36वाँ राष्ट्रीय फिल्म समारोह
1989

36TH NATIONAL FILM FESTIVAL
1989
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दादा सहेब फांके पुरस्कार 1988:

अशोक कुमार

खण्ड कमल, एक लाख रुपये का नकद पुरस्कार और एक शौल।

अशोक कुमार की सदाबहार हीरो कहा जाता है। हिंदी सिनेमा के इस लोकप्रिय अभिनेता का जन्म 13 अगस्त 1911 को बिहार में भागलपुर में हुआ। उनके पिता मध्य प्रदेश के एक प्रसिद्ध वकील थे। बचपन में उनका नाम कुमुद लाल रखा गया।

उन्हें शिक्षा के लिए उन्होंने जबलपुर के जवाँसभा बालों में प्रवेश किया। उस समय उनके खेल कूद और फोटोग्राफी में गहरी रुचि थी। साल बाद वो परीक्षा पास करने के बाद वे नू थिएटर स्कूल में प्रवेश किया। उन्हें इंदिरा गांधी की देख-रेख में प्रवेश किया के रूप में कला लेने का मार्ग था। कुछ समय बाद उनके जीजा गांधी भुवनेश्वर ने उनसे जो उस समय बाद टैक्टिक के रूप में अपने जीवन के लिए उन्हें राम कौनसा रुप में काम दिलाया। राम कौनसा वो ने उन्हें एक बार धाता गाए तब से उन्हें फिल्म रैटें देने की कहनी। अगर उनके पिता के डर के मार्ग कुमुद लाल ने फिल्म में अभिनय करने से बचने की कोशिश की लेकिन 1936 में वो जीवन-नीय फिल्म के नायक बने। प्रीति ओस्टन के निर्देशन में वो नवी फिल्म में उन्होंने देविका रानी के साथ कार्य किया और उनका रोमांस आगे आया। इस फिल्म के साथ ही वो अशोक कुमार के रूप में हिंदी फिल्मों के लोकप्रिय अभिनेता के रूप में सामने आये। इसके बाद फिल्मों के में उनके कदम सदा आगे बढ़ते रहे। उन वर्ष में अशोक कुमार और देविका रानी की जोड़ी अन्य सफल हुई और उन्होंने जयपुरी, इज्जत, अनुलत नवं, साधना, प्रीति कहानी, कंगना, निर्मला, बचन, बचन, झूला और अंजन किया।

1942 में अशोक कुमार बाबू टाकेश जी को छोड़कर फिल्मस्थल में काम करने लगे। शिक्षकीय और साजिद फिल्मों की सफलता ने अशोक कुमार को मुख्य योगदान वाला अभिनेता बना दिया। कमाल अशोक कुमार द्वारा निर्देशित फिल्म महाल की आर्य सफलता से अशोक कुमार हिंदी सिनेमा के सर्वाधिक लोकप्रिय अभिनेता के रूप में चमक उठे।

अपने 55 वर्ष के फिल्मी जीवन में अशोक कुमार ने फिल्मांकन की सर्वाधिक सुदृढ़ और प्रतिभाशाली अभिनेत्रीयों के साथ काम किया है। उन्होंने दुनिया नायक, खलनायक और बाद में चार्ल्स चैपलिन और अपनी सबसे अनंत प्रभाव कार्य का परिचालन किया है। 1960 के दशक तक अशोक कुमार लोकप्रिय हीरो के रूप में प्रतिष्ठित रहे। 1963 में वो मिन्नत राय की फिल्म बन्द्दी अशोक कुमार को अभिनय-क्षमता को उज्जवल की प्रतिक से उजागर किया। 1972 में विभावतिया 203 फिल्म में सफलता के नये रिकॉर्ड बनाये, जिसमें उन्होंने प्रण के साथ बड़ी उम्र के दो दो उंगों की भूमिकाओं निभाये। बंडी फिल्म जनता में दादा नाम नाम से विख्यात अशोक कुमार ने अनेक पुरस्कार प्राप्त किये है। अशोक कुमार के जीवन के लिए उन्हें सर्वोत्तम अभिनेता का राष्ट्रीय पुरस्कार मिला। ज्योति, होम्योपाथी और संगीत में अशोक कुमार की विशेष रुचि है।
ASHOK KUMAR
Swarna Kamal, a Cash Prize of Rs. 1,00,000 and a Shawl

Ashok Kumar, variously described as the evergreen hero, the veteran thespian, a living legend, was born on October 13, 1911, in Bhagalpur, Bihar. The son of an eminent and prosperous lawyer from Madhya Pradesh, he was named Kumudlal.

By the time he joined Robertson College in Jabalpur he was a handsome young lad with a keen interest in photography and sports. After graduation, he joined the New Theatres studio as an assistant in the laboratory. After a while his brother-in-law, Shashadhar Mukherjee, the well known producer, who was then a sound recordist at Bombay Talkies, got him employed as a laboratory assistant, this time in Himanshu Rai’s empire. Himanshu Rai once heard him singing a song and insisted on giving him a screen test. Fearing his father’s wrath, Kumudlal tried to wriggle out of a film role, but ultimately became the hero of Jeevan Naiya (1936), directed by Franz Osten, wherein he acted opposite Devika Rani and sang his own songs, and was transformed in the process into the ever-young, much-loved actor of the Hindi screen—Ashok Kumar. From then on there was no looking back in his career. Devika Rani and Ashok Kumar presented the most successful pair of the era in films like Janamabhoomi, Izzat, the record-breaking Achhut Kanya, Savitri, Prem Kahani, Kangan, Nirvana, Vachan, Bandhan, Jhool and Anjan.

In 1942, Ashok Kumar left Bombay Talkies to join Filmistan, run by S. Mukherjee. Shikari and Sajan soon established him as an actor of outstanding ability. Mahal, directed by Kamal Amrohi, was a huge success, and Ashok Kumar became the most coveted actor on the Hindi screen.

In his screen career spanning five decades and a half, Ashok Kumar has acted with the most beautiful and the most talented of actresses in filmdom. As an actor he has excelled equally in the roles of the young hero, a villain, or as in later years as a character actor of great versatility. Till the sixties, Ashok Kumar remained a popular hero. Bimal Roy’s Bandini, made in 1963, remains an example of his vivacity and range as an actor. In 1972 came the unusual box office success, Victoria No. 203 wherein he and Pran performed as two elderly crooks.

Known as Dadamoni in the Bombay film industry, Ashok Kumar is an universally popular personality. Having won a number of awards as an actor including the Best Actor Award for his role in Ashirwad in the National Film Festival, he has retained his personal interest in astronomy, homeopathy and music, a rather off-beat collection of hobbies.
JURY FOR NON-FEATURE FILMS

Shri Niranjan Roy
Shri C. Radhakrishnan
Dr. V. Raj Krishnan
Shri Vasant Chaudhury

Shri Homi D. Sethna, Chairman
Shri Jag Mohan
Shri Samiran Dutta
JURY FOR THE BEST WRITING ON CINEMA

श्री चिदानंद दासगुप्ता, अधिकारी
Shri Chidananda Dasgupta, Chairman

श्री एम.एफ. शामस
Shri M.F. Thomas

श्री विनोद तिवारी
Shri Vinod Tiwari
AWARDS FOR FEATURE FILMS
awards for the best feature film

PIRAVI

Swarana Kamal and a cash prize of Rs. 50,000 to the Producer, S. Jayachandran Nair.

Swarana Kamal and a cash prize of Rs. 25,000 to the Director, Shaji N. Karun.

citation

The Award for the Best Feature Film of 1988 is given to the Malayalam Film PIRAVI for the creative evocation of human pathos with refined cinematic sensitivity.
एस. जयचंद्रन नायर कला कौमुड़ी प्रकाशन समूह में विवेद्रम में संपादक के रूप में काम करते हैं। इन्होंने पिरवी फिल्म की कहानी लिखी और इसकी पटकथा लिखने में सहयोग दिया।

शाजी एन. करण जाने माने छायाकार हैं। 38 वर्ष के शाजी एन. करण ने जी. अरविंदन की फिल्मों का छायांकन किया है। इन्हें छायांकन के लिए अनेक राज्य और राष्ट्रीय पुरस्कार मिले हैं। निर्देशक के रूप में पिरवी उनकी पहली फिल्म है। इस समय वे केरल राज्य फिल्म विकास निगम के विवेद्रम स्थित चित्रांजली फिल्म स्टूडियो में प्रबंधक के रूप में काम कर रहे हैं।

S. JAYACHANDRAN NAIR is editor with the Kala Kaumudi group of publications, Trivandrum. Wrote the story of PIRAVI, and collaborated in writing the script with Raghunath Paleri and Shaji N. Karun.

SHAJI N. KARUN, 38, is a wellknown cinematographer who has photographed G. Aravindan's films. Won many National and State awards for cinematography. PIRAVI is his first feature film as director. Presently working as manager, Chitranjali Film Studio (Trivandrum) of the Kerala State Film Development Corporation.
indira gandhi award for the best first film of a director

TRISHAGNI

Swarna Kamal and a cash prize of Rs. 25,000 to the Producer, Nabendu Ghosh.

Swarna Kamal and a cash prize of Rs. 25,000 to the Director, Nabendu Ghosh.

citation

The Indira Gandhi Award for the Best First Film of a Director of 1988 is given to the Hindi Film TRISHAGNI for excellent exploration of a complex philosophical theme for the first time in Indian cinema.
NABENDU GHOSH is a post-graduate in English literature. Lost his job in Bihar Secretariat when he wrote a novel on the Quit India movement. Has scripted over 60 Hindi films for Bimal Roy, Guru Dutt, Raj Khosla, Hirshikesh Mukherjee, Basu Bhattacharya, Dulal Guha, Asit Sen, Mohan Sehgal, Satyen Bose and Subhash Ghai. MAJHLI DIDI and TEESRI KASAM have brought him many awards and honours. Has written about a dozen novels and a dozen collections of short stories, many of which have been translated into Hindi, Urdu, Gujarati, Marathi and Kannada. Was a member of the 1983 National Awards Jury and held many responsible positions in film organisations.
award for the best film providing popular and wholesome entertainment

QAYAMAT SE QAYAMAT TAK

Swarna Kamal and a cash prize of Rs. 40,000 to the Producer, M/s. Nasir Husain Films.

Swarna Kamal and a cash prize of Rs. 20,000 to the Director, Mansoor Khan.

citation

The Award for the Best Feature Film providing popular and wholesome entertainment for 1988 is given to the Hindi/Urdu Film QAYAMAT SE QAYAMAT TAK for presenting fresh and clean charm on celluloid with discerning imagination.
NASIR HUSAIN FILMS was started by Nasir Husain Khan, the well-known writer-director, who joined Filmistan studios in 1947 and wrote six films. Later he wrote and directed two run-away hits—TUMSA NAHIN DEKHA (for Filmistan) and DIL DEKE DEKO (for Filmalaya). NASIR HUSAIN FILMS has produced ten films—JAB PYAR KISISE HOTI HAI, PHIR WOHI DIL LAYAA HOON, TEESRI MANZIL, BAHARON KE SAPNE, PYAR KA MAUSAM, YAADON KI BAARAAT, HUM KISISE KUM NAHIN, ZAMANE KO DIKHANA HAI, MANZIL MANZIL and QAYAMAT SE QAYAMAT TAK.

MANSOOR HUSAIN KHAN studied engineering at IIT, Bombay, and computer engineering at Cornell University—Ithaca and MIT. Started a video company for production and post-production facilities; produced ANDHAR BAHAAR, and a TV serial; wrote, produced and directed UMBERTO, a telefilm. QAYAMAT SE QAYAMAT TAK is his first feature film as director.
nargis dutt award for the best feature film on national integration

RUDRA VEENA

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer, K. Nagendra Babu.

Rajat Kamal and a cash prize of Rs. 15,000 to the Director, K. Balachander.

citation

The Nargis Dutt Award for the Best Feature Film on National Integration of 1988 is given to the Telugu Film RUDRA VEENA for presenting vertical as well as horizontal social integration on a musical plane and thus offering a cultural revolution as solution to maladies of the rural population.
K. NAGENDRA BABU, a graduate in law, started his career as an actor in a Telugu film and has acted in three films so far. His brother, Chiranjeevi, a superstar of Telugu cinema, encouraged him to make purposeful quality films and has produced two such films in Telugu, including RUDRA VEENA.

