NATIONAL AWARDS FOR FILMS - 1967

NOVEMBER 25, 1968

VIGYAN BHAVAN
NEW DELHI

MINISTRY OF INFORMATION AND BROADCASTING, GOVERNMENT OF INDIA
II. Short Films

1. National Best Feature Film
   - Director: S. Subbaiah
   - Producer: K. N. Gowan
   - Title: Happy Destiny

2. Special Award for the Second Best Feature Film
   - Director: K. N. Gowan
   - Producer: S. Subbaiah

I. Feature Films

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III. Best Information Film (Documentary)

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FIFTY-FIVE YEARS OF INDIAN CINEMA

Cinema, like railroad and telegraph, came to India almost as early as elsewhere in the world. The first cinematographic exposition in the country dates back to July 7, 1896. Since then enterprising Indians started their adventures with the Tenth Muse. Save Dada of Bombay made the first short film, The Wrestlers, in 1897. In less than a decade and a half thereafter, the first feature film, Raja Harish Chandra, made by D. G. Phalke, was released on May 3, 1913. This is significant in view of the fact that many Atlantic countries made their maiden feature films only after the end of the Second World War.

Since then Indian cinema has never looked back. Both qualitatively and quantitatively, it was a steep rise for the country’s film industry. In terms of production figures, by 1930, India was making 300 films a year which placed her in the top bracket with USA and Japan. This position, once achieved, has never been surrendered. The average now stands at 324 films per year. But this is only the numerical side of the story. In terms of artistic merits, Himansu Rai’s Light of Asia, made in 1926, created a big impact abroad. It should therefore be no surprise that in 1937 Prabhat’s Sant Tukaram was adjudged one of the three best films at the Venice Film Festival. This lead was maintained even after the war. When cinema in many countries was bedeviled with crises consequent upon the War, Chetan Anand’s Neecha Nagar bagged the Grand Prix at the first Cannes Festival after the war. So, Satyajit Ray was continuing the glorious traditions of the Indian cinematography when in the mid-fifties his Apu Trilogy hit the headlines throughout the globe with a string of international honours never before won by any single individual in the entire history of cinematography. No doubt, therefore, the Indian film celebrities, like Satyajit Ray, Bimal Roy, Mehboob Khan, Nargis and
<table>
<thead>
<tr>
<th>Category</th>
<th>Title of film</th>
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<th>Director</th>
<th>Cash prize of Rs. 5,000 to the producer and President's Silver Medal to the director.</th>
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<tr>
<td>Best actor of the year Award</td>
<td>Salooja Naada</td>
<td>P. P. Maheshwary</td>
<td>P. P. Maheshwary</td>
<td>Cash prize of Rs. 5,000 and a plaque.</td>
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<td>Best actress of the year Award</td>
<td>Sathya Saran</td>
<td>B. R. Chopra</td>
<td>B. R. Chopra</td>
<td>Cash prize of Rs. 5,000 and a plaque.</td>
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<td>Best music director of the year Award</td>
<td>Skandha Mudra</td>
<td>B. A. Arora Kumar</td>
<td>B. A. Arora Kumar</td>
<td>Cash prize of Rs. 5,000 and a plaque.</td>
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<td>Best playback singer of the year Award</td>
<td>Kamal Haasan</td>
<td>M. G. Ramachandran</td>
<td>M. G. Ramachandran</td>
<td>Cash prize of Rs. 5,000 and a plaque.</td>
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<tr>
<td>Award for excellence in cinematography—Black &amp; White</td>
<td>Shakti</td>
<td>Suresh Wadham</td>
<td>Suresh Wadham</td>
<td>Cash prize of Rs. 5,000 and a plaque.</td>
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<tr>
<td>Award for excellence in direction</td>
<td>Mr. India</td>
<td>S. V. Rajendra Singh Babu</td>
<td>S. V. Rajendra Singh Babu</td>
<td>Cash prize of Rs. 5,000 and a plaque.</td>
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**For Artists & Technicians**

