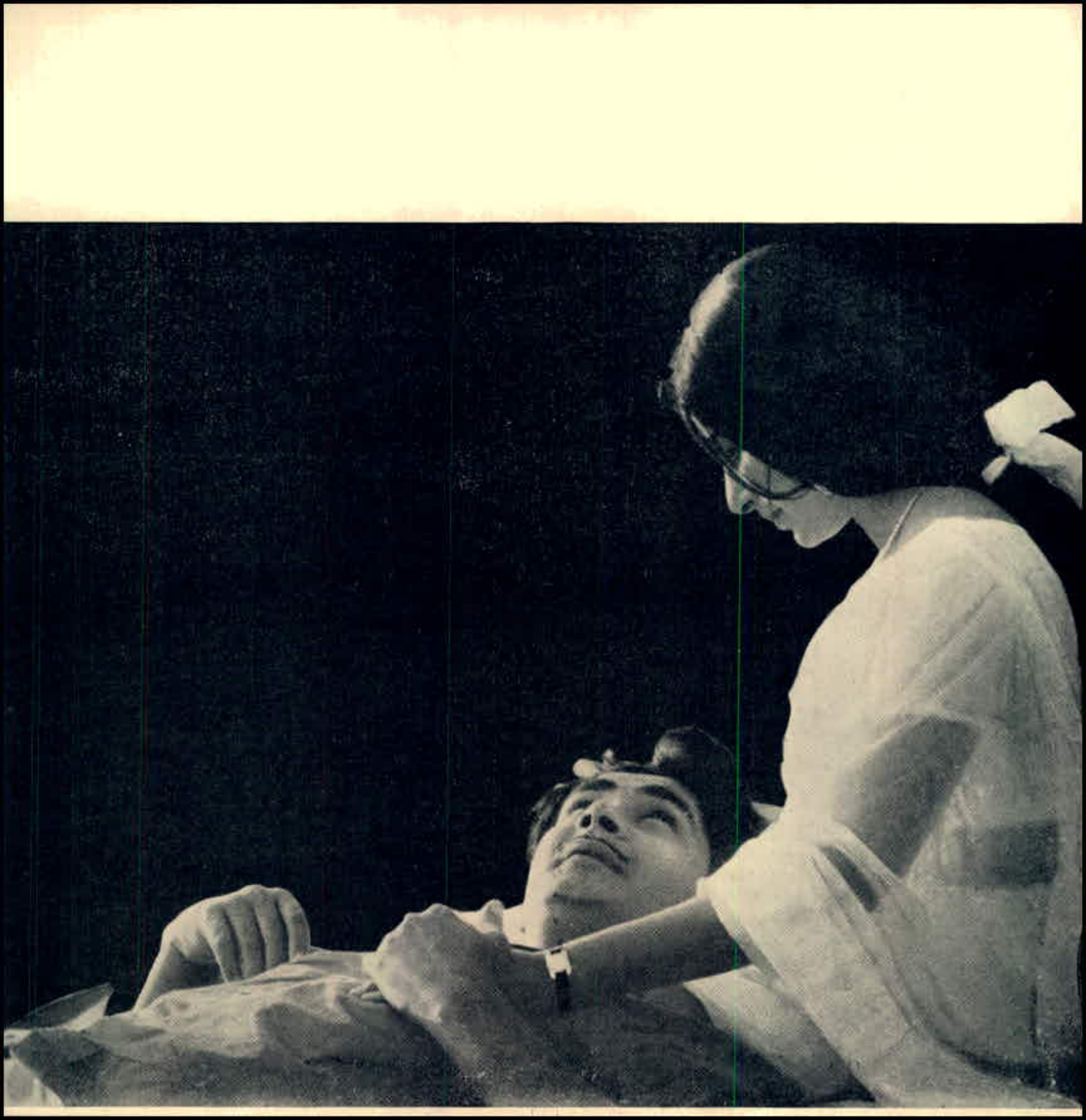
## Cast

T. Sarada, Madhu, Lalitha, Sobha, Thikkurissi,  
Venukuttan Nair, Adoor Bhavani

Viswam and Sita, the lovers, cut themselves off from their family moorings and run away to a new place to fend for themselves. The early days are blissful but soon they run short of money. Viswam can't publish his novel; ornaments are sold out; they change residence from a good hotel to an ordinary; and then to a dilapidated house in a none-too-respectable locality. After a spell of teaching in a tutorial college which turns out to be a losing concern, Viswam becomes a clerk in a timber shop to take the place of a dismissed employee. They try



to set up an humble happy abode. Around there are good neighbours and bad ones; helpers and exploiters. Soon dreams lose their shine while they struggle on precariously. There are hardships aplenty; there are also the big compensations of love. Then death comes unobtrusively and takes away the breadwinner. Sita and her babe are left behind to face the myriad problems of life. How will they do it? The film answers no questions.



# CALCUTTA—71

Bengali



**Production**

D. S. Sultania

**Direction**

Mrinal Sen

**Music**

Ananda Shankar

**Cinematography**

K. K. Mahajan

**Cast**

Madhabi Mukherjee, Gita Sen, Binota Roy,  
Ranjit Mallick, Utpal Dutta

A young man of twenty walks through history. During his unending journey are captured five days spread out in forty years (1931-1971), days not by any chance marked by exceptional events but by their natural quality : poverty.

The focus is on poverty : ugly, ruthless, unrelenting. The physical look of hunger and poverty, as the film shows, is the same; it is the mind that changes—from cold acceptance to indifference and, perhaps, to callousness or, maybe, a kind of cynicism and then to bitterness, and finally to anger.

In 1971, an angry young man is being tried in the court of law. Legal, moral and even flippant issues are raised. A point is submitted. Anger as a social phenomenon is not disputed. Is it possible not to be angry ?

In 1933, a slum is caught at night in the thick of torrential rain. A family of five keeps awake throughout the night. The story attempts to capture the bitterness, the cynicism and the humour that are inseparable from the life they pass through.

Finally, they escape through lanes and by-lanes to a comparatively safe place, where the homeless

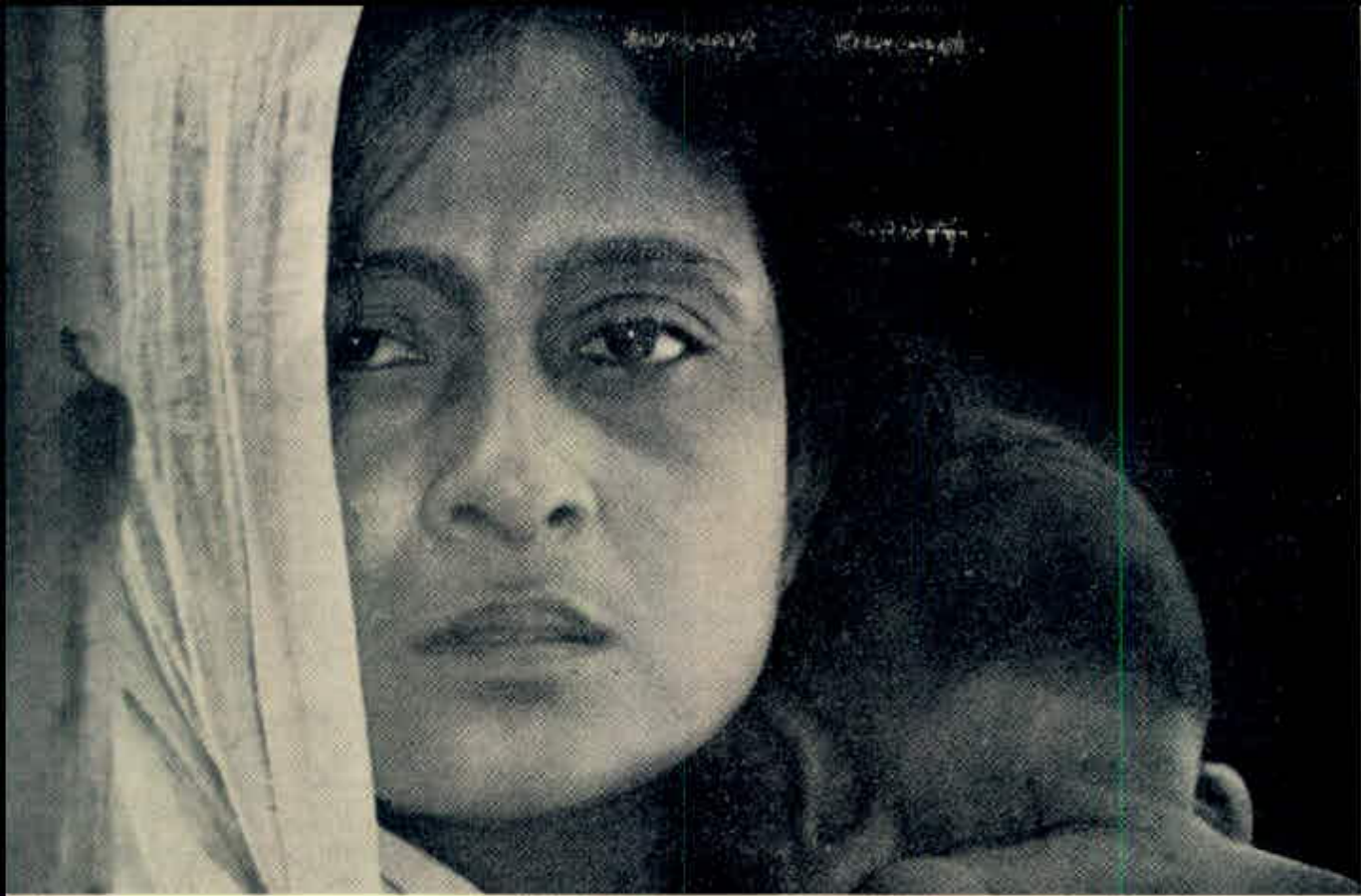
and the destitutes are already heaped together. There, the family finds a small corner for its shelter.