K. BALACHANDER, who shot into fame with his very first film NEERKUMIZHI (1965), has written and directed over 80 feature films in Tamil, Telugu, Kannada and Hindi. Four of his films IRUKODUGAL, APOORVA RAAGANGAL, THANNEER THANNEER and ACHAMILLAI ACHAMILLAI have won Silver Lotus for the Best Tamil Films for the years 1970, 1974, 1981 and 1984. THANNEER THANNEER also bagged the Silver Lotus for the best screenplay. EK DEUJE KE LIYE is one of the most successful Hindi films of the decade. He served as chairman of the Feature Film Jury of the 1983 National Film Festival. Honoured with Padmashri.
award for the best film on other social issues such as prohibition, women and child welfare, anti-dowry, drug abuse, etc.

MAIN ZINDA HOON

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer, M/s. National Film Development Corporation Limited and Doordarshan.
Rajat Kamal and a cash prize of Rs. 15,000 to the Director, Sudhir Mishra.

citation

The Award for the Best Feature Film on other social issues of 1988 is given to the Hindi Film MAIN ZINDA HOON for portraying with redeeming finesse the saga of the agony of the middle class working woman.
सुधीर मिश्रा ने विनोद चौपड़ा, कुंदन शाह और साईद मिज़ा के साथ क्रमशः सज़ा-ए मौत, जाने भी ठो यारों और मोहन जोशी हाजिर हो फिल्मों में मुख्य सहायक निर्देशक के रूप में काम किया है। उन्होंने इनमें से दो फिल्मों की पटकथा संयुक्त रूप से लिखी है। वे दो मंजिल तो नहीं निर्देशक के रूप में उनकी पहली फिल्म थी।

SUDHIR MISHRA has worked as chief assistant director with Vinod Chopra, Kundan Shah and Saeed Mirza for SAZAAYE MAUT, JAANE BHI DO YAARO and MOHAN JOSHI HAAZIR HO, respectively, and has jointly written the scripts for two of them. YEH WOH MANZIL TO NAHIN was his first independent directorial venture.
award for the best children’s film

MANU UNCLE

Swarna Kamal and a cash prize of Rs. 30,000 to the Producer, Joy Thomas.

Swarna Kamal and a cash prize of Rs. 15,000 to the Director, Dennis Joseph.

citation

The Award for the Best Children’s Film of 1988 is given to the Malayalam film MANU UNCLE for endearing and hilarious picturisation which promotes a sense of adventure among children.
JOY THOMAS, hailing from Kottayam, started his career as a film distributor in 1977 and released the dubbed version PANNEER PUSHPANGAL in Malayalam. He has produced 13 feature films so far, some of which are AARATHRI, ENTE UPSANA, MAKAN ENTE MAKAN, NIRAHOOKTE, SHYAMA, PARANAMAM, NEW DELHI and BHOOOMIYILE RAJAKKANMAR.

DENNIS JOSEPH, also from Kottayam district, wrote the story and dialogue for the Malayalam feature film NIRAHOOKTE in 1985, and during the last four years has written 17 films. To become a film director, he quit film journalism.
award for the best direction

SHAJI N. KARUN

Swarna Kamal and a cash prize of Rs. 50,000.

citation

The Award for the Best Direction of 1988 is given to SHAJI N. KARUN for the remarkable success in accomplishing fusion of various elements and creating new heights of cinematic aesthetics in the Malayalam Film PIRAVI.
SHAJI N. KARUN, 38, is a wellknown cinematographer who has photographed G. Aravindan's films. Won many National and State Awards for cinematography. PIRAVI is his first feature film as director. Presently working as manager, Chitranjali Film Studio (Trivandrum) of the Kerala State Film Development Corporation.
सर्वोत्तम अभिनेता पुरस्कार

प्रेमजी
अभिनेता प्रेमजी को रजत कमल और 10,000/- रुपये का नकद पुरस्कार।

प्रशस्ति
सर्वोत्तम अभिनेता का 1988 का पुरस्कार प्रेमजी को मलयालम फिल्म पिरवी में उनके संयुक्त अभिनय में श्रेष्ठता का परिचय देने के लिए दिया गया है।

award for the best actor

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

citation
The Award for the Best Actor of 1988 is given to PREMJI for excellence in restrained performance in the Malayalam Film PIRAVI.
Acting for the last six eventful decades has almost become a way of life with Mullamangalathu Parameswaran Bhattathiripad alias PREMJI. At the age of 20, he made his stage debut as an old man in a stage play Adukkalayil Ninnu Arangathuku ("From Kitchen to Stage") and now at the age of 81, after 60 years, his career is crowned with the best actor award for the role of an aged man in the Malayalam Feature Film PIRAVI. The same role earlier got him the Kerala State Government’s best actor award. PREMJI is a man of many parts—though he works as a book-editor in a printing press at Poonkunnan, Trichur (Kerala), he has distinguished himself as a poet, playwright and social reformer. He was and is an ardent advocate of women’s emancipation. In his 20s he questioned the oppression of women among the Namboodiris, especially the discontinuance of their education after they attain puberty. Rebelling against tradition, he married a widow at 40 following the example set by his brother Mullamangalathu Raman Bhattathiripad, the first in the Namboodiri community to do so.
award for the best actress

ARCHANA

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

citation

The Award for the Best Actress of 1988 is given to ARCHANA for the convincing portrayal of a 1925 Telengana Dasi girl who was subject to total exploitation in the Telugu Film DASI.
पंकज कपुर ने कई दिल्ली के सार्थक नाटकीय विद्यालय से अभिनय का स्नातक पाठ्यक्रम पूर्ण किया। वे नाटकों, फिल्मों तथा टेलीविजन कार्यक्रमों में अभिनय करते रहे हैं। टी.वी सीरील करमचंद में अपनी भूमिका के लिए वे बहुत लोकप्रिय हुए। उनकी कुछ उल्लेखनीय फिल्में हैं खेंडहर, जलवा, जाने भी दो खारे और ये जो मंजिल तो नहीं।

PANKAJ KAPUR completed his graduation course from the National School of Drama, New Delhi. Has been very active on the Indian stage, screen and television. He became a household name as the carrot-chewing inspector on the TV detective serial KARAMCHAND. Some of his important films are: KHANDAR, JALWA, JAANE BHI DO YAARO and YEH WOH MANZIL TO NAHIN.
स्वाभाविक सह-अभिनेत्री पुरस्कार

उत्तरा बावकर

सह-अभिनेत्री उत्तरा बावकर को रजत कमल और 10,000/- रुपये का नकद पुरस्कार।

प्रशंसित

स्वाभाविक सह-अभिनेत्री का 1988 का पुरस्कार उत्तरा बावकर की हिन्दी फिल्म एक दिन अचानक में एक पत्ती की कहानी भूमिका को निभाने के लिए दिया गया है, जो सामाजिक और मनोवैज्ञानिक दृष्टि में प्रेरणा जाती है।

award for the best supporting actress

UTTARA BAOKAR

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

citation

The Award for the Best Supporting Actress of 1988 is given to UTTARA BAOKAR for essaying the difficult role of a wife caught in the midst of unique social and psychological predicament in the Hindi Film EK DIN ACHANAK.
UTTARAA BAOKAR is one of the senior actresses of the NSD Repertory Company. She has performed in about 50 plays. Some of the prominent roles essayed by her are: Priyamvada in Abhigyana Shakuntalam, Desdemona (Othello), Grusha (The Caucasian Chalk Circle), Polly (The Three Penny Opera), Helena (Look Back At Anger), Sheelvati (Surya Ki Antim Kiran Se Surya Ki Pehli Kiran Tak), Kammo (Bivion Ka Madarsa), Raunaq Begum (Begum Ka Takia), Binni (Adhe-Adhura), Lady Macbeth (Barnam Vana) and Gandhari (Andha Yug). Directed Sandhya Chhaya. Designed costumes for a number of plays and translated two plays from Marathi into Hindi. Awarded the Sangeet Natak Akademi Award for stage acting (Hindi) in 1984. Acted in many tele-serials: Tamas, Yatra, Udan, Kabhi Door Kabhi Pas, and telefilm Hosh. Studied acting teaching techniques at GDR Drama School, Berlin. Presently working as associate professor for voice, speech and acting at the National School of Drama, New Delhi. Participated at the India Festival. London (1982).
सर्वोत्तम बाल कलाकार पुरस्कार

शफीक सैयद

बाल कलाकार शफीक सैयद को रजत कमल और 5,000/- रुपये का स्वर्ण पुरस्कार।

प्रशस्ति

सर्वोत्तम बाल कलाकार का 1988 का पुरस्कार शफीक सैयद को हिंदी फिल्म सलाम बंबई में गन्दी बाल्ली के एक बच्चे की भूमिका सहज और स्वाभाविक ढंग से निभाने के लिए दिया गया है।

award for the best child artiste

SHAFIQ SYED

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

citation

The Award for the Best Child Artiste of 1988 is given to SHAFIQ SYED for the natural ease with which he has portrayed a slum child in the Hindi Film SALAAM BOMBAY.
Born into a construction workers’ family, in a village near Bangalore, SHAFIQ SYED ran away from home when working in a village cycle shop, over four and a half years ago.

After two years on the streets in Bangalore, he came to Bombay in October 1986 and became a rag-picker, hanging around with a gang near Churchgate station. In June 1987 he was selected, along with over 100 other children, for the workshop conducted by theatre director Barry John in preparation for SALAAM BOMBAY. So impressed was MIRA NAIR, the film’s director, with his skill at acting and improvising ability that when the shooting began, she cast him as the main character, Chaipau, in SALAAM BOMBAY.
award for the best male playback singer

S.P. BALASUBRAHMANIAM

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

citation

The Award for the Best Male Playback Singer of 1988 is given to S.P. BALASUBRAHMANIAM for bringing to playback singing a rare depth of emotion adorned by his command of classical idiom in the Telugu Film RUDRA VEENA.
S.P. BALASUBRAHMANIAM has become almost an integral part of the South Indian film industry. Since his debut as a playback singer in 1966 with the Telugu film SRI SRI MARYADA RAMANNA, he has set an unexcelled record of over 7,500 songs in films and bagged an impressive array of awards and honours. He has sung in many languages—Telugu, Tamil, Kannada, Malayalam, Oriya and Hindi. Thrice he has received the National Awards for the Best Male Playback Singer before for his soulful renderings in SANKARABHARANAM, EK DEUJE KE LIYE and SAAGARA SANGAMAM.
award for the best female playback singer

CHITHRA

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

citation

The Award for the Best Female Playback Singer of 1988 is given to CHITHRA for her clear and tuneful rendering of the song in the Malayalam Film VAISALI.
CHITHRA, hailing from Trivandrum, sings both in the folk and the classical moulds and used to sing along with K.J. Yesudass on the stage. She got a break in playback singing in Malayalam films and Iliya Raja introduced her to Tamil films. Her mellifluous rendering has earlier brought her two National Awards for the Best Female Playback Singer—in the Tamil film SINDHU BHAIKAVI (1985) and in the Malayalam film NAKHAKSHATHANGAL (1986).
सर्वोत्तम छायांकन पुरस्कार

ए. के. बीर

छायांकन ए. के. बीर को रजत कमल और 10,000/- रुपये का नकद पुरस्कार।

प्रशस्ति

सर्वोत्तम छायांकन का 1988 का पुरस्कार ए. के. बीर को तेलुगु फिल्म दासी में मूल कथा की उपयोगी में सुज्जनात्मक कौशल तथा उच्च स्तर की तकनीकी श्रेष्ठता का परिचय देने के लिए दिया गया है।

award for the best cinematography

A.K. BIR

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

citation

The Award for the Best Cinematography of 1988 is given to A.K. BIR for high technical excellence and creative participation in evolving the basic statement of the Telugu film DASI.
A.K. BIR, born in 1948, completed his cinematography course at the FTII, Pune, in 1970. Won the National Award for Best Cinematography (black and white) for his debut film 27 DOWN. Has photographed several highly acclaimed films like CHATRABHANG and ASHIRWAD. Worked as operative cameraman of IIInd Panavision camera of the 1st Unit of GANDHI, directed by Richard Attenborough. Regularly makes documentaries, ad films, corporate films and is a visiting lecturer at the FTII, Pune.
award for the best screenplay