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<td>S. L. Puran</td>
<td>Uttar Kumar</td>
<td>P. P. Maheshwary</td>
<td>P. P. Maheshwary</td>
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<tr>
<td>S. V. Ranganath</td>
<td>Chiranjeevi</td>
<td>B. R. Chopra</td>
<td>B. R. Chopra</td>
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<tr>
<td>U. P. Singh</td>
<td>Chitrakirti</td>
<td>M. G. Ramachandran</td>
<td>M. G. Ramachandran</td>
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<tr>
<td>V. V. Shantaram</td>
<td>Vikram</td>
<td>S. V. Rajendra Singh Babu</td>
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**Regional Awards**

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<td>Ms. Sundaram, Malleswari</td>
<td>P. V. Bhaskar</td>
<td>S. V. Rajendra Singh Babu</td>
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<td>Meri Saheli</td>
<td>P. V. Bhaskar</td>
<td>S. V. Rajendra Singh Babu</td>
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<td>Thar</td>
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**Cash prize of Rs. 5,000 to the producer and President's Silver Medal to the director.**
In Assam, the recently established film studio at Gauhati has already commenced production.

In Orissa, plans for a studio and film complex near Bhubaneswar are shaping well.

The problem with the regional cinema is not that of technical or artistic material, which is available in abundance, but of the comparatively small size of the clientele which restricts the area of commercial exploitation.

Yet the regional cinema has shown a trend of sustained growth. During the year, a new high in national film production was reached with 333 films, compared to 316 in 1966 and 325 in 1965. Of these, 248 were in regional languages—39 more than in the previous year. Compared to this, production of Hindi films fell from 107 in 1966 to 85 in 1967. The number of Telugu films was 61, 20 more than in the previous year. Tamil and Kannada production rose by 5 and 3 respectively, the figures being 65 and 24 respectively.

The most spectacular growth has been registered by the Malayalam cinema. Thematically rich and artistically strong, Malayalam film industry is the most forward looking film fraternity in the country today. "Chenmmeen" got the President's Gold Medal for 1966 and the Soul of Darkness won the award for a 'theme with social and national purpose' for the year 1966. During 1967, Malayalam production rose to 39 from 31 in 1966.

Production in Marathi also rose to 20 from 12 in the previous year. While the number of films in Punjabi (5), Gujarati (3), Assamese and Oriya (2 each) and Konkani and Sindhi (1 each) remained unchanged, Bengali film production suffered a setback with 25 films in 1967 as against 30 in the previous year. However, artistically, the industry has maintained its leading position as is evident from the President's Gold Medal and the awards for Best Acting and Direction going to Bengali films.

Events of the Year

An event of unique significance for the Bengali film and entire Indian people was the selection of Satyajit Ray for the year's Magasaysay Award for humanism in Arts. According to the citation, Shri Ray was chosen for the award—the first ever given to a film maker—"in recognition of his uncompromising use of the film as an art, drawing themes from his native Bengal to depict a true image of India."

Another honour earned by Indian cinema was the Award of Golden Bear won by M. F. Hussain's "Through the Eyes of a Painter", a Films Division production, at the 17th Berlin Film Festival. Sunil Dutt's "Yaadein" also won the top honour in the Fourth Afro-Asian Film festival at Frankfurt the same year.

Also in the same year, the Films Division released the 1000th edition of its weekly Indian News Review.

Production Trends

The most striking production trend during the year was the involvement of the Indian cinema with the world. Apart from a number of Indian artists playing in foreign films, for the first time an Indian artist Shashi Kapoor was signed to play the male lead in a foreign film. The film 'A Matter of Innocence', has since been released. Satyajit Ray became the first Indian signed by Hollywood to direct a film for them. The film 'Alien' will feature Indian and foreign talents. More and more Indian film units are shooting abroad. Similarly, foreign filming interest in India has also increased greatly. With excellent weather conditions, beautiful locales and rich supporting talents available here, the foreign movie makers are taking more and more to Indian settings as backdrop for their films. With official and unofficial participation, a number of film festivals were held bringing the cinematographies of various countries to the discriminate moviegoer.
Regional Cinema

Assume and go for a walk in the city near Bombay.