In 1943, the story narrates the fate of a lower-middle class family, thrown into the confusion of the great famine that killed millions in Bengal. The family disintegrates to pieces; the norms of society that lend a look of respectability to it go into liquidation. The anger is seen coming to surface.

In 1953, a new generation appears on the scene, born out of the debris of the past. This is the story of the teen-age smugglers, making their living on meagre deals. This band of intrepid boys have learnt how to face reality in the most adverse situation. They fear nothing except starvation. They grow new values which threaten the culture of the petit-bourgeoisie.

As a sharp counterpoint, the film now catches men and women of diverse walks of life and uneven tastes, all happily placed in society, all highly civilised. The year is 1971, the time an evening, the place a posh hotel. Do they react to the unpredictables occurring daily in outside their world ? They claim they do. They react to every-thing that makes noise in the society, so they claim, and as they do so they look unmistakably radical. Here is a sequence of the privileged class exposing themselves. At a climactic height, when stupidity, hypocrisy and frivolity run riot in the crowd of affluents, the lights go off. Confusion reigns. A voice is heard, followed by the appearance of a young man of twenty introducing himself as one who had travelled for one thousand years and had just been assassinated. Who killed him and why ? This young man, now killed, turns into the chronicler of history urging the need to change the society.





# ACHHANUM BAPPAYUM

Malayalam

## Direction

K. S. Sethumadhavan

## Production

C. C. Baby

## Music

Deva Rajan

## Photography

C. Namas

## Cast

Kottarakkara Sreedharan Nair, Jayabharathi

Krishnan murders his pregnant wife when he gets to know of her intimacy with the doctor who was treating her. After a few years in jail he is set free. He returns to his village in search of the doctor and goes to stay with his sister, Yashoda and her husband Madhavan, a Communist worker. They have a little son, Devadas.

Yashoda's next door neighbours are Abdulla and his wife, Fatima. Abdulla runs a tea stall and he advises Krishnan to forget the old feud.

Krishnan finds a job with Ali Hajee, a respectable Muslim elder in the village. His son, Mustafa, is about to be married. One day, a pregnant Muslim maid in labour pains enters Krishnan's house and asks for help. She is a victim of the insincere lover, Mustafa. The woman delivers a girl and dies. Krishnan decides to adopt the child although his action is disapproved by Yashoda, Madhavan, Abdulla and his wife. Krishnan names the child Ameena.

As ill-luck would have it, Mustafa's wife Safia delivers twice but children do not survive. Mustafa wants to get back Ameena from Krishnan but is unsuccessful.

Krishnan makes Ameena learn her religion. He sends her to college. Time rolls on. She is now eighteen and Krishnan thinks that she should marry a Muslim as she had been brought up as a Muslim. When he learns that Devadas is in love with Ameena, he wants to murder Devadas. Meanwhile, Mustafa's nephew Hameed also wants to marry Ameena. There is considerable commotion in the two families. Yashoda and Madhavan want to bring Ameena into the fold off Hinduism and Ali Hajee and Fatima do not want a fallen woman's daughter in their family.

Now, Mustafa and his wife come forward to claim Ameena. Ameena refuses to part from her foster-father. Krishnan agrees to the marriage of Ameena with Hameed. But, where is Ameena? She has gone after heart-broken Devadas.

On returning, Ameena in an effort to make her people see reason, bluffs that she had married Devadas in a civil ceremony. Then Krishnan reveals Mustafa's real identity and Ameena retracts her bluff about a civil marriage. She is happy that she has two fathers — Achhan, the Hindu father, and Bappa, the Muslim father. She leaves the choice of a groom for her to her parents.





# GUN SUNDARINO GHAR SANSAR

Gujarati

## Direction

Govind Saraiya

## Production

Ramesh H. Saraiya

Jayant Malaviya

Chandu Lal Gandhi

## Music

Suresh Kumar

## Photography

Dara Engineer

## Cast

Kishore Jariwala, Kanan Kaushal

Thirteen-year old Vidyachatur, son of Manchatur and Dharmalaxmi, is married to the ten-year old Gun Sundari. Before setting out for Ratnagiri to study at a school, Vidyachatur performs Ganesh Puja, then goes to bid good-bye to his wife. His father makes arrangements that no bad omen attends at the time of the boy's departure.

At twenty-three, Vidyachatur is employed as a school teacher and his wife joins him to share the household duties. Soon he becomes private tutor to the local prince on a handsome salary.

Now, one by one, several relations of Vidyachatur take shelter under his roof. Gun Sundari devotes all her energies to the care and comfort of not only her husband but all her in-laws.

There is Sunder, the widow of Vidyachatur's brother, his unemployed brother-in-law Sahasrai, his wife

and daughter, his elder brother, Ganchatur who has never learnt to work, his wife, son and daughter-in-law. The joint family swells with the arrival of Manchatur and Dharmalaksmi. While Vidyachatur is concerned how his wife will manage so many dependents, Gun Sundari emphasises that "living in a large family is a blessing; it gives one the feeling of security and shelter".





The father and son try to be progressive and depart from some established customs. In those days, young women were not supposed to read books. Vidyachatur arranges that Gun Sundari can receive books from a local library. Manchatur avers that it is not necessary to put up a mini-curtain before the elderly man when his daughter-in-law wants to pass, covering of the head by the young female is enough to show respect for the elder male. One day, the parents and Vidyachatur meet together to decide how the family expenditure can be reduced.

Gun Sundari is in labour pains. All members of the household forget their personal worries and join together to help her deliver a girl who is named Kumud.

As head of the family, Manchatur realises that Vidyachatur's burden is heavy. So, each family is persuaded to leave cheerfully. The parents also depart. Gun Sundari feels very lonely. On the pretext of Kumud being ill, she again gets them back. This time, Manchatur decided that all the woman will share the household work and the men the family expense.

# MAYA DARPAN

Hindi

## Direction & Production

Kumar Shahani

## Music

Bhaskar Chandavarkar

## Photography

K. K. Mahajan

## Cast

Aditi, Anil Pandya, Kanta Vyas,  
Iqbalnath Kaul

It is the story of the young daughter of a former functionary of a small principality. Her father is old, the mother is dead, the only brother has quarrelled with the father and works in a tea estate in Assam. The father is status-conscious and refuses to marry his daughter in a family which does not have "a status" of his liking.