ARUNDHATI ROY

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

citation

The Award for the Best Screenplay of 1988 is given to ARUNDHATI ROY for capturing the anguish prevailing among students of professional institutions in the English Film IN WHICH ANNIE GIVES IT THOSE ONES.
अरुणधती राय यहाँ वास्तुकला निर्माण थी लेकिन 1984 में पूर्ण रूप से लेखकीया होने के लिए उन्होंने वास्तुकला व्यवसाय छोड़ दिया। उन्होंने 15 घंटों के टीवी, जीरियल बार्गाद को कहानी और पटकथा लिखी। इन विच एन्नी गिज्वस इट दोज वन्स फिल्म के सम्पूर्ण पात्र व्यक्तिमत कार्यक्रम है लेकिन इनमें दिल्ली के वास्तुकला विद्यालय में उनके अनुभव को डालक मिलती है। मैरी साहेब फिल्म उन्होंने एक जन जालेब लड़की के पात्र की रचना की थी जो इन विच एन्नी गिज्वस इट दोज वन्स के आधुनिक युग के पात्र से एक दम पिंच है।

ARUNDHATI ROY gave up Architecture to become a full-time writer in 1984. She wrote the story and screenplay of the 15-hour television serial, BARGAD. Though all the characters in IN WHICH ANNIE GIVES IT THOSE ONES are fictional, the milieu and settings are drawn from her experience at the Architecture School, Delhi. In MASSEY SAHIB, she essayed the role of a tribal girl, which is in sharp contrast to her part of a brash young student in IN WHICH ANNIE GIVES IT THOSE ONES.
award for the best audiography

KRISHNAN UNNI

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

citation

The Award for the Best Audiography of 1988 is given to KRISHNAN UNNI for creatively helping to capture and sustain the delicate seasonal and emotional mood of the Malayalam Film PIRAVI.
T. KRISHNAN UNNI, who graduated in sound recording and sound engineering from the FTII, Pune, worked as a recordist for the Khedda Communications Project, Ahmedabad. Presently working as a sound recordist at the Chitranjali Film Studio (Trivandrum) of the Kerala State Film Development Corporation. Shared the best audiography award for the Malayalam Feature Film ANANTARAM, in the 35th National Film Festival.
सर्वोत्तम संपादन पुरस्कार

ए. श्रीकर प्रसाद
संपादक ए. श्रीकर प्रसाद की रजत कमल और 10,000/- रुपये का नकद पुरस्कार

प्रशस्ति
सर्वोत्तम संपादन का 1988 का पुरस्कार ए. श्रीकर प्रसाद को हिंदी फिल्म राख में आधुनिक पुस्तक के आलोकक उद्देश्यों की सृजनात्मक सफलता के लिए दिया गया है।

award for the best editing

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

citation

The Award for the Best Editing of 1988 is given to A. SREEKAR PRASAD for his precise use of time and juxtaposition in bringing out creatively the internal turmoil of a modern youth in the Hindi Film RAARKH.
A. SREEKAR PRASAD, born in 1963, is a graduate in literature from the University of Madras. He learnt editing from his father, A. Sanjeevi, and was associated with him on 20 feature films. He has edited independently 15 feature films in Oriya, Assamese, Telugu and Nepali. RAAKH is his first Hindi feature film.
award for the best art direction

T. VAIKUNTHAM

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

citation

The Award for the Best Art Direction of 1988 is given to T. VAIKUNTHAM for his minute care and concern for detail of prop and decor, creating a period locale which becomes an amalgamated part of the film enhancing its aesthetic value in the Telugu Film DASI.
THOTA VAIKUNTHAM, who earned his diploma in painting from the Jawaharlal Nehru Technological University, Hyderabad, is a painting lecturer at Balabhavan, Hyderabad. Earlier he had done art direction for MAA BHOOMI (1979), RANGULA KALA (1983) and THE CITY (1987).
award for the best costume designing

SUDARSHAN

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

citation

The Award for the Best Costume Designing of 1988 is given to SUDARSHAN for his tender handling of warped fabric and jewellery with correct hues and authenticity in the Telugu Film DASI.
P. SUDARSHAN, an art teacher, was born in 1952 at Miryalaguda, Nalgonda district (Andhra Pradesh). He has done costume designing for three documentary films, including MAA OORU, and feature film DASI.
award for the best music direction

ILAIYA RAJA

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

citation

The Award for the Best Music Direction of 1988 is given to ILAIYA RAJA for creating an innovative score which brings out the splendour of classical tradition and blends it beautifully with modern sensibilities in the Telugu Film RUDRA VEENA.
Winning fame and popularity with his very first film, ANNAKKILI, ILAIYA RAJA has more than 300 films to his credit. Earlier he had won twice National Awards for the Best Music Direction—in 1983 for the Telugu film SAAGARA SANGAMAM and in 1985 for the Tamil film SINDHU BHAIＲAVI. Chithra is one among the many new singers introduced by ILAIYA RAJA, who started his career as a guitarist. Known for innovative blending of the folk and the classical, he made his debut in Hindi film music also by scoring for SADMA and the latest is MAHAADDEV.
award for the best lyric

O.N.V. KURUP

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

citation

The Award for the Best Lyric of 1988 is given to O.N.V. KURUP for the rare poetic heights reached in all the lyrics in the Malayalam Film VAISALI.
ओ.एन.वी. कुरुप मलयालम के सुप्रसिद्ध कवि हैं। उनकी कविता और गीत कार्य लोकप्रिय रहे हैं और उन्हें अनेक पुरस्कार भी मिले हैं।

O.N.V. KURUP is a wellknown Malayalam poet and has won several awards and public acclaim for his poetry and lyrics.
special jury award

ASHOK AHUJA

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

citation

The Special Jury Award of 1988 is given to ASHOK AHUJA for the sensitive and compulsive evolution of the much needed love for the eco-system and for defining the role of humanity in saving mankind and nature from devastation in the Hindi Film VASUNDHARA.
अशोक आहुजा ने पूर्ण के भारतीय फिल्म तथा टेलीविजन संस्थान से फिल्म निर्देशन में खातक डिग्री प्राप्त की। उनकी पहली फिल्म आधारशिला निर्देशक की सर्वोत्तम प्रथम फिल्म का राष्ट्रीय पुरस्कार प्राप्त कर चुकी है। इस फिल्म को मैनहूम अंतर्राष्ट्रीय फिल्म समारोह में पी पुरस्कार प्राप्त हुआ। वसुंधरा उनकी दूसरी फिल्म है।

ASHOK AHUJA graduated in film direction from the Films and Television Institute of India, Pune. His first film, AADHARSHILA, won the National Award for the Best First Film of a Director and the Filmducaten Award at the Mannheim international film festival. VASUNDHRA is his second film.
award for the best film in Assamese

KOLAHAL

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer, Bhabendra Nath Saikia.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Bhabendra Nath Saikia.

citation

The Award for the Best Feature Film in Assamese for 1988 is given to KOLAHAL for taking up the bold theme of the struggle of a deserted woman caught between convention and the desire to live.
A major creative writer of Assam and a Sahitya Akademi award winner, DR BHABENDRA NATH SAIKIA has an almost distinctive record of achievements in art, science, culture and education. His first film, SANDHYARAG, was given the Rajat Kamal in 1977. His second film, ANIRBAN, won the Rajat Kamal in 1981. AGNISAN, the third, bagged the best screenplay award for DR SAIKIA and the Rajat Kamal as the best Assamese film of 1986. DR SAIKIA has a doctoral degree in Physics from the London University and is at present Chief Editor, Prantik (fortnightly magazine), and Editor, Sofura (children’s monthly magazine), besides being the Chairman of the Assam State Film (Finance and Development) Corporation.
SALAAM BOMBAY

Rajat Kamal to the Producers, National Film Development Corporation Limited, M/s. Mirabai Films and Doordarshan and a cash prize of Rs. 20,000 to be divided among the three producers.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Mira Nair.

citation

The Award for the Best Feature Film in Hindi for 1988 is given to SALAAM BOMBAY for exploring the tragic realities of life for the homeless children and women and those enmeshed by drugs.
मीरा नायर का जन्म 1957 में हुआ। उन्होंने दिल्ली में एक नाटक कंपनी में अभिनेत्री के रूप में काम किया और अमेरिका में हास्यवाद कक्ष में दृश्य और पर्यावरण प्रदर्शन का अभ्यास किया। उन्होंने छात्र के रूप में पुरानी दिल्ली के बारे में 1974 में दो रीलों की एक लघु फिल्म जामा मस्जिद स्ट्रीट जर्नल का निर्माण किया। तीन वर्ष बाद उन्होंने न्यूयॉर्क में अखबार बेचने वाले एक भारतीय व्यक्ति के बारे में एक घटना का न्यूज़ छवि फोटो फ़ारम इंडिया बनाया। इसके बाद उन्होंने भारत की वेबा डाउनलोड को समय में 6 रीलों की फिल्म इंडिया कैबरे बनाई। इसके बाद मीरा नायर ने महिलाओं के विकास के बारे में 6 भागों का एक दृष्टिकोण भारतीय तैयार किया जिसका नाम था ब्लाव आर गर्ल्स।

सलमाबाद के खिलाफ सलमाबाद के साथ अंतर्राष्ट्रीय फिल्म समारोह में पुरस्कृत किया गया और इसे आकर्षक पुरस्कार के लिए 5 श्रेणी विदेशी फिल्मों में शामिल किया गया। मीरा नायर के सभी विदेशी चित्रों की सराहना हुई है और उन्हें पुरस्कार मिले हैं।

MIRA NAIR, born in 1957, worked as a stage actress in a repertory company in Delhi and studied Visual and Environmental Studies at Harvard University, Cambridge (USA). Her student film-thesis was a two-reel portrait of old Delhi, JAMA MASJID STREET JOURNAL (1974). Three years later she made SO FAR FROM INDIA, an hour-long documentary film about an Indian emigrant newsstand worker in New York subway. Then came a six-reel film on cabaret dancers in India, INDIA CABARET. BOY OR GIRL?, on amniocentesis in India, was one of the six-part tele-serial on “Women and Development.” SALAAM BOMBAY won the prestigious Palme D’Or at Cannes (1988) and was nominated among the five best foreign films for Oscar. All her documentary films have been acclaimed and awarded.
award for the best feature film in Kannada

BANNADA VESHA

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer, Doordarshan Kendra, Bangalore.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Girish Kasaravalli.

citation

The Award for the Best Feature Film in Kannada for 1988 is given to BANNADA VESHA for superb blend of different departments of film-making to bring out lyrically the predicament of a performing artiste and his quest for identity.
गिरीश कासरावल्ली ने पुणे के भारतीय फिल्म तथा टेलीविजन संस्थान से फिल्म निर्देशन में डिप्लोमा प्राप्त किया। उनकी डिप्लोमा फिल्म अवशेष को 1976 की सर्वोत्तम प्रयोगिक फिल्म के लिए रजत पदक दिया गया। उनकी फिल्म घटाव को 1978 के सर्वोत्तम कथाचित्र का स्वर्ण कमल प्रदान किया गया। ये फिल्म मैनहैम फिल्म समारोह में भी पुरस्कृत हुई। तबन्ना कथे को भी 1986 की सर्वोत्तम फिल्म का स्वर्ण कमल मिला। इस फिल्म में चारुहासन की सर्वोत्तम अभिनेता का पुरस्कार मिला। इसके अलावा इसे सात कर्नाटक राज्य पुरस्कार प्रदान हुए। 1980 में उनकी फिल्म आक्रमण को जकार्ता में एशियाई फिल्म समारोह में पुरस्कार मिला। इसी फिल्म में वैशाली कासरावल्ली को कर्नाटक राज्य का सर्वोत्तम अभिनेत्री का पुरस्कार दिया गया। 1981 में उनकी फिल्म मरू दारिगालु की सर्वोत्तम छवि का राष्ट्रीय पुरस्कार तथा 6 राज्य पुरस्कार मिले।

GIRISH KASARAVALLI did his diploma in film direction at FTII, Pune, and AVASHESH, his diploma film; won Silver Medal as the best experimental film of 1976. GHATASHRADDHA got the Golden Lotus as the best feature film of 1977 and won awards at the Mannheim festival. TABARANA KATHE also won the Golden Lotus as the best feature film of 1986 and the best actor award for Charuhasan and seven Karnataka State awards. AKRAMANA (1980) bagged “Moitra” award at the Asian Festival, Djakarta, and best actress award to Vaishali Kasaravalli in the Karnataka State awards. MOORU DARIGALU (1981) bagged the National Award for best photography and six State awards.
award for the best feature film in Malayalam

RUGMINI
Rajat Kamal and a cash prize of Rs. 20,000 to the Producers, S.C. Pillai and Gigy Abraham.
Rajat Kamal and a cash prize of Rs. 10,000 to the Director, K.P. Kumaran.

citation
The Award for the Best Feature Film in Malayalam for 1988 is given to RUGMINI for compassionate depiction of the human condition permeating the dark realities of a social evil.
S.C. PILLAI, a graduate in commerce from the Kerala University, is a businessman. RUGMINI is his first venture as a film producer.