During the first few years, the Indian cinema was at the forefront of technological developments and became a significant force in the Indian film industry. The government took several steps to encourage and promote cinema, including financial incentives and the establishment of film universities and training institutes.

In 1997, the Indian film industry reached a milestone with the release of "Lagaan," which became a critical and commercial success, propelling Indian cinema to new heights.

Nagesh Kukunoor, the director of "Gangs of Wasseypur," has made significant contributions to the Indian film industry and is known for his innovative storytelling and cinematic style.

In conclusion, the Indian film industry has come a long way from its humble beginnings to become a global phenomenon, with a rich history and a vibrant future.
in South East Asia. Two offices, one in Singapore and other in Malaysia, will be set up by this Corporation.

The question of supporting quality film production in the country is tackled by the Film Finance Corporation, set up in March, 1960 with an authorised capital of Rs. 1 crore. The Corporation had advanced loans worth Rs. 133.92 lakhs by the end of January, 1968. A scheme to finance purchase and import of production and projection equipment worth upto Rs. 1 lakh or 75% of the cost of equipment has been set in operation.

Training in Skills

Equal attention is being paid to the problem of maintaining steady circulation of technical skills. Film Institute of India, Poona, set up in April, 1960, offers three-year courses in direction, screen-play writing, motion picture photography and sound recording. Two-year courses are offered in film editing and film acting. In 1966, the Institute became a regular member of International Liaison Centre of Cinema and T.V. Schools, Paris. The UNESCO, having recognised the Institute as its Regional Centre, last year collaborated on a six-month refresher course in script-writing in which students also came from five other countries. Another three-week course in film appreciation was also organised last year. The Institute has its own full-fledged processing laboratory. In addition, the Institute boasts of the richest collection of film books and periodicals in its well stacked library. The films made by the students here have successfully competed in many film festivals abroad.

The Archive

In the neighbourhood of the Institute, is another important establishment having a bearing on the film industry in the country. It is the National Film Archive. Set up in February, 1964, the Archive seeks (i) to preserve for posterity the heritage of national cinema, (ii) to set up a nucleus for undertaking research in Indian and foreign films, and (iii) to act as a centre for the spread of film culture by setting up a chain of National Film Theatres in metropolitan centres in the country. With the help of the Archive, the various film societies in the country have been able to arrange a retrospective of old Indian masters. Affiliated to the International Federation of Film Archives, Vienna, the Archive has entered into exchange arrangements with the Soviet Union, Czechoslovakia, Rumania, West Germany, East Germany, France, Belgium, the Netherlands, Canada and the U.K. The Archive now has 216 features and 76 shorts made in India and 33 features made abroad. Its collection also includes 2294 rare stills, 688 discs and around 400 wall posters. According to a recent decision all scripts of films which have been with the Central Board of Film Censors for over 5 years, will be transferred to the Archive for preservation. Already, all the films winning National Awards are deposited with the Archive.

The question of film censorship and its rationalisation with a view to helping the cause of better film making is now under consideration de novo by a high powered Committee headed by Mr. G. D. Khosla. Censorship is presently done region-wise in Bombay, Calcutta and Madras under a centralised code which became effective in 1952.

Films Division

Apart from these promotional and catalytic functions, the Ministry of Information and Broadcasting has two other establishments for making the kind of films that for many reasons have not been possible for the non-government sector to engage in on a wide scale.

Of first magnitude is the Films Division, one of the biggest short film producing units in the world with an annual production of 150 films a year, 90 of them documentaries of informational, instructional and experimental character. The Division makes available 45,000 prints of newsreels and documentaries every year.
A New Venture

Encouraging the growth of exhibitions and providing the nucleus for art exhibitions outside India. This calls for a clear and focused approach to underwrite the distribution and exhibition of the works of quality artists in a coordinated manner throughout the year. The Indian Art Council, despite its present limitations, is an important first step in this direction. The Indian Motion Picture Export Corporation, the Indian Motion Picture Export Corporation, is an important part of the art scene in India, and the encouragement the new wave of artists and filmmakers in the country has been their mission. However, for the Indian art scene to mature, it is necessary to promote exports of Indian art, and the Indian Motion Picture Export Corporation is an important part of this process.

