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1998
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फिल्म सुंग्रह निदेशालय के लिए विज्ञापन और दृश्य प्रचार निदेशालय, सूचना और प्रसारण मंत्रालय, भारत सरकार द्वारा आकलित और प्रकाशित।
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CELEBRATING FIFTY YEARS OF INDEPENDENCE

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Bhooomigeetha
Bhoothakkanadi
Border
Dahan
Dhanna
Dil to Pagal Hai
Ennu Swanitham Janakikutty
Hazaar Chaurasi Ki Ma
Iruvar
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In Search of Excellence
In the land of Lepchas
Jataner Jami
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Mizhavu - A Silent Drum Beat
Mounam Sowmanasyam
Nature’s Sentinels - the Bishnoi
Nirunkush
Official Art Form, The
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Sarang - Symphony in Cocophony
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Thirst
Trade - Commerce
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NATIONAL FILM AWARDS
निर्णायक मण्डल  Jury Members
JURY FOR FEATURE FILMS

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Mrs. B. Saroja Devi (Chairperson)
Dr. Maheep Singh
C.V.L. Sastry
Ms. Aruna Purohit
Ms. Uma Da Cunha
Devender Khandelwal
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Dr. Santwana Burdoli
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Ms. Pushpa Bharati
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K.R. Mohanan
V. Madhusudana Rao

K.K. Kapil (Chairman)

Dinker Chowdhary

Shashi Ranjan
Mrs. Parvati Menon
Ms Namita Gokhale
JURY FOR BEST WRITING
ON CINEMA

चिदांनद दासगुप्ता (अध्यक्ष)
Chidananda Dasgupta (Chairman)

तरुण विजय
Tarun Vijay

चंदन मित्रा
Chandan Mitra
Dada Saheb Phalke Award 1997
दादा साहेब फालके पुरस्कार 1997

भारतीय सिनेमा के लिए विशिष्ट योगदान
कवि प्रदीप

कोई भी व्यक्ति जो हिंदी गीतों को सुनता है, ''जागृति'' फ़िल्म के ''हम लाये हैं तूफान से किश्ती निकाल के, इस देश को रखना मेरे बच्चों सम्बन्धी के'' या ''नासिक'' फ़िल्म के ''देख तेरे संसार की हालत क्या हो गई भगवान, कितना बदल गया ईंधन'' गानों को कभी नहीं भूल सकता। जो भी इन गानों को सुनता है उसको अपने में गृह विरह को बेदना जागृत होने प्रतीत होती है। इन गानों के लेखक श्री राम चंद्र द्रिबेदी, ''कवि प्रदीप'' के नाम से अधिक जाने जाते हैं। उन्होंने अपना जीवन देशप्रेम एवं धार्मिक गीतों तथा सुनने वालों में नई स्पर्शित जागृत करने वाले गीत लेखन में अर्जित कर दिया।

उज्जैन जिले के एक कस्बे में जन्मे, तिरस्कार वर्षाय कवि प्रदीप, छोटे उम्र में ही इलाहाबाद आ गये थे जहां इलाहाबाद विश्वविद्यालय से स्नातक की उपाधि ले कर वे मुंबई चले आये। जब वे पहली बार फिल्मों की राजधानी पहुँचे तो वे फ़िल्मों में संगीतियों में भाग लिया करते थे, जहां उनको पेंट कई प्रतिष्ठित कवियों से हुई।

एक दिन उन्हें हिमांशु राय से मिलने के लिये कहा गया जो उस समय बांधे टाकों के संचालक थे। श्री राय ने उन्हें फिल्मों के लिये गाने लिखने को कहा। उन्होंने कवि का नाम भी ''कवि प्रदीप'' बदल दिया, जो कवियोंचित्र लगता था।

1939 में बना उनकी प्रथम फ़िल्म ''कंगन'' में उन्होंने अपने लिखे चार गीतों में से तीन को स्वयं गाया था। इसके बाद उनकी ''बन्धन'', ''नया संसार'', ''किसमत'' तथा ''आप्राप्ति'' जैसी फिल्में भी आई।

अन्य फिल्मों में गीत के साथ, जिसमें बड़ी संख्या में धार्मिक फिल्मों के गीत भी हैं, वे ऐसी कविताएँ भी लिखते रहे जो देशप्रेम की भावना को जागृत कर तथा समाज की बुराइयों को उजागर करे। उनकी फिल्म में ''कभी धूप कभी छांब'', ''जय संतोषी मां'', ''अग्रिमेहा'', ''बाल महाभारत'', ''जागृति'' तथा ''नासिक'' फिल्म में सम्मिलित है।