GIGY ABRAHAM, a graduate in economics from the Kerala University, is a businessman. RUGMINI is his first film as a producer.

K.P. KUMARAN is actively associated with theatre, literary and film society movements in Kerala. Member of the board of directors of Chitralekha Film Cooperative, Trivandrum. Co-authored SWAYAMWARAM, directed by Adoor Gopalakrishnan, that won four National Awards in 1973. Member of script committee for Malayalam films of the NFDC. Made several documentaries and feature films, among them THE ROCK and ATHITHI are the best known.
सर्वोत्तम उड़िया फिल्म पुरस्कार

किचि स्मृति किचि अनुभूति

निर्माता के. जगदेश्वर को राजक कमल और 20,000/- रुपये का नकद पुरस्कार।
निर्देशक मनमोहन महापत्र को राजक कमल और 10,000/- रुपये का नकद पुरस्कार।

प्रशस्ति

सर्वोत्तम उड़िया रत्नांचक का 1988 का पुरस्कार किचि स्मृति किचि अनुभूति को उड़िया के एक गाँव के अतिथि, वर्तमान तथा भविष्य को बिखरेगा दंग से विषयित करे के लिए दिया गया है।

award for the best feature film in Oriya

KICHI SMRUTI KICHI ANUBHUTI

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer, K. Jagadeeswari.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Manmohan Mahapatra.

citation

The Award for the Best Feature Film in Oriya for 1988 is given to KICHI SMRUTI KICHI ANUBHUTI for the cinematic depiction of the past, present and future of the psyche of a representative village in Orissa.
K. JAGADESWARI, a film distributor, has a flair for art. KICHI SMRUTI KICHI ANUBHUTI is her first feature film as producer and she is planning her second feature film.

MANMOHAN MAHAPATRA, who completed his film direction course at the Films and Television Institute of India, has made seven feature films till now. Five of them—SEETA RAATI, NEERABA JHADA, KLANTA APARANHA, MAJHI PAHACHA, NISIDHA SWAPNA—have won the National Awards in the regional category. TRISANDHYA, the sixth, won four major Orissa State awards. KICHI SMRUTI KICHI ANUBHUTI is his seventh feature film. He has also made three documentary films—VOICES OF SILENCE, KONARK—THE SUN TEMPLE and ODISSI—A GLIMPSE. Currently he is busy completing ANDHA DIGANTA, an NFDC-financed film.
award for the best feature film in Telugu

DASI

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer, B. Ramachandra Rao:

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, B. Narasinga Rao.

citation

The Award for the Best Feature Film in Telugu of 1988 is given to DASI for portraying the grim reality of a feudal milieu through original and rare use of film language.
B. RAMACHANDRA RAO, 74, is an agriculturist and received a commendation from the Andhra Pradesh Government as the best agriculturist in 1959. He worked for 35 years as revenue village officer. Earlier he produced two versions of THE CITY (96 mins.—Telugu and 18 mins.—Urdu).

B. NARASINGA RAO has multi-faceted interests ranging from music, literature, photography and painting to film-making. In 1979 he produced MAA BHoomi, directed by Goutam Ghose, a much acclaimed Telugu film. In 1983 he produced and directed RANGULA KALA that received National Award for the Best Telugu Feature Film. He also composed the music for both the feature films, and played the lead role in RANGULA KALA. Other films: THE CARNIVAL, THE CITY and MAA OORU. Published four volumes of poetry and wrote extensively on theatre, cinema and art.
award for the best feature film in other languages than those specified in schedule VIII of the constitution.

IN WHICH ANNIE GIVES IT THOSE ONES

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer, Pradip Krisheh.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Pradip Krisheh.

citation

The Award for the Best Feature Film in other languages than those specified in Schedule VIII of the Constitution for 1988 is given to the English Film IN WHICH ANNIE GIVES IT THOSE ONES for portrayal of the agonies and aspiration of the present-day student community in excellent cinematic language.
PRADIP KRISHEN started his career as a director-cameraman in documentary films. He won the top prize in the first script competition of the Film Finance Corporation in 1980 and made his first feature film MASSEY SAHIB in 1985. The film won the FIPRESCI prize at the Venice Film Festival in 1986 and the Best Actor Award for Raghuvir Yadav at the 1987 International Film Festival of India, New Delhi. He was voted the Director of the Year by the Indian Directors’ Association for 1987.
special mention

AAMIR KHAN

citation

The Jury desires to highlight the imaginative, innovative and promising performance of character roles in QAYAMAT SE QAYAMAT TAK and RAAKH by Aamir Khan.
आमिर खान विख्यात फिल्म निर्माता ताहिर हुसैन के बेटा है। पहली फिल्म कयामत से कयामत तक की अपूर्व सफलता से आमिर खान को बहुत प्रसिद्धि मिली है और युवक युवतियों में बहुत लोकप्रिय हुए। राख उनकी दूसरी फिल्म है और इससे आमिर खान का नाम और प्रसिद्ध हुआ है। वे केतन मेहता की फिल्म सोली और आदित्य भट्टाचार्य की एक लघु फिल्म में भी अभिनय कर चुके हैं। आमिर खान ने अपने चाचा नासिर हुसैन की दो फिल्में मंजिल-मंजिल और जबरदस्त में सहायक निर्देशन के रूप में भी काम किया है।

AAMIR KHAN is the son of Tahir Husain, the eminent film producer. The phenomenal success of his debut-making feature film QAYAMAT SE QAYAMAT TAK catapulted him to fame and popularity and he became a rage with young people. RAAKH, his second feature film, has won him more acclaim. He has acted in Ketan Mehta's feature film HOLI and a short film by Aditya Bhattacharya. He was assistant director on two of his uncle Nasir Husain's films—MANZIL MANZIL and ZABARDAST.
awards not given

The Feature Film Jury did not give the following awards:

1. Best Feature Film on Family Welfare
2. Best Feature Film in Bengali
3. Best Feature Film in Marathi
4. Best Feature Film in Tamil

There were no entries in the following languages:

1. Gujarati
2. Kashmiri
3. Punjabi
4. Sanskrit
5. Sindhi
6. Urdu
AWARDS FOR NON-FEATURE FILMS
award for the best non-feature film

KANAKA-PURANDARA

Swarma Kamal and a cash prize of Rs. 15,000 to the Producer, Girish Karnad (for Films Division).
Swarma Kamal and a cash prize of Rs. 15,000 to the Director, Girish Karnad.

citation

The Award for the Best Non-Feature Film of 1988 is given to KANAKA-PURANDARA for communicating, through the lives of Kanakadas and Purandaradas, the many facets of Bhakti, transcending all barriers of caste and creed, encompassing the love of man for man and man for God, using an unique fusion of different elements of cinema of the documentary genre.
Award for the best anthropological/ethnographic film

MAA OORU

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer, B. Ramachandra Rao.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, B. Naraslinga Rao.

citation

The Award for the Best Anthropological/Ethnographic Film of 1988 is given to MAA OORU which recalls with nostalgia the life of a village community of the fifties in Telengana and does so with sensitivity and a graphic lyricism.
B. RAMACHANDRA RAO, 74, is an agriculturist and received a commendation from the Andhra Pradesh Government as the best agriculturist in 1959. He worked for 35 years as revenue village officer. Earlier he produced two versions of THE CITY (95 mins.—Telugu and 18 mins.—Urdu).

B. NARASINGA RAO has multi-faceted interests ranging from music, literature, photography and painting to film-making. In 1979 he produced MAA BHoomi, directed by Goutam Ghose, a much acclaimed Telugu film. In 1983 he produced and directed RANGULA KALA that received National Award for the Best Telugu Feature Film. He also composed the music for both the feature films, and played the lead role in RANGULA KALA. Other films: THE CARNIVAL, THE CITY and MAA OORU. Published four volumes of poetry and wrote extensively on theatre, cinema and art.
award for the best arts/cultural film

SCROLL PAINTERS OF BIRBHUM (PATUA)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producers, Dilip Ghosh and Biswanath Bose.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Raja Mitra.

citation

The Award for the Best Arts/Cultural Film of 1988 is given to SCROLL PAINTERS OF BIRBHUM (PATUA) for portraying with sensitivity and insight the vanishing tribe of the Muslim scroll painters whose essentially secular art harmonises painting and singing.
DILIP GHOSH, born in Calcutta in 1944, started his stage career as actor/director with Bharatiya Gana Natya Sangha in 1963. EKTI JIBAN (Bengali), his first feature film as producer, won the Indira Gandhi Award for the Best First Film of a Director in 1988. His keen interest in rural arts prompted him to produce SCROLL PAINTERS OF BIRBHUM (PATUA).

RAJA MITRA, a graduate from Calcutta University, has been associated with several literary and film journals, and assisted Goutam Ghose in 1978-80. EKTI JIBAN, his first feature film, won the National Award. He has directed several documentary films including COAL FOR THE MASSES (1978), ECONOMY OF H.S. OIL IN RAILWAYS (1980), CALCUTTA FOOTPATH DWELLER (1981), CALCUTTA, PAST AND PRESENT (1986) and THE TRIBAL RESISTANCE (1987).
award for the best scientific film (including environment and ecology)

RECONSTRUCTIVE SURGERY LEPROSY (HAND)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer, Jal Mehta.
Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Anil Revankar.

citation

The Award for the Best Scientific Film (including Environment and Ecology) of 1988 is given to RECONSTRUCTIVE SURGERY LEPROSY (HAND) for its meticulous and creditable account of the reconstructive surgery on disfigured and disabled hands, evoking confidence in the scientific method and in indigenous endeavour.
DR JAL MEHTA, MBBS from Bombay University, is connected with leprosy work for more than 20 years. To manage and develop the Dr Bandorawalla Leprosy Hospital, Pune, with 425 indoor patients, is the entire responsibility of DR MEHTA. Connected with Indian Red Cross Society, International Leprosy Congress, leprosy organisations of the Government. Has done pioneering work as a reconstructive and plastic surgeon in the field of leprosy. Does a lot of public charitable work on voluntary basis. Awarded Padma Bhushan in 1982. Is the director of Serum Institute and is in the forefront in the manufacture of viral vaccines and blood products in India. SWEEKER, produced by DR MEHTA, won National Award for the Best Social Welfare Film in the 32nd National Festival.