A young engineer has come to town for a brief stay. But he does not come up to the mark in the eyes of the father. He visits the father off and on and meets the daughter too. The father faces a frustrating problem. No solution emerges. He feels helpless. His daughter's youth is being wasted.

The camera takes us through the old dusty corridors of the dilapidated house cluttered with the early twentieth century furniture. The young girl lies on her bed with a vacant look; no companion in the

household except an old aunt and a boy-servant. Her life is bound by a rigid routine of little purposeful activity. From the parapet of her house, she scans the barren and still horizon; the only audible sounds are the chirping of birds and the blowing of the village *Chakki*. She goes out for a walk along the lonely paths strewn with chipped pieces of stone. Her brother asks her in a letter to go to Assam for a change. The old aunt supports the idea. The father is annoyingly ambiguous in his utterances. Although the verbal exchanges between the father and the daughter are scanty, they are meaningful.

She is free to go to Assam. But wilfully she decides to stay behind. Her attachment to her obstinate father, an unconscious one, prevents her from leaving. She builds a relationship of her own with the young engineer and plunges into the life around her.



# MATAMGI MANIPUR

Manipuri

## Direction

Deb Kumar Bose

## Production

Karam Manmohan Singh

## Music

A. Shyam Sharma

## Photography

Shamkar Benerjee

## Cast

G. Ravindra Sharma, A. Shyam Sharma,  
Y. Roma Devi, E. Indira Devi

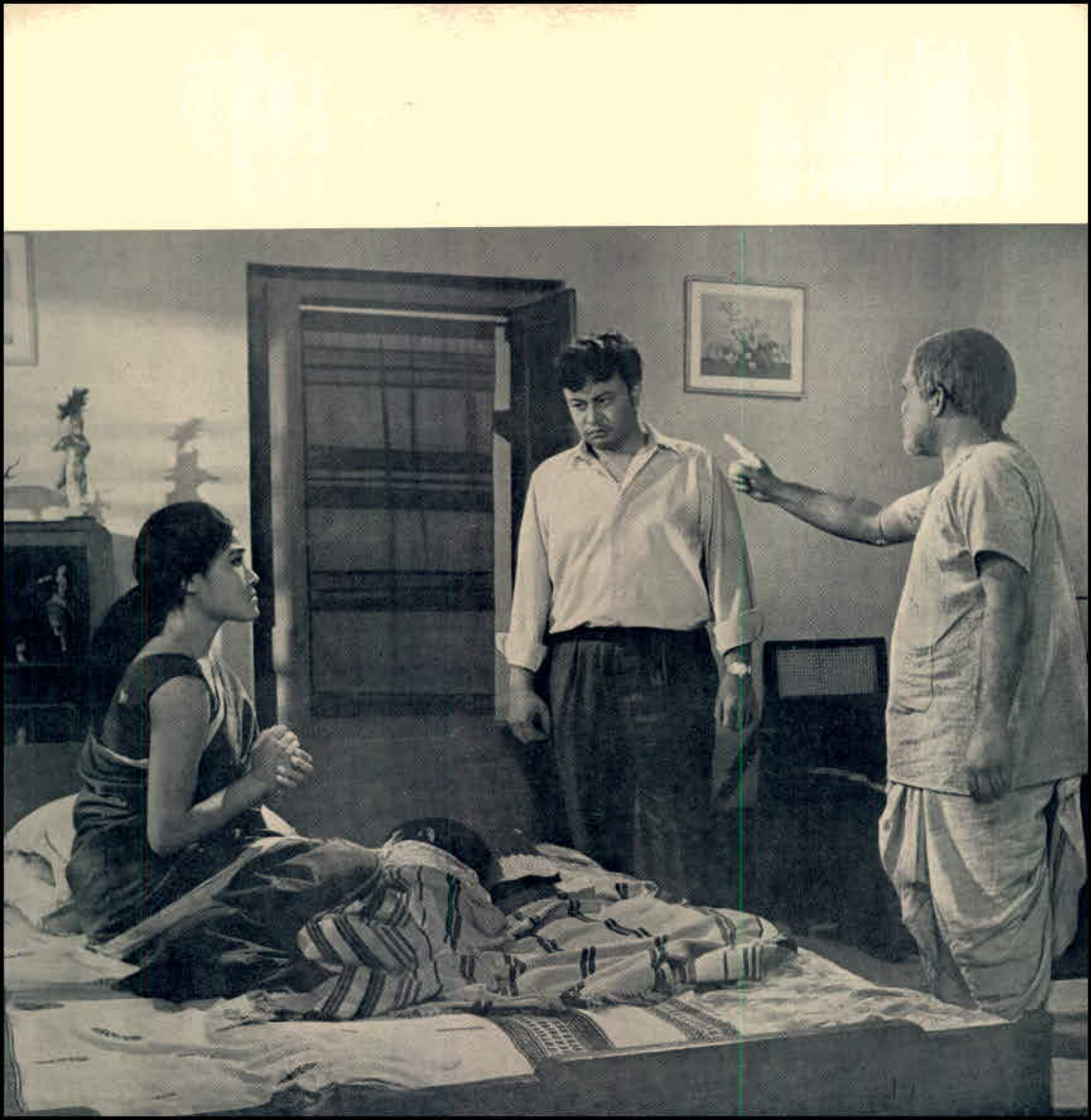
The film narrates the story of a middle-class family which has votaries of the old and the new values in society. They drift in different directions pulled by their diametrically opposite attitudes.

Tonsna, a retired *Amin* has two sons—Ibohah and Ibotombi—and a daughter, Tondonbi. Ibohah is a fashionable, easy-going and spoilt youngman. His wife, Tampak, wants to live the life of a virtuous ideal house-wife. Ibotombi is a progressive youngman who challenges all old values and feels angry why people do not understand the need to change old beliefs. Tondonbi, the sister, is a college girl, who has ultra-modern ideas about life. She wants to enjoy life and in this pursuit makes the best of a given situation and the circumstance. Tonsna does not take the trouble of guiding his children or helping them adjust to the society which is slowly changing its image. The result is that Ibohah makes a mess of his life; Ibotombi is frustrated because the world of his existence does not change as fast as he would like it to do. Tondonbi also ends up in misery and desperation.

The family seems to be destined to disintegrate, but then they begin to understand each other better and decide to live together happily thereafter.







# OPAJA SONAR MATI

Assamese

## Direction

Brajen Barua

## Production

M/s Progati Cine Production Ltd.

## Music

Ramen Barua

## Photography

Nelini Duara

## Cast

Paremendra Bhuyan, Prasanta Hazarika, Mina Das,  
Anuradha Saikia, Paresh Borah

Hemanta Saikia is an unemployed educated youth of Kadamkali, a village situated at a distance of 35 miles from the nearest town. Sivaram Kakaty and his daughter Purnima suggest that Hemanta should take to tilling of his own land. Hemanta accepts the idea and decides to reap good results through cooperative farming and modern methods of agriculture. He and his village friends ask a nationalised bank to grant them a loan.

Hemanta's plan disturbs Umaram, the money-lender, because should it succeed the villagers would no longer mortgage their land with him for loans. Further, Umaram fancies Purnima and her closeness with Hemanta is heart-breaking for him. He instigates Nirmal Hazarika, a rich man of the town, to set up a mill on the "two pures" of land mortgaged with him by Hemanta's father. Nirmal Hazarika is all for this scheme of Umaram but he is strongly opposed by his own son Pankaj and daughter Arpana. Pankaj is an old friend of Hemanta and Arpana nourishes tender feelings for Hemanta. Pankaj is thrown out of the house; undaunted he goes to Kadamkali with a tractor to help Hemanta.





Arpana continues to protest against the nefarious activities of her father till he realises the blunder. Nirmal goes to Kadamkali where he witnesses the tragic death of Pankaj.

Nirmal joins hands with members of the cooperative farming society to herald the "green revolution".



# PANDANTI KAPURAM

Telugu

## Direction

Lakshmi Deepak

## Production

G. Hanumantha Rao

## Music

S.P. Kothandapani

## Photography

V.S.R. Swamy

## Cast

Krishna G.S.R., S.V. Ranga Rao, N. Jamuna,  
Vijaya Nirmala

The film deals with the happy and sorrowful moments in the lives of four brothers—Narayan Rao, Srinivasa Rao, Madhu and Ravi. Narayan Rao is a cultivator and generally manages the affairs of his younger brothers. Srinivasa Rao is a trade union leader and works in a factory. Madhu has been selected for I.A.S. and the youngest Ravi is a college student. Madhu returns home from Delhi and brings presents for one and all.

