

№ 8

# State Awards

FOR

# Films

PROGRAMME • 1961



*Friday, the 31st March, 1961 at 5.30 p.m. at Vigyan Bhavan*

1. Introductory Speech by Dr. B. V. Keshkar,  
Minister of Information & Broadcasting.
2. Report of the Central Committee of State Awards  
by Prof. N. K. Sidhanta.
3. Presentation of Awards by the Vice-President  
of India.
4. Vice-President's Address.
5. Speech of Thanks on behalf of Film Industry by  
the President, Film Federation of India.

## INTERVAL

6. Exhibition of Feature Film "ANURADHA" (Hindi)  
and Documentary "Kangra and Kulu" (English)  
winning the President's Gold Medals.

# PROGRAMME

# RECIPIENTS OF STATE AWARDS FOR FILMS, 1960 ALL INDIA AWARDS

<i>Title of the film</i>	<i>Producer</i>	<i>Director</i>	<i>Award</i>
<b>FEATURE FILMS</b>			
1. ANURADHA (Hindi)	Shri Hrishikesh Mukherjee, Cine Messers L.B. Films, Central Studios, Tardeo, Bombay-7.	Shri Hrishikesh Mukherjee	President's Gold Medal and a cash prize of Rs. 20,000 to its producer and Rs. 5,000 to its director.
2. KSHUDHITA PASHAN (Bengali)	Shri Hemen Ganguly, Eastern Circuit Private Limited, 6/2, Madan Street, Calcutta-13.	Shri Tapan Sinha	All-India Certificate of Merit and a cash prize of Rs. 10,000 to its pro- ducer and Rs. 2,500 to its director.
3. DEIVAPIRAVI (Tamil)	Kanul Brothers Private Limited, 9, Balajinagar Cross Street, Bajajinagar, Madras-14.	Shri R. Krishnan Shri S. Panju	All-India Certificate of Merit.
<b>DOCUMENTARY FILMS</b>			
1. KANGRA AND KELLY (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri N. S. Thapa	President's Gold Medal and a cash prize of Rs. 4,000 to its produ- cer and Rs. 1,000 to its director.
2. SAGA OF SERVICE (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri Dilip Jumar	All-India Certificate of Merit and a cash prize of Rs. 2,000 to its pro- ducer and Rs. 500 to its director.
3. THE WEAVERS (English)	Art Films of Asia Private Limited, Film Center, 3rd Floor, 68, Tardeo Road, Bombay-7.	Shri F. R. Bilmoria	All-India Certificate of Merit.
<b>CHILDREN'S FILMS</b>			
1. PHOOL AUR KALIYAN (Hindi)	Rajkamal Kalamandir Private Limited, "Shanishree", Government Gate Road, Bombay-12.	Shri Ram Gabale	Prime Minister's Gold Medal and a cash prize of Rs. 20,000 to its producer and Rs. 5,000 to its director.
2. IDD MUBARAK (Hindi)	Children's Film Society, Sapru House, New Delhi.	Shri K.A. Abbas	All-India Certificate of Merit and a cash prize of Rs. 10,000 to its pro- ducer and Rs. 2,500 to its director.

*Title of the film*

3. DELHI KI KAHANI (Hindi)

**EDUCATIONAL FILMS**

1. POND CULTURE (English)

2. COTTON (English)

3. WHEAT (English)

- (a) (i) MUGHAL-E-AZAM (Hindi)

- (ii) JIS DESH MEN GANGA  
BEHTI HAI (Hindi)

- (iii) KANOON (Urdu)

- (b) (i) KANYADAN (Marathi)

- (ii) UMAJ PADEL TAR  
(Marathi)

- (c) MENDI RANG LAGYO  
(Gujarati)

- (d) (i) DEVI (Bengali)

<i>Producer</i>	<i>Director</i>	<i>Award</i>
Children's Film Society, Sapru House, New Delhi.	Shri Rajendra Kumar	All-India Certificate of Merit.
Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri N.K. Issar	President's Gold Medal and a cash prize of Rs. 4,000 to its producer and Rs. 1,000 to its director.
Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri Krishna Kapil	All-India Certificate of Merit.
Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri Krishna Kapil	All-India Certificate of Merit.

**REGIONAL AWARDS**

Shri K. Asif, Sterling Investment Corpora- tion Private Limited, 169, Kurla Road, Andheri, Bombay.	Shri K. Asif	President's Silver Medal
Shri Ranbir Raj Kapoor, RK Studios, Chembur, Bombay-71.	Shri Radhu Karmarkar	Certificate of Merit
Shri B.R. Chopra, B. R. Films, 4-Chinoy Colony, Juhu Road, Bombay-54.	Shri B.R. Chopra	Certificate of Merit
Surel Chitra, Jayprabha Studios, Kolhapur.	Shri Madhav Shinde	President's Silver Medal
Shri Narayan Baburao Kamat, 2-A, Naaz Building, Lamington Road, Bombay-4.	Shri Dinkar D. Patil	Certificate of Merit
Shri Bipin Gajjar, Shree Ram Niwas, Dadabhai Road, Bombay-57.	Shri Manhar Raskapur	Certificate of Merit
Satyajit Ray Productions Private Limited, 3-Lake Temple Road, Calcutta-29.	Shri Satyajit Ray	President's Silver Medal

<i>Title of the film</i>	<i>Producer</i>	<i>Director</i>	<i>Award</i>
(ii) GANGA (Bengali)	Cine Art Production Private Limited, 242, Russa Road, South Calcutta-33.	Shri Rajen Tarafder	Certificate of Merit
(e) SHREE LOKANATHA (Oriya)	Rupa Raga Private Limited, Choudhury Bazar, Cuttack-1.	Shri Pratula Kumar Sengupta	President's Silver Medal
(f) (i) PARTHIBAN KANAVU (Tamil)	Jubilee Films Private Limited, 19, Bhimanna Mudali Garden Street, Madras-18.	Shri D. Yoganand	President's Silver Medal
(ii) PAATHAI THERIVUTHU PAAR (Tamil)	Kumari Films Private Limited, 124, Habi-bullah Road, Madras-17.	Shri Nimai Ghosh	Certificate of Merit
(iii) KALATHUR KANNAMMA (Tamil)	AVM Productions, Arcot Road, Madras-26.	Shri A. Bhim Singh	Certificate of Merit
(g) (i) MAHAKAVI KALIDASU (Telugu)	Saruni Productions, 15/1, Viyyaraghavachari Road, T. Nagar, Madras-17.	Shri K. Kameswara Rao	President's Silver Medal
(ii) SEETHARAMA-KALYANAM (Telugu)	N. A. T. Private Limited, 63-A, Bazullah Road, T. Nagar, Madras-17.	Shri N. Tiruvikrama Rao	Certificate of Merit
(h) BHAKTA KANAKADASA (Kannada)	Shri D. R. Naidu, Shyamprasad Movies, 108, Ninth Cross, Wilson Gardens, Bangalore City.	Shri Y. R. Swami	Certificate of Merit



## 'ANURADHA' (Hindi)

President's Gold Medal for the Best Feature Film

*Produced and Directed by :* Hrishikesh Mukherjee, Bombay.

Anuradha is the only daughter of the rich Zamindar, Bijeshwar Prasad Roy. She is a talented young girl with a passion for music and has her host of admirers. Amongst them is Deepak, the son of Roy's friend. Roy has decided to marry his daughter to Deepak as soon as he returns from England after completing his studies.

In the meantime, however, Anuradha develops a liking for a young doctor, Nirmal Chowdhary, whom she met in a departmental store. She comes to know more intimately the idealist in the Doctor when he treats her for a sprained ankle and decides to marry him. Her father tries to dissuade her but all in vain. Deepak is prepared to stand back if Anuradha is sure that she will be happy. Anuradha and Nirmal get married in spite of Bijeshwar Prasad Roy's disapproval.

They settle down in a village which has no hospital facilities. Years roll by. It is the tenth year of their marriage and they have a four-year-old daughter, Ranu. Nirmal is devoted to his service to the patients, unmindful of the loneliness of his wife, whose only activity now is house-keeping. One day, Anu's father comes to them to tender apologies for his harshness and takes little Ranu with him to the city. Anuradha is all the more lonely now.

A wayside car accident, just outside the village, brings Deepak in an unconscious state to Nirmal's house. His girl friend, Seema, who is also involved in the accident, is removed to the Zamindar's house for a serious operation.

Deepak, when he regains consciousness, is shocked to see the way Anuradha is leading her life and tells her that she has been neglecting herself. Anuradha, of course, denies it but actually fails to hide the truth. After a prolonged mental struggle, she decides to go along with Deepak to her father's house. This deeply shocks Nirmal. He does not, however, want to stand in her way and requests her to stay on till the next morning as he had invited Col. Trivedi, a famous Surgeon, for dinner that night. Anuradha agrees.

Nirmal takes Col. Trivedi around his house and the laboratory. Surprised, the Colonel observes that whereas the laboratory is kept clean, there is a thick layer of dust on Anuradha's *Peena*. He notices here the re-enactment of the drama of his own life—his ardent devotion to his profession and neglect of his duties towards his wife. He at once decides to prevent the tragic outcome of the situation. He brings out how Anuradha being a devoted wife has contributed towards the success

Nirmal as a doctor and feels that it is she who really deserves the cheque Seema's father has sent in appreciation of Nirmal's skill in healing his daughter after the car accident. This suddenly sets Anuradha thinking.