कवि प्रदीप अपनी उच्च कोटि के गीतों के लिये प्रसिद्ध हैं जिनमें सामाजिक बुराइयों, देश प्रेम, कौमतु, कुष्ठा और काश्यात्मकता तथा शालीनता झलकती है।
DADA SAHEB PHALKE AWARD 1997

OUTSTANDING CONTRIBUTION TO INDIAN CINEMA
KAVI PRADEEP

No person who listens to Hindi film songs will every forget songs like Hum laaye hain tufaan se kisht ki nikaal ke, is desh ko rakhna mere bacho sambhaal ke” or “De di hamein azaadi bina khadak bina dhaal” from the film “Jagriti” or “Dekh tere sanssar ki haalat kya ho gayee Bhagwan, kitna badal gayaa insaan” from Nastik.” Anyone listening to these songs will feel nostalgia welling up within him. The writer of these lyrics, Mr Ram Chandra Dwivedi who is better known to us as Kavi Pradeep, has spent his lifetime penning patriotic or religious songs, or lyrics that infuse new vigour in the listener.

Eighty-three year old Kavi Pradeep came to Mumbai after doing his graduation from the University of Allahabad, where he had shifted at an early age from the small town in district Ujjain, where he was born. When he first came to the film capital, he used to participate in film symposia, where he met a lot of eminent poets.

One day, he was asked to meet Himansu Rai, who was then managing Bombay Talkies. Mr Rai asked him to write film songs. He also changed the poet’s name to Kavi Pradeep, which he said sounds better for a poet.

His first film was “Kangan” in 1939, where he himself sang three of the four songs written for that film. This was followed by films like “Bandahan”, “Naya Sansar”, “Kismat” and “Amrapali.”

Along with other film songs, he continued to write lyrics that evoked patriotic nostalgia and also spoke of ills in society, apart from a large number of songs for mythological films. His films include “Kabhi dhoop kabhi chhaon”, “Jai Santoshi Ma”, “Agnirekha”, “Bal Mahabharat”, “Jagriti” and “Nastik.”

Kavi Pradeep is also known for a high standard of lyrics that talk of social ills, patriotism, tenderness, and have a high order of poetry, never stooping to vulgarity.
कथाचित्र पुरस्कार

Awards for Feature Films
AWARD FOR THE BEST FEATURE FILM

THAI SAHEB (KANNADA)

Swarna Kamal and a cash prize of Rs. 50,000/- to the Producer JAIMALA

Swarna Kamal and a cash prize of Rs. 50,000/- to the Director GIRISH KASARAVALLI

Citation

The Award for the Best Feature Film of 1997 is given to the Kannada Film THAI SAHEB for its challenging portrayal of one woman who carries the burden of traditional constraints and restrictions of society and learns to overcome them with courage, dignity and sacrifice. In the process, she speaks for the emancipation of women.
Jayamala
An actress of repute, Jayamala has acted in over 75 films in Tulu dialect and the Kannada, Malayalam and Telugu languages. These include "Kasu Daye Kandaane" in Tulu for which won the best actress award, the Malayalam film "Devalokham", the Telugu film "Rakshasudu", and the Kannada films "Chandi Chamudi", "Antha" and "Premada Kanike". This is her fourth film as producer, the others — all Kannada — being "Agnipareeksha", "Mahendravarma", and "Mr Mahesh Kumar".

Girish Kasaravalli
Trained in the Film and Television Institute of India in Film Direction. Girish was adjudged the best student of the year 1975 and also won the best student film award for his Diploma film "Avashesh." This film went on to win a National Award as the Best short film of 1976. His first independent film "Ghattashraddha" in 1977 won the National Award for best film as well as the music award for B.V. Karanth and child actor award to Master Ajit Kumar. His film "Tabrana Kathe" also won the National Award for best film and several state awards.
INDIRA GANDHI AWARD FOR THE BEST FIRST FILM OF A DIRECTOR

BHOOOTHKANNADI (MALAYALAM)

Swarna Kamal and a cash prize of Rs. 25,000/- to the Producer, N. KRISHNA KUMAR (UNNI)

Swarna Kamal and a cash prize of Rs. 25,000/- to the Director: A.K. LOHITHA DAS

Citation
The Indira Gandhi Award for the Best First Film of a Director for the year 1997 is given to the Malayalam Film BHOOOTHKANNADI, for the Director’s Competent Handling of the Delicate Balance of the Human Psyche.
N. Krishna Kumar (Unni)
Having carved a niche for himself for making films with a difference, N. Krishna Kumar who is also known as Unni has given a break to his screenplay writer to direct. Unni’s first film “Kireedom” with Mohan Lal in the lead had been a trend setter, and the filmmaker came to be known as Kireedom Unni after that.