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Love of humanity, and deep regard for life draw out civil surgeon Sadasiva Mukherjee to the wider spheres of society and make him popular with the poor and the oppressed. He aspires to lift them up from the hollow of darkness to the world of light by his devoted, sympathetic and loving service. The same spirit inspires several persons of different callings and professions too, including Chhipi, a widow who sells vegetables. Both are drawn towards each other.

After the death of his beloved wife, the doctor gives up his job and moves from village to village in a mobile medical van dedicating himself completely to the service of suffering humanity. He is helped by the retired judge Nitu Bansi, driver Ali, and Chhipi, who becomes his nurse. Chhipi has also attracted Laxman, son of a business magnate who tries to fulfill all his desires with ferocious determination.

Climax is reached when Laxman rapes Chhipi, and kills Sadasiva, who tries to rescue her.

Although Sadasiva, the popular doctor, is no more, yet the spirit of love and dedicated service to humanity he had enkindled lives on.

**HATAYE BAZAREY**

National best feature film

Presidents Gold Medal, a cash prize of Rs. 20,000, and a plaque to its Producer Ashin Dutta and Rs. 5,000 and a plaque to its Director Tapas Sinha.
In view of the multi-sided growth and development of Indian Cinematography, the Government of India decided to recognize its awards scheme to make it more representative of the growth and development of Indian Cinematography. The Government of India, in cooperation with Indian Cinematographic Society, has successfully pioneered a number of international films festivals and has been given the responsibility of organizing the Indian National Awards. The first National Awards, known as the Filmfare Awards, were announced in 1953. These were designed to recognize and encourage the excellence and achievements of Indian cinema. From the beginning, the National Awards have been awarded in various categories, including Best Film, Best Director, Best Actor, Best Actress, and Best Editor. Over the years, the National Awards have become a prestigious platform for Indian cinema to showcase its talent and creativity on the global stage. The National Awards have been instrumental in promoting Indian cinema both domestically and internationally, and have helped in establishing Indian cinema as a significant force in the global film industry.
The glamour and glitter of the city lures many young men from the land, disrupting agricultural economy of communities. This alienation generates all kinds of tensions and breeds hybrid values. Bharat, a young farmer, however, is made of a different stuff. He passionately loves the land that has been bequeathed him by his parents and tills it to sustain and preserve this sacred legacy.

On the other hand Puran, his brother, is not only fascinated by the glamour of urban life, but also falls a victim to economic motivations of a rapacious social order.

The two brothers are thus pitched against each other, the love-hate relationship symbolising the clash of two principles.

The war acts like a crucible in which the two are placed, purified of dross.

In the end, both return to each other, and to the land which Bharat had defended and which will continue to sustain them together.
The film is a personal statement by a sensitive observer who is not a mere spectator of the kaleidoscopic variety of the Indian scene but a committed propagandist. This documentary probes and interprets the diverse faces of India and brings out high relief from the sources of chaos and dynamism.

INDIA '67

Best Information film—Documentary
President's Silver Medal and a cash prize of Rs. 5,000 in its Producer & Director

Producer & Director
S. Sukheya
AKBAR
Best educational/instructional film

President's Silver Medal and a cash prize of Rs. 5,000 to its Producer and President's Silver Medal & a cash prize of Rs. 2,000 to its Director

Produced by:
Films Division

Director
Shanti S. Varma

"Akbar" is an exposition of what the enlightened king stood for. Built on a collection of rare Moghul paintings, some of which not larger than the palm of a hand, the film portrays various facets of the personality of one of the most dynamic historic figures of Indian history.
A group of young people, from various walks of life and with varying interests, all born on Independence Day 1947, react to life around them. The film presents these spontaneous reactions and candid comments on institutions, traditions, innovations, hopes, fears, and aspirations.

Best social documentary film dealing with a contemporary problem.