ANIL REVANKAR, engineer by profession, takes keen interest in film-making and computer animation. Presently he is doing research in “computer and its effects.” RECONSTRUCTIVE SURGERY LEPROSY (HAND) is the third documentary directed by him.
award for the best industrial film

THE DUO

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer, Sanat Kumar Das Gupta.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Sanat Kumar Das Gupta.

citation

The Award for the Best Industrial Film of 1988 is given to THE DUO for capturing with economy and precision the mass production of ceramic and glassware in exquisite photographic detail.
सनात कुमार दास गुप्ता का जन्म 1947 में हुआ। उनकी शिक्षा रीवा और कलकत्ता में हुई। फिल्मों में उनका रुझान 1970 के बाद हुआ। उन्होंने एक वृत्त विचार हंगरी ऑट्टम का संयुक्त रूप से निर्माण और निर्देशन किया। जिसे 1977 में लिपड़ी फिल्म समारोह और 1978 में ओबर हासन फिल्म समारोह में पुरस्कार मिले। उन्होंने दूरदर्शन धारावाहिक ‘बांगला गत्य बिचित्र’ का निर्देशन किया। उन्होंने “भूमि” और “देखना” फिल्मों में गौतम घोष के सहयोग के रूप में काम किया। इन दोनों फिल्मों को राष्ट्रीय पुरस्कार मिले। उन्होंने लगभग एक दर्जन वृत्त चित्रों का निर्माण और निर्देशन किया है।

SANAT KUMAR DAS GUPTA was born in 1947 and educated at Rewa and Calcutta. Developed interest in film-making in the early 70s. Co-produced and worked as associate director HUNGRY AUTUMN, a documentary which won the main award at the 1978 Oberhausen festival and diploma of merit at the 1977 Leipzig festival. Directed tele-serial “Bangla Galpo Bichitra”. Worked as associate director with Goutam Ghose—MAA BHOMI and DAKHAL, both National Award winners. Produced and directed about a dozen documentary films.
award for the best agricultural film (to include subjects related and allied to agriculture like animal husbandry, dairying, etc.)

SEEDS OF HOPE

Rajat Kamal and a cash prize of Rs. 10,000 to the Producers, M/s Eco Media (Private) Limited.

Rajat Kamal and a cash prize of Rs. 10,000 to the Directors, Shekar Dattatri and Rom Whitaker.

citation

The Award for the Best Agricultural Film (to include subjects related and allied to agriculture like animal husbandry, dairying, etc.) of 1988 is given to SEEDS OF HOPE for its profound and intimate plea for afforestation, transcending the purely instructional aspects of the production of quality seeds and saplings.
ECO MEDIA was started in 1984, and has produced half a dozen documentaries. Its SNAKEBITE has won three international awards, including the British Medical Association’s Gold Award in 1988. A COOPERATIVE FOR SNAKE CATCHERS won the 1988 National Award for Best Film on Environment and Ecology.

SHEKAR DATTATRI studied zoology at Loyola College, Madras. Is a keen wildlife photographer and naturalist-filmmaker with many years of serious involvement in wildlife and environmental issues.

ROMULUS WHITAKER, a naturalised Indian citizen, is a well-known conservationist and herpetologist. Recipient of many international awards for conservation, including the Sir Peter Scott Award, Ridder of the Golden Ark and Rolex Award for Enterprise.
award for the best film on social issues

VOICES FROM BALIAPAL

Rajat Kamal and a cash prize of Rs. 10,000 to the Producers, M/s. Vector Productions.

Rajat Kamal and a cash prize of Rs. 10,000 to the Directors, Vasudha Joshi and Ranjan Palit.

citation

The Award for the Best Film on Social Issues of 1988 is given to VOICES FROM BALIAPAL for the meticulousness of its investigation and the clarity and conviction with which it carries the story of the non-violent resistance of the people of Baliapal against the establishing of a missile testing range on their rich and fertile lands.
वसुधा जोशी ने समाजशास्त्र की शिक्षा प्राप्त करने के बाद ब्रिटेन में साक्षरता के मानिंदरिङ रेसीजिम तथा पुलिस अध्ययन के जारीखे रहने वाले संगठन में कार्य किया। 1985 में उन्होंने बैंडिंग प्रोडक्शंस में जैनल 4 न्यूज के लिए रोच कला/रिपोर्टर के रूप में प्रयोग किया, जो ब्रिटेन में आदिवासी लोगों की समस्याओं पर मुख्य प्रकाश डालती थी। आजकल वे कलक्तव्य में रहती हैं, और स्वतन्त्र रूप से रिपोर्टिंग तथा लघु फिल्में बनाती रहीं हैं।

राजन पालित ने पूरा फिल्म एवं टेलीविजन संस्थान से छायांकन में डिजाइनर प्राप्त किया है। छायांकर के रूप में मुख्य फिल्म है आनंद पटवर्धन द्वारा निर्देशित बम्बई हमारा शहर है। अन्य मुख्य फिल्में भोपाल — ए लाइफे मूं किल और द सैक्टरफाईडम आफ बाबुलाल भुज्या।

After studying sociology, VASUDHA JOSHI worked for an organisation monitoring racism and police atrocities in Southall, UK. In 1985 she joined Bandung Productions as a researcher/reporter for Channel 4 News, which focused on blacks in the UK. She now lives in Calcutta and is involved in independent documentaries and freelance reporting.

RANJAN PALIT, a diploma holder in cinematography from FTII, Pune, was the main cameraman for Anand Patwardan’s BOMBAY—OUR CITY. Other important films photographed by him include BHOPAL — A LICENSE TO KILL and THE SACRIFICE OF BABULAL BHUIYA.
award for the best educational/motivational film

CHITTHI

Rajat Kamal and a cash prize of Rs. 10,000 to the Producers, M/s. Cinemart Foundation.
Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Suhasini Mulay.

citation

The Award for the Best Educational/Motivational Film of 1988 is given to CHITTHI for its authentic and poignant enactment of the problem of illiteracy that is treated with compassion and gentle humour.
Out of the 24 documentary films produced by CINEMART FOUNDATION since 1979, three have won National Awards: 1) AN INDIAN STORY—the Best Documentary in 1983; 2) MITRANIKETAN, VELLANAD—the Best Educational Film in 1987; and BHOPAL: BEYOND GENOCIDE—Golden Lotus for the best documentary film in 1988. Many of its films have been shown at Sydney, London, Tyneside, Leipzig, Oberhausen, Mannheim, Upasala and other festivals.

SUHASINI MULAY has been associated as an actress and then as a director with the film industry. She has worked as an assistant director with Satyajit Ray and Mrinal Sen. Has directed five documentary films including BHOPAL: BEYOND GENOCIDE to date.
Award for the Best News Film

More Than a Success Story (News Magazine No. 129)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer, Biren Das (for Films Division).

Rajat Kamal and a cash prize of Rs. 10,000 to the Cameraman, K.B. Nair.

citation

The Award for the Best News Film of 1988 is given to MORE THAN A SUCCESS STORY (NEWS MAGAZINE NO. 129) which goes beyond the limitations of the news film format to tell the inspiring and moving stories of those who have triumphed over their socio-economic circumstances and physical disabilities.
BIREN DAS did his film direction course at the FTII, Pune, in 1976. Joined the Films Division in 1978 and has directed 20 documentary films. Published two novels in Bengali. Is a poet, playwright and short story writer.

K.B. NAIR worked as assistant cameraman on four Guru Dutt Films—PYASA, KAGAZ KE PHOOL, CHAUDWIN KA CHAND and SAHIB BIBI AUR GHULAM. Joined Films Division in 1962 and photographed more than 200 newsreels and ten colour cartoon films, worked as cameraman on more than 70 documentary films and news magazines. LIFE and UMBRELLA, two Films Division films, on which he worked as operative cameraman, won National Awards in 1971. Adjudged as one of the group of best cameramen for NEWS MAGAZINE NO. 20—THE POPE MEETS INDIA.
special jury award

Mani Kaul for BEFORE MY EYES

Rajat Kamal and a cash prize of Rs. 8,000 to the Director, Mani Kaul.

citation

The Special Jury Award for 1988 is given to MANI KAUL for his film BEFORE MY EYES which captures the textures of Kashmir's landscape with a rare control over cinematic form that combines visual poetry with an effective use of sound on a track that uses no commentary.
MANI KAUL made his debut as a director with USKI ROTI and followed it up with ASHAD KA EK DIN and DUVIDHA, all of which have won National Awards and critical acclaim at many festivals. A Jawaharlal Nehru Fellow, he has had retrospective shows of his films at Rotterdam (1981) and Pesaro (1985). His other films—THE NOMAD PUPPETEER, HISTORICAL SKETCH OF INDIAN WOMEN, CHITRAKATHA, ARRIVAL, SATAB SE UTATHA ADMI, THE DESERT OF A THOUSAND LIVES, and DHRUPAD—have also won acclaim. His current productions are: AANGAN BIRHA for Films Division and NAZAR, a tele-film for NFDC-Doordarshan.
award for short fiction film (films not exceeding 70 minutes duration)

THE STORY OF TIBLU

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer, Santosh Sivan (for Films Division).

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Santosh Sivan.

citation

The Award for the Best Short Fiction Film of 1988 is given to THE STORY OF TIBLU in the Idu Language of Arunachal Pradesh telling the story of a spirited young tribal girl who comes into her own in the alien environment of an urban school, while retaining the innocence and sensitivity bred of living close to nature; and for capturing the freshness and spontaneity of its tribal actors in real-life locations with enduring simplicity.
सन्तोष सिवान का जन्म 1961 में हुआ। 1984 में भारतीय फिल्म तथा टेलीविजन संस्थान से छात्रांकन की डियरी प्राप्त की। उन्होंने अनेक पीछर तथा लघु फिल्मों का छात्रांकन किया है। उन्होंने कुछ चित्र स्टोरी ऑफ टिब्लू ओफ टिब्लू की पटकथा लिखने के साथ छात्रांकन, निर्माण और निर्देशन किया। इस फिल्म को सर्वोत्तम छात्रांकन और सर्वोत्तम निर्देशन का भारतीय कुछ चित्र निर्माता संघ का पुरस्कार दिया गया।

SANTOSH SIVAN, born in 1961, graduated from the FTII, Pune, in 1984. Has photographed numerous short and feature films including RAAKH. Has scripted, produced, photographed and directed STORY OF TIBLU, which has also won two IDPA awards—the best cinematography and the best director.
परिवार कल्याण सम्बन्धी सर्वोत्तम फिल्म
लछमी

निर्णय

निर्णय के के. के. गर्ग, फिल्म प्रभाग (लछमी के लिए) और बी. आर. जैंलगे (निर्णय के लिए) को रक्षा कपल और 10,000/- रुपये का नकद पुरस्कार।

निर्माता ओम प्रकाश शर्मा (लछमी के लिए) और आर. आर. खामी (निर्णय के लिए) को रक्षा कपल और 10,000/- रुपये का नकद पुरस्कार।

प्रश्नाति

परिवार कल्याण सम्बन्धी सर्वोत्तम फिल्म 1988 का पुरस्कार लछमी को बहुत स्वादनी तथा सहजता से की गई सच्ची लगने वाली कहानी के माध्यम से परिवार कल्याण का सर्वोत्तम संदेश प्रस्तुत करने के लिए दिया गया है।

परिवार कल्याण सम्बन्धी सर्वोत्तम फिल्म का 1988 का पुरस्कार निर्णय को नब्बे में आया है इस प्रजनन के प्रश्न के विषय में विश्वास फैला करने के लिए कर्मन के अर्थ न करना बात का बात करते हुए स्पष्ट और सहज के बाद परिवार कल्याण का संदेश प्रस्तुत करने के लिए दिया गया है।
के.के. गर्ग ने 1961 में फिल्म प्रभाग में निदेशक के सहायक के रूप में काम करना आरंभ किया और उप-निदेशक तथा निर्माता के पदों पर काम करते हुए इस समय वे संयुक्त मुख्य निर्माता के रूप में काम कर रहे हैं। उन्होंने लगभग 30 कृति का निर्देशन और करीब 70 कृति का निर्माण किया है। उन्हें लगभग 30 राष्ट्रीय और अंतरराष्ट्रीय पुरस्कार मिले हैं।

ओम प्रकाश शर्मा 1960 से फिल्म प्रभाग में काम कर रहे हैं। उन्होंने 200 से अधिक लघु फिल्मों का निर्माण और निर्देशन किया है। उन्हें भी 30 से अधिक राष्ट्रीय और अंतर्राष्ट्रीय पुरस्कार प्राप्त हुए हैं। उन्होंने कुछ उल्लेखनीय फिल्में हैं— संदेश, बैबीकलचर, हाइम, क्राउफ्ट चार्चर, मार्क्सफो, मार्चस ओ हेड, इंडियनिया रेडियो पेट, डैंड्रेट रिकल्यूज्नेशन, और प्रोफेसरी इन ड्रूट प्रोन एरिक्याउ।

जी.ए. शेरहो ने ड्राइंग और चित्रकला में डिप्लोमा प्राप्त किया है और वे एक सिद्धान्तकार भी हैं। वे 1961 से फिल्म प्रभाग की कार्यन क्रम का फिल्म इकाइयों में काम कर रहे हैं। उन्हें अनेक कार्य के लिए राष्ट्रीय और अंतरराष्ट्रीय पुरस्कार मिले हैं। उनमें आम आदित्य— अम्बेडकर, सिम्ब्लीसिस, ला ओफ नेचर, ब्रिटिशस ब्रेस और वाल्टे पेडिंग।

आर.आर. स्वामी का जन्म 1941 में हुआ। उन्होंने बाबा के जे.जे. स्कूल ऑफ आर्ट्स से व्याख्याताओं की कला का डिप्लोमा प्राप्त किया। फिर से 22 वर्षों से वे फिल्म प्रभाग और टूटर्स के लिए कार्य कर रहे हैं।
award for the best film on family welfare

LACCHMI and NIRNAY

Rajat Kamal and a cash prize of Rs. 10,000 to the Producers, K.K. Garg, Films Division (for LACCHMI) and B.R. Shendge, Films Division (for NIRNAY).

