

Saturday, April 25, 1964 at 6-00 p.m. at Vigyan Bhavan



- I. Introductory Speech by the Minister of Parliamentary Affairs and Minister of Information and Broadcasting
- Report of the Central Committee of Awards by Dr. B. Gopala Reddi
- 3. Presentation of Awards by the President
- 4. President's Address
- 5. Speech of thanks on behalf of film industry by the President. Film Federation of India

INTERVAL

 Exhibition of the documentary 'Song of the Snow' (English) and feature film 'Shehar aur Sapna' (Hindi) winning the President's Gold Medals

RECIPIENTS OF STATE AWARDS FOR FILMS 1963



ALL-LVDIA AWARDS

	Title	Producer	Director	Award			
		Feature Films					
1.	SHEHAR AUR SAPNA (Hindi)	Khwaja Ahmad Abbas, Naya Sansar, Philomena Lodge, Church Road, Juhu, Bombay-54.	Khwaja Ahmad Abbas	President's Gold Medal and a Cash Prize of Rs. 20,000 to its pro- ducer and Rs. 5,000 to its director.			
2	NARTHANASALA (Telugu)	Sreedhara Ruo and Smt. Rajyam, 32, Nageswarapuram, Mylapore, Madrus-4	Kumalakara Kumeswara Rao	All-India Certificate of Merit and a Cash Prize of Rs. 10,000 to its producer and Rs. 2,500 to its director			
3.	MAHANAGAR (Bengali)	R.D. Bansal, 45, Dharamtolla Street, Calcutta-13:	Satyajir Ray	All-India Certificate of Merit			
	Documentary Films						
T+	SONG OF THE SNOW (English)	Films Division, Government of India, 24-Peddar Road, Bombay.26.	N.S. Thapa	President's Gold Medal and a Cash Prize of Rs. 4,000 to its pro- ducer and Rs. 1,000 to its director			
2.	MALWA (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	S.N.S. Sastry	All-India Certificate of Merit and a Cash Prive of Rs. 2,000 to its pro- ducer and Rs. 500 to its director			

Title	Producer	Director	Award			
3. JAIN TEMPLES OF INDIA (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26,	Arun Chaudhuri	All-India Certificate of Merit			
	Children's Film					
PANCH PUTHLIYAN (Hindi)	Children's Film Society, Hingo- rani House, Dr. Annie Besant Road, Worli, Bombay-18.	Amit Bose	All-India Certificate of Merit			
Educational Film						
I INDIAN OCEAN EXPEDITION (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26,	Shanti S. Varma	All-India Certificate of Merit			
	Filmstrip					
I. HISTORICAL MONU- MENTS OF DELHI (Colour)	G.K. Athalye, Director, Na- tional Institute of Audio Visual Education, Indraprastha Estate, Ring Road, New Delhi,	G.K. Athalye	All-India Certificate of Merit			
	REGIONAL AWARDS					
Feature Films						
(a) (i) BANDINI (Hindi)	Bimal Roy Productions, Mohan Studios, Andheri, Bombay-69.	Bimaī Roy	President's Silver Medal			
(iii) MERE MEHROOB (Hindi)	H.S. Rawail, 309-B, Famous Cine Building, Haines Road, Bombay-11.	H.S. Rawail	Certificate of Merit			
(iii) GUMRAH (Hindi	B.R. Films, 4, Chinoy Colony, Juhu Road, Bombay-54.	B.R. Chopra	Certificate of Merit			

		Title	Producer	Director	Award
6)	(i)	HA MAZA MARG EKALA (Marathi)	Sudhir Vinayak Phadke, Shankar Nivas, Shivaji Pa Road No. 3, Dadar, Bombay-	ark	President's Silver Medal
	(ii)	TE MAZE GHAR (Marathi)	Ravindra Bhat, Plot No. Block No. 2, Tilak Nagar Ro No. 1, Goregaon, Bombay-62	ad	Certificate of Merit
6)	(i)	JEVI CHHUN TEVI (Gujarati)	Bholanath D. Trivedi, 79, Kak Colony, Andheri, Bombay-58	ori Gajanan Mehta	Certificate of Merit
d)	(4)	UTTAR FALGUNI (Bengali)	Uttam Kumar, 46-A, Giri Mukherjee Road, Calcutta-25		President's Silver Medal
	(ii)	SAT PAKE BANDHA (Benguli)	R. D. Bansal, 45, Dharamto Street, Calcutta-13.	na Ajoy Kar	Certificate of Merit
	(111)	JATU GRIHA (Bengali)	Uttam Kumar, 46-A, Giri Mukherjee Road, Calcutta-25.	sh Tapan Sinha	Certificate of Merit
1	(4)	MANIRAM DEWAN (Assamese)	Apurba Chowdhury, Bhube Road, Uzunbazar, Gauhati	an S. Chakravarty	President's Silver Medal
1		JEEBAN SATHI (Oriya)	Srinibash Paikaroy, P.O. Nara garh, District Puri.	n- Prabhat Mukherjee	President's Silver Medal
	(11)	NARI (Griya)	Narendra Kumar Mit 19 Sir Gurudas Ros Calcutta-11.	The second secon	Certificate of Merit