In the morning, when Nirmal gets up and finds Anuradha's bed empty, he concludes that she has left the house already. Helpless and bewildered, he suddenly hears

a sound coming from the laboratory. There, to his great surprise, he finds Anuradha wiping and looking through a microscope. He asks her hesitatingly if he should go and bring the tonga. With remorse in her eyes, Anuradha replies, "You are my husband, Don't you think you have the right to stop me from leaving the house?" Nirmal is happy once again and so is his beloved wife, Anuradha, who finds her happiness come back.



**'KSHUDHITA PASHAN' (Bengali)**

**All-India Certificate of Merit for the Second Best Feature Film**

*Produced by :* Hemn Ganguly, Eastern Circuit Private

Limited, Calcutta

*Directed by :* Tapan Sinha, Calcutta

'KSHUDHITA PASHAN' tells the weird experience of a collector of cotton duties, who is fascinated by a solitary palace standing at the foot of the hills on the bank of a river. He takes his abode in the palace in spite of warnings that once countless unrequited passions and unsatisfied longings and lurid flames of wild pleasures raged within that palace and that the curse of all the heart-aches and thwarted hopes had made its every stone thirsty and hungry, eager to swallow up like a famished ogress any living man who might chance to approach it.

Every night, he finds himself drawn to the house with a feeling of expectation. He is tortured by other images and comes under such a spell that this intangible, inaccessible, unearthly vision gradually appears to him to be the only reality in the world—and all else a mere dream. This leads to a great discord between his days and nights. During the day he would go to his work, worn and tired, cursing the bewitching nights and her empty dreams; but as night came, his daily life with its bonds and shackles of work would appear to be a petty, false ludicrous vanity. He is in the snare of a strange intoxication and is gradually

transformed into some unknown personage of a bygone age, playing his part in unwritten history.

He can stand the strain no longer, packs up and moves to his office but before the night is on, he is drawn towards the palace and returns every night to re-live an old life. His experiences in the night follow a set pattern and one night he succeeds in locating the agonising cry that had haunted him for a few nights—the cry of a girl chained in a dungeon. He rushes down to rescue her, stumbles and falls unconscious; he wakes up to find the girl ministering to him. Together, they come out of the palace and ride away on two horses waiting for them.

As he is riding, the tax collector imagines himself to be a character of two centuries ago—Imtiaz Ali, a trader, who, in one of his missions, purchases a slave girl for presentation to his Emperor, develops a deep attachment towards her, fails in his efforts to keep her and ultimately is banished while trying to rescue her from the palace. The trader falls from the horse and the tax collector is back into the present. Sad, desolate and sick, he leaves the palace.



**'DELIVAPIRAVI' (Tamil)**

**All-India Certificate of Merit for the Third Best Feature Film**

*Produced by :* Kamal Brothers Private Limited, Madras.

*Directed by :* R. Krishnan and S. Panju, Madras.

Madhavan, a building Mistry, loves Thangam, a girl working under him. They get married. Madhavan's younger brother, Manohar, is full of pranks, but Thangam takes a fancy for him and protects him from the wrath of Madhavan. Madhavan is drawn towards Thangam's younger brother, Ramu, and takes charge of him. Years roll by; Madhavan has become a prosperous contractor and his benefactor is Swaminatha Pillai who wants his daughter Thilakam to marry Ramu. Manohar (who has grown into a youth with habits and manners far from desirable) also seeks the hand of Thilakam.

Trouble comes into the household in the person of Nandini whose mother had been the mistress of Madhavan's father. Madhavan takes Nandini in as a servant, without confiding her identity to Thangam. Their strange relationship worries Thangam and Nair, a cook who was a friend of Thangam's family before her marriage. Before

long, Nandini succeeds in raising her crop of distrust and gloom in the house—Manohar distrusts Thangam's sincerity in her efforts to wean Thilakam away from Ramu and Madhavan is confused about Nair's attitude to Thangam. Manohar manages to plant a stolen ring on Ramu and gets him arrested for theft. Ramu is cleared of the charge but returns home to find the doors closed to him. Dejected, he wanders about and is discovered in an unconscious state by Nair, who had also been turned out by Madhavan. Nair carries the news to Thangam; Nandini obstructs Thangam's attempt to take food to her brother. Frustrated, Thangam concludes that it was time she bade good-bye to this world. She leaves a letter for Thilakam and ascends a hill with Ramu to jump down to death. The entreaties of Thilakam and Madhavan who have followed do not deter them. But Thangam can go no further when she hears the heart-rending appeal of the repentant Manohar. She relents and returns. Thilakam and Ramu are married.



**'MUGHAL-E-AZAM' (Hindi)**  
**President's Silver Medal for the Best Film in Hindi**

*[Produced and directed by : K. Asif, Sterling Investment Corporation  
Private Limited, Bombay.]*

This is the story of the Great Mughal Emperor, Akbar, and of the conflict between him and his son and heir, Prince Saleem, over the hand-maiden, Anarkali, loved by the Prince, but considered unfit by Akbar to be the consort of the future Emperor of Hindustan.

Prince Saleem is born after many barren years, in answer to the prayers of Akbar and his Rajput wife Jodha Bai to Saint Saleem Chishti. A fine handsome lad, the young Prince is spoilt and pampered at Court and becomes wilful and wayward. To counteract this, Akbar sends him with his General, Mansingh, to the wars to learn courage and discipline. Fourteen years pass and the Prince returns a brave and distinguished soldier. There is great rejoicing at the Court where his parents, who have missed him greatly in his absence, give him a tremendous welcome. Prince Saleem attracts the attention of Bahar, an ambitious young woman, but is himself attracted by the hand-maiden Anarkali, who tries to resist his ardent love because she realizes the wide gulf that exists between the exalted prince and her humble self. However, her scruples are overcome and she falls in love with Saleem. The jealous Bahar plots against the lovers and brings the Emperor to one of their secret assignations. Akbar is appalled and puts Anarkali under arrest, much to the fury of the Prince, who demands her release. Akbar summons Anarkali who presents herself in chains in the royal chamber and gets the

release order on the condition that she will have nothing more to do with Saleem. Bahar overhears and makes mischief by telling the Prince that Anarkali values her life more than her love for Saleem.

The Prince confronts Anarkali with this accusation and when she remains silent, slaps her and leaves, determined to renounce her, but at the Darbar that same evening, during her recital, Anarkali openly avows her love for Saleem. Akbar's fury knows no bounds and he has put her in chains and thrown into a dungeon. Saleem, incensed, is exhorted by Anarkali's mother to free her, though it is Bahar who actually does so, but as she also gives the alarm at the same time, both Anarkali and Saleem are captured once more; the former is imprisoned and the latter is put under arrest. Jodha Bai, who has been convinced of Saleem's devotion to Anarkali, tries to intercede with Akbar on behalf of the lovers, but Akbar decides to send Saleem once more to the battle front with Mansingh.

Saleem is reluctantly persuaded by his best friend, Durjan Singh, son of Mansingh, to obey his father's orders and only leaves after Durjan Singh has personally guaranteed Anarkali's safety. At the battle front, Saleem hears that Anarkali is to be married to the royal sculptor; he

revolts and takes up arms against his father. Warning and threats cannot influence him. Akbar fails to prevent war. Finally the battle is fought and Akbar is victorious.

At the trial that follows, Saleem refuses to renounce Anarkali, who has been taken to a place of safety by Durjan at the cost of his own life. Prince Saleem is sentenced to death but Anarkali surrenders herself to the Emperor in order to save Saleem's life. As her last wish, she is allowed to spend her last few hours with Saleem as his make-believe wife on the condition that at the end of the meeting she leaves him drugged and powerless to interfere with her sentence, which is that she should be buried alive. Anarkali comes decked in lovely raiments to their last meeting. She leaves Saleem drugged with a poisoned flower. The guards then take her away for final execution of the sentence while Saleem remains a pathetic ineffective figure lying on the floor.

Meanwhile, Anarkali's mother reminds the Emperor of his promise to grant her a wish and begs for mercy on her daughter. Akbar refuses to remember any promise given to her and throws away the ring which was presented to her as a gift from the Emperor for breaking the good news. The ring falls on the scale, the symbol of justice and it disturbs the balance. Akbar too is sorely troubled at this unexpected happening. He could neither take the life of the girl who had proved the purity of her love, nor could he make her the future queen of Hindustan. As a way out, Akbar arranges for the release of Anarkali after she has been buried alive in the eyes of outsiders and asks her mother to cross the Mughal Empire without informing anyone that Anarkali was alive.



**'JIS DESH MEN GANGA BEHTI HAI' (Hindi)**

**Certificate of Merit**

*Produced by :* Ranbir Raj Kapoor, R. K. Films  
and Studios, Bombay.

*Directed by :* Radhu Karmarkar, Bombay.