Rajat Kamal and a cash prize of Rs. 10,000 to the Directors, Om Prakash Sharma (for LACCHMI) and R.R. Swamy (for NIRNAY).

citation

The Award for the Best Film on Family Welfare of 1988 is given to LACCHMI for weaving a powerful family welfare message into a credible story told simply and gently.

The Award for the Best Film on Family Welfare of 1988 is also given to NIRNAY for the clarity and simplicity with which, making effective use of both animation and live action, it communicates aspects of sterilisation, evoking confidence in its procedures.
K.K. GARG, who joined Films Division as assistant to director in 1961, has worked as deputy director, director and producer and presently is Joint Chief Producer. He has directed about 30 documentary films and produced about 70. He has won as many as 30 national and international awards.

OM PRAKASH SHARMA, Producer, Films Division, joined it in 1960 and has produced and directed over 200 short films, which have brought him more than 30 national and international awards. Some of the notable films by him are: SANDESH, MARI CULTURE, HYDRAM, CRAFT CHARAKU, MARKFED MARCHES AHEAD, ERADICATING RENDER PEST, DESERT RECLAMATION, and PROSPERITY IN DROUGHT-PRONE AREAS.

B.R. SHENDGE, a diploma holder in drawing and painting and a qualified Art Master, joined the Cartoon Film Unit of Films Division in 1961 and has scripted, animated, directed and produced various types of short animated films. He has won national and international awards for many of his animated and cartoon films such as UMBRELLA, SYNTHESIS, LAW OF NATURE, PRECIOUS WATER and WARLI PAINTING.

R.R. SWAMY, born in 1941, studied applied art with J.J. School of Arts, Bombay. For the last 22 years he is working in animation and graphics for Films Division and TV.
special mention

The Non-Feature Film Jury makes a Special Mention of N.H. PRASAD for his fresh and innovative experimentation with cinematic form, dealing with an unusual theme in the film DISPOSSESSION.
ए.एच. प्रसाद ने मद्रास विश्वविद्यालय से ब्रातक और नर्थ इंट हिल यूनिवर्सिटी शिल्लॉंग से ब्रातकोलर डिग्री प्राप्त की उन्होंने भारतीय फिल्म संस्थान से फिल्म निर्देशन वा डिप्लोमा प्राप्त किया। वे प्राध्यापक रहे हैं और उन्होंने रक्षा मंत्रालय में डेस्क आफिसर के रूप में भी काम किया है। दिस्योजेशन उनकी डिप्लोमा फिल्म है।

N.H. PRASAD, a graduate from Madras University and a post-graduate from North Eastern Hill University (Shillong), completed his course in film direction at FTII, Pune. He has been a lecturer and worked as a desk officer in the Ministry of Defence. DISPOSSESSION is his diploma film.
awards not given

The Non-Feature Film Jury did not give the following awards:
1. Best Biographical Film.
2. Best Historical Reconstruction/Compilation Film.
3. Best Exploration/Adventure Film (to include Sports).
4. Best Animation Film.
AWARDS FOR WRITING ON CINEMA
award for the best book on cinema 1988

THE MOVING IMAGE

Rajat Kamal and a cash prize of Rs. 10,000 to the author, Kishore Valicha.

citation

The Award for the Best Book on Cinema for 1988 is given to KISHORE VALICHA for his book THE MOVING IMAGE (English) published by Orient Longman for its analytical insights and its plausible theoretical framework.
किशोर वालिचा एक तेजस्वी लेखक हैं। उन्होंने विज्ञान तथा दार्शनिक जैसे विभिन्न विषयों पर लेखन कार्य किया है। वे कानून विश्वविद्यालय में दर्शन विषय पढ़ते हैं। वे आजकल कानून विश्वविद्यालय के डिस्टेंस एज्यूकेशन संस्थान में निदेशक के पद पर हैं, तथा राष्ट्रीय फिल्म संग्रहालय एवं राष्ट्रीय फिल्म एवं टेलीविजन संस्थान पुणा में अध्यक्ष प्राध्यापक के रूप में भी कार्य कर रहे हैं।

A prolific writer, KISHORE VALICHA has written on various subjects ranging from science and technology to philosophy. Has taught philosophy to PG students at Bombay University. Presently Director of the Distance Education Institute, Bombay University. He is also a guest lecturer at NFAI and FTII, Pune.
award for the best film journalist of 1988

MANMOHAN CHADHA

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

citation

The Award for the Best Film Journalist of 1988 is given to MANMOHAN CHADHA for his writing on cinema in Hindi, for the seriousness of his approach and the wide compass of his thoughts.
मनमोहन चाड्हा ने 1973 में अर्धशाख में एम.ए. किया। 1976 में उन्होंने भारतीय फिल्म तथा टेलीविजन संस्थान से पटकथा लेखन का डिप्लोमा विशेष योग्यता के साथ प्राप्त किया। 1977 से 1984 तक वे संस्थान में पटकथा लेखन के प्राध्यापक के रूप में काम करते रहे। वे दूरदर्शन पर दिखाए गये लोकप्रिय कार्यक्रम 'हम लोग' में कुमार बासुदेव के सहायक निर्देशक थे। कुमार बासुदेव के निर्देशन में वे एक और दूरदर्शन धारावाहिक अड़ूँट में वे मुख्य सहायक निर्देशक थे। हिंदी की अनेक प्रतिष्ठित पत्रिकाओं में उनकी कहानियाँ प्रकाशित हुई हैं। फिल्मों के बारे में भी उन्होंने काफी लिखा है। उनकी पुस्तक ‘हिंदी सिनेमा का इतिहास’ मुद्रणाधीन है।

Shambhu, an ambitious Yakshagana player, quits Chowdeshwari Mela to join Yakshagana troupe to make it big. He agrees to play the Bannada Vesha (“The Masked Role”) of Junjitti the devil which others are reluctant to do. In his anxiety to excel, he drives himself to exhaustion and collapses on the stage. Seeing him trembling and heaving, the temple caretaker tries to appease the ‘spirit’.

Now that Shambhu is a revered player—has achieved public recognition and adoration—and is not easy to replace, he begins to indulge in his new-found role. He begins to realise also the inevitable alienation from normal human relationships. Shambhu continues his search for the role.
Telugu/94 mts.

DASI

Producer: B. Ramachandra Rao  Director/Screenplay Writer/Music
Director: B. Narasinga Rao  Leading Actor: Bhoopal Reddy  Leading
Actress: Archana  Supporting Actor Siddappa Naidu  Supporting
Actress: Roopa  Cameraman: A.K. Bir  Audiographer: Arun Sharma
Editor: D. Rajagopal  Art Director: T. Vaikunthan  Costume Designer:
Sudarshan.

Set in the early part of the century, the film spotlights the ethos of an era
and a decadent custom that provided for purchase of girls from poor
peasant parents, to be sent as part of dowry along with the daughter of
the household. Kamalakshi, a Dasi, arrives as part of dowry when
Dorasani Janaki marries into the “Gadi” of Jayasimha. As the custom
provides, she becomes a readily available in-house female to appease
the lust of men, besides performing household chores. Nature takes its
course, she becomes pregnant. Juxtaposing the celebrations that herald
the pregnancy of Dora’s sister with the anguish of Kamalakshi to retain
her child, she realises that as a servant she has no right to have a child of
her own. Dorasani orders her to terminate the pregnancy.
एक दिन अचानक

निर्माण: रामराय फिल्म विकास निगम और टूटर्डॉर्न, निर्देशन/पटकथा: मुकेश सेन मुख्य अभिनेता: अक्षय श्रीराम लाल मुख्य अभिनेत्री: गुलाम आजाद चार्ल्स अभिनेता: अजीत चक्रवर्ती सह-अभिनेत्री: उदय बाबूराव छायाकांत: के. के. महाजन विषय आलेख: सी. के. चक्रवर्ती संपादन: मुश्किल निर्देशन: गौतम बोस बेंगली संपादन: मुख्तार संगीत निर्देशन: ज्योतिश्का दासगुप्ता एक अहंकार प्राप्त शिशु शाश्वत एक दिन अचानक कहीं गायब हो जाता है। बहुत तेज तरीक़े हो रहे हैं जब वर्षा कुछ कम होती है तो वह भूमि के लिए बाहर निकल जाता है। काफी भीतर बीतते पर भी वह वापस नहीं आता अपने बच्चे के तथा पति को आपसे फूलने लगते हैं क्या उसकी कोई गलत व्यक्तिकी, क्या वह उसके नवजात था। थोक व्यक्ति के इस तरह से सोचने पर वह खोजा हुआ आदमी पूरे पर आता है और विश्वास सभी असमर्पित होते हैं। फिर हम व्यक्ति के साथ दौड़ने और साथी के साथ जीने उसका महसूल होता है। फिर वह घटनाओं के क्रममुदार होते हैं नहीं। इस तरह लोगों के अंदर बीतना जाता है।

Hindi/105 mts.

EK DIN ACHANAK

Producer: National Film Development Corporation and Doordarshan
Director/Screenplay Writer: Mrinal Sen Leading Actor: Dr Shriram Lagoo
Leading Actress: Shabana Azmi Supporting Actress: Uttara Baokar
Cameraman: K.K. Mahajan Audiographer: B.K. Chaturvedi
Editor: Minnnet Chakraborty Art Director: Goutam Bose Costume Designer: Manu Dutt Music Director: Jyotishka Dasgupta.

Suddenly one day he disappears. The retired academician watches the rain falling incessantly. As the downpour subsides, he goes out for a walk to come back in an hour. Time passes. He does not return. His children and wife become introspective and look back. Were they unkind to him? Was he dissatisfied with them? At every introspection the lost man appears on the scene and the narrative moves from present to the past, to the present again—all fragmented encounters between him and the others. All that happened in the past freely intermingles, not necessarily in chronological order. And thus emerges an internal story, hitherto unknown.
In which Annie gives it those ones


"Giving it to those ones" is Delhi University slang for doing one's usual act. In the case of Annie, nickname for Anand Grover, a student at the architecture school in New Delhi, it means being a bit of a bungler, a sort of misguided visionary. Someone who has lost his way. Annie and his classmates are poised to graduate from college into real life. For some, the transition—from the world of pretty drawings and palm trees in plan, to the world of cement and steel—is an easy, logical culmination. For others it is neither easy nor logical. The Thesis Jury is the final do-or-die that determines whether a student graduates or repeats the whole year. It is also the time when Yamdoot, the studio director, settles old scores.

"Those Ones" does not tell a conventional story yet it is a story of Annie.
Oriya/87 mts.