Title	Producer	Director	Award
(g) (f) NANUM ORU PENN (Tamil)	Murugan Brothers, 1-A, Arcot Road, Vadapalani, Madras-26.	A.C. Trilokehander	President's Silver Medal
(II) KARPAGAM (Tamil)	K. S. Sabarinathan, Amariyoti Movies, 15 G.N. Chetty Road, Madras-17	K. S. Gopala krishnan	Certificate of Merit
(III) KARNAN (Tamil)	B. R. Pamhalu, Padmini Pictures, 15 Balakrishna Road, Mylapore, Madras-4.	B.R. Parthaly	Certificate of Merit
(h) ii) LAVA KUSA (Telugu)	Lalita Sivajyoti Films. 13, Krishnarao Naidu Street. T' Nagar, Madras-17.	C. Pubayya and C. S. Rao	President's Silver Medal
(II) AMAR SILPI JAKKANNA (Telugu)	B. S. Ranga, Vikram Produc- tions, 42 G.N. Chetty Road, Madras-17.	B.S. Ranga	Certificate of Merit
IIII MOOGAMANA- SULU Prelugu)	C. Sundaram, 19, First Main Road, C.t.T Colony, Mylapore, Madras-4.	Adurthi Subba Rao	Certificate of Merit
(i) (i) SANT TUKARAM (Kannada)	B Radhakrishna, 7, Ranga- natha Chetty Road, Nungam- bakkam, Madras-34,	Sunder Rao Nadkarni	President's Silver Medui
(II) MANGALA MU- HURTHA (Kannada)	U. Subba Rao, 40, Edward Elliots Road, Madras-4.	M.R. Vittal	Certificate of Meri

(<i>f</i>)	(i)	NINAMANINJA KALPADUKAL (Mulayalum)	K.V. Bhavailas, N.K. Karuna- kara Pillai and K. Parameshwa- ran Nair. 15 Circular Road, Madras-24.	N.N. Pisharody	President's Silver Medal
	557.5	DOCTOR (Malayalam)	H. H. Ebrahim, 14/93, New Road, Cochin-2.	M.S. Mani	Certificate of Merit
	Cit	KALAYUM KAMINIYUM (Malayalam)	Neela Productions, New Theatre Buildings, Trivandrum-14.	P. Subramoniam	Certificate of Merit

Producer

Title

Amud

Director





SHEHAR AUR SAPNA (Hindi)

President's Gold Medal

THE BEST FEATURE FILM

Producer and director: Khwaja Ahmad Abbas, Bombay

Bhola, a small-town young man, goes to Bombay to be lost in the vast metropolis of contrasts. In time, he finds kind hearted friends in old footpath-dwellers including a musician, a poet, an actor and a wrestler. There is also the gangster Jagga whom he has to contend with.

Soon Bhola feels drawn to a luckless girl, Radha, whom he meets first in a drain-pipe used by both as shelter against the rains. Radha's inhibitions of having been exposed to sin produce some painful complications before their tender love culminates in wedlock. All goes on well for some time and the couple live with the old friends in a squatters' colony. Then, while enceinte Radha is about to deliver, the huts are suddenly smothered to make room for mansions of the rich, such as Bhola had always dreamt to have for the poor. Homeless again, and with child, they return with fond hopes to the pipe which is no longer available, and wonder where to go.

NARTHANASALA (Telugu)

All-India Certificate of Merit

SECOND BEST FEATURE FILM

Producers: Sreedhara Rao and Smt. Rajyam, Madras

Director: Kamalakara Kameswara Rao

This brings on the screen a chapter from the Mahabharat, depicting the triumph of steadfast, united action in the cause of truthfulness over the evil designs of unscrupulous enemies.

Pandavas are tricked into gambling away everything to the greedy, deceitful Kauravas, and are obliged to spend 13 years in exile, the last in total biding. They arrive in Matsyadesa to spend their thirteenth years in disguise, where the kindly Virata admits them to his kingdom and court, unaware of their identity. The relentless Kaurvas, headed by Duryodhana, are determined to break their crucial condition of remaining incognito and the hapless. Pandavas have to face many tribulations to keep the guise. When the stipulated period is over, they throw off the mask and join forces with Virata to beat back the Kaurava invasion of his kingdom. The end shows Virata, proud of having sheltered the noble Pandavas, giving away his daughter Uttara in marriage to Abhimanyu, the valiant Ariuna's son.



MAHANAGAR (Bengali)

All-India Certificate of Merit

THIRD BEST FEATURE FILM

Producer : R.D. Bansal, Calcutta

Director : Satyajit Ray

With a meagre salary too small for his family, Subrata Majumdar is led to persuade his wife Arti to take up a job much to the chagrin of his dependent, errant father. As a sales girl now, Arti impresses her boss with her good work. Moving about beyond her home and influenced





by another sales girl friend Edith, Arti gradually discovers a new life and adopts new habits. Inevitably, suspicions burn in the heart of her husband and he politely asks her to resign. Just then fate strikes a blow, for Subrata loses his job and Arti has to shoulder the family burden single-handed. Events produce strained relations till an incident, involving Edith, brings about a dramatic conclusion and Arti has no cause to regret her decision to work.



BANDINI

President's Silver Medal

THE BEST FILM IN HINDI

Producer and director: Bimal Roy, Bombay.

She was an unusual prisoner—young, innocent looking, well-behaved and ever willing to help everyone. How did such a girl commit a crime? Drawn towards the jail doctor Devendra but fearing that the society would not accept her back and she would only ruin the life of the young doctor, she turns down his proposal. But what was her past?

During the days of Indian independence struggle, the powerful personality of the interned freedom-fighter Bikash Ghosh had made a deep romantic impact Kalyani, the only daughter of a Postmaster. Before Bikash was transferred to another jail, he had declared Kalyani as his wife and had promised to marry her on his return as a free man. But Bikash had later married another girl. In sheer agony and shame, Kalyani had to leave her home, fall victim to cruel circumstances, drift from place to place till she landed in jail stamped as a criminal.