President's Silver Medal and a cash prize of Rs. 5,000 to the Producer and President's Silver Medal and a cash prize of Rs. 2,000 to the Director.

Produced by
Elina Devison

Director
S. N. S. Sarry
This is the story of Neyveli, one of the major public industrial undertakings. About 100 miles south of Madras, a mammoth project for the extraction of lignite (Brown Diamond), production of electricity, fertilizer and fuel at a cost of 400 million rupees has taken shape, the result of the spirit of enterprise and hard work of the people.

THE BROWN DIAMOND

Best Promotion film—Commercial

President’s Silver Medals to its Producer and Director

Producer
Krishnaswamy

Director
S. Krishnaswamy
"Through the Eyes of a Painter", an experimental film by the well-known painter M. F. Husain. It presents its impressions of Rajasthan. This film won the Golden Bear Award at the XVII International Film Festival, Berlin. According to its creator, “the idea of the film is cow, umbrella plus lantern minus a shoe is equal to man and woman.”

Three different moods—Jaisalmer: for its infinite space; Jodhpur: for massive structure; Bikaner: for poetic and lyrical images; orchestrate this bold and delicate film.
his unhinged guest for, Madhu!

As Arundhati and Mahan are reunited, Bhawal resumes

in a small railway station. Bhawal, who had

fashion to search for Mahan.

where your Durian oil these house Bhawal let his com-

On Bhawal’s suggestion, the houpe set out on a country-

belonged.

he Arundhati and the dancing troupe to which both of them

This puzzled her but her lover, Mahan, was puzzled by this cue-

Arundhati belonged to a dancing troupe. One day as she


P. K. Sen Gupta

Director

Dhruva Pandekar

Producer

Pendekar’s Silver Medal to his Director.

Bose famous him—Other

ARUNDHATI
BANGARADA HOOVU

Best feature film—Kannada

President's Silver Medal and a cash prize of Rs. 5,000 to its Producer and Director

Producer & Director
B. A. Arasa Kumar

The film deals with the problem of leprosy and dispels the belief that this disease is incurable.

Ananda and Latha grow up together. Latha falls in love with Ananda. After his education Ananda goes to Rampur village as a Block Development Officer where he falls in love with his friend's sister, Seetha. However, Seetha suddenly refuses to marry Ananda as she finds that she is suffering from leprosy. Disappointed Ananda returns to his village. His mother presses him to marry Latha telling him that leprosy is an incurable disease. However, Seetha is cured and on her return, she finds that Ananda is about to marry Latha. In desperation, she tries to commit suicide but Ananda and her relations come to know of it. Ananda rushes to her rescue and they are united.
The film has been shot mostly at Darjeeling and Ooty in the Himalayas.

From Kashish, with the help of evidence addressed by a child born to Alexa, Captain Kashish secretly marries Alexa, and is then called away for duty in NEFA border following emergency. Captain Kashish, Nia Maskhanda, and her son Sairam are booked by an international smoking smuggling gang. Alexa's son is forced to marry her. Alexa's daughter Alexa is forced by her mother to marry Captain Kashish. Captain Kashish decides to walk out of the house, an intriguing situation evolves. Alexa, who has sent her dead in the house, is redeemed. The mystery is solved. Later he finds her shoe dead in the house. The mystery is solved.

Producer & Director: R.K. Chopra
Best Feature Film: Haimiraz
SANTH WAHATE
KRISHNAMA

A tiny village on the banks of river Krishna is the scene of a grim social conflict. Manohar, an educated young man, wants to bring lift-irrigation to the village so that all the people may benefit from it. On the other hand, the village Sarpanch and landlord sees a threat to his own interest in the new idea.

Manohar, however, finds great support in the village school teacher whose daughter he is in love with. The kindly teacher donates his piece of land to the young man to experiment with his ideas. This enrages the Sarpanch who hires mercenaries to do away with the teacher.

Soon, the public and the police find out who the real culprit was. But before they could book him, the Sarpanch commits suicide by plunging into the flooded river.