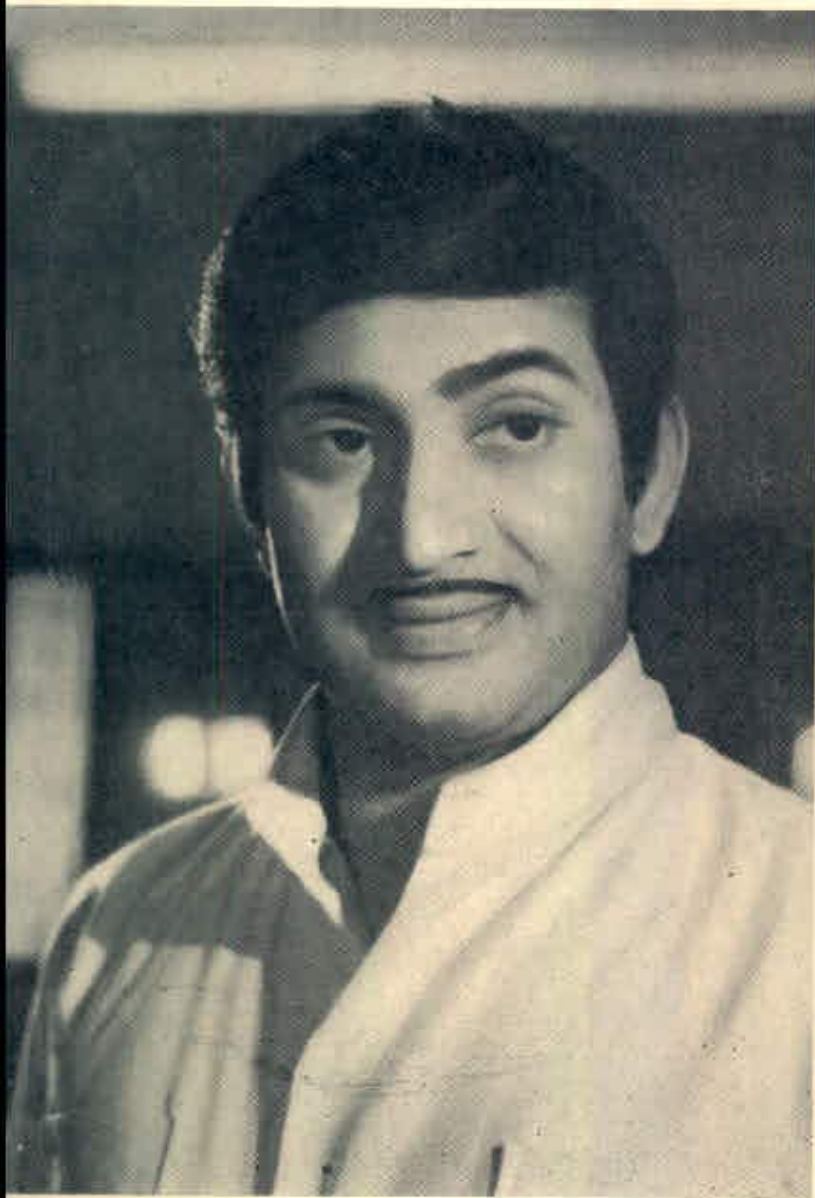
Srinivasa Rao takes Madhu to the house of Koteswara Rao, Managing Director of the factory. There he meets Koteswara Rao's daughter Sobha, an old college mate. The marriage of Madhu and Sobha is performed on a grand scale. Narayan Rao, his sons Ramu and Krishna and daughter Santhi are all very happy.

Time passes quickly. The factory has been purchased by Rani Malini Devi. The workers are on strike. The new owner refuses to pay arrears of pay and bonus to workers. Srinivasa Rao loses his job. Meantime, there is a change in Sobha's attitude towards her husband's family. She dislikes them all.

Narayan Rao expects his younger brothers to help him lessen the burden of debts incurred for their education and help solve other problems. But this does not happen. Srinivasa Rao is arrested on charges of fraud and misappropriation of factory funds. Malini Devi collects all the loan papers from the debtors and takes a decree of attachment of Narayan Rao's house and fields. Narayan Rao and his brothers shift to a hut and live a life of abject poverty. Sobha leaves for her father's house.

Laxmi gets curious as to why Rani Malini Devi should wreak such vengeance on their family. She goes to meet her. Malini narrates that once she loved Srinivasa Rao and a daughter was also born but he betrayed her and took away the child also. This child is Santhi, known as the daughter of Narayan Rao.

Srinivasa Rao wants to commit suicide, and informs his wife and brothers through a letter he leaves behind. The entire family goes out in search of him. They succeed in finding him and once again they live happily together.



# PANI THEERATHA VEEDU

Malayalam

## Direction

K. S. Sethumadhavan

## Production

K. S. R. Moorthy

## Music

M. S. Viswanathan

## Photography

Melli Irani

## Cast

Prem Nazir, Nanditha Bose, Govindan Kutty,  
Veeran, Sobhana, Adoor Pankajam

Jose, a civilian clerk in the Army, is a young man from a middle-class family. He is oppressed by life's problems: a sick mother, a father addicted to the bottle, a sister to be given away in marriage. Yet, in Ooty where he gets posted, his poetic mind takes in all the natural beauty around, which he transforms into poems. He makes friends with Moideen Kakka who persuades Thankiah, the manager of a rich man's estate, to provide him accommodation in an out-house. The estate owner has a weakness for wine and women and his gardener's wife Rosy is his victim. Jose who is attached to the gardener's family is all affection for their daughter Leela who constantly reminds him of his own sister.

One day he happens to rescue from the Ooty lake a lady, Rachel, unmarried mother of a six-year old child. Rachel comes to look upon Jose as a brother. Jose is drawn into more adventure when he tries to prevent the estate owner from abducting Leela. Meanwhile his father dies. His friend



Moideen ends his life. He himself is not allowed to visit Rachel in the Convent. In the midst of these frustrations, war breaks out and he takes to the uniform and leaves for the front. Rachel and her daughter arrive at the railway station with flowers to see him off. But the train has already steamed

off and they can only manage to wave to each other.

'Pani theeratha Veedu' means 'the unfinished house', in this context the unfinished mansion of a man's dreams and aspirations.



# PATTIKKAADA PATTANAMA

Tamil

**Direction & Production**

P. Madhavan

**Music**

M. S. Vishwanathan

**Photography**

P. N. Sundaram

**Cast**

Sivaji Ganesan, Jaya Lalitha

Mookkaiyan belongs to a well-to-do family and lives in the village, Sozhavandan. He is held in high esteem by the villagers for his prowess. One day his uncle, Chockalingam, his wife Bama and their foreign-educated daughter Kalpana come to Sozhavandan to participate in the Mariamman festival. Kalpana is fascinated by Mookkaiyan's prowess; her mother disapproves of Kalpana's emotional reaction while her father is happy. Bama settles a youngman of Madurai to marry Kalpana. Moved by the pleas of Chockalingam, Mookkaiyan goes to the bridegroom's house and brings back Kalpana saying that he has the right by birth to marry her.

Married life starts well for Mookkaiyan and Kalpana, but before long differences crop up because of their different backgrounds. At Kalpana's birthday party, Mookkaiyan objects to drinking and dancing by her hippy friends. He beats Kalpana and she leaves the house to join her mother. A lawyer's notice for divorce is received. Mookkaiyan tries in vain to make Bama understand the situation. The mother and daughter are adamant and Mookkaiyan returns home determined to teach them a lesson.





Kalpana gives birth to a child. In her anxiety to save Kalpana from further involvements, Bama leaves the child in an orphanage. Kalpana is shocked by this act of her mother. By the time she goes to recover the child, Mookkaiyan has already taken it away. Kalpana beseeches her father to get the child from her husband. Unexpectedly, Mookkaiyan comes there to deliver an invitation card for his marriage with Rakkamma.