A.K. Lohitha Das
All the six films made by Kireedom Unni have been scripted by Lohitha Das, who has got his first break as a director with this seventh film. He has had the reputation of churning out hits as a script writer, because of the nativity of treatment and universality of themes. His very first film, which had starred Mammootty, had won several awards.
AWARD FOR THE BEST POPULAR FILM PROVIDING WHOLESOME ENTERTAINMENT

DIL TO PAGAL HAI (HINDI)

Swarna Kamal and a cash prize of Rs. 40,000/- to the Producer: YASH CHOPRA

Swarna Kamal and a cash prize of Rs. 40,000/- to the Director: YASH CHOPRA

Citation
The Award for the Best Popular Film providing wholesome entertainment of 1997 is given to the Hindi Film DIL TO PAGAL HAI for its clean, fun-loving portrayal of young people in a film that moves effortlessly and avoids any sign of violence or vulgarity.
Yash Chopra
Brother of the veteran filmmaker B.R. Chopra, Yash first tried his hand at direction with "Dhoool Ka Phool" in 1958. This was followed by the National Award Winning "Dharmaputra" in 1962 and "Waqt" in 1965. Thereafter came films like "Itefaq", "Aadmi aur Insaan", "Joshila", "Daag", "Kabhi kabhie", "Doosra Aadmi", "Silsila", "Noorie", "Deewar", "Trishul", "Lamhe", "Chandni", and "Darr". "Dilwale Dulhania le jaayenge" was directed by his son Aditya, who has penned the dialogues of "Dil to Pagal Hai", and won the National Award for Wholesome Entertainment.

The films by Yash, now 66, are marked by sincerity and presentation and have steered away from vulgarity or unnecessary violence. The films also have social relevance and presented something new. He also pays great attention to the songs of the films.
NARGIS DUTT AWARD FOR BEST FEATURE FILM ON NATIONAL INTEGRATION

BORDER (HINDI)

Rajat Kamal and a cash prize of Rs. 30,000/- to the Producer: J.P. DUTTA

Rajat Kamal and a cash prize of Rs. 30,000/- to the Director: J.P. DUTTA

Citation

The Nargis Dutt Award for the Best Feature Film of 1997 is given to the Hindi film Border for making an honest statement on patriotism, portraying the gallantry and sacrifices of the Armed forces, thereby instilling a sense of National pride.
J. P. Dutta

Fortyeight-year old J. P. Dutta got an early exposure to cinema through his father, veteran filmmaker O. P. Dutta. After graduating with honours from St Xaviers, he joined as an assistant to R. K. Studios in 1972 and worked under Randhir Kapoor. His maiden independent venture was “Ghulami” in 1985, followed three years later with three films: “Yateem”, “Hatyara” and “Batwara.” His other films include “Kshatriya” which was a fair success. Affected deeply by the death of his elder brother Deepak Dutta, who was a wing commander in the air force, in a MIG 21 air crash in 1987, J. P. Dutta decided to make dedicate a film to the armed forces and their sacrifices. But at the same time, “Border” has also tried in a subtle manner to give the message about the futility of war.
AWARD FOR THE BEST FILM ON FAMILY WELFARE

SAMAANTHARANGAL (MALAYALAM)

Rajat Kamal and a cash prize of Rs. 30,000/- to the Producer S. BALACHANDRA MENON

Rajat Kamal and a cash prize of Rs. 30,000/- to the Director: S. BALACHANDRA MENON

Citation
The Award for the Best Film on Family Welfare of 1997 is given to the Malayalam Film SAMAANTHARANGAL for an original script evolved from personal experience in a film that nurtures family and community life. The protagonist makes sacrifices in order to protect the emotional and moral needs of his family members and through them projects a larger picture of the National Interests that bind us all.
S. Balachandran Menon

After graduating in geology, Menon completed a Diploma in Journalism getting the Kerala Kaumudi Award for best student in reporting, and later worked for some time in a weekly. Beginning his career in films twenty years ago with “Uthradarathri”, he has been involved with 37 films for which he was the story, screenplay and dialogue writer and director. He has also acted in many of these films and donned the mantle of music director and editor. Most of his films have been commercial hits. They include “Tharattu”, “Karyam Nissaram”, “April 18”, and “Ammayana Satyam.”