Kalyani, now released, has nowhere to go. The sympathetic jailor has in the meanwhile, succeeded in obtaining the consent of Devendra's mother to accept her as daughter-in-law. Overjoyed by the happy news, she leaves for Devendra's house. At the station, she meets her old lover Bikash who is seriously ill. She learns the extraordinary circumstances in which Bikash had to marry another woman. Kalyani is convinced that Bikash never another woman. Kalyani is convinced that Bikash never intended to betray her. He loved her sincerely and honestly. She realises how much Bikash needs her in his grave illness. And so the lovers are reunited.





MERE MEHBOOB

Certificate of Merit

SECOND BEST FILM IN HINDI

Producer and director: H.S. Rawail, Bombay

Anwar, a student poet, catches a glimpse of and is enchanted by a pair of beautiful eyes that peer at him from under a veil, and it is a matter of love at first sight on both sides. Sizzling to know the identity of the girl, he recites a poem before a college audience subtly pouring out all his emotions; but all in vain,

A chance meeting with Nawab Bulund Akhtar, doyen of an old but withered nobility who is travelling with his



sister, Husna, leads to friendship between the two. The Nawab even helps Anwar to get a job, who, to return the favour, takes up the responsibility of correcting the young Husna's verses.

Anwar continues to pine for the eyes behind the burqu, which in fact belong to Husna. But he mistakenly takes Nascem Ara, a friend of Husna, as his beloved. The Nawab, who is heavily in debt is also in love with Najma, Anwar's sister, living incognito as a dancer. Anwar is unaware of his sister's noble feelings, and the Nawab of the relationship between her and Anwar.

The Nawab comes to like Anwar and even prepares to marry off Husna to him; in the meantime they have discovered each other's identity. But serious complications arise, as another lustful, rich Nawab desires to possess Husna and threatens to bring disgrace to Nawab Bulund Akhtar who is his debtor. The poor Nawab thinks of committing suicide to save the honour of his family and happiness of his sister but is rescued by Anwar who makes a supreme sacrifice by selling himself to the wealthy Nascem Ara to pay off the Nawab's debts.

The mists start clearing. Naseem Ara, knowing that Anwar and Husma are desperately in love, rises to the occasion, giving up her claims on Anwar to bring the lovers together.



GUMRAH

Certificate of Merit

TRIRD BEST FILM IN HINDI

Producer : B.R. Films, Bombay

Director : B.R. Chopra

Gumrah is the story of a woman, who, by combination of circumstances, goes astray for a time, but ultimately wakes up and returns to the right path.



Meena is deeply in love with an artist, Rajinder. But their dreams of marriage are shattered by an unexpected calamity. Meena's sister, married to Ashok, a busy barrister from Bombay, dies young, leaving behind two children who are greatly attached to Meena. Torn between her love for Rajinder and the deep affection for the bereaved children, she decides to place the interests of her sister's family above her own happiness and marries Ashok, who is most of the time engrossed in his profession to the neglect of his family.

An uneventful year of married life for Meena is followed by a visit to her father's home where she again meets Rajinder. Several circumstances bring about their frequent meetings which rekindle old fires. Rajinder follows Meena to her home in Bombay and they continue to meet clandestinely. But Ashok has smelt the rat and observed everything through the eyes of his faithful secretary he had planted upon Meena.

As the net is closing on her, Meena discovers that nothing is concealed from her husband. An overwhelming sense of guilt agonises her. The husband is magnanimous and offers to release her to be able to go to Rajinder. But she has made her final choice, to tread the right path and close the door on Rajinder.

HA MAZA MARG EKALA

President's Silver Medal

THE BEST FILM IN MARATHI

Producer: Sudhir Vinayak Phadke, Bombay

Director: Raja Paranjpe

Shankar, a simple hearted motor-mechanic has seen nothing but sorrow in life. He had once loved Uma, but had failed to get her and had drowned his frustration in wine. He was alone without any worldly ties.

One day a small boy, Atul, comes to him. Atul is the victim of his step-mother's cruelty. Shankar gives him





shelter, and gradually learns that the boy is the son of Uma, who is no more.

Shankar works hard to bring up Atul as a decent boy. In time, he becomes a wealthy owner of a motor garage. Meanwhile, Atul's father and step-mother ask Shankar to return the child. He refuses but when the parents take recourse to law Shankar has to part with Atul. The boy runs away again from his parents and beseeches Shankar not to yield him to the merciless step-mother.

The greedy step-mother asks Shankar to give her money in return for Atul. Shankar has no hesitation in giving away all he has for the sake of Atul.



TE MAZE GHAR

Certificate of Merit

Second best film in Marathi

Producer: Rayindra Bhat, Bombay

Director: Ganesh Bhat

To obtain his degree in medicine, Sharad has to go through a period of internship which takes him to a village, where he stays with his old teacher, the respected Bapu Master.

Sharad gradually realises that the village, served only by Buwa Bhagat, a quack, and an occasional visit by another doctor, is suffering from lack of medical facilities, and decides to continue there with missionary zeal.

inevitably, Buwa Bhagat and the village money-lender, who have been trading upon the villagers' helplessness, turn against him. Sharad's father and fiancee Naina, who have their own ambitions, too, oppose his ideas and Naina even gives him up; so that he has to function amidst many odds. Yet, Bapu Master and a village leader lend him support and he succeeds in running a dispensary.

Bapu Master now falls ill and recalls his daughter Scema, widowed soon after marriage. The young lady and Sharad, living under the same roof, develop understanding for each other and work together to relieve the villagers from the scourge of plague that has broken out in the area. Buwa Bhugat seizes the opportunity and tirelessly slanders the innocents, and even burns down their house.

But righteousness must prevail. Sharad and Seema who have come to love each other emerge successful from their ordeal. Opposition to their mission turns into admiration, and they start a new life.