In the land where the Ganga flows, the guests are valued and honoured. And a dacoit-chief fleeing from a police force becomes the guest of Raju, a young wandering minstrel. When the dacoits come in search of their leader, Raju takes his guest to be the victim of unworthy dacoits and he makes a bid to scare them away by claiming to be a police officer. The dacoits recover their leader and imprison Raju. On arrival at their den, the dacoits are itching to do away with him but the chief intervenes on behalf of Raju, much to the annoyance of Raka, the second-in-command, aspiring for the hand of Kammo, the chief's daughter. Much to Raka's chagrin, Kammo falls in love with Raju and makes a convert of him to their cause of "levelling" by robbing the rich and distributing the booty amongst the poor. Raju is, however, shocked by the ruthlessness and horror of the levelling machine even in his first campaign and promptly leads a police force on to the next venue of operation. Finding the police force

more intent on its "kill" rather than on defending the population of the village, he sets off to warn the dacoits. The dacoits are still in two minds about Raju when he decides to pack up; but Kammo pleads with him to stay and lead them out of the darkness and in a desperate effort to stop him, marries him before their deity. The chief is reluctant to stop the marriage and Raka in a fit of rage slays the chief but before he could marry Kammo, she manages to escape out of the camp with Raju. Raka's men destroy the villages giving asylum to the refugees but Raju and Kammo manage to get themselves out of Raka's reach and come within the protection of the Superintendent of Police detailed to arrest the dacoits. The Superintendent receives a warning from the dacoits that his wife and child will be killed if Kammo is not turned over to Raka. The Superintendent does not budge and Raju is back among the dacoits pleading that as in any case they will be paying for their folly one day, they can plead with

society for a better life for their women and children if they surrender themselves to the authorities voluntarily. It is not long before Raju's selfless example awakens the slumbering goodness in the hearts of the dacoits and they follow Raju to give themselves up to the forces of law and justice. The forces of law, marching towards the dacoits, meet them half-way. They face each other for a few minutes—minutes charged with suspicion, mistrust and confused feelings—and Raju heaves a sigh when the dacoits surrender themselves without firing a shot. And the dacoits know that even if society takes away their own lives, it will give new lives to their women and children.



**'KANOON' (Urdu)**  
**Certificate of Merit**

*Produced* : B.R. Chopra,  
&  
*Directed* : B.R. Films, Bombay  
*by*

Vijay and Meena are the children of Sessions Judge, Badri Prasad. Kailash, the public prosecutor, brought up by Badri Prasad, is engaged to Meena. Vijay is a spoiled youth and is a debtor of Dhaniram, a money-lender, who threatens to make use of a blank IOU signed by Vijay if the latter fails to repay the loans he has taken. Vijay hasn't the courage to tell the truth to his father and turns to Meena. Meena approaches Kailash, who reaches Dhaniram's house at eleven in the night. Dhaniram is about to retire, but he readily welcomes Kailash. By a clever ruse, Kailash is able to wrest the blank IOU from Dhaniram, but as he is about to leave, he sees from the window the approaching figure of Judge Badri Prasad. He



surmises that the Judge must also be on the same errand himself, but does not like to embarrass him by his presence and hence hides himself in an adjoining room. As soon as Dhaniram opens the door, he is stabbed in the abdomen by the approaching figure which vanishes immediately. Kailash is stunned. Finding Dhaniram dead, he has no alternative but to leave the place immediately as otherwise he might find himself as the accused.

Kaliya, a tramp and petty thief, who is on the prowl, climbs up Dhaniram's house as he sees the open window and lands into the room where Dhaniram lies dead. He slips on the spilt milk in the room and fall, on the dead body. His hands clutch the knife planted in the body. Scared out of his wits, he hastens back, but is caught by the policemen on patrol. Kaliya is charged with the murder of Dhaniram.

Kailash, who knows that Kaliya is innocent, is perturbed over the events. He resigns his post of public

prosecutor and takes up Kaliya's defence. Meena is aware that Kailash was present at Dhaniram's during the fateful moments and believing him to be the criminal, tries to buy Kaliya into confession. Kailash is taken aback by this confession. After finding the circumstances leading to the confession, he openly accuses Badri Prasad of the crime. Badri Prasad is suspended and faces a trial. At the trial, Badri Prasad turns the table on Kailash and accuses him of committing the murder. Kailash makes an ultimate appeal to Badri Prasad to confess. Badri Prasad asks Kailash to swear whether he is sure of his guilt and Kailash does so. Badri Prasad declares that he does not propose to defend himself any further, when there is an intervention in the court. There is brought in the court-room the corpse of the real criminal who bears a close resemblance to Badri Prasad. There is a sigh of relief in the court. Badri Prasad is exonerated. Kailash and Meena are united.

**'KANYADAN' (Marathi)**

**President's Silver Medal for the Best Film in**

**Marathi**

*Produced by :* Suresh Chitira, Kolhapur

*Directed by :* Madhav Shinde, Kolhapur

Kumar, son of Dadasahab Inandar, has joined the army against the wishes of his parents. He is married to Sumitra, a girl of his parent's choice. Kumar meets with an accident and dies before this marriage is consummated. Sumitra decides to stay on with her in-laws to keep her promise to Kumar that she will always look after them.

Dadasahab sends Sumitra to college where she meets Suryakant. They have much in common and though Sumitra still loves her dead husband, his image gradually fades out of her mind and is replaced by that of Suryakant. She, however, feels that she owes it to her father-in-law not to fall a prey to the temptation.

Meanwhile, Dadasahab is perturbed by the scandalous rumours about Sumitra. Though he is not prepared to believe them, he is shaken when Sumitra's father himself complains. Next day when Sumitra does not return home in time,

Dadasahab is very much upset. He goes to Suryakant home and finds Sumitra there. As he overhears their conversation, he realises how his daughter-in-law is sacrificing her second chance of happiness for his sake. He returns home and tells his wife that he has learnt a new lesson—he wants the youthful flower to blossom again and not to wither away. He gives away Sumitra in marriage to Suryakant.



## **'UMAJ PADEL TAR' (Marathi)**

### **Certificate of Merit**

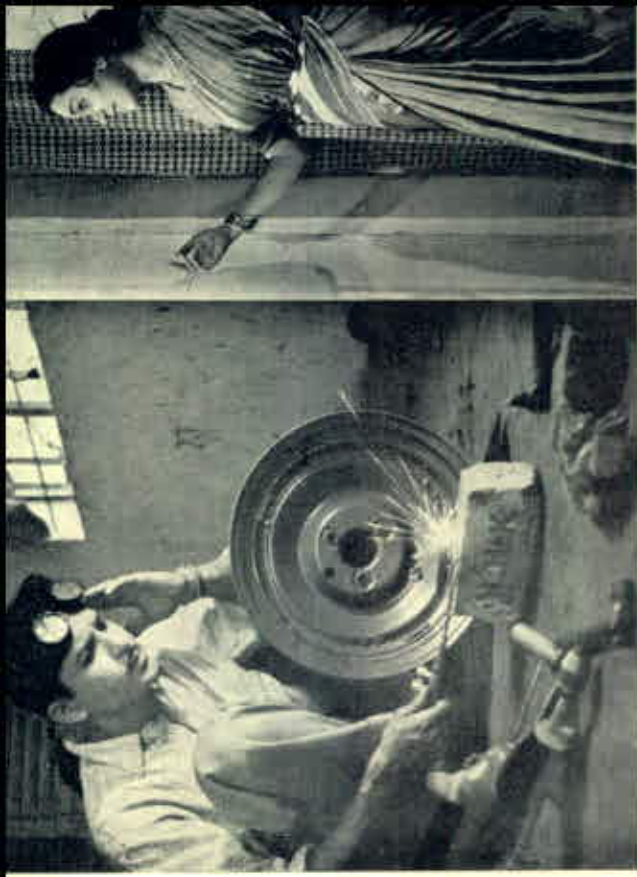
*Produced by :* Narayan Baburao Kamat, Bombay.

*Directed by :* Dinkar D. Patil, Bombay.

Shreedhar is the owner of a small workshop. Kamal is the daughter of Dhondopant, a wealthy zamindar and friend of Shreedhar's late father. Kamal, shocked by the torture suffered by a friend of hers at the hands of her mother-in-law, decides to teach a lesson to mothers-in-law as a class. She marries Shreedhar with the sole idea of teasing his mother, Radhabai. But Radhabai's sweet demeanour frustrates her ambition and she starts finding fault with her husband. She is misguided by Banyabapu Gore, a briefless lawyer and his wife. Their luxurious life compared to the simple one led by her husband and mother-in-law becomes another topic of friction.

The situation deteriorates and matters come to a head when Kamal hears from Gore that her husband arranged a Tamasha show in the workshop when she was away at her father's place. The Tamasha, of course, was arranged by Gore himself without the knowledge of Shreedhar. Enraged, Kamal leaves for her father's house.

In the meantime, the extravagance of the Gore lands them in serious debts, whereas Shreedhar has become the



prosperous owner of a big workshop. Driven out of their house for non-payment of rent, Gore's wife seeks shelter with Shreedhar while Gore himself is absconding. Shreedhar wires Gore's father. On his way, Gore's father falls at Dhondopant's house and mentions the detestable behaviour of his son. Kamal realises her folly and returns to Shreedhar where she is gladly accepted.