Kalpana and her parents are now repentant. Kalpana goes alone to Mookkaiyan's house and asks her husband "to leap over their child and then tie the *thali* to another girl". To her utter surprise, Kalpana finds that Mookkaiyan whose marriage is being celebrated is a different person. Her husband is not trying to do any injustice to her. She falls at his feet and the family gets reunited.



# PINJARA

Marathi

## Direction & Production

V. Shantaram

## Music

Ram Kadam

## Photography

Shivaji Sawant

## Cast

Sandhya, Shiram Lagu, Nilu Phoolle,  
Vatsla Deshmukh, Govind Kulkarni

Sridhar is an idealist, who spends most of his time sharing the sorrows and happiness of his companions in the village Gunwantawadi. He holds adult education classes and also acts as a doctor in emergency cases. The village community adores him and he is affectionately called "Guruji".

One day, a tamasha troupe led by Chandrakala comes to the village with the intention of entertaining the people and earning money. Guruji and other village elders consider tamasha shows as "immoral" because they stimulate base passions. The troupe is asked to quit. Chandrakala and her party move off to the village outskirts and hold an evening show. One by one, the villagers come stealthily to see the performance, thus defying Guruji's ban. Guruji gets upset and with the help of the village chief the camp of the troupe is uprooted. Humiliated and defeated, Chandrakala vows that she will not rest content until she succeeds in retaliating by making Guruji play the *Khanjadi* on stage.

The troupe shifts to a new site across the river. A show is held every evening and the attendance goes on increasing. Guruji goes to Chandrakala's camp

to admonish her. There is an argument and Chandrakala gets injured by a sudden fall. Guruji's anger vanishes, pity takes its place and he decides to massage Chandrakala's pained leg. Thereafter, Guruji goes regularly to Chandrakala's camp to apply some pain-relieving herbal paste. The village chief's young and mischievous son asks his father to find out the purpose of Guruji's mysterious visits to Chandrakala.

One day when a party of villagers raid Chandrakala's camp to capture Guruji, she hides him under her bed. Guruji is saved from humiliation but he gets shaken. He realises that he is getting attached to Chandrakala and is deviating from the ideals he has held aloft before the village folk. Chandrakala finds life empty without Guruji. One night she goes to Guruji's house. That night becomes an eventful one.

The same night the village chief's son tries to rape a young woman. She is saved by the sudden appearance of her husband who vows to wreak vengeance on him. The chief's son knocks Guruji's door at the very moment Guruji and Chandrakala are wrapped in their first embrace. Before Guruji opens the door, the young woman's husband knives the village chief's son.

Guruji and Chandrakala find the dead body at the door step with face completely battered. They get afraid of the exposure of their love-affair. Chandrakala persuades Guruji to dress the dead body in his clothes so that the villagers believe somebody has murdered the revered one. Hesitatingly, Guruji follows the plan. He escapes with Chandrakala leaving behind all his cherished ideals and memories. Guruji is now a member of the tamasha troupe. He smokes, drinks, but resents all admirers of Chandrakala's dancing talent. He is humiliated and



beaten by other members of the troupe. He suffers silently because he is sure of Chandrakala's sincere love.

Meantime, police makes investigations about Guruji's "murder". The thumb impressions of the "living" Guruji resemble those on the knife which killed the supposed-to-be-dead Guruji. So, Guruji is charged of murdering himself. Chandrakala implores Guruji in vain to tell the truth; but he accepts the charge rather than do that.

Guruji has been venerated and worshipped by the villagers. How can he disillusion and let down his worshippers? Unable to bear separation, Chandrakala dies.



# SHARAPANJARA

Kannada

## Direction

S. R. Puttana Kanagal

## Production

C. S. Rajah

## Music

Vijaya Bhaskar

## Photography

D. V. Rajaram

## Cast

Gangadhar, Kalpana, Leelavathi, Ashwath

Cauvery is a sophisticated and charming young woman. She meets a handsome young man Satish at a marriage ceremony. It is love at first sight. Soon they get united in marriage.

She lives a very happy married life—adored by the husband, admired by all the family friends and attended to by one and all. After the birth of her second son Ashok, Cauvery becomes bodily and mentally weak. She often gets hysterical fits. Satish is advised to get her admitted to a mental hospital. Cauvery gets completely cured. She is given a warm send-off by the hospital staff.

Back home she hopes to re-live her happy life. But members of the household, the neighbours and friends do not provide her the opportunity. They deal with her with suspicious eyes, as if all that she is doing or saying is not sane. She gets confused and asserts herself to win her





place in the house. Cauvery looks up to Satish to help her regain her position but disappointment faces her. Satish loses interest in his wife and gets involved with his typist, Vimala.

One day, Cauvery comes to know of Satish's infatuation for Vimala. Shocked and emotionally upset, she feels helpless and hopeless. The society regards her as insane. And her husband is callously unconcerned. Shattered, Cauvery again finds a berth in the mental hospital.

# STRIR PATRA

Bengali

## Direction

Purnendu Pattrea

## Production

Dhrupadi

## Music

Ram Kumar Chatterjee

## Photography

Shakti Banerjee

## Cast

Madhavi Mookerjee, Asim Chakrabarti,  
Samita Sinha, Rajeswari Roy Choudhary

The film is based on a Tagore story and revolves round the personality of Mrinal, the beautiful wife of Indranath, an aristocrat of Calcutta.

Indranath and his elder brother Chandranath are loyal to the British rulers. Although Mrinal comes from a poor family, she does not suffer from any inferiority complex vis-a-vis her rich in-laws. She is sensitive, intelligent and spirited unlike Chandranath's wife who also comes from a poor family and is all the time conscious of the class difference. Indranath detests the visits of the poor relations of his wife to his house.

One day Bindu, his wife's cousin, flees the tortures of her brothers and seeks shelter in this household. Chandranath decrees that Bindu can stay in the

house only for a day or two and she shall perform all the duties of a maid servant. This unkind behaviour angers Mrinal and, disregarding the elder's order, she takes Bindu under her affectionate care.

Bindu is humiliated by the rest of the family. When she gets fever and rash, all suspect that she is suffering from small-pox. She is sent to a dark and dirty room to spend the night alone. Mrinal defies the wrath of her husband and stays with Bindu. Next morning, the rash disappears.

Time passes. One day, Mrinal's gold armband is stolen by her cousin Sarat who belongs to the terrorist movement and hopes to buy a pistol by selling the ornament. Everyone except Mrinal suspects Bindu. To get rid of her, Chandranath marries off Bindu to an insane youngman. Humiliated, ill-treated and unable to stand the company of a mad husband, Bindu returns to Mrinal and seeks shelter again. Mrinal is greatly disturbed and tells Chandranath's wife that if need be she will arrange another and better marriage for Bindu. However, the insane husband's relatives turn up and request Chandranath to send Bindu back. Realising the embarrassment of Mrinal, Bindu returns to her husband's house hesitatingly.



Sad and dejected, Mrinal goes to Puri with an aunt of her husband. Bindu is still on her mind. A few days later, Sarat also arrives at Puri. Under the open sky and with the roaring sea in front of her, Mrinal learns that Bindu has committed suicide.

Mrinal sends her first and last letter to her husband. She says it is inconceivable to suggest that woman has no prestige; she is humiliated and treated as no more than household necessities. Unfortunate girls like Bindu have to pay a high price for just being women. So, Mrinal decides not to return to her husband.