JEVI CHHUN TEVI

Certificate of Merit

THE BEST FILM IN GUIARATI

Producer : Bholanath D. Trivedi, Bombay Director : Gajanan Mehta

The youthful Mangaldas had loved Kalpana, his professor's daughter, and had wanted to marry her. But Kalpana had decided not to marry and had gone abroad with her father. It thus happens that he marries Mangala, who turns out to be a simple but devoted wife.

Kalpana returns after 20 years and meets Mangaldas. The meeting brings past recollections and stirs old passions in the man, who makes the atmosphere hot for his wife and even openly asks for divorce. To make her husband happy, the loyal wife leaves her home and her dear ones, with firm faith in God.

Kalpana, however, does not wish to disrupt the family. She does everything to facilitate a family reunion and even pretends to be in love with another man to convince Mangaldas of the futility of his designs.

Time and a series of accidents, in which Mangala and the dumb child are involved, open the eyes of Mangaldas who repents his follies. All ends well as the self-sacrificing Kalpana withdraws herself from the scene.

UTTAR FALGUNI

President's Silver Medal

THE BEST FILM IN BENGALI

Producer: Uttam Kumar, Calcutta

Director : Asit Sen

This is the story of a women dogged by misfortune Devjani's engagement to Manish is cancelled as he has to go abroad to return as a barrister. She is thus doomed to marry Rakhal, who has lent money to her father. Soon, she is with a child but Rakhal has treated her all along so brutally that she attempts to escape and put an end to her life. Her attempt is foiled by a kind-hearted Batjee and Devjani now adopts the new life under a new name Pannabai in the distant city of Lucknow.

But her peace is snatched when Rakhal appears on the scene and extorts money from her. Once again, she escapes from him, now with her baby Suparna, to Calcutta where she providentially meets Manish and entreats him to take her daughter under his care. With the passage of time, Suparna grows into a young, respectable barrister unware of her parentage. Meanwhile, Rakhal descends on Pannabai again, threatens to disclose the identity of Suparna and drives her to the desperate action of killing him.

Manish goes to her legal defence and so does Suparna who has discovered the truth. Deviani's misery is over. Bursting with joy to see her daughter blossomed into a barrister, she collapses and gives up the ghost.







SAT PAKE BANDHA

Certificate of Merit

SECOND BEST FILM IN BENGALI

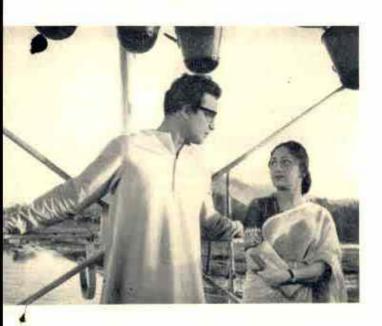
Producer : R.D. Bansal, Calcutta

Director : Ajoy Kar

Archana is living in an obscure village as a school teacher. Except for the little schoolgirls and Kalyani, a colleague, she remains aloof which arouses wild gossip. Her occasional meetings with Kalyani's brother Nikhileda member of the School Committee—fan the fires of gossip. One night Nikhilesh comes to Archana's school to tell her of his love and intention to marry her. She refuses him, and thereby hangs another tale.

Archana had been a victim of misunderstandings. Falling into a reverie she thinks of her mother and of her husband. Sukhendu, whom she had loved and married dreaming to make an ideal home. But after the marriage the dream had not been realised, mostly because of opposing ideals of life that often clash with each other. Archana's mother had tried to impose her ideals of life upon Sukhendu who, in silent protest, had cut off all connections with the family. Both had doggedly stuck to their standpoints, thus making Archana's life absolutely cheerless. Eventually they had decided to separate.

The reverie takes her over many past memories and she is surprised to realise that not a single day has passed during the prolonged separation when she has not been longing for Sukhendu; they are husband and wife by eternal ties. And she goes on dreaming about Sukhendu, fondly hoping that he will surely come back one day and she will be waiting for him.



JATU GRIHA

Certificate of Merit

THURD BEST FILM IN BENGALI

Producer: Uttam Kumar, Calcutta

Director : Tapan Sinha

The film is a three dimensional depiction of family life and the problems it presents. Satadal is doing well in life but he and his wife Madhuri are distressed because they have no child. To break the monotony of loneliness. Madhuri takes up a teaching job. Both, however, get tired of each other, and are seriously thinking of divorce.

There is a second couple, Nikholesh and Sushma, who are also living in opulence, yet always quarrelling with each other to the amusement of their neighbours. But never for once do they think of separation.

The third is the ideal couple: Supriya and his wife, living contented and happy with their children even on a moderate income. A casual visit to their happy home kindles fires of desperation in the frustrated Satadal who is now bent on obtaining divorce. Meanwhile, he has to proceed on a tour when Madhuri, in a similar frame of mind, deserts her home.

In course of time, loneliness, which has grown by feeding upon itself, proves too sickening for both and it is only a chance meeting that brings the couple back to each other.



MANIRAM DEWAN

President's Silver Medal

THE BEST FILM IN ASSAMESE

Producer : Apurba Chowdhury, Caubati

Director : S. Chakravarty

Through the dim corridors of time, a memory beckons the memory of the inspiring ideals and struggles of Maniram Dewan, who fought the mighty Britan power till the very last to save the independence of Assam.

Riven with internal dissensions. Assum's reins of Government were in the weak hands of the Ahom King Kandarpeswar, who had to request the British to help him rid the country of the marauding tribes from the east. The aim was achieved but the British who had entered in the guise of a friend stayed on to weave a web of intrigue to usurp power, with the aid of a traitor. Haranath Daroga.