The experiment yields its happy results. The entire village is proud of the young man. With the villain of the piece gone, the lovers are reunited in marriage.
Parent is responsible for their children; that the children are not the culprits but the wanton neglect of parents is responsible for perpetuation of character and debauchery. He pleads for prevention of character and debauchery. He is moved by the condition that he is ignorant of the judgement and steps forward donating the goods of a girl of tender ages belonging to different families. When he is reminded by a boy for the growth of mind, he is brought to his natural state in ideal atmosphere. His family consists of his brothers and his motherless own. Judge Chandrasekhar is humanitarian and compassionate.
Engineer Ram Prakash's wife Reshma dies of snakebite leaving behind their only son Kesho. Later, he rescues a woman named Nani who resembles his wife. At least for young Kesho, Nani fills the void caused by Reshma's death. In this, a crafty contractor, Ishwar Das, finds an opportunity for himself. He persuades Nani's guardian to marry their daughter in a situation when he cannot help marrying Nani. Kesho, however, loved another man Chintu. The designing contractor is left disappointed when Ram successfully persuades Nani's guardian to let the lovers unite.

SUTLEJ DE KANDE

Best feature film—Punjabi

President's Silver Medal and a cash prize of Rs. 5,000 to its Producer and Director.

Producer & Director
P. P. Maheshwary
NARGIS

Born in Allahabad on June 1, 1924, Nargis was

... in her field—acting.

In 1943, producer-director Mehboob Khan picked

... the best known

... opposite the best known

... performance of a female actress in Indian cinema, and

... award of the year. The film marked a turning point in her career, and the film only

... in the same director's magazine opus, "Mother India." Her performance

... for her role in the film. The film was a critical and commercial success,

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UTTAM KUMAR

In 20 years he has been on the film scene, Uttam Kumar has made over 100 films and carved a niche for himself in the hearts of millions of movie-goers in Bengal. In Antony Firingee, he plays an Eurasian. In Chiria-khana, he plays a masked Chinese and in Nayak, he plays a matinee idol. Each one of these portrayals are not the continuation of the same star image but altogether different personages. Last year, Uttam turned his attention to Hindi films and made an impressive debut with his own production: Chhoti Si Mulaqat. Some of his best known and highly acclaimed performances include Saptapadi, Grihaddha, Jatu Griha, Bicharak, Jeevan Mrityu, Raja Lakshmi Sreeranto, Harano Sur and Tasher Ghar and Antony Firingee, for which he receives the best actor award this evening.

MANOJ KUMAR

First in Shaheed and again in Upkar, Manoj Kumar distinguished himself by becoming the embodiment of a film's creative trinity—the writer, the director and the actor. His Upkar which earned him a special award this year has been widely acclaimed abroad.

Born in Lahore, Manoj Kumar came to India after the partition. Delhi educated Manoj, joined films as an Assistant. He made his debut as the lead player in Kanch Ki Gudiya. Among his outstanding performances are Himalaya Ki Gode Mein, Aadmi, Shaheed and Upkar.
NEFA to Laadal.

Seventeen years, that’s how long he has known the world, from behind the scenes. Over the last six years, Mahendra Kapoor has

born in an affluent family of Amritsar on January 9, 1934. Mahendra Kapoor started his film career

other than directing in over 40 films in Hindi and he

Over a decade in the film industry, the director, producer, writer

MAHENDRA KAPOOR

Jagat which won him the President’s Gold Medal. This outstanding actor is known for his versatility. He has made a number of short

films, including Rdal. He has also directed his own films and is also the composer of his own songs. His outstanding performances in films like Deedar, Satyagraha, Kancha: The Great, Apna Desh, Parashuram, Padmashree, Agate, Parashuram, Abhishek, etc. have contributed to his success.

His films are known for their social and political messages, and he has received many awards and honours for his work. Some of his films include Parashuram, Agate, and Padmashree. Last year, he

SATYAJIT RAY

A film that is awaited by a discerning public.

a director, producer, and writer.
S. L. Puram Sadanandan

His play, 'Another Turned Rogue', was a milestone in his writing career. This won him the highest recognition in the State and emboldened him to pursue his own work, the Kaipana Theatres. In addition, he has written screenplays and dialogues for over 50 Malayalam films. "Stage is my house, screen my country," says the award-winning screenwriter who has a secret desire to direct his own films.