KICHI SMRUTI KICHI ANUBHUTI


Adikanda, a retired man in his 60s, is nagged by his wife to find a match for daughter Kuni who is in love with Dilip and plans to marry him. His younger son, Satya, is interested in pursuing computer studies. The eldest son, Nityanada, works and stays in Bhubaneswar. Adikanda spends his time in the company of Madhab, a widower, and they share their cherished moments of the past and concerns for their families. Satya leaves for Bhubaneswar for computer studies. One day Madhab breathes his last. While wandering all alone in the mango grove, Adikanda is reminded of what Madhab used to say—all is transient and nothing is permanent. Suddenly he hears the voice of child Satya calling out to him, and is baffled by the imaginary and the real.
KOLAHAL


To keep the pot boiling, Kiron, a middle-aged housewife, is entirely dependent on her son, Moti, who picks up foodgrains from the passing trucks. Her husband, Binod, had gone off to another town, supposedly in search of a job. Bravely, she resists the advances of a watchman and the proposal of a local dada to become her “temporary guardian.” One day Moti is crushed to death. The truck owner sends her a bagful of rice stained with Moti’s blood. The truck cleaner, Badal, offers to support and marry her. The news of Binod living with another woman dishonors her. Her world had almost collapsed yet she picks up courage and sends for Badal. After all, life, another name for compromise, has to be lived.
मैं जिंदा हूँ।

निर्माण: राजश्री फिल्म विकास निगम, दूरदर्शन निदेशालय/पटकथा: सुश्रवस शिरम तमेजुर अतिथिनी: दीपा कुमार सह-अभिनेता: वेंकट कपूर, कृष्णकुमार खरंभ, अलीन कांदा सह-अभिनेत्री: सुमीता मुखर्जी बाल कलाकार: रत्नी, युवराज झा अभिनेता: राजेन्द्र जीवन जीवन आलेखन: अवनन मुंजल संपादन: श्रीमती मूलुजा कहला निदेशन: वर्धन सन्तोष वेशयूग: पावन देशेकर दीर्घारम गीत: जाहेड़ अनक बीना की, जो कि एक अस्वाद व्यक्ति है, पैरा बचता है कि उसका पति कलक्टर के रूप में अपनी नौकरी से दुखी है और कुछ नया करने के साथ देखता है। एक दिन वह अपनी लागत हो जाता है। पुलिस परिवार को ये सलाह देता है कि उसे मुर्गा हुआ ही मान लिख जाए। बीना अपने साथ-साथ तथा परिवार के अन्य लोगों के भरण पोषण के लिए नौकरी करने लगती है। शुरू में वह बाले उसके नौकरी करने का विशेष करते हैं लेकिन तीन-चार वर्षों बाद वह सारे पर को समझते लेती है। कुछ दिन बाद उसका एक और आदमी लेन से प्रेम हो जाता है, जो बाले बुधवार देर रहते हैं। यह वह भर छोड़ने को बधकर देने लगता है। तभी एक दिन आलेक्स क्वार्स आ जाता है। वह के लेखों का मैकेन एक्टर बदल जाता है। वे आलेक्स को बताते हैं कि वे तबाह हो गये हैं। रात को आलेक्स बीना से कहता है कि इसने इन गयव रहने का उसे बहुत असरस है और वह सब कुछ दीवार कर देगा। सबसे बीना इस स्वाभाविक परिवार को छोड़ देती है और रात के फोन पर बचता है कि वह भर छोड़कर उसके पास आ गया है।

Hindi/105 mts.

MAIN ZINDA HOON


Beena, an orphan, discovers that her husband, Alok, the only breadwinner in the family, is tired of his dreary job and seeks adventure. One day he disappears. The police tell the family to accept him as dead. To support her in-laws, Beena takes up a job. Slowly she starts asserting herself and sets the house in order. The inevitable happens. She is romantically involved with another man Ravi. The family silently resigns to it. Then one day Alok is back. The family takes a total turnabout. They tell Alok that they were on the verge of ruin. At night Alok tells Beena that he was sorry and would try to make amends. In the morning Beena walks out on the selfish family, phones up Ravi to give him the news of her quitting.
Malayalam/110 mts.

MANU UNCLE


Four children, called “Gang of Four”—Renu (10), Sanku (12), Dany (11) and Ekru (5)—go for sightseeing. At a museum they spot a jeep with a small silver horse fixed at the bonnet. Ekru sees a man tinkering with something in front of the Crown of Marthanda Varma. Immediately after the Crown is stolen. An attempt to steal the Royal Sword of Marthanda Varma is foiled by Manu, lovingly called Manu Uncle. In the action against the robbers, the grandfather of Renu and Sanku is killed. With the help of an orphan boy, Khader, the children reach the shore where the robbers are selling the stolen antiques. By tying the boats, they make the robbers’ escape impossible and overpower them.
Chakkyar, an old man, waits at a village bus stop for the arrival of his son, Raghu, an engineering student. The last bus from the city unloads a motley group of people but Raghu is not there. Chakkyar trudges back home.

The newspapers report the arrest of Raghu and two others for singing an anti-Government song. Chakkyar travels to Trivandrum to seek Raghu’s release. The home minister, once dependent on Chakkyar’s family for his education, gives him a letter for the inspector-general of police who tells him that Raghu was released soon after his arrest. The daughter, suspecting foul play, goes to Trivandrum to find out the truth. She discovers that Raghu was tortured in the lock-up and was probably dead. Back home, she finds her father mentally deranged and behaving as if he were seeing Raghu beside him.
कयामत से कयामत तक

निर्माण: नसीर हुसैन फिल्मस निर्देशक: मंसूर खान पटकथा: नसीर हुसैन मुख्य अभिनेता: आमिर खान मुख्य अभिनेत्री: जूही चावला सह-अभिनेता: रजन जुरूशी छायांकन: किरण देशहरें छायां
आलेखन: रामेश बंगेर संयोजन: जफर सुल्तान कला निर्देशन: शिबू बेलेपूरा संगीत निर्देशन: आनंद श्यामसंधी/चित्रकूट गीत: मंजरी सुल्तानपुरी गायक: आदित्य नायकन गायक गायिका: अलका गकाक

एक छोटे से गांव में मामूली सी घटना ठकूर धनराज सिंह और ठकूर रणधीर सिंह के बीच दुश्मनी का कारण बन जाती है। ये कला इतनी गहरी हो जाती है कि नफरत का जहर अगला पीढ़ी तक भी पहुँचता है। कुछ साल बाद धनराज के बेटे राज और रणधीर की बेटी रश्मि एक दूसरे को चाहने लगते हैं। दोनों का प्रेम बहुत आगे बढ़ जाता है लेकिन उनके माँ-बाप आपसी दुश्मनी के कारण उन्हें भी एक-दूसरे से घुसा करने की सीख देते हैं। कई विरोध के बावजूद प्रेम में इसे राज और रश्मि एक-दूसरे से जुड़ा ना होने की कस्मे खत्म हैं।

Hindi/165 mts.

QAYAMAT SE QAYAMAT TAK


A certain small incident in a small village became the root cause of enmity between the families of Thakur Dhanraj Singh and Thakur Randhir Singh. It took on so bitter shades that it continued to send shockwaves of hatred and bloodshed into the next generation as well. ... Several years later, late brought young people together—Dhanraj’s son Raj and Randhir’s daughter Rashmi. Drawn irresistibly together, their romance ignited long-simmering passions and the two feuding families tried to force the young lovers to accept a heritage of mutual hatred. Despite strict opposition, Raj and Rashmi, driven by force of emotions, continue to plan their life together.

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राख

निर्देशन: आसिफ नूर निर्देशन/पटकथा: आदित्य भट्टाचार्य मुख्य अभिनेता: आमिर खान मुख्य अभिनेता: सुमित्रा पांडेय सह-अभिनेता: पंकज कपूर सह-अभिनेता: नैना बलसावर बाल कलाकार: अहमद खाँ खाँ लिखित धनी आलेखुन: हरिश व्यास संपादन: ए, शीर्षक प्रसाद कला निर्देशन: निमेश गांधी वेरापुष्पा: विनु भट्टाचार्य संगीत निर्देशन: रंजीत वरेद इत्यादि साल का युवक आमिर नीता नाम की एक लड़की से प्रेम करता है। मैं व्यक्तिगत किसी लड़की से भी जिन्दगी में आगे बढ़ना चाहती है। एक बार उसे दोनों पर नींद आ जाती है और इसके बाद कुछ लोग नीता को बलात्कार करते हैं। आमिर मन मास्टर नहीं कर सकता ये देखता रहता है और कुछ कर नहीं पा सकता। उसके बाद मन में आया कि जिस लड़की को इतने काफी बढ़ाना पड़े। वह पुलिस सब-इंट्रेक्टर कपूर के पास पहुँचता है जिसने नीता के समग्र व्यक्ति बलात्कार का दृश्य देखा था लेकिन उस समय वह दूर गई थी। कपूर आमिर को दिलाया देता है कि वह उस भाव में बने होंगे। वे दोनों एक बार बलात्कार करने वालों का सफलता करने की योजना बनाते हैं। नीता उस जिन्दगी फिर-फिर नहीं सिरे से शुरू कर सकता है लेकिन आमिर, हिस्सा के दस्तर में काम कर रहा है।

Hindi/150 mts.

RAAKH


For Aamir, 21, the only color to his otherwise mundane life is his obsession for Neeta, a pragmatic career woman. One night, on their way back home, Neeta is gang-raped. Aamir, watching helplessly, can do nothing about it. Possessed by impotent rage and a sense of injustice, he feels he is being torn apart. Ironically, he turns to sub-inspector Kapur who during the off-duty hours was a silent witness to the frightful incident. Kapur has promised to help Aamir who now feels he has a friend. Together, they set about eliminating their common enemy—the dreaded rapists, Neeta has decided to reconstruct her life, slowly but painfully, Aamir slips into the vortex of terrifying violence, a road to certain doom.
RUDRA VEENA


Should an artiste be socially conscious of the things happening around him?

The issue is the bone of contention between Ganapathi Sastrī, a classical musician, and Sooryam, his son, trained in classical music. Sooryam, sensitive to the world around him, always goes to the help of the poor. The "ideological" conflict strains their relations. Sooryam settles in a village and devotes himself to rural upliftment. As a consequence, the village has no crime, no police station and no political party. The Prime Minister is scheduled to visit the village to honour Sooryam.

Moved by the exemplary social consciousness of Sooryam, Ganapathi Sastrī offers himself to do his mite for the society.
RUGMINI


Rugmini, a 12-year-old innocent girl, molested by her step father, is brought to a city brothel by her mother who herself was an inmate there. Rugmini immediately makes friends with the other inmates of the house. Sita, used to clutching her stomach whenever she laughs, talks of white-lime washed houses she used to live in at her father’s; Radha, jilted by her lover still continues writing love letters to her; Saraswati, a married woman, who gives away her earnings to her husband who visits her once every month; and Meera, who always thought herself to be the divine Meera in love with Lord Krishna. Satyabai, the brothel Madam, who considers the inmates as her daughters. Circumstances take a happy turn and everyone of them is happy at a bright prospect but the landlord has taken out a decree for eviction. Huddled with her girls and surrounded by luggage, Satyabai is sitting on the roadside watching the traffic go by.
रिमां: राहुल फिल्म विकास निगम/मीडिया बाई फिल्म्स/टेलीविजन निर्देशन: मीरा नायर पटकथा: सुनी तारापूर्वक मुख्य अभिनेता: नाना पटेकर मुख्य अभिनेत्री: अनिता कंजर सह-अभिनेता: रघु सह-अभिनेत्री: चंद्रकान्त कारवाकार: शाफीक सेन्टर/हंसविधूठल छायांकन: संदीप सेलेन ध्वनि आलेखन: जुहान शियाल संपादन: बैरी लेक्सियर बाबन कला निर्देशन: नितीन देसाई/नितीश राम देशरथ: भिक एप्सल फायर गायिका: विजय श्री

इस फिल्म में बम्बई मे गालियों मे युगलों यह जीवन का दर्शाया गया है जो बम्बई और इतने उधर का कम करके जिन्दगी गुजारते हैं। इस दाखल का लड़का कुश्न किसी अन्य लड़के मे अपने पर जाने के लिए पकड़ा है लेकिन वह बहुत बड़े शहर बम्बई मे जा पहुँचा है। वह जिस जगह पहुँचा है वहाँ मांड रोड रेलवे रेल्वे स्टेशन के बाहर कुंडे के तर से कुछ दूर लड़कों की एक मंडली रहती है। नसीरुल चीनों का सेवन करने वाला भिक्षु, कुश्न का खाम देस बन जाता है। निस्सिल बाबु के लिए नसीरुल दर्ज करता मिलता है। बाबा स्टेशन के सामने एक वेश्या रेख और उनकी छ: साल की लड़की मसूरी के साथ रहता है। तभी दो लड़कों के बीच एक युवती आ पहुँचती है जिसे वेश्या बनने के लिए लाया गया है। कहानी के अंत में कुश्न को एकदम बदला हुआ दिखाया गया है। वह भीले-भाले “मसूरी” को बजाएं रोकर और चालक लड़के के साथ आपने आता है।

Hindi/113 mts.