For “Samaandarangal”, Menon has managed nine departments: producer, director, story, screenplay, dialogue, actor, editor, music and distribution. He has won several State and other awards. This is his first National Award. A regular columnist, he also has his own cultural troupe which has performed in many countries outside India.
AWARD FOR THE BEST FILM ON OTHER SOCIAL ISSUES SUCH AS PROHIBITION, WOMEN AND CHILD WELFARE, ANTI-DOWRY, DRUG ABUSE, WELFARE OF THE HANDICAPPED ETC.

DHANNA (HINDI)

Rajat Kamal and a cash prize of Rs. 30,000/- to the Producer: FILMS DIVISION
Rajat Kamal and a cash prize of Rs. 30,000/- to the Director: DEEPAK ROY

Citation
The Award for the Best Film on other social issues such as prohibition, women and child welfare, anti-dowry, drug abuse, welfare of the handicapped etc. of 1997 is given to the Hindi Film DHANNA The film stands for the rights of a disabled person to be accorded the privileges of a normal human being within a family and in society. It states in a simple yet convincing manner that the disabled should be encouraged to develop their inner talents.
Deepak Roy
A double graduate, Deepak began his career as a film critic and began writing on serious cinema in 1974. He got into filmmaking in 1982 and has so far made eighty-five films as director and producer for national, and international organisations. He is also empanelled as an outside producer director with the Films Division, Doordarshan and UNICEF apart from some central ministries. Some of his better known films are “Face to Face”, “Rhythm in stone”, the series “Madhyam” on the life of tribals in Madhya Pradesh, and “The Sunflower of Hope.”

Deepak has also made several programmes on current topics for Doordarshan and had earlier produced a fortnightly series on economic issues. A creative writer, he has written many short stories and plays in Bengali which have been translated in other languages.

He had also won the National Film Development Corporation’s Script writing competition for three years consecutively, and a National Award for his film “Limit to Freedom” in 1996.
AWARD FOR THE BEST FILM ON ENVIRONMENT/CONSERVATION/PRESERVATION

BHOOMIGEETHA (KANNADA)

Rajat Kamal and a cash prize of Rs. 30,000/- to the Producer: R. MAHADEV GOWDA

Rajat Kamal and a cash prize of Rs. 30,000/- to the Director: KESARI HARVOO

Citation
The Award for the Best Film on Environment/Conservation/Preservation of 1997 is given to the Kannada Film BHOOMIGEETHA for its sincere statement that stresses the need for a balanced approach towards environment and tribal cultures that get displaced in the course of development.
R. Mahadev Gowda
Head of a growing group of companies called the Dee Group, Mahadev is a young technocrat who holds a degree in mechanical engineering. He began his business in a steel forging unit and later went into real estate. Soon his group diversified into other fields including computers and engineering industry.

But while he feels that information and technology are the key to progress, he is deeply committed to conservation and preservation of nature. His group lays special emphasis on maintaining abundant greenery. He is also a patron of the arts.

Kesari Harvoo
A science graduate, Kesari also completed a course in short filmmaking at the Film and Television Institute of India and the Karnataka Cooperative Film Federation. Initially, he was also associated with amateur theatre and involved in the lighting, script writing, acting and directing.

While "Bhookigeetha" is his first feature film as director, he has been associate director in more than twenty feature films. He has also produced a television serial, "Sushma" in Kannada.
AWARD FOR THE BEST CHILDREN'S FILM

RAMAYANAM (TELUGU)

Swarna Kamal and a cash prize of Rs. 30,000/- to the Producer: Dr. M.S. REDDY

Swarna Kamal and a cash prize of Rs. 30,000/- to the Director: GUNASEKHAR

Citation
The Award for the Best Children's Film of 1997 is given to the Telugu Film RAMAYANAM for presenting the classical Indian epic in an entertaining narrative style with child actors playing all the legendary characters with ease and verve. The film provides an opportunity for children to keep in touch with the country's cultural heritage.
M. S. Reddy
A dedicated social reformer, seventy-three-year-old M. S. Reddy is a staunch Gandhian and has taken part in several social movements against ills like untouchability, prohibition and against animal sacrifice. He organised village-level marches for his purposes. He even worked to raise funds for the suffering in the Bengal famine.
As a poet, he has written over 3000 lyrics and earned the reputation of ‘Sahajkavi.’ Author of several anthologies, he had written to express his sentiments when Mrs Indira Gandhi was assassinated or during the earthquake in Maharashtra.
As a filmmaker, he has produced almost 25 social, historical and mythological films aimed at education. He has also served various organisations and founded many educational institutions.

Gunasekhar
At the young age of 33, Gunasekhar has already directed three feature films. He had won the state award for the best debut in 1992 for his film “Laathi”, which also won other awards. His second film “Sogasu Chooda Tharama” in 1995 also won several state-level awards.
“Ramayanam” was selected for the International Film Festival for Children and Young People in Hyderabad last year, and has been dubbed in different Indian languages. It has also won some state-level awards.