K. V. Mahadevan

Born in March 1918, Mahadevan started his film career as an assistant to music director S. V. Venkatesh. In 1949, he made his debut as a full-fledged music director. He has been given the award for best music direction for his compositions in Tamil film, "Kandhan Karunai," and has directed in Tamil and the rest in Telugu. Mahadevan started his film career in 1937 with the assistant director of S. V. Venkatesh. In 1949, he made his debut as a full-fledged music director. He has been given the award for best music direction for his compositions in Tamil film, "Kandhan Karunai."
M. N. MALHOTRA

M. N. Malhotra, who wins the award for best colour cinematography in Hamraaz, has been a man on the move, always moving upwards. He travelled to the feature film via newsreel. He photographed his first silent picture Khyber Falcon in 1929 and his first sound film Swarg Ki Sirhi in 1935.

Born in Lahore on August 8, 1910, young Malhotra went abroad for training in motion picture photography in Germany and at other centres in Europe. On his return, he moved to Bombay and took on the job of newsreel stringer to the British Movietone News. He covered Gandhi’s historic visit to North West Frontier Province.

In 1936, he shifted to Calcutta where he joined the Film Corporation of India. After the start of the Second World War, he shifted to Lahore and joined Pancholi.

Partition brought him back to Bombay where he joined Sohrab Modi’s Minerva Movietone. He was invited by the Burmese Government to photograph the 6th Buddhist Synod in Rangoon in 1954.

On his return to India, Malhotra worked with two other companies before he joined B. R. Films. Among his outstanding camera works are Kanoon and Gumrah (in b & w) and Waqt and Hamraaz (in colour).

SUKHDEV

Sukhdev did not just happen to be what he is; he willed to be what he is. Born of a poor Jat family in Dehra Dun, Sukhdev waged a battle royal with life for survival in Bombay where he studied at Khalsa College. He joined Famous Studios as an Assistant. Later, he took the road to documentary films, joining Paul Zils on the editing table. This was the preparation for a big breakthrough. Sukhdev landed on the national film scene with a thud in his “And Miles To Go”, an award winner at the Third International Film Festival of India in 1965. Sukhdev painted in this film a vivid portrait of a nation, its anguish and its fury. This was followed by “After The Eclipse”—a view through a glass darkly of the world behind the bars. Finally, in “India ’67”, Sukhdev has made a testament on celluloid. His cinematic pictography is not hard to decipher but it certainly is rich in meaning and suggestion.

RAMCHANDRA

Those who remember Shehar Aur Sapna, will vividly recall those incredible shots of the deserted streets of Bombay which formed a prologue to the film. That was writing the film with camera. And that was Ramchandra, the cinematographer. A year later in 1964, Ramchandra accomplished another feat of creative lens work when he captured the mood and the inner feeling in the stupendous sweep of his camera in Sunil Dutt’s one-actor movie, Yaadein.

Though Ramchandra worked for Sunil Dutt in Yaadein, he has always been with K. A. Abbas whom he joined after finishing his apprenticeship under Jimmy Kapadia at the Shree Sound Studios in Bombay. His first film with Abbas was Dharti Ke Lal. Since then he has photographed all Abbas films. One of them, Munna brought him the best photography award at Montevideo. This triumph followed a big challenge of photographing in colour and for wide screen. It was the first Indo-Soviet coproduction, Pardesi (1955). For his work in Bambai Raat Ki Bahon Mein, Ramchandra has been given the year’s best b & w photography award.

Born in Calcutta on April 26, 1927, the 41-year old cameraman hails from a Rajput family of Allahabad.
Short Films Committee, New Delhi

Member
Member
Member
Member
Chairman

Documentary Films Committee, New Delhi

Member
Member
Member
Member
Member
Member
Member
Member
Chairman

Central Committee, New Delhi

NATIONAL AWARDS FOR FILMS - 1967
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