**'MENDI RANG LAGYO' (Gujarati)**

**Certificate of Merit**

*Produced by :* Bipin Gajjar, Bombay.

*Directed by :* Manhar Raskapur, Bombay.

Anil and Alaka are a young couple living happily together. Years roll by. They have now a son, Atul and daughter, Achala. Anil gets a raise in his salary. His colleagues ask for a party and they take him to a bar. Anil

is forced by his friends to have a drink or two. It is his son's birthday but Anil returns home late—for the first time in five years of marital life. He repents having had a drink. The next day, Anil's friends throw a party and force him to have a drink. The third day, Anil walks past the bar. He pauses and succumbs to the temptation. He is now a regular visitor to the bar. Drinking takes away a major portion of Anil's income. Alaka finds it difficult to meet both ends meet.

One day Anil has no money and is taunted by his friends; he goes home in a fury. His child is ill and Alaka could hardly pay the doctor. Anil snatches her locket and goes to the jeweller to whom he is already indebted. The jeweller intends to keep the locket against

the debt Anil owes him. Anil wants ready cash and tells the jeweller that he had not brought his wife's locket for sale but because he wanted ready cash and the jeweller taunts that today he was selling his wife's locket, tomorrow he may have to sell his wife. This enrages Anil, who strikes the jeweller with an iron chain. The jeweller dies and Anil is sentenced to life imprisonment. Alaka takes away her children to an unknown place where no accusing finger would be pointed at them.

Years later, Anil is released from prison. He understands that Alaka has gone away only to protect the children from scandal and does not want to destroy the fruits of her sacrifice. With the influence of the jailor, he gets a small job in a college. There he finds his wife working as a librarian and decides to spend the rest of his life near his family. He is instrumental in saving his son from the temptation of drink and is one day injured mortally while attempting to rescue his daughter from being raped.

Thinking his end to be near, injured Anil hands over a locket to the Principal of the College for giving it to Achala's mother so that in due course Achala could have it as a wedding present. When Alaka sees the locket, she realises who he was. She runs to the hospital with the children and succeeds in bringing Anil back from the brink of death. A new life begins for Anil and his family.

### **‘DEVI’ (Bengali)**

#### **President's Silver Medal for the Best Film in Bengali**

*Produced and Directed by :* Satyajit Ray, Calcutta.

Kalikinkar Roy, zamindar of Chandipur, is a man of deep religious convictions and a great devotee of the goddess Kali. He has two sons. The elder, Tarapada, is weak-willed and anxious not to displease his father lest he be deprived of his inheritance. He has a wife, Harasundari and a five-year-old son, Khoka.

The younger son Umapasrad—whose newly wedded wife Doya is a great favourite of her father-in-law—has little in common with his elder brother. He studies in a college in Calcutta and looks upon his father's religious ostentation as being narrow-minded and old fashioned. He hopes to get a job in the city and settle with his wife there, in a more enlightened atmosphere. Doya likes the idea but worries about being away from Khoka; the child is devoted to her to a degree that arouses the jealousy of his mother.

One night Kalikinkar has a dream which leads him to believe that Doya is an incarnation of the goddess Kali. He proclaims the vision and the helpless Doya finds herself installed as a deity. Umapasrad, away in Calcutta, is summoned by Harasundari and arrives to witness the extraordinary spectacle of a sick peasant child being laid at the feet of Doya in the hope of a miraculous recovery.



Umaprasad seeks out his father, has a serious quarrel with him and threatens to stop the meaningless ritual. But he is unnerved by the news of the sick child having apparently survived through the mercy of the 'saint' Doya.

Umaprasad, however, decides to run away with his wife. The two set out at midnight, but Doya is suddenly seized with a fear of retribution. 'What if I am a saint?' she asks. 'That child survived'. Giving up in despair, Umaprasad has to go back to the city, leaving Doya to resume her life of a goddess. Her fame spreads and the number of devotees increases. But Doya has no peace of mind and keeps pining for her husband and her simple human existence.

At this point, Khoka falls seriously ill. Harasundari, who never believed in Doya's divinity, would have the child treated by a doctor. But her husband relents. The child is brought to Doya but he dies in her lap.

Instigated by his college professor, Umaprasad returns to Chandipur with the firm determination to free his wife from her bondage. But he discovers that he is too late. The shock of Khoka's death has been too much for Doya and she has lost her mind. She dies in her husband's arms, happy in the conviction that she is human.

## 'GANGA' (Bengali)

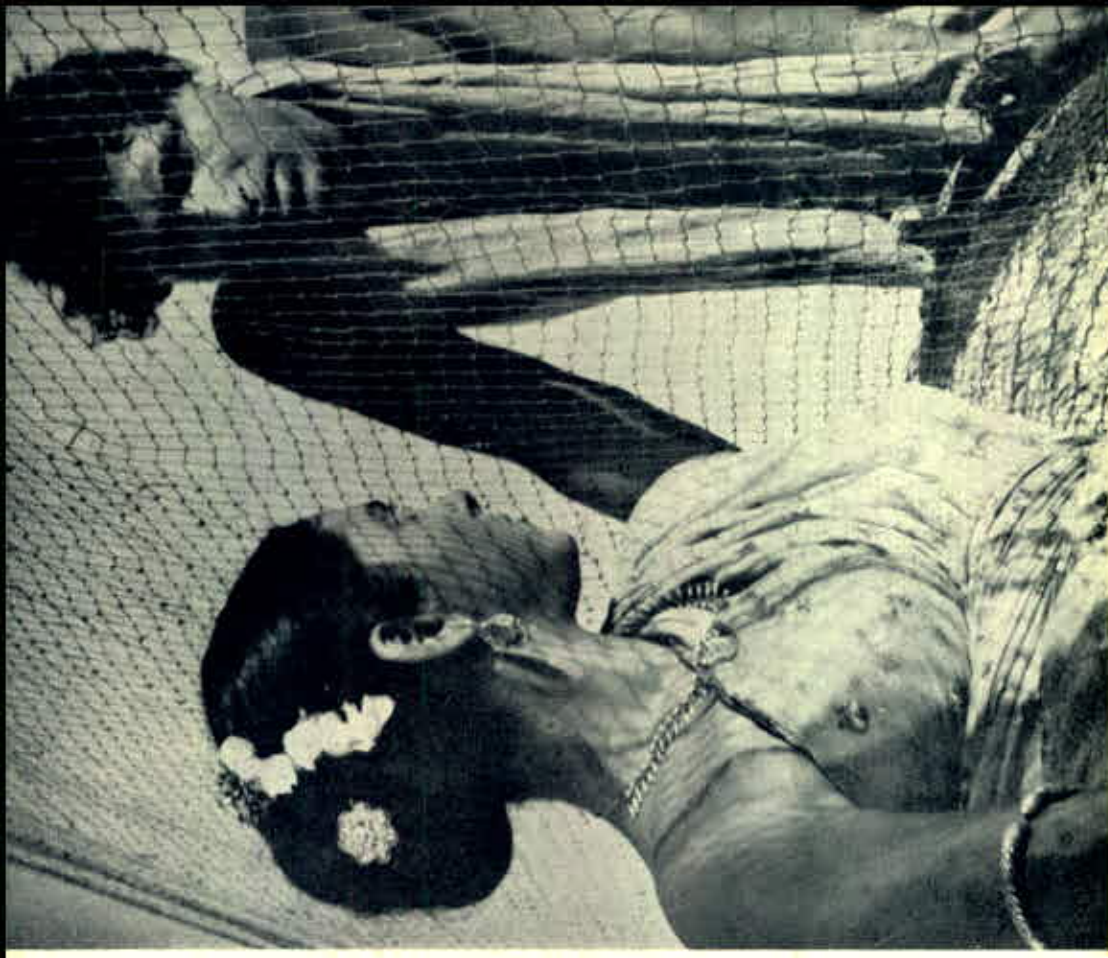
### Certificate of Merit

*Produced by :* Cine Art Productions Private Ltd., Calcutta.

*Directed by :* Rajen Tarafder, Calcutta.

The village Dhalite, on the banks of Ichamati, is a colony of fishermen. The village wins a boat-race at Sodepur under the leadership of Tente Bilas, son of Saindar Nibaran and nephew of Panchu. Saindar Nibaran was a fearless leader who used to go fishing to the sea with a convoy of fishing boats. He lost his life on one of these excursions. The family priest prohibits any other family member to visit the sea. Bilas entertains a secret desire to do so one day.

Charming Gamli Panchali falls in love with Bilas. So does the young wife of a semi-invalid, Amariya. Bilas is equally unaffected by the charm of Gamli Panchali and the overtures of Amariya. Panchu is anxious to arrange his marriage with Gamli Panchali after the fishing season is over.



## 'SHREE LOKANATHA' (Oriya)

**President's Silver Medal for the Best Film in Oriya**

*Produced by :* Rupa Raga Private Limited, Cuttack.

*Directed by :* Prafulla Kumar Sengupta, Calcutta.