Maniram's repeated appeals to the British to withdraw and hand power back to the King were all in vain. He went to seek justice from the British authorities at Calcutta but all efforts proved futile.

Then began the heroic armed struggle: Maniram had decided to drive out the British by force. The call went out to freedom fighters in all corners of the country. Maniram himself was operating from Calcutta, mobilising forces and sending secret information to the King, with the help of a band of faithful followers.

But the game was up when a message fell into the hands of the British. The King was arrested. Maniran also fell in the enemy's hands and was hanged. Thus ended a glorious chapter in the annals of the history of Assam.



JEEBAN SATHI

President's Silver Medal

THE BEST FILM IN ORIVA

Producer : Srinibash Paikaroy, Puri

Director: Prabhat Mukherice

True, abiding love leads to union in life hereafter: that is the theme of Jesban Sathi or life partners.

A newly appointed Sub-divisional Officer goes out to tour his area which he has never visited before but which looks surprisingly familiar to him. Something draws him powerfully to a stream, in spite of warnings. From his orderly, he learns that about 25 years ago, a young man called Debahrata had come to take up a job in the hill station after having been slighted into deserting his position in a mill by the proprietor's daughter Meena and her charlatan friend Ashok.

Debu had come across Chumki, a simple hill belle, and the two had fallen for each other. But Chumki was about to be sold secretly to Panua by her foster mother, who had actually kidnapped the girl as a baby. To save herself from Panua's clutches, she had jumped down a hill to her death. Debu, finding her dead also plunged to death.

That was the story of the haunted stream. The end shows that the Sub-divisional Officer was no other than Debu in past life and his wife, Banani, was Chumki.



NARI

Certificate of Merit

SECOND BEST FILM IN ORIVA

Producer: Narendra Kumar Mitra, Calcutta

Directors: Narendra Kumur Mitra, Amalendu Bagchi

and Kavichandra Kalicharan Patnaik

Jayanta is intensely in love with Manashi. They are preparing to marry when Jayanta is struck down with severe attack of pox which deprives him of eye-sight. On second thoughts. Manashi decides to give him up and go another way. Jayanta, on the other hand, cannot believe that Manashi is inconstant.

While under treatment for blindness Jayanto luckily comes across a noble nurse. Malati, who takes keen interest in the patient. She is distressed to see Jayanta pining for his love and strives to bring Manashi back to him, but in vain.

Her interest in the blind man increases, and to bring him relief and solace she attempts and, after some initial difficulty, succeeds in impersonating for Manashi. And when nothing but grafting is found to be the remedy for Jayanta's blindness, she even donates one of her own eyes. Jayanta regains his lost power, but frets and fames when he fails to find Manashi around. His old faithful servant, who has also been another benefactor in his adversity, brings him round. The self-effacing Malati has quietly slipped out to end her life, but a last-minute dash by Jayanta and his friends saves her,





NANUM ORU PENN

President's Silver Medal

THE BEST FILM IN TAMIL

Producer: Murugan Brothers, Madras

Director - A. C. Trilokehander

The story revolves round a dark complexioned, poor, illiterate girl, named Kalyani and her trials and tribulations as she is married, in an unusual manner, to Bhaskaran, a rich zamindar's son.

Sabapathi, the scheming uncle of Bhaskaran, succeeds in tricking him into marriage with Kalyani with the intention of breaking up the family and appropriating its property to himself. From the very first night in her new home, poor Kalyani has to face a series of ordeals. Bhaskaran, however, tries to be sympathetic.

But the odds are against Kalyani. An incident resulting from her illiteracy is humiliating for her husband who in disgust leaves home. Realising her own shortcomings, Kalyani makes every effort to become literate which creates further misunderstanding and troubles for her and break-up of the family. In the meantime, Bhaskaran returns home,

The cunning Sabapathi is still at work to make the ailing zamindar sign away his property. But Kalyani, now literate, arrives on the scene in good time to expose his mischief. The clouds are cleared; the family is reunited, and Kalyani enters a happy phase of her life.



KARPAGAM

Certificate of Merit

SECOND BEST FILM IN TAME

Producer: K. S. Sabarinathan, Madras

Director: K. S. Gopalakrishnan

Nallasivam, a rich, philanthrophic and popular landlord of Pillaiyarpatti, has a prodigal son Rajangam and a virtuous daughter Karpagam, Rajangam marries Pankajam, daughter of Thandavam, who has set his greedy eyes on Nallasivam's property. Karpagam married to Sundaram, a hardworking and kind-hearted youth, and soon Nallasivam entrusts him with the care of his property. The couple devote themselves to the good of the household. The kindly Karpagam saves her brother from disgrace by giving her jewellery to pay off his debts. She even brings up Meena, her brother's daughter, who is neglected by her parents, with deep love and care.

Thandavam, who has come to live in his daughter's house to earry out his designs of appropriating Nalla-sivam's property, forces his daughter and her husband Rajangam to leave the house along with Meena. But Meena and Karpagam cannot live without each other and it happens that Karpagam has to give her life to save Meena from a ferocious bull's charge.

Sundaram is later persuaded by his father-in-law to marry Amutha in the interest of Meena who however, does not accept Amutha as her mother. Nor does Sundaram give Amutha adequate attention. Thandavam has not given up his schemes of acquiring the property, and to pacify him the lofty Amutha coerces her father to transfer his own property to the rogue. Still dissatisfied. Thandavam hatches a plot to murder Sundaram. The conspiracy leaks out to Amutha, who, in saving her husband, is seriously wounded, but succeeds in winning the affection of Meena.