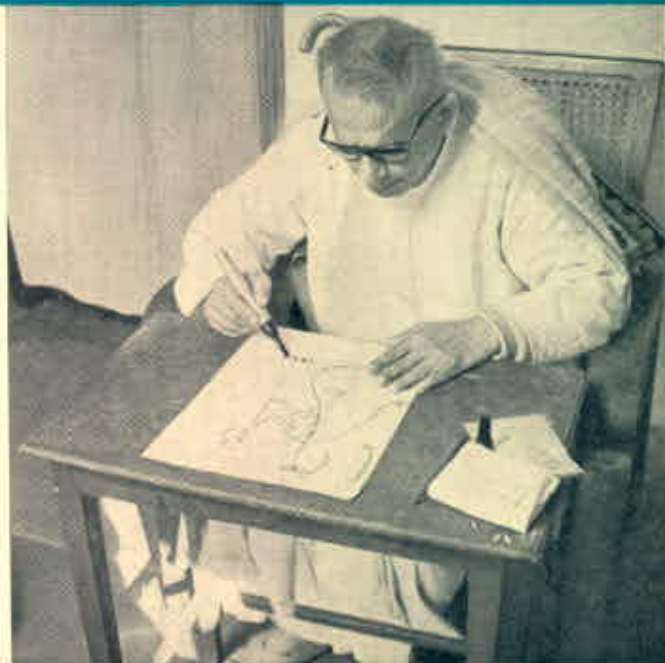




## INNER EYE

(English)

The film unfolds the life of Binode Behari Mukerjee, the distinguished blind painter from Shantiniketan. Loss of sight has not dimmed his sense of dedication and creativity even at the age of 69 and he continues to paint and capture new heights through his murals, as his inner eye conceives it.





## TRANSCENDENCE

(English)

This short film, made in colour, is on Auroville—the international city on the outskirts of Pondicherry where people of different nationalities, faiths and strata in society come to have the feel of the surroundings.

Auroville helps development of the mankind as a whole through realisation of one's self.



## DESTINATION INDIA

(English)

This film has been shot from slides and photographs and aims at promoting tourism in the country.

Air-India, its charming hostesses, the airline's hospitality and service receive good attention. India's top hotels, their oriental splendour, warm hospitality and decor are well depicted. Other subjects covered are the Taj Mahal, historical spots, the varied Indian customs, cultures, costumes, festivals and food delicacies.



## YOU SAID IT

(English)

The film emphasises the role of common man with his duties and responsibilities in democracy.





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## DADA SAHEB PHALKE AWARD

FOR DISTINGUISHED CONTRIBUTION TO INDIAN CINEMA

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

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

The first recipient of this Award was Smt. Devika Rani Roerich, the second Shri B. N. Sircar and last year it was given to Shri Prithvi Raj Kapoor. This year it goes to Pankaj Mullick.



## PANKAJ MULLICK

Recipient of the Phalke Award

Pankaj Mullick belongs to the era of K. L. Sehgal when the film and stage music drew its inspiration from classical and light classical Hindustani music. Pankaj became a popular musician in early thirties and till this day his lyrics, music orchestration and songs are admired by the young and the old.

Pankaj was born in a middle class family. His father, Monimohan Mullick, was a religious man who invited eminent singers and instrumentalists to perform on the occasion of religious festivals. Although Pankaj was sent to college to pursue his studies, his heart was in vocal music. He made his choice very early in life and decided to dedicate himself to music. He composed his own tunes and set lyrics to music.

Luck turned for the better for Pankaj when he got introduced to the Tagore family, particularly Dinendranath Tagore and the poet Rabindranath. Rabindra Sangeet became Pankaj's forte. His renderings aroused great interest and admiration in the world of music connoisseurs.

Pankaj's contact with All India Radio, Calcutta began from its inception, when it was a private broadcasting organisation. For listeners willing to

learn light vocal music, Pankaj started a "music training class". He even extended the use of *tabla* for time keeping to Rabindra Sangeet. In 1932, the Saraswat Mahamandal conferred on Pankaj the title of "Sur Sagar" in recognition of his proficiency in vocal music and composition of tunes for diverse categories of Bengali and Hindi lyrics.

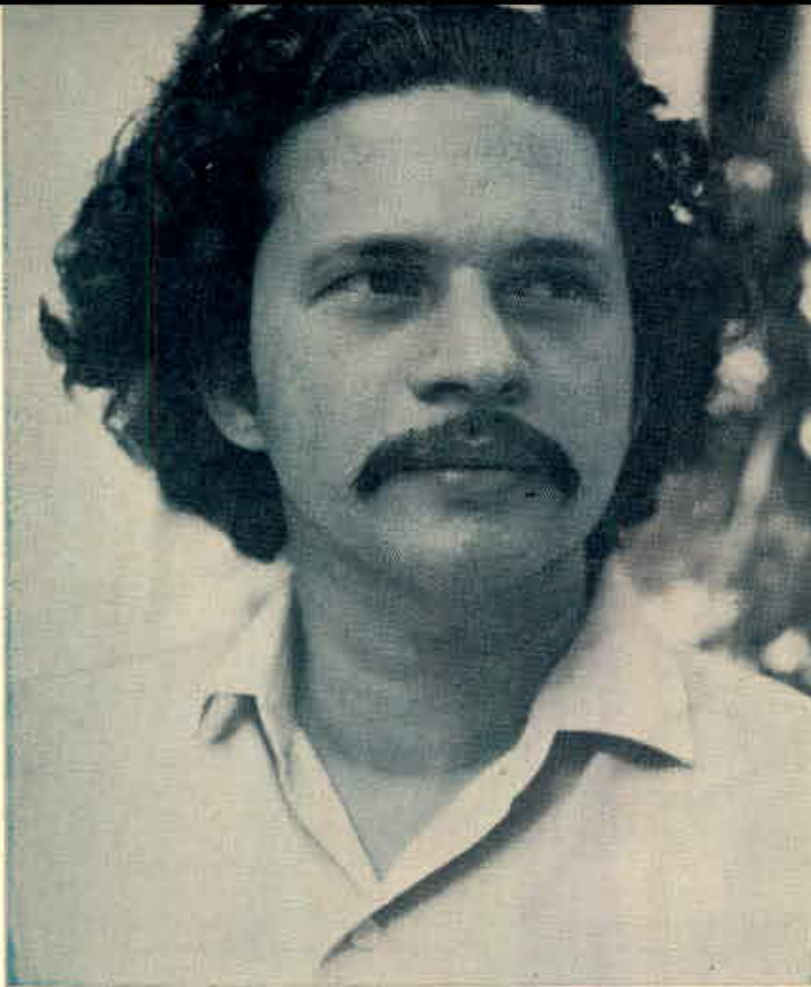
Pankaj composed orchestral scores for the films 'Chasher Maye' and 'Chore Kanta' produced by the International Film Craft. Two years later, this firm emerged as New Theatres Ltd. and Pankaj became one of its two ace music directors.

In 'Mukti', Pankaj appeared as a singer-actor, which was the tradition of this era. He introduced Tagore songs in film stories of different authors. When the system of play-back music and singing made inroads in the film industry, Pankaj showed remarkable vision in providing melodious music appropriately related to situations and sequences.

The late Dr. B.C. Roy appointed Pankaj as Adviser to the Folk Entertainment Section of the Publicity Department of the Government of West Bengal.

Pankaj is the author of four publications—all on music—which illustrate the correct structure of Ragas, the rules and canons of Indian classical music.

He regards "the balance and equanimity of his mind" as his best assets which have given him a status as a man and as an artiste.



## **ADOOR GOPALAKRISHNAN**

**Award for Excellence in Direction**

Film: SWAYAMVARAM (Malayalam)

Thirty-two year old, Adoor Gopalakrishnan was born in a village of Quilon district of Kerala. From childhood he was interested in theatre and played various roles in more than a hundred amateur stage plays. In 1960, he graduated in Political Science from the Gandhigram Rural Institute. He served as a Statistical Investigator in a government department for two years. Thereafter he decided to enter the film industry.

In 1965, Gopalakrishnan completed script-writing and film direction course of the Film and Television Institute, Poona. The same year he started Chitralekha, India's first cooperative film production unit.

Swayamvaram is the first feature film scripted and directed by him. He has published a few short stories and poems, and has written articles on the techniques and aesthetics of cinema.

Adoor Gopalakrishnan is a member of the committee constituted by the Government to set up a film studio in the public sector. He was a delegate to the 19th International Design Conference, Aspen, U.S.A. (1969) and the VIII International Film Festival, Moscow, representing India. He has scripted and directed 15 documentary films, some of which have won awards in India and abroad.



### **M. C. RAVI VARMA**

**Award for Excellence in Cinematography (B & W)**

Film : SWAYAMVARAM (Malayalam)

Swayamvaram is the third Malayalam feature film shot by Ravi Varma. Earlier, he had shot Olavum Theeravum which won him the State Award for black and white photography and Aval.