SALAAM BOMBAY


The film incorporates the different worlds of street children in Bombay who survive precariously and ingeniously by doing whatever they can. Krishna, a ten-year-old boy, stranded in a strange town, boards a bus to go back home. Instead, he finds himself in the big city of Bombay. The world he inhabits as Chaipau consists of a gang of boys who live outside Grand Road station, next to the garbage dump. A drug addict, Chillum, who sells drugs for Baba, is Krishna's special friend. Baba lives opposite the station with Rekha, a prostitute, and their six-year-old daughter, Manju. Into this world arrives a young girl to be initiated into prostitution. ... The end shows Krishna a different, changed man. From an innocent "Mundoo" he has grown up into an angry and streetwise boy.
तृषाग्नि

निर्देशन/निर्देशन/पटकथा: नवेंद्र पोल युवा अभिनेता: नाना पाटेकर युवा अभिनेता: पल्लवी जोशी सह-अभिनेता: आशोक नाय छायावन: मलय दास सुवर्ण छायावन: अपन बलसाहब संगठन: अपक नूतन कहानी निर्देशन/वेषभूषा: गौतम सेन संगीत निर्देशन: वच्चल चौधरी गीत: जोगेश पारी गायिका: आशा भोसले

सरीपुत नगर में भीषण तृषाग्नि आता है। केवल बौद्ध विहार की एक मंजिल तथा चार व्यक्ति इस विनाश लीला से बच जाते हैं। वे हैं एक सन्यासी विनाशित, उसका शिष्य उस समय तथा दो युवियों निवासी और इत्ते।

अब सब बिठल जाता है, निवासी और इत्ते एक दूसरे से प्यार करने लगते हैं। एक दिन उस समय ने इत्ते को खान करने पर भेजा तो वह उसके रूप पर मोहित हो गया। उसके दम तो अपने भाव संगीत हटाया। निवासी ने तपस्या के लिए पर साक्षर इच्छाएं को लिया कर उपसम्पदा (सम्मान) का पद प्राप्त कर लिया लेकिन उसे इत्ते के रूप का जादू समाप्त नहीं हुआ था और वह पुनः इच्छाएं के संगर हो जाता था। उन दोनों का बौद्ध विहार से निकाला कर दिया गया। उस समय से जीवन में इस तरह एक और तृषाग्नि हलचल मचने लगता है।

Hindi/90 mts.
TRISHAGNI


A fierce storm wiped out the city of Sariput leaving behind only one storey of Buddhist Vihara and four surviving human beings— Pitthumitta, the monk; Uchanda, the disciple; and two children, Nirvana and Iti. Twenty years pass. Love flowered between Nirvana and Iti. The wet charm of Iti, when Uchanda saw her bathing one day, haunt him. A spiritual struggle waged within him. Renouncing worldly desires and by his tapasya, Nirvana won Upasampada ("monkhood"). But Iti worked her charms on Nirvana and swayed him back to desire. Both of them fall from the grace and are turned out of the monastery. Another storm wipes out all of them.
In spite of many yaganas, for 12 years it had not rained in Angadesha. The Rajguru suggests to get Rishyashringa, a young ascetic, living among the denizens of the jungle, to perform a special yagna. Vaishali, illegitimate daughter of the king, is chosen to tempt the ascetic. Malini, a famous devadasi, mother of Vaishali, agrees to send her daughter on the near-suicidal mission only if the king would acknowledge Vaishali as his daughter.

Braving the fury of Rishyashringa’s father and overcoming many odds, Vaishali traps the ascetic who had not till then set eyes on a woman. Rishyashringa performs the yagna and it rains. The people are happy. Malini is the happiest—after 15 years her cherished hope will be realised.
वसुंधरा

निर्देशन/पटकथा/संपादन/कला निर्देशन: अशोक आहुजा मुख्य अभिनेता: नरेंशर शाह, मुख्य अभिनेता: नीना गुप्ता सह-अभिनेता: बैंजामिन गिलानी/टॉम अल्टर/विजय कर्मन/राजा बुंदेल/मोहन महार्षि दादायकन: रजनी कोठारी धमनि आलेखन: पैदल/करतल/अशोक राजका/एस.पी.

प्रमाणपत्र संगीत निर्देशक: उत्तम सिंह

सिद्धियों में सबसे भारतीय मूल की एक युवती ईर्षित पर्यावरण के बारे में अनुसंधान करने के लिए विश्वास पर्यतन पर जाती है, उसके साथ पश्चिमी वानारण में पला उसका दोस्त जेक भी है। अनुसंधान के दौरान ईर्षित की तीन व्यक्तियों से मुलाकात होती है। इनमें से एक है युवा और गतिशील एस.डी.एम. जो चुंबन की बड़ी फैमिली पर की जा रही झाड़ियों के कारण पर्यावरण के नुकसान को रोकने की कोशिश कर रहा है। चुंबन है चुंबन को खजान के मालिक का लड़ाकु जो प्रकृति को धन कराने का साधन मानता है और उस ने गोबर को तुंगक चलाने का काम करता है।

इनके बाद वह एस.डी.एम. का माफ़ी करती है और समस्त रखा रहता है। केरल प्रधान है रिह्म दो घाम लेता है और उन्हें झाड़ियों में अपने कार्य के चुंबन की झाड़ियों को रक्षण में सफल हो जाता है।

Hindi/138 mts.

VASUNDHARA


Ichchita, a young girl of Indian origin, is on a brief visit to the Himalayas to do ecological research. She is accompanied by her friend, Jeff, from the affluent West. During her research she meets three other people: a young dynamic SDM trying to stop the damage to the environment by widespread quarrying for limestone; the quarry owner’s son who looks upon Nature as a source of financial gain; and a young Pradhan whose life is directly related to Nature. A serious quarrying accident takes place for which the quarry owner and his son are directly responsible. Jeff deserts the place. The SDM is caught up in red-tapism. Only the Pradhan’s brave efforts culminating in his appeal to the Supreme Court succeed in putting a stop to the harmful mining.
SYNOPSISES:
NON-FEATURE FILMS
BEFORE MY EYES

Producer/Editor: Lalitha Krishna  Director/Screenplay Writer: Mani Kaul  Cameraman: Piyush Shah  Audiographer: Padmmabhan

A “filmscape” study of the Kashmir Valley without any commentary or dialogue and “without rendering the natural dimensions of the valley to identifiable holiday commodities.”

CHITTHI


A young bride, who before her marriage had lied that she was literate, is embarrassed when she can’t read her husband’s letter and her father-in-law had to depend on others to have it read for him. She decides to learn the three Rs.
DISPOSESSION

Producer: Films and Television Institute of India, Pune Director: N.H. Prasad Leading Actress: Uma Bardoloi Singh Cameraman: Vasanth Kumar Audiographer: P.M. Ramteke Editor: Dilip Panda

An experimental/diploma film about a woman and an empty polythene bag which takes different shapes, flies off to different places, catches fire and is partly burnt. A garbage collector picks up the burnt bag and sends it to the factory to take a new form.

THE DUO


The film traces the heritage and tradition of craftsmanship in ceramic and glass making industries in India, their growth and development in the past and the phenomenal progress they have made in recent times.
KANAKA-PURANDARA

Producer: Girish Karnad (for Films Division) Director: Girish Karnad Cameraman: A.K. Bir Editor: Suresh Urs Music Director: Bhaskar Chandavarkar

The film tells the story of Purandaradasa, a penniless Brahmin, and Kanaka, a shepherd, the saint-poets who spearheaded in Karnataka a revolution called Bhakti, which spread across medieval India like a lit fuse. Purandaradasa laid the foundation of Karnatik music and is known as Karnatik Sangeet Pittamaha.

LACCHMI


Lacchmi, a housewife, looks sick and aged before her age. In seven years she has given birth to three children and the fourth is on the way. Bringing up three children has taken its toll. She has lost her health and happiness. Can a doctor help her regain them?
MAA OORU

Telugu/55 mins.


The film is a fond caress of the fathomless memories of village life, its ethos, its outlying fields, architecture, cow-dung heaps, the folk artistes in their daily chores of living to perform and performing to live.

मोर दैन ए सक्सेस स्टोरी
(समाचार चित्र संख्या-129)

अंग्रेज़ी/15 मिनट


The film highlights the success story of four students—a slum dweller from a suburb of Bombay, two blind brothers and a girl suffering from blood cancer. The four children show indomitable courage to brave the misfortune and battle against all odds.
NIRNAY

Producer: B.R. Shendge (for Films Division)  
Director: R.R. Swamy  
Animators: R.R. Swamy/V.S. Shankardas/Arun Balsaraf  
Cameraman (Animation): M.S. Gangadhar  
Audigraphers: J.M. Ramteke/Sanjay Kharede  
Editor: U.H. Nagwekar  
Music Director: Raghunath Seth

Combining live and animated characters, the film deals with male and female sterilisation, how the conception takes place in female body and how sterilisation prevents the conception.

RECONSTRUCTIVE SURGERY LEPROSY (HAND)

Producer/Screenplay Writer: Dr Jal Mehta  
Director: Anil Revankar  
Cameraman: Bharat Nerkar  
Editor: Archana  
Music Director: P.P. Vaidyanathan

The film details, in a simple and vivid manner, the procedures and innovations in techniques of reconstructive surgery of fingers and thumb for the correction of leprous deformities. Reconstructive surgery will not only help overcome the stigma but also rehabilitate the leprosy patients.
SCROLL PAINTERS OF BIRBHUM
(PATUA)

Producer: Dilip Ghosh
Director/Screenplay Writer/Music Director: Raja Mitra
Cameraman: Kamal Nayek
Editor: Bulu Ghosh
Art Director: Satadal Mitra

The film depicts the process of preparation of typical paintings on paper scrolls in different stages, and mode of painting and making of colours and brushes, in rural Bengal.

SEEDS OF HOPE

Producer: Eco Media
Directors: Shekar Dattatri/Romulus Whitaker
Cameraman: Shekar Dattatri
Editors: Shekar Dattatri/Revati Mukerjee
Music Director: Nadaka

The film is a practical plea for planting more trees and management of forests which are key to mankind’s survival. Besides being irreplaceable, the two treasures are too valuable to be squandered away.
**STORY OF TIBLU**

Producer/Director/Cameraman: Santosh Sivan (for Films Division)
Editor: Unnithan Rajasekhar Art Director: Anyi Lippo

How the energies and intelligence of a seven-year-old naughty tribal girl, TIBLU, are channelised to make her take keen interest in studies and games and present her as a model student for others to follow is the film’s theme, narrated in an humorous style.

**BAARDJISIN BARIOM BANIPAL**

Producer: Vector Productions Director: Vasudha Joshi/Ranjan Palit
Audiographer: Suresh Rajamani Cameraman: Ranjan Palit Editor: Mahadev Shi

A forthright and non-violent protest by the villagers of Baliapal, a village in Orissa, which the government planned to convert into a missile testing range. Collectively, the villagers refuse to be evicted and assert their right to live on their ancestral land.

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