Fishermen have a world of their own on the Ganga, have their moneylender, patron and broker. Panchu and others have Damini as their moneylender. Now her business is taken over by her grand-daughter—Himi—whose mother had invested the money earned by selling her body, in Damini's business. Word goes round that the clients must see that Himi is pleased. This thought enrages Bilas who has had an angry encounter with Himi. Himi falls for the young fisherman. Bilas does not remain unaffected. Panchu warns him against love-making with the brokeress of a town-girl.

On the other side, Damini dissuades Himi from playing with young Bilas. Himi resolves never to go to the river bank again.

The events take a dark turn. There is a fish famine in the river. It brings starvation, disease and death. Panchu is one of the victims. On his death-bed, he advises Bilas to face the life fearlessly; after all, the famine will end soon. He asks Bilas to take Himi as his wife if she is willing.

If death casts the gloom of loss, it also lights new fire. At Panchu's death, the fishing community do fresh thinking. They decide to go to the sea. Death is real but life is more real. They shall compromise with no superstition. They shall have Bilas as their leader.

But Himi? Should she go to Bilas's family as a bride? Damini sharply asks "With sin in your blood, will you be able to protect Bilas from all evils?" Himi trembles in fear. She muses, "To possess him for myself or to lose him for the sake of many? Which?" She has the answer.

On a clear bright day, a row of boats glides out to the sea. Who is the 'Saindar'? It is Temle Bilas.

Dr. Ajoy Kumar Pattnaik, a resident of Basudebpur, is deeply interested in modern discoveries in medical science and does not believe in the existence of God. His wife Basanti, having no child, has deep faith in religion. She is also attached to her husband's younger brother, Bijoy. Laxmi, a neighbour, hopes to become Bijoy's bride some day.

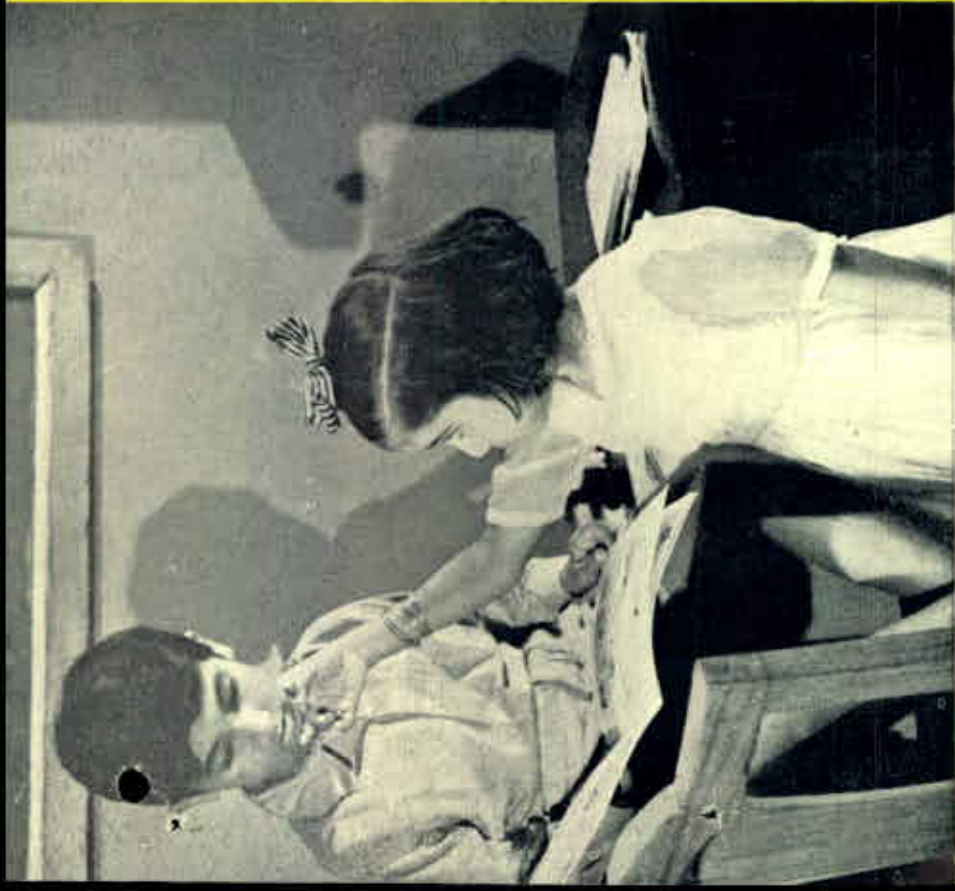
Bijoy goes to Puri with the family of Laxmi and there prays to the deity, Sri Lokanath, for bestowing his sister-in-law with a child. Basanti becomes pregnant and Bijoy is overjoyed. Basanti delivers a son, who is named Lokanath after the deity. As the son grows up, Bijoy feels neglected and once he hears his brother describing him as worthless, Bijoy leaves the house. He becomes a tutor in Jajpur and Laxmi is married to Surya Narayan, an elderly Zamindar of Puri.

Three years pass. Basanti and the unwilling Ajoy are in Puri to offer oblations to Shri Lokanath. They are, however, prevented from going to the temple by a storm. The child Lokanath is bitten by a snake and the

Basanti, now suffering from amnesia, starts on a pilgrimage with her husband. A half-mad Bijoy is turned out of the hospital to roam the streets. Years roll by.

Laxmi and Surya Narayan have got a daughter, Uma, who is in love with Ashok, son of Prakash—a friend of Surya Narayan. Prakash advises Ashok not to mix with Uma. Ashok is stunned to hear his father's remarks. In this state, he drives in to Uma's residence. On his way, a lunatic thrusts himself upon his car. Ashok takes him to Uma's house where Laxmi recognises the man as Bijoy. The news is conveyed to Ajoy and Basanti. Bijoy recovers partly his memory in Sri Lokanath Temple.

Basanti feels attracted towards Ashok and tries to arrange the marriage of Uma with him. Prakash avers that Ashok is not his son and that he was delivered to him by a band of nomads while he was a police officer. Ajoy becomes interested and seeing a photo of the boy, recognises him as his own child, Lokanath. Son and parents are united and all of them go to Lokanath's temple to offer oblations and Ajoy admits that some heavenly power is guiding man's destiny.



body taken to the cremation ground. The same day Bijoy is involved in an accident and admitted into a hospital.

**'PARTHIBAN KANAVU' (Tamil)**  
President's Silver Medal for the Best  
Feature Film in Tamil

*Produced by :* Jubilee Films Private  
Limited, Madras.

*Directed by :* D. Yoganand, Madras.



Parthiban, the Chola tributary, yearns to break away from the yokes of the Pallavas under Narasimha Varman and re-establish the glorious Chola empire. On the eve of a pre-declared encounter with the Pallava King, he reveals his aspirations to his wife and son. He confides

his dream again in the battlefield before his death—to an admiring Sadhu who promises to make a brave and independent ruler of Parthiban's son, Vikraman. The Sadhu keeps his word and Vikraman, itching for independence, gets arrested and is brought before the Pallava King. The

King banishes Vikraman to an island. Vikraman carries a vivid memory of the face of a young girl at the bay—not knowing that it was Princess Kunthavi who had also fallen in love with him.

Vikraman is given a royal welcome at the island—Shanbagam. The people, descendants of Cholas, had sought the assistance of the Pallava King in getting a good ruler to govern the island and Vikraman was the King's natural choice. Vikraman rules the island for a few years. He cannot resist his desire to see his mother and the motherland and goes there in the guise of a diamond merchant, ignoring the death penalty he will have to face, if found out.

On his way to Uraipur, Vikraman is waylaid by the followers of Kapala Bhairava. The latter is the brother of Pulikesi II, defeated and killed by Narasimha Varman and is trying to rally Vikraman to his side against the Pallava King. Vikraman is rescued by Narasimha Varman *incognito* and is also lent a horse for his journey. He falls into a turbulent river on his way and is rescued by a loyal servant of the Chola monarch. Next morning, he is feverish and the servant goes out in search of help, Kunthavi, passing along the highway, spots the unconscious Vikraman and takes him with her for treatment. Vikraman

gets well and also gets to know Kunthavi.

Vikraman is arrested, under the orders of the Pallava King, by the Chola C-in-C. The C-in-C is in league with Kapala Bhairava and arranges to stage a fake escape and hands him over to Kapala Bhairava. Vikraman's servant gets wind of the arrangement and forestalls Bhairava's men. Vikraman, in his flight, meets his mother and learns from her that, while attempting to release her from the hold of Kapala Bhairava, the Sadhu who had brought up Vikraman, had been caught. Vikraman rushes to the rescue of the Sadhu and is advised by Kapala Bhairava that if he were to know the identity of the Sadhu, Vikraman would be none too anxious to protect him. Before Kapala Bhairava could proceed further, the Pallava King's forces come on the scene and release the Sadhu. Their commander exposes the identity of Kapala Bhairava, who is killed by the Chola C-in-C. The latter, in turn, is killed by a Kapalika.

Vikraman is taken to the Durbar of the Pallava King to face his trial. At the Durbar is the Sadhu who removes his false beard and plaited hair—to reveal himself as Narasimha Varman. Narasimha Varman makes Vikraman the independent King of the Cholas and also offers the hand of his daughter in marriage to him.