He hails from Menkada, Walluvanad (Malabar) in Kerala. He had his education at Calicut and Palghat and later served as a science teacher in a school at Trichur.

Ravi Varma passed a course in Cinematography and Sound Engineering from the Central Polytechnic, Madras and joined the Films Division, Bombay as a trainee in documentary film making and then became an Assistant Cameraman. After five years, he returned to Madras and started making documentaries and promotional films.

## K. K. MAHAJAN

### **Award for Excellence in Cinematography (Colour)**

Film : MAYA DARPAN (Hindi)

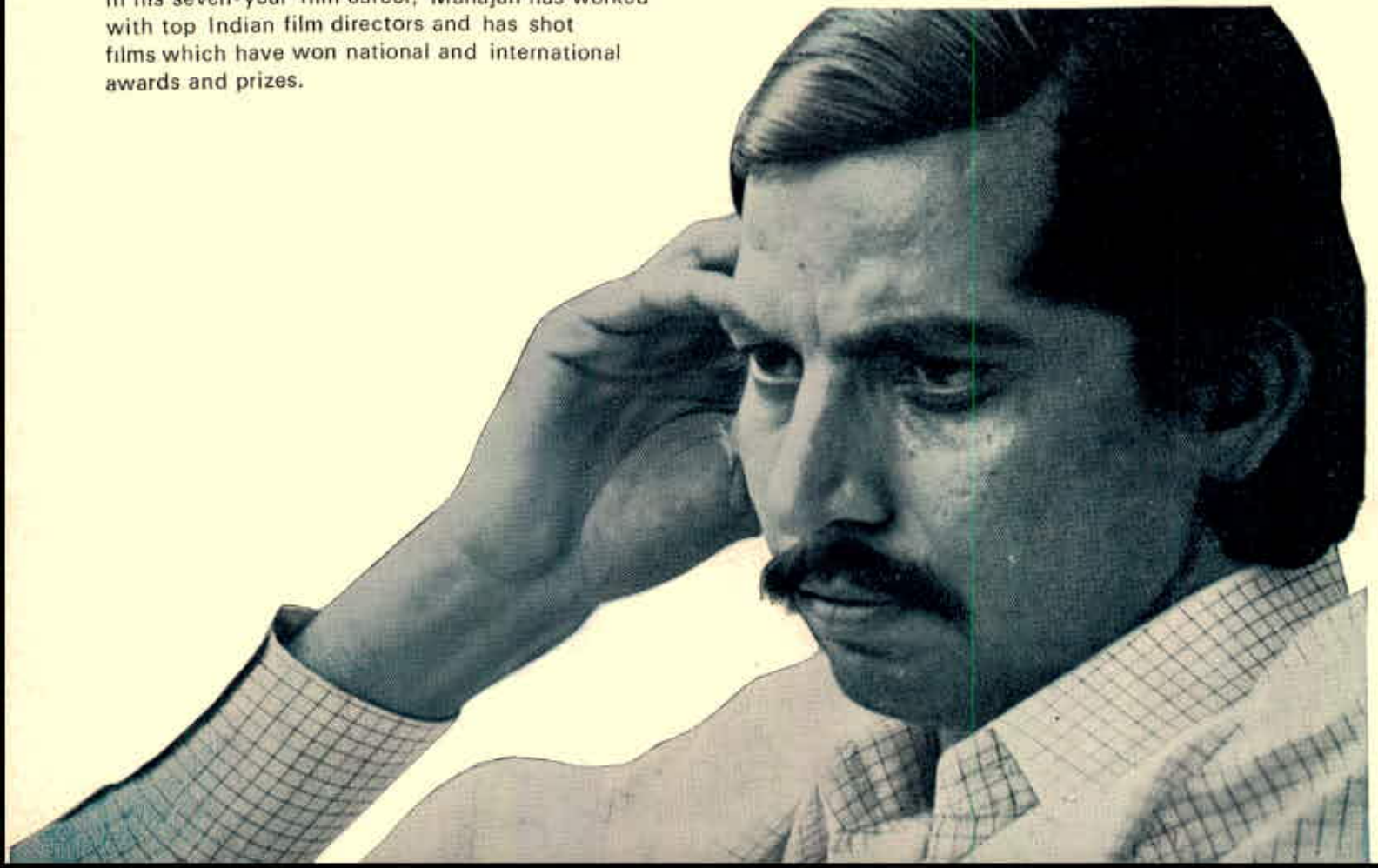
A product of the Film and Television Institute of India, Poona, 29-year old K.K. Mahajan receives his third National Award for Excellence in Cinematography. In 1969 and 1970 he received awards for black and white photography in "Sara Akash" and "Uski Roti", respectively.

An immigrant from West Pakistan, Mahajan graduated in Science from Punjab University in 1963. He completed his three-year course in Cinematography at the Poona institute in 1966 and was awarded a Gold Medal.

In his seven-year film career, Mahajan has worked with top Indian film directors and has shot films which have won national and international awards and prizes.

He has shown imagination and originality in his films Bhuvan Shome, Interview, Ek Adhuri Kahani, Asadh Ka Ek Din, Piya Ka Ghar, and Calcutta-71. He has photographed some twenty documentaries, the most important among them being Amrita Shergil, Happenings in Calcutta, A Certain Childhood, Rails for the World and Wild Life.

Mahajan is now busy photographing some twelve movies.





## **GULZAR**

**Best Screen-play of the Year**

Film : KOSHISH (Hindi)

Thirtyseven-year old Gulzar hails from a religious Sikh family of District Jehlum (now in West Pakistan). Poetry was his passion from school days in Delhi. In this pursuit, he received bouquets from friends and frowns from his business-minded family. He was sent to Bombay for further studies. There, the love of stage made him join IPTA and he continued to compose Urdu poems. In the process of job-hunting in Bombay, Gulzar changed several avocations until in 1960 he joined Bimal Roy's film unit and had a good grounding in the art of film-making.

Gulzar wrote lyrics and scripts for several films of Bimal Roy and later directed three movies : Mere Apne, Parichay and Koshish. Gulzar's songs are remarkable for the delineation of the fine nuances of human relationship. He is an avid reader of literature but poetry is his first love.



*BHARAT AWARD*

**SANJEEV KUMAR**

**Best Actor of the Year**

Film : KOSHISH (Hindi)



Sanjeev Kumar has won the Bharat Award for the second time. Earlier he got it for his role in Dastak.

Starting with the Gujarati stage and rising to stardom in Hindi and Gujarati films within a decade is no mean achievement for an artiste. Sanjeev Kumar had his initial grounding with the Indian People's Theatre Association (IPTA) and later worked in the Indian National Theatre with Chandra Vadan Bhatt. He received formal training in Acting at the Filmalaya School of Acting under the able guidance of the veteran director, P.D. Shenoy.

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

His roles in Gujarati films Koino Ladak Wayo Kalpi and Mare Juvu Pele Paar earned him the Best Actor Award of the Gujarat State in 1965-66 and again in 1967-68. His role in Jigar Ane Ami won him the Best Actor Award of the Gujarati Rajya Chalchitra Mahotsav in 1970.

His important Hindi films are Khillona, Anubhav, Anhonee, Agni Rekha and Anamika.



### *URVASHI AWARD*

## **T. SARADA**

### **Best Actress of the Year**

Film : SWAYAMVARAM (Malayalam)

T. Sarada has won the Urvashi Award for the second time. In 1968, she won it for her role in Thulabharam, a Malayalam film. Earlier, in 1966, she was acclaimed the Best Actress for her performance in Irutinte Atmavu.

Born in a middle class family of Tenali, Guntur district (Andhra Pradesh), Sarada was first introduced to Telugu films by Director K. Hemambaradhara Rao in Thandrulu Kodukulu. Director Kunchacko found her successful in the heroine's role in the Malayalam movie Inpravugal. Thereafter, she acted in several Tamil, Telugu, Kannada and Malayalam films. By now she has 80 films to her credit. Thulabharam was made in four languages and in each version Sarada was the heroine. She has recently entered the Hindi film world.