KARNAN

Certificate of Merit

THIRD BEST FILM IN TAMIL

Producer and director : B. R. Panthalu, Madras

Among the numerous, inter-woven episodes in the Mahabharata, the story of Karna is at once touching and soul-lifting. The Sun god bestows upon the virgin princess Kunthi a radiant son, born with golden armour and inseparable ear-rings. Embarrassed and wanting to save her honour she deposits the baby in a casket and throws it in the river. The casket is picked up by Athirathan, the childless charioteer of King Dhrutharashtra, who brings up the baby as his own son.

Karna thus grows up in close association with Duryodhana and other Kaurava brothers, arch enemies of Pandavas.

In the epic war between the cousins, Kauravas and Pandavas, gods and goddesses play important roles to aid their proteges. Thus, Lord Indra, the guardian of Arjuna, appearing as a brahmin, demands from Karna his divine armour as a gift, and Karna is a victim of his incorrigible philanthropy. His Guru, sage Parasuram, curses him not to be able to use the all important Brahmnstran in a moment of crisis. Lord Krishna discloses to Kunthi the identity of Karna, and prevails upon her to obtain Karna's promise that he would not attempt to kill any Pandava except Arjuna.

Thus, beset with commitments and weaknesses of his own making, Karna goes to war on the side of Kauravas. In the thick of battle and amidst great odds, he keeps up his word even at the cost of his life, The end is peaceful, as he is fortunate to see the cosmic form of Lord Krishna.



LAVA KUSA

President's Silver Medal

THE BEST FILM IN TELUGI

Producer : Lalita Sivajyoti Films, Madras

Directors: C. Pullayya and C. S. Rao

Having returned from exile. Rama is now crowned king of Ayodhya. At long last, Rama and Sita live the life of a devoted royal couple, who have to separate following a strange incident. Veera, a washerman loves his wife Latchi but her indifference makes him so suspicious as to ask her to leave the house. She professes fidelity but Veera taunts her, saying that it is only Rama who could keep Sita after she had lived under another's (Ravana's) roof. The rumour reaches Rama who sends Sita away on a second exile.

In the forest, sheltered by the sage Valmiki, Sita gives birth to Lava and Kusa Rama is, however, languishing in separation when the sage Vasisht advises him to perform Aswamedha Yaga. The holy horse of Rama's Aswamedha Yaga reaches their haunt: and Lava and Kusa challenge it. A fight ensues in which Rama's brothers are repulsed and Rama has to go to avenge the defeat. In the process, the mystery is unravelled. Rama retires. Sita returns to Mother Earth.

AMAR SILPI JAKKANNA

Certificate of Merit

SECOND BEST FILM IN TELLIGI

Producer and director : B.S. Ranga, Madras

Following the family profession, Jakkannacharya develops into an eminent sculptor. One of his inspired works is a statue of Manjari, daughter of Rajamma, a court dancer of King Gopa Deva. Manjari's rapture on seeing the statue develops into love between her and the sculptor. The King who also desires to possess Manjari, orders Rajamma to send her daughter to him. Rajamma's brother, Sundaram, saves Manjari from a difficult situation by arranging her wedding with Jakkanna.

The enraged King Gopa Deva now schemes to wreak vengeance. He orders Jakkanna to build Vasantha Mantapam, and suggests models. The sculptor, however, rejects the suggestion and instead adopts Manjari as the model. Through the King's designs, Jakkanna has to go out in search of stones. Thus left alone, Manjari falls into the King's trap, prepared by her own mother, but stoutly rejects his advances. Gopa Deva finally threatens her into a dance on pain of her husband's death. As ill luck would have it, Jakkanna sees the dance and believing that Manjari had betrayed him, leaves home almost in a state of madness.

When Manjari learns of her husband's departure, she jumps into a river but is rescued by fishermen and gives



birth to Jakkanna's son. Denkanna. Thereafter, she sets out to look for her husband, and after a few accidents she finds him in Guru Ramanujacharya's ashram where he has to build a temple of Lord Chenna Kesaya. Jakkanna, however, is unaware of her identity. As the construction is in progress, some defects in the main idol are pointed out by his own son Denkanna, at which Jakkanna makes the penance of cutting off his hand. But even as he is incapacitated, he completes his work overnight, an act which pleases Lord Chenna Kesaya so much that Jakkanna's severed hand is restored.

MOOGAMANASULU

Certificate of Merit

THIRD BEST HEM IN TELLIGE

Producer: C. Sundarum, Madras

Director : A. Subba Rao

Gopi is a young boatman who finds in Radha, the zamindar's daughter, a missing link of the past, and adores her. They are drawn to each other with lofty ideals of mutual enlightenment and consolation. So pure are their hearts that their love does not crave for the mundane.

There is betwixt them Gowri, the naughty village belle, who is deeply in love with Gopi. But her feminine pride is hurt when she finds her beloved more attached to Radha. Egged on by a fool, she includes in rumour mongering, though not with any malicious intent. The envious, scheming elements take advantage of the situation, which ultimately compels Gopi and Radha to seek peaceful refuge in the maternal bosom of the mighty Godavari an end that unites rather than separates, making them man and wife in their next life.





SANT TUKARAM

President's Silver Medal The best film in Kannada

Producer : B. Radhakrishna, Madras

Director: Sunder Rao Nadkarni

Tukaram, an embodiment of love, patience, sacrifice and fellow feeling, is a great devotee of Lord Panduranga, and has infinite faith in Him. He always sings in his Lord's praise and leaves everything to his care. He has no worldly desires and when riches are offered to him by Maharaja Shivaji, he politely refuses to accept. For the recovery of his seriously ailing son, he only prays to his Lord, and is well rewarded. His wife Jeejai, a noble woman, is intensely in love with her children and husband whom she considers her God on earth Like any woman she wants her family to be happy and prosperous. While their divergent attitudes produce some minor conflicts between husband and wife, the family lives in ideal peace and amity. Indeed, Jeejai's practical philosophy holds a few lessons for her saintly husband.