# **'PAATHAI THERIYUTHU PAAR' (Tamil)**

**Certificate of Merit**

*Produced by :* Kumari Films Private Ltd., Madras.

*Directed by :* Nimai Ghosh, Madras.

Sundaram Pillay, accountant of the local branch of a firm, gets interested in speculation and it is not long before he is reduced almost to ruins. His daughter, Meena, is in love with Murugesan, a presentable youngster brought

up by her father. Murugesan, working in the local textile mill, is also the Secretary of the Labour Union of the mill. His efforts to organise the labour antagonises Manickavasagam, the Managing Agent, who drops a hint to Sundaram Pillay about the undesirability of Murugesan taking up the cudgels against him. Sundaram Pillay tries in vain to dissuade Murugesan from his Union activities.

Foodgrains in the town are hoarded to increase the prices and Murugesan urges the setting up of a Co-operative Store in the mills for providing grains to the workers. Manickavasagam at first opposes the move but later agrees, seeing in it a source of profit. He hatches a scheme with Shanmugam Pillay, the wholesale dealer. Soon, trouble brews when the stocks disappear earlier than they should. Suspecting foul play, the Union leaders call for and check the accounts but could not locate any defect. Manickavasagam insinuates that the labourers were purchasing more than their normal requirements to sell the surplus at enhanced prices outside. The denunciation of the stores clerk, however, leaves no doubt in the minds of the Union leaders that the accounts were far from genuine.

Manickavasagam plans a mortal attack on Murugesan, but the latter escapes with injuries. Meanwhile, Manickavasagam hints to Sundaram Pillay that if Meena could be married to Shanmugam Pillay's son, it will bring benefit to one and all in his family—Sundaram Pillay himself will be promoted and his son, Sankaran, can also get a job. Sundaram Pillay broaches the subject with his daughter, but she expresses herself against marriage at that stage.

Manickavasagam's plans for a second attack on Murugesan shock the stores clerk, a timid soul, who warns Murugesan and his friends of the move and reluctantly agrees to inform them when the rice stocks of the Store are next moved surreptitiously and also to keep the real account books safe.

Sundaram Pillay is promoted as Manager and he thinks that his benefactor is Shanmugam Pillay.

One of the first tasks facing Sundaram Pillay as Manager is the implementation of an order for the termination of services of his erstwhile colleagues. The staff is agitated and Pillay tries to persuade the Head Office not to press the matter but in reply is urged to implement the orders immediately. Pillay decides to resign rather than to be a party to the retrenchment of his staff but the other employees rally round him and decide to fight together against the management.

Murugesan and his friends intercept the lorry carrying the foodgrains from the Store and lead it to the Police Station. It transpires that they were destined for Shanmugam Pillay's godown and he is promptly taken into custody. The Police still require tangible proof to proceed against Manickavasagam. The stores clerk, risking his own life, delivers the true sets of accounts. Manickavasagam is also arrested. Now there is no further hurdle to the union of Murugesan and Meena.



# **"K. ALATHUR KANNAMMA" (Tamil)**

## **Certificate of Merit**

*Produced by :* A.V.M. Productions, Madras.

*Directed by :* A. Bhim Singh, Madras.

Raja is the only son of Ramalingam, the Zamindar of Kalathur. Kannamma is the daughter of Murugan, a poor farmer of the same place. On the advice of the Zamindar,

Murugan sends his daughter to Madras for higher education. When returning from Madras, Kannamma meets Raja in the train. Noticing her respect and awe for the Zamindar, Raja calls himself an electrician visiting the zamindar's palace. They fall in love. A few days later Kannamma learns the truth and, to reassure her, Raja marries her secretly in a temple.

Two days after the marriage Raja has to go abroad for higher studies. During his absence, the Zamindar learns of the marriage and pleads with Kannamma to forget his son, so that he can marry him in a better and respectable society. Moved by the feelings of the Zamindar, Kannamma promises never to mention their marriage to anyone.

Kannamma is now in the family way. The Zamindar arranges for the stay of Murugan and Kannamma in a nearby town, Sevalparthi. Murugan, who is ashamed of Kannamma's love affair, leaves Kannamma's son in an orphanage and tells her that the child was born dead. They decide to leave the place and settle down in Bangalore where Murugan gets a job.

On his return from abroad, Raja learns that Kannamma had left Kalathur. His enquiries in Sevalparthi lead him to believe that Kannamma had led an immoral life. Grief-stricken, he travels from place to place to forget Kannamma and takes to drinking as a last resort. In Bangalore, he encounters Kannamma in a dancer's house where she had

... to teach the dancer's daughter. Her presence in the house and her reticence to Raja's questions strengthens his belief that Kannamma is a woman of ill repute and in utter disgust he returns home.

Kannamma's son Selvam grows up into an intelligent boy and is living in the orphanage in Sevalpatti. Murugan visits the orphanage and on meeting Selvam decides to shift to Sevalpatti to be near him. Kannamma becomes a teacher in Selvam's school and feels attracted to him. She invites him to stay with her but he refuses as he has to look after Mani, a lame orphan living with him.

Raja is invited to Sevalpatti by Singaram, a rich merchant who wants to marry his daughter Maduram to him, to preside over a school function. Raja takes a fascination for Selvam who acts in the school drama. He encounters Kannamma again and advises the Headmistress that the school is not a place for such a woman of bad character. Kannamma is dismissed.

Selvam's friend Mani is seriously ill and as the Manager of the orphanage would not bring in a doctor, Selvam turns to Raja for help. But Mani dies before medical aid is available. Raja takes Selvam with him to the Zamin. At the instance of Selvam, he stops drinking and, to give him a mother also, decides to marry Maduram.

Murugan is seriously ill and he confesses to Kannamma

that her child is not dead and reveals the identity of Selvam. Kannamma tries to contact Selvam but does not find him in the orphanage. The news shocks Murugan and to soothe his nerves, they move down to their village Kalathur. In the local temple, Kannamma meets Selvam and tells him that she is his mother. On learning from him that Raja is bringing him up and is marrying shortly to find him a mother, she asks him not to mention anything about her to Raja.

While preparations were going on for the marriage of Raja with Maduram, she comes to know from Selvam that he was the son of Raja. Singaram insists on a written undertaking that the properties of Raja would go to the children of Maduram only. The news of this conflict spreads in the village.

On learning this, Murugan rushes to the palace to own the boy, but falls down near the palace gate. Kannamma who has followed, takes Selvam in her lap and tries to move away when she is intercepted by Raja who demands the boy back. Raja refuses to believe that Selvam is Kannamma's son and abuses Kannamma for her shameless life. The Zamindar observes that even in such a humiliating situation, Kannamma is silent and does not breathe a word about her promise to him. He is moved and acknowledges her as his daughter-in-law. Selvam gets both his father and mother.

**'MAHAKAVI KALIDASU' (Telugu)**

**President's Silver Medal for the  
Best Film in Telugu**

*Produced by:* Surani Productions, Madras  
*Directed by:* K. Kameswara Rao, Madras

King Vinayabhusana of Avanti is in search of a match for his daughter, Vidyadharī. He estranges his Minister by not accepting his son for his daughter's hands. The Minister is anxious to have his revenge. He shows the portraits of a few worthless princes to the King who, not satisfied with any of them, says that he wanted a learned man as a match for his daughter, be he a prince or a commoner. The Minister decides to select some idiot and present him to the King as a scholar.

Kalidu, an eccentric goat-herd, gathers from a fortune-teller that he is a *Karana Janna*—a man born for some



purpose, has lost his mind and knowledge due to some curse and that by the grace of the Goddess, he will be marrying a princess and regaining his lost glory through her. Kalidu decides to get his princess through the Goddess and believing the Pujari's statement that the Goddess would be coming in at midnight, waits for her at the temple.

The Minister in search of an idiot as a match for the princess, Vidyadharī, selects Kalidu and grooms him as a

Pandit and enjoins him to keep mum till he is married. His rug is bundled up—a great work to be revealed only by his wife after the marriage. The Minister succeeds in convincing the King, the princess and the Court that Kalidu is a great scholar. The marriage is performed and the King presents Kalidu with the Royal Ring, making him the heir to the kingdom.

In the nuptial chambers, the princess learns that Kalidu is not a scholar but merely a pawn in the Minister's game. Kalidu pleads that he had worshipped the Goddess and got Vidyadhari as his wife. The princess runs to the temple of Jagadeswari and appeals to her to bless her husband with Vidya and, overcome by emotion swoons.

Kalidu, who had followed the princess, decides to get his Vidya from the Goddess. He concludes that the Goddess would be coming back to the temple only by midnight, closes the doors and starts praying. The Goddess appears and gives Kalidu his boon—new knowledge and consciousness to replace the earlier ones. Kalidu leaves the temple and his wife—he is not able to recognise his wife or his past.

Wandering in the Himalayan tracts, Kalidasa composes Raghuvamsam and dedicates it to the Kasi Vidya Peetham which honours him. Kanchuki of the Avanti King sees him and accosts him; but Kalidasa is not in a position to recognise him. Kanchuki narrates the incident to the King who is perturbed.