## NEERA MALIA

**Best Child Actor/Actress of the Year**

Film : RANUR PRATHAM BHAG (Bengali)

Neera Malia was born on November 18, 1960. She is the younger sister of Nandini Malia, a film artiste who gained recognition for good acting in Chute and Malyadan directed by Ajoy Kar.

Ranur Pratham Bhag is Neera's first film. Her role of Ranu gives evidence of her latent artistic talents.



## LATA MANGESHKAR

**Best Female Play-back Singer of the Year**

Film : PARICHAY (Hindi)

Lata, the eldest child of Dinanath Ganesh Mangeshkar, was born on September 28, 1929. Papa Mangeshkar was a highly respected and popular classical musician of his time. From him she inherited passion for classical music, manifestations of which she began to provide from the age of four. Her first full-length concert was at the age of seven.

In 1942, when Dinanath died suddenly, Lata sought employment in different film companies to enable her to support the family. It was a period of severe trials and, often, despair. Music Director Ghulam Haider realised the potentialities of her rich voice and introduced her to Hindi film music. Lata's songs in *Andaaz* and *Barsaat* brought her instant popularity and since then she is one of the most sought-after play-back singers. Her hit songs are too numerous to recall.

Lata now completes thirty-one years of a distinguished career in music. She sings with equal facility in Bengali, Punjabi, Gujarati, Tamil, Telugu, Kannada, Sinhali, Nepali, Assamese, Oriya, Bhojpuri, Maghai-Marwari, Konkani, Dogri and of course her mother tongue, Marathi. Her recording of the *Bhagvad Gita* in Sanskrit is regarded by Lata's admirers as her "crowning achievement".

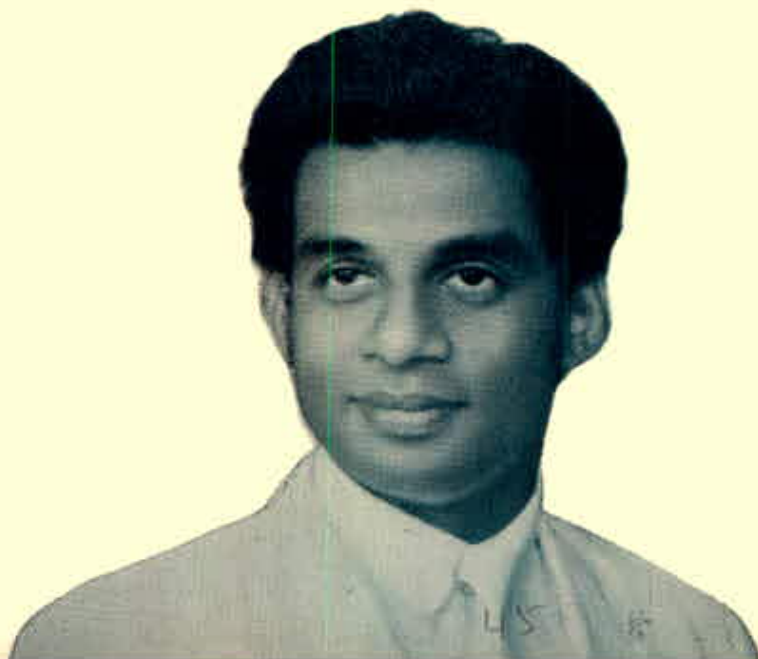
## JESUDAS

### **Best Male Play-back Singer of the Year**

Film : ACHHANUM BAPPAYUM (Malayalam)

Born in January 1940 in Cochin, Jesudas started humming songs from the age of three. His father, K. Augustin, a singer of great repute, started coaching him in music from early childhood. Jesudas' first Guru was Kunjan Velu, a disciple of Rajaratnam Pillai. In 1961, Jesudas secured diploma of Gana Bhushanam from the R.L.V. Academy of Music in Thripunithura. He stood first in all the three music academies of Kerala.

Director K. S. Antony selected Jesudas to give songs for the film Kalpadukal under the music direction of the inimitable M. B. Srinivasan. So far, Jesudas has contributed some 500 songs in Tamil, Telugu, Kannada and Malayalam films. For three consecutive years from 1966 onwards, the Film Fans Association gave him the Best Singer Award for Malayalam films.



## SACHIN DEV BURMAN

**Best Music Director of the Year**

Film : ZINDGI ZINDGI (Hindi)



This year's Best Music Director Award in recognition of the originality of score goes to Sachin Dev Burman.

Had Burman decided to pursue the royal activities of his princely family of Tripura State, the world of art would have been deprived of a music maestro whose compositions have enriched Hindi and Bengali films and plays.

The irresistible urge for music drew him out of the exclusive atmosphere of his princely household and took him out on a long journey to learn classical music from K.C. Dey, Bishwa Dev Chatterjee, Ustads Badal Khan, Allauddin Khan, Faiz Khan of Baroda and Abdul Karim Khan of Kirana Gharana. Sachin Dev's understanding of folk melodies—pulsating with the openness of fields, the freshness and fragrance of

changing seasons, the exuberance of a certain emotion and his capacity to capture its depth with redoubled intensity—is simply superb.

In 1969 Sachin Dev received the National Award as the best male play-back singer for the film Aradhana.

Sachin Dev has twice visited the U.S.S.R. and some parts of Europe as a member of cultural delegations. As a music director, he has received several Indian and some international awards. His important films include Pyaasa, Kaise Kahcon, Teen Devian, Guide, Taxi Driver, Sati Teertha and Jamani. In Sujata, he revealed a new facet of his genius. "Surer Likhan", a well-known book on music in Bengali is penned by him. His music has been of incomparable charm and warmth.



## VAYALAR RAMA VARMA

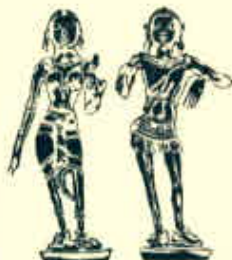
**Lyric-writer of the Best Film Song on  
National Integration**

Film : ACHHANUM BAPPAYUM (Malayalam)

Vayalar Rama Varma was born in an orthodox royal family of Kerala on March 28, 1929.

Inspired by the freedom movement, he started writing revolutionary poetry from the tender age of thirteen. Vayalar revolted against the orthodox customs and traditions of his family and, as time and circumstances changed, he developed into a mature and refined revolutionary poet. He has made a significant contribution towards changing the mood and content of Malayalam film songs.

Vayalar has written songs for some 150 films. His book "A Thousand Songs" is quite popular in Kerala.



# TWENTIETH NATIONAL AWARDS FOR FILMS

## TWENTIETH NATIONAL AWARDS FOR FILMS, 1972

### COMPOSITION OF COMMITTEES

#### CENTRAL COMMITTEE

**CHAIRMAN** Shri Romesh Thaper  
**MEMBERS** Shri Thakazhi Sivasankara Pillai • Smt. Rita Ray • Smt. Sheila Vats • Kumari Usha Bhagat • Shri Girish Karnad (Not attended) • Shri M. Yunus Dehlvi • Smt. Teji Bachchan • Shri Phanishwar Nath Renu • Kumari Shanta Gandhi • Shri U. Visweswar Row • Shri I. S. Johar (Not attended) • Shri Ardhendu Mukherjee

#### REGIONAL COMMITTEE, MADRAS

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**MEMBERS** Shri B. N. Reddi • Shri A. L. Velliappa • Smt. Mahmooda Haja Shareef • Prof. S. Ananthamurthy • Shri Thoppil Ravi • Shri V.C. Subburaman • Shri P.S. Ramakrishna Rao • Shri K.P. Kottarakara • Smt. Rajammal Anantharaman • Shri P.C. Mathew

#### REGIONAL COMMITTEE, CALCUTTA

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**MEMBERS** Smt. Amina Kar • Smt. Suchitra Mitra • Shri Sanat Lahiri • Shri N. K. Ghosh • Shri Bhaben Barua • Shri Ramesh Chandra Dhall • Shri Anand Shankar • Shri Badal Sircar • Shri B. N. Sircar

**NOMINATED MEMBERS** Shri Parimal K. Sarkar • Smt. Kanan Devi • Shri Subodh Mitra • Shri Elangbam Nilakanta Singh • Maharaj Kumari Binodini Devi

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