There is also the villain Mumbaji, who creates many difficulties for Tukaram, and even compels him to leave home. But the devoted Jeejai brings him back and sets him to work in the fields. The cruel Mumbaji pursues nim relentlessly and sets the crops on fire. Lord Panduranga again goes to the rescue of his devotee; his divine powers multiply the grains and there is a bumper crop. As is his wont, Tukaram distributes the surplus among the needy.

So the conflict goes on between good and evil. But Tukaram never flinches from his path and even brings relief to his enemy in distress. Ultimately goodness prevails and even Mumbaji is converted. The final triumph achieved, Tukaram is about to fly to Heaven. He would like to take the faithful Jeejai along. Alas! she is too worldly to go to Heaven and asks her husband to return soon. But Sant Tukaram has left for Vaikunta to merge with the Lord.



MANGALA MUHURTHA

Certificate of Merit

SECOND BEST FILM IN KANNADA

Producer : U. Subba Rao, Madras

Director : M.R. Vittal

Srikantiah, a rich Mysore planter, and his wife Annapoornamma have a son Sridhar and a daughter ha. Sridhar, a patient of tuberculosis, is a true admirer of village life while his sister Usha is an ultra-modern girl who crosses the limits and stands humiliated in the bargain. Annapoornamma dies of mental strain caused by the arrogance of Usha and this incident causes Sridhar's health to deteriorate further.

Sridhar is reluctant to marry his love Savithri, the village postmaster's daughter. Dejected as he is, because of his health, Sridhar is about to end his life when at the nick of time, Savithri prevents him from choosing a cowardly way. Her spirited words rekindle the zest for life in Sridhar and a happy union follows.



President's Silver Medal

THE BEST FILM IN MALAYALAM

Producers: K.V. Bhavadas, N.K. Karunakara Pillai and K. Parameshwaran Nair, Madras

Director : N.N. Pisharody

Thomachan, with extensive agricultural land and financial dealings, has two children, Thankachan and



Molly. His neighbour Koshysar, a school teacher, has a daughter Thankamma. Thankachan and Thankamma develop love for each other from school days.

Thomachan dies, leaving his family in heavy debt. Thankachan is thus compelled to give up his studies and join army where he turns out a first rate soldier. On his return home on leave, he finds Thankamma's family in misery, her father having passed away. He meets Philip, a rich man, who is frequenting the house of Thankamma and becomes suspicious of their relationship.

Back at the front, Thankachan befriends a colleague, Stephen, who has a sister and mother. He is admitted to hospital for wounds he has sustained in the battle. When he reports again at the front, Thankachan and his friend, Stephan, volunteer to blow up a strategic enemy bridge. In this brave endeavour Stephen dies with the last wish that Thankachan marry his ister. Thankamma who is by now leading a miserable life with a drunkard as her husband, comes to bless the couple.

DOCTOR

Certificate of Merit

SECOND BEST FILM IN MALAYALAM

Producer: H.H. Ebrahim, Cochin.

Director : M.S. Mani

The story revolves round two doctors each holding fast to his own ideals. The senior doctor, represents selfishness and greed while the junior, Rajendran, is an embodiment of all that is pure and noble and who dedicates himself to the service of humanity.



The foul practices and inhuman attitude of the senior doctor produce great resentment among people of the locality against him. On the other hand, Dr. Rajendran, who arrives as a Government medical officer, succeeds in bringing new light to the vicious atmosphere of the

hopital. By his honest and sympathetic dealings with the patients, he wins popularity among the people and sympathy and love of the senior doctor's paralytic son Venu and his daughter Jayashree, also working in the same hospital. But he also earns the displeasure of the senior doctor who ceaselessly campaigns to oust him with the aid of his corrupt subordinates.

The machinations of the senior doctor are limitless. While performing an important operation, Dr. Rajendran finds a vital medicine missing. This makes him miserable, for the life of the patient is at stake. The situation is saved by Jayashree, who suspecting foul play, hurries home and gets the medicine back from where her father had concealed it to bring discredit to the doctor. Rajendran pursues the right path unswervingly, in spite of the many impediments placed in his way, whereas the genior doctor continues with his misdeeds which are too much for his son Venu to survive.

KALAYUM KAMINIYUM

Certificate of Merit

THIRD BEST FILM IN MALAYALAM

Producer: Neela Productions, Trivandrum

Director : P. Subramoniani

This is the story of a woman who has false suspicions about her husband's fidelity and thereby invites ruin on herself.

Ravi, a dramatist, marries Usha, his collegemate whom he loves unaware of his cousin Geeta's feelings for him Broken-hearted, Geeta avows to remain



unmarried all her life. On the other hand, Usha is a jean wife, always viewing with suspicion Ravi's innocent meetings with Geeta or other women in his capacity as an artiste. Her suspicions are so overwhelming that she even tries to dissuade him from his professional pursuits. It pours oil on fire when she comes to learn that Geeta and Ravi are to play opposite each other, the title roles of a drama written by her husband for an all-India competition.

The death of Geeta's father in the meanwhile, adds to her miseries. To bring her relief, Ravi persuades her to marry Chandran who runs a dramatic club. Serious trouble arises when Panki, Usha's maid-servant, overhears portions of Ravi's pleadings with Geeta for the marriage, and conveys to her mistress the conversation, hinting that Ravi himself was going to marry Geeta.

Usha is maddened and is now bent on ending her life as well as that of Geeta. She takes Geeta in a car, in a desperate hid to be crushed to death. Poor Ravi, getting the scent, follows in another car, but only meets with a fatal accident, leaving a chastened. Usha to spend her remaining days alone.