Vidyadhari, anxious to fathom the mystery, herself proceeds in male attire to Dharamnagar where Kalidasa completes an unfinished sloka placed in a public square. The King Bhoja learns of this, meets Kalidasa and honours him. In Bhoja's court, Kalidasa meets the court dancer, Vilasavathi who immediately falls for him.

Vidyadhari joins Kalidasa's retinue in male attire. It does not take long for Kalidasa to see through the deception. Vidyadhari is exposed, turned out of his ashram. In frustration she jumps into a river. She is rescued by the ashramites. Kalidasa sympathises with her and once more gives her asylum. He is, however, not able to recognise his wife in her. On the other hand, when he understands that Vidyadhari is married, he is anxious to restore her to her husband.

At the court, Kalidasa's prestige increases as he creates one master-piece after another. Finally, King Bhoja decides to share his throne with Kalidasa and the King of Avanti is invited to the function. The King recognises Kalidasa and accuses him of forsaking his wife. Kalidasa denies having married anyone. Vidyadhari enters the court and her father implores Kalidasa to accept her. Kalidasa is nonplussed and requests Vidyadhari to vow that she is not his wife. Vidyadhari is upset and prays to the Goddess to deliver her from the torment and swoons. Kalidasa supports her falling figure and in a flash his past is revealed to him. He also prays to the Goddess who appears to bless the couple.



## 'SEETHARAMAKALYANAM' (Telugu)

### Certificate of Merit

*Produced and Directed by* N. Tiruvikrama Rao.  
N.A.T. Private Limited, Madras.

Ravana, the Lord of Lanka, retiring after vanquishing Kubera, is stopped by Narada at the foot of Kailash. Learning that his Pushpakam cannot fly over the Himalayas at that time, he tries to visit Lord Siva on the hills, as suggested by Narada. At the entrance of Siva's abode, he is stopped by the Divine Bull Nandi. In the ensuing altercations, Nandi curses that Ravana and his dynasty will be exterminated by monkeys. Ravana tries to seek Siva through prayer; as he does not succeed, he attempts to lift the Kailash. The disturbed Lord Siva presses down Mount Kailash and Ravana, in a helpless state, again resorts to prayer, making a 'Rudra-Veena' with nerves

removed from his stomach ripped open. The Lord is pleased and grants the boon asked—Ravana would not die at the hands of Devas and other heavenly beings.

Back in Lanka, he prohibits the worship of Vishnu. Aggrieved, Deva-patnis and Rishi-patnis who wait in deputation on Vishnu are given a reassurance by him. In the meantime, in response to the penance of King Padmaksha, Lakshmi is born as his daughter Matulungi. Narada's intrigues send Ravana uninvited to Matulungi's Swayamwarum; he kills Padmaksha and tries to capture Matulungi by force. Matulungi escapes, is reborn before a Rishi at the foot of the Himalayas and is brought up under the name Vedavati. Ravana, meanwhile, gets a curse that his head will break into pieces on his touching an unwilling woman. Later, Ravana encounters Vedavati, recognises her as Matulungi but when he touches her hair, Vedavati reduces herself to ashes, vowing to destroy him in her next birth. Ravana collects the ashes in a box and takes them to Lanka. His wife, Mandodari, however, manages to have the box of ashes buried in a far-off land. The box is found by King Janaka, but the ashes are now transformed into a little child—Sita. In the neighbouring Ayodhya, Vishnu is born as Rama, son of Dasaratha.

Sita chances to push "Siva-dhanus" while playing with her mates and is cursed by Arundhati to be separated from her husband. The perturbed Janaka is advised by Arundhati to marry Sita off to one who can string the "Siva-dhanus". Seeta's Swayamwarum is organised accordingly. Rama is taken to the Swayamwarum by Viswamitra, a sage who had taught him some of the intricacies of archery. Goaded on by Narada, Ravana tries his hand at the Swayamwarum but in vain. He attempts to break the marriage of Rama, who had succeeded in lifting the Siva-dhanus, with Seeta and seeks the help of Parasurama. The latter challenges Rama to a duel. Rama

drops away the complete power of Parasurama. Parasurama realises that Rama and himself are one and the same and retires after paying his homage.

'SEETHARAMAKALYANAM' culminates with divine blessings and showers of happiness.

# **'BHAKTA KANAKADASA' (Kannada)** **Certificate of Merit**

*Produced by :* D. R. Naidu, Shyamprasad Movies, Bangalore.

*Directed by :* Y. R. Swami, Madras.

Prayers to Lord Venkateswara prove fruitful; Beera Nayaka, the shepherd chieftain of the village. Bada, is bestowed with a son who is named Thimma Nayaka. Beera dies while his son was only eight.

Grown up, Thimma falls in love with Latchi, the daughter of Malla Nayaka, whose family had been on bitter terms with that of Thimma.

One day, Thimma unearths an idol of Lord Venkateswara and finds seven pots full of gold. He devotes the finds to building a temple. He himself gets the name of Kanaka.

Malla Nayaka, when he comes to know of his daughter's love for Thimma, forbids her to meet the latter. The two lovers, however, decide to marry. Malla Nayaka, assisted by a neighbouring chieftain, intervenes and takes away his daughter. Thimma is injured in the strife. Left for dead, he is given life by Lord Venkateswara on the condition that he becomes his dasa.

After overcoming many obstacles, Kanaka becomes the favourite disciple of Vyasaraya, a great spiritual leader. He passes his life as a true bhakta.



Kanaka visits Udipi on the advice of his guru. There he is refused entry to Lord Krishna's temple as he is a low caste. He prays to Lord Krishna. The rear wall of the temple falls and the Lord gives him his darshan. This convinces all of his greatness.

On his return, Kanaka is visited by Latchi who has escaped from her father's captivity. Kanaka having renounced the worldly life cannot accept Latchi as his wife but allows her to remain with him as a disciple.

Malla Nayaka comes to kill both Kanaka and his own daughter but finds that his axe has no effect on the body of Kanaka. He comes to realise the greatness of Kanaka and himself becomes a bhakta.

Kanaka spends the rest of his life in the service of Lord Audikesava and leaves a name behind him for the people to remember.



### PHOOL AUR KALIYAN' (Hindi)

**Prime Minister's Gold Medal for the Best Children's Film**

*Produced by :* Rajkamal Kalamandir Private Ltd., Bombay.

*Directed by :* Ram Gabale, Bombay.

An invisible thread of love binds the human beings—the grown-up flowers and the teenager buds, together they are bound in a garland of life itself.

The teenager buds of a village are all drawn together to the Old, ripe flower symbolized by Darji Chacha, a tailor—a lonely old man without kith and kin, who loves children, tells them stories, weaves playing balls out of rags for them to play. So the children are attached to him and revere him like their own parents. Not a day passes without their calling on the poor "Chacha".

Of course, there is a thorn which comes their way. The thorn is represented by Surjit, the landlord who

harasses the poor tailor for rent and Pra-  
Surjit's son, who finds pleasure in wrecking the  
children's happiness by robbing them of their  
ball and playing other pranks.

A circus comes to the village. All the children  
go to see it and come back to describe vividly  
their own impressions to their favourite Darji  
Chacha. Not only that, when they find that the  
Landlord has threatened to throw out Darji  
Chacha and confiscate his sewing machine, they  
decide to organise a circus show of their own  
and raise money to pay off their Chacha's debt.

The children set out to put up the show  
against heavy odds. Pratap tries in vain to  
wreck their plans. Then, nature goes against  
them and almost ruins the prospect of the show  
with a heavy downpour. And Darji Chacha falls  
ill; the children have to look after him as well.

But overcoming all these difficulties, the  
children put up a circus show. The show proves  
a success; the children raise the requisite money.  
But just as the landlord is about to throw Darji  
Chacha out, the purse containing the proceeds  
from the circus show is snatched by the landlord's  
son and the children have to chase him and recover  
the money to save their ailing uncle from being thrown  
on the streets.

When the children bring the money, Darji Chacha does  
not accept it. He is touched by their affection and love  
but would not think of depriving them of their money.  
He pleads with the landlord to take away everything  
rather than take away the children's money.

The landlord is touched by this noble gesture and  
so is his son Pratap. The School Teacher who watches  
this incident could not help coming forward and  
paying a tribute to Darji Chacha. He says, "It is  
people like you who mould character of young genera-  
tions. By profession, I am a teacher. But today I have  
learnt a lesson from you".

**'IDD MUBARAK' (Hindi)**

**All-India Certificate of Merit for the Second  
Best Children's Film.**

*Produced by :* Children's Film Society, New Delhi.

*Directed by :* K. A. Abbas, Bombay.

Hamid lives in a small town with his grandmother. He is about six years old. His father and mother had died when he was still very young. In spite of her old age, Hamid's grandmother works hard to meet the needs of Hamid.

One evening, Hamid comes home with a great expectation. It is the eve before the Idd and he has just seen the crescent moon rise above the horizon. Everybody had felt happy on the occasion, but, for him, the new moon has a special significance.

He runs to his grandmother with great excitement and holding her by the hand brings her out of the room to see the moon. The old woman sees the moon and raises her hands in prayer. As she turns, Hamid asks her a question, which he had asked many a time before. He says, "Nanny, you told me that at the time of the Idd, my mother and father will both come and bring with them beautiful clothes for me. Now here is the moon and Idd is tomorrow. When will both of them arrive?"