President's Gold Medal

THE BEST DOCUMENTARY

Producer : Films Division, Bombay

Director N.S. Thapa

Enshrined in Indian lore and legend, the Himalayas span the entire northern frontiers of India over 1,600 miles, bearing the world's largest concentration of snows and glaciers, outside the polar regions. The film takes the audience to the majestic heights of the Himalayan peaks,



including Mount Meru, the legendary centre of the earth and the seat of Lord Vishnu, and the ageless Mount Kailas. It also depicts the transformation of snow into glaciers, which are the source of India's life-giving rivers.



MALWA

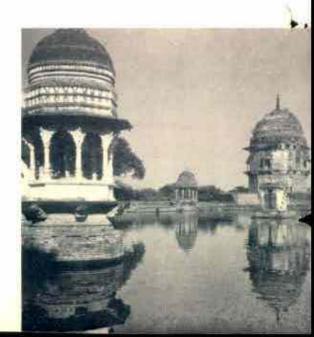
All-India Certificate of Merit

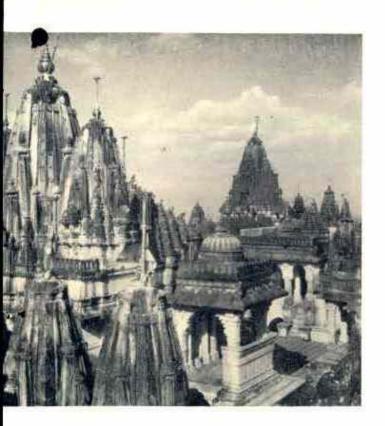
SECOND BEST DOCUMENTARY

Producer : Films Division, Bombay

Director 2 S.N.S. Sastry

The rich historical, cultural and religious heritage of the Malwa plateau in Central India is the theme of this documentary. The extant ruins of Hindu, Buddhist and Jain temples and Muslim mosques bring back memories of kings and poets, of craftsmen and architects of yore and of the continuing tradition that stand witness to fertilization of these different faiths which have always flourished in this tolerant land.





JAIN TEMPLES OF INDIA

All-India Certificate of Merit

THIRD BEST DOCUMENTARY

Producer: Films Division, Bombay

Director : Arun Chaudhuri

This documentary brings before the spectators some selected specimens of Jain architecture, symbolized in holy places and temples—the famous cave shrines of Udayagiri and Khandgiri in Orissa, Badami in Mysore, Mathura in Uttar Pradesh, Ellora in Maharashtra. It gives an eyefilling sweep of the 500 rock temples arranged in nine constellations on Shatrunjay hills in Gujarat; in one temple alone, there are 6,500 carved figures. The thousand-year-old Vimal Vasai temple at Mount Abu built at a cost of Rs. 18 crores and the Lun Vasai temple are also shown in vivid detail.

PANCH PUTHLIYAN (Hindi)

All-India Certificate of Merit

THE BEST CHILDREN'S FILM

Producer: Children's Film Society, Bombay

Director: Amit Bose



The five-year-old naughty Munna's mother take mon a visit to her brother's, a puppet master, in the city. Munna is fascinated to see the life-size puppets made by his uncle, which he manipulates with the aid of trained boys hidden from view. Filled with wonder, he asks his uncle if the puppets can play music. And lo! the puppets, he is told, come to life at midnight and play music but only to good, well-behaved children who speak truth, respect parents, are kind to animals and God-fearing. The uncle's reply makes the innocent Munna so curious that he steals a visit to the puppets at dead of night, but alas, they do not oblige.

Munna is now sure that the puppets would play only if he did as his uncle had advised. The next day he performs a series of good acts to the great pleasure of both his mother and uncle. And that night he is rewarded. His uncle manipulates the puppets to play music for the child. Amount is convinced that doing good always brings its sweet reward.



INDIAN OCEAN EXPEDITION

All-India Certificate of Merit

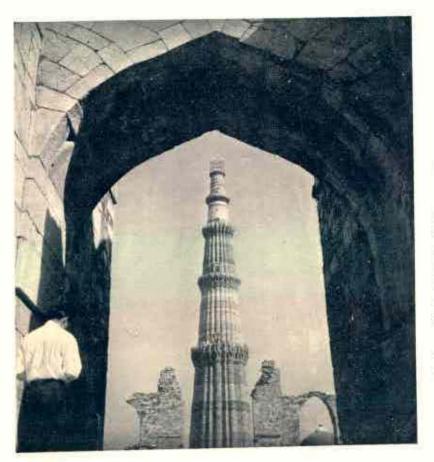
THE BEST EDUCATIONAL FILM

Producer : Films Division, Bombay

Director : Shanti S. Varma

The documentary is on the proceedings of the International Indian Ocean Expedition of 20 participating countries including India, Jointly sponsored by the International Council of Scientific Union and UNESCO in 1961, the expedition was launched to collect data regarding the movement of ocean currents, marine life,

topographical survey of the ocean-bed and meteorological and surface observations. The film also explains the benefits likely to accrue as a result of these experiments —discovery of new fishing spots, correct weather forecasting and greater safety for ships



HISTORICAL MONUMENTS OF DELHI

All India Certificate of Merit

THE BEST FILMSTRIP

Producer and director: G.K. Athalye, New Delhi

Delhi has over a thousand monuments which stand witness to its glorious past. The monuments, representing an epitome of Indo-Islamic architecture, belong to different periods of Indian history and mark the important phases in the architectural history of India. They are so many in number and so varied in architecture that its single monument, however imposing, can convey an adequate idea of the city's history or architecture.

The filmstrip traces the history of such monuments as are significant from the point of view of historical development and architecture.