This is the question which the grandmother had always feared the most to answer. How could she tell him that her assurance was always meant to elude a bitter truth. How could she break his heart.



Tears roll down her cheeks as Hamid repeats his question. The tears turn into sobs as she hugs Hamid to assure him another time that if not on this occasion his parents would certainly come at the time of the next Idd.

Seeing her weeping Hamid feels very sad. He just could not understand the cause of the tears. He had not annoyed her. He had not disobeyed her. But he somehow feels that it is his question which had made the grandmother weep. He feels that the only thing he could do is to accept the assurance and not persist with his question.

The grandmother wipes her tears, goes to the almirah and takes out a shirt which she had sewn for a child of her rich neighbour. She asks him to take the shirt to the Chaudhary's house and bring back safely the money he would get from there.

Hamid takes the shirt and goes out on his errand. When he reaches the place, the Chaudhary is taking meals with his children. Hamid gives the shirt and waits for the money. As he stands there, the younger son of Chaudhary asks, "Hamid what new clothes have you got sewn for the occasion of the Idd?" Hamid replies, "My grandmother has told me that my father and mother will bring new clothes at the time of the next Idd." The boy laughs and says, "You are a fool to believe that."

Chaudhary scolds his son and looking at Hamid assures him that what his grandmother had told him was correct.

That night as Hamid lay in the lap of his grandmother, he says, "Nanny one day when I grow up, I will earn a lot of money and then I will make for myself and for you also, many good and beautiful clothes." That

night he sleeps with a new vision. His mind is filled with a strange and new determination.

Next morning, Hamid sits by the side of his grandmother, who is cooking sweets for him. As the grandmother tries to push a burning piece of wood in the stove, her hand gets burnt. A faint cry escapes her lips. Hamid looks up and asks what had happened. She replies that she had burnt her hand as there was no pair of tongs in the house.

In his innocence Hamid takes a cup of water and asks the grandmother to cool her hand in it.

The grandmother gives Hamid four annas to go to the Idd Gah and enjoy the fair. Hamid goes with his friends. His friends are enjoying themselves. They purchase many things to eat. Hamid feels hungry too. But his mind says that he just could not spend the money. His friends purchase toys. He too is tempted, but he restrains himself. He roams about the fair but does not spend a penny. His friends think him to be a miser. They tease him even. But Hamid is determined.

Hamid is late to return home that evening. His grandmother is worried.

At last he comes. He is hiding something behind his back. The granny asks, "Did you enjoy the fair?" He says, "I have bought something." She asks, "Some toy?" He replies, "No. I will tell you. Close your eyes first." When the grandma closes her eyes, Hamid brings out a pair of tongs. As she opens her eyes, Hamid says: "Now your fingers will never burn again." Tears of emotion come in her eyes as she clasps him to her bosom. Hamid says, "Idid Mubarak grandma."



### **'DELHI KI KAHANI' (Hindi)**

**All-India Certificate of Merit for the Third Best  
Children's Film**

*Produced by :* Children's Film Society, New Delhi.  
*Directed by :* Rajendra Kumar, Bombay.

Farida—a young girl of about seven years, lives with her father in Bombay. She is very fond of collecting picture cards. Her friend, Jamila, often sends her cards from Delhi.

One day Farida receives a card. She is thrilled. Jamila and her friends are going to the Rashtrapati Bhawan and are meeting the President of India. Farida wants to go. Father hesitates, but after a little pleading, agrees.

Farida goes to Delhi by plane and the next day she and a number of children go to the Rashtrapati Bhawan. Rashtrapatiji meets them. The hearts of young children, specially of Farida is drawn towards him when he starts telling them the story of Delhi.

Farida hears about the city of Indraprastha, the kingdom of the Pandawa king, Yudhishtira, as Delhi was known in those days.

Her imaginative mind actually sees the wonders of the great city, said to be made by Maya, where one could not differentiate between a door and a wall, where the floor appeared like a pool of water and where the water tank looked like solid floor.

She learns that Duryodhana, the king of Kauraws fell in the water and Draupadi laughed, with the result that Duryodhana became angry and that this was one of the main causes of the great war of Mahabharata.

Delhi is, however, established eleven times and the ruins of most of the empires can still be seen. One can still hear the history in the stones. It needs seeing eyes and hearing ears.

Centuries later Anangpal Raisen established Delhi in 679 B.C. which is considered to be the first Delhi by some historians.

Anangpal II established Lalkot, which became part of Garh Pithora of the brave Prithviraj Chauhan.

Farida imagines seeing before her mental eyes the great Prithviraj and the famous poet Chand Bardai.

She learns Red Fort was built by Shahjahan.

Farida's imaginative mind takes her back into the pages of history and fantasy and she sees, Shahjahan and his daughter Jahan Ara. She hears the great Moghul emperor Shahjahan telling his daughter his dreams of erecting beautiful buildings—the magnificent Jama Masjid the unsurpassable Taj Mahal.

She then learns of the first war of Independence in 1857 when the last Moghul Emperor, Bahadur Shah was caught at the Humayun's tomb.

Farida imagines the Emperor who was also a great poet, known as Zafar, praying at the Humayun's tomb when he was treacherously betrayed by one of his own kinsmen.

And so, the British established their rule. Many a time people tried to gain independence but failed.

In 1942 Gandhiji declared 'Quit India' and not only Delhi but the entire country stood for it. Just before India could get independence, the *ogre* of communal feelings gained upper hand.

1947 brought India freedom, but the *ogre* had its way. Gandhiji tried to overcome it. 30th January 1948 was that black day when the Father of the Nation was assassinated. The martyrdom of the great soul will remain immortal not only in the story of Delhi but in the country as well.

He died so that others may live.

On the 26th of January 1950 India became a Republic. Farida imagines herself seeing the Republic Day parade. She hears songs of patriotism from the Delhi children marching in the parade.

The story ends. The children take leave of Rashtrapatiji but in Farida's ear his words were resounding. "When we were united, we were unconquerable."

She goes to Rajghat. She pays homage to Gandhiji's Samadhi and prays, "Please God let us always remain one."



\*KANGRA AND KULU (English)

President's Gold Medal for the Best Documentary

Produced by : Films Division, Government of India,  
Bombay.

Directed by : N.S. Thapa, Bombay.

The famed valleys of Kangra and Kulu are situated amidst the scenic splendours of the Himalayas and they entice the visitors from the plains. The habits and way of life of the inhabitants are no less enticing. Against the backdrop of the workaday life of a shepherd and a peasant working in the fields, their marriage celebrations and festivities are depicted in this documentary.



**'SAGA OF SERVICE' (English)**  
**All India Certificate of Merit for**  
**the Second Best Documentary**

*Produced by :* Films Division, Government of India, Bombay.

*Directed by :* Dilip Jamdar, Bombay.

The primary teachers contribute largely to the wealth of a nation and tackle all types of children—the future citizens of the country. This documentary shows the life of a typical village teacher, his devotion to work and how he trains a truant boy as a worthy citizen.



**'THE WEAVERS' (English)**

**All India Certificate of Merit for the Third Best  
Documentary**

*Produced by:* Art Films of Asia Private Limited, Bombay.  
*Directed by:* F.R. Bilmoria, Bombay.

This film is the story of the countless men and women

who work on the looms in India. It attempts to portray the long standing subjugation of the weavers to the master-weavers and explains how these weavers are made to work for them due to the debts they have incurred for generations. The training part of the film attempts to bring these factors to light in a rather gentle way and to emphasize the fact that a co-operative would be far more beneficial to the people connected with this industry if their existence is to be bettered and their future safeguarded.



**'POND CULTURE' (English)**

**President's Gold Medal for the Best Educational Film**

*Produced by :* Films Division, Government of India, Bombay.

*Directed by :* N.K. Issar, Bombay.

Fish breeding is an exact science in which a lot of care regarding the maintenance of the pond and the breeding of the fish goes in. But once the initial troubles are overcome, the returns are bound to be substantial. The film gives an instructive insight into the benefits of cultivating fish in inland waters.

**'COTTON' (English)**

**All-India Certificate of Merit for the Second Best Educational Film**

*Produced by :* Films Division, Government of India, Bombay.

*Directed by :* Krishna Kapil, Bombay.

Though India has the world's largest area under cotton cultivation, the yield is not proportionate to the area. One of the main contributors to this disproportionate yield is the ignorance of the average cotton cultivator. This film on cultivation of the 'white gold' shows how the Research Stations set up all over the country equip the cotton-grower with the necessary know-how and the latest scientific methods and thus help the farmer and through him the country in getting richer.

·WHEAT· (English)

All-India Certificate of Merit for the  
Third Best Educational Film

*Produced by :* Films Division,  
Government of  
India, Bombay.

*Directed by :* Krishna Kapil,  
Bombay.

Wheat is grown almost in the entire northern half of India but the defects in the methods of cultivation are many. How these defects, like non-utilisation of improved seeds, inadequate feeding of fertilisers and injudicious use

of irrigation water, have robbed the cultivator of his legitimate yield is portrayed in this film on the staple food of the masses in India.