एम.एस. रेड्डी
73 वर्षीय वयोवृद्ध एम.एस. रेड्डी एक समर्पित समाज सुधारक है। वे पक्षी गांधीवादी हैं। उन्होंने अस्मृत्युला, और पशु-वाली जैसे सामाजिक मुद्दों के लिए, अनेक सामाजिक आंदोलनों में हिस्सा लिया। उन्होंने इस प्रयोजन के लिए ग्राम स्तरीय अनेक अभियान फिरी। उन्होंने बंगाल-अयोध्य के लिए भी कोष इकट्ठा किया।
एक कवि के रूप में वे लगभग 3000 गीत लिख चुके हैं। जिसके लिए उन्हें सहज कवि की उपाधि भी दी गई। वे कुछ संग्रहों के लेखक भी हैं।
शिक्षा को लक्ष्य बनाकर उन्होंने लगभग 25 फिल्मों का निर्देशन किया है जिसमें सामाजिक, ऐतिहासिक तथा पौराणिक विषय रहे हैं। वे अनेक संगठनों से सम्बन्ध हैं तथा अनेक शैक्षणिक संस्थाओं को स्थापना भी की।

गुणाशेखर
33 वर्षीय गुणाशेखर अब तक तीन फिल्मों का निर्देशन कर चुके हैं। 1992 में उनकी पहली सर्वोत्तम फिल्म “लाठी” को राज्य पुरस्कार के लिए भेंट हुई। 1995 में उनकी दूसरी फिल्म “सोगासु चूड़ा धारामा” ने भी अनेक राज्य पुरस्कार जीते।
पिछले साल हैदराबाद में हुए स्वच्छ तथा मुक्तांग के लिए, अंतरराष्ट्रीय फिल्म समारोहों में उनकी फिल्म “रामायणम्” को सम्मान किया गया था।
हा फिल्म को अनेक भारतीय भाषाओं में डब किया गया है। इस फिल्म ने भी कई राज्य स्तरीय पुरस्कार जीते हैं।
AWARD FOR THE BEST DIRECTION

JAYARAAJ

Swarna Kamal and a cash prize of Rs. 50,000/- to the Director: JAYARAAJ

Citation
The Award for the Best Direction for 1997 is given to JAYARAAJ for the Malayalam Film KALIYATTAM for successfully transplanting the classic play by keeping the Traditional “Theyyam” Art form as the Backdrop and weaving an extremely tight story, never losing control of the Medium.
Jayaraaj (Best Director)

A graduate in electronics and communication engineering, Jayaraaj has directed ten feature films in Malayalam before the present film. His last film “Desadanam” had won three National Awards, nine Kerala State Awards and the V. Shantaram Award for the best film in any Indian language. It was also invited to take part in several foreign film festivals. It won a special mention in the Karlovy Vary International Film Festival.

Earlier, “Kudumbasametham” received the second best film award in 1992 in the state. Other highly applauded films include “Paithrukan” and “Sopanam”.

Jayaraaj

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Earlier, “Kudumbasametham” received the second best film award in 1992 in the state. Other highly applauded films include “Paithrukan” and “Sopanam”.

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AWARD FOR THE BEST ACTOR

SURESH GOPI & S. BALACHANDRA MENON

Rajat Kamal and a cash prize of Rs. 10,000/- to the Actor: SURESH GOPI & S. BALACHANDRA MENON

Citation
The Award for the Best Actor of 1997 is given to SURESH GOPI for his role in the Malayalam Film KALIYATTAM for his control and presence in a role that demands a wide range of emotions.

and

The award for the best actor of 1997 is also given to S. Balachandra Menon in the Malayalam film Samandarangal for his realistic and sensitive portrayal of a middle-class man who stands up for his high principles.
Suresh Gopi

Forty year old Suresh holds a degree in zoology and is a postgraduate in English, but instead was fascinated by cinema. He started in 1986 in "Rajavinte Makan" and has far done more 170 films in Malayalam, Tamil, Kannada, Telugu and Hindi.

He is Vice-President of the Association of Malayalam Movie Artistes. He has won the Kerala Film Critics award four times and the state award for best actor for “Kaliyattam.”

S. Balachandran Menon

After graduating in geology, Menon completed a Diploma in Journalism getting the Kerala Kaumudi Award for best student in reporting, and later worked for some time in a weekly. Beginning his career in films twenty years ago with “Uthradarathri”, he has been involved with 37 films for which he was the story, screenplay and dialogue writer and director. He has also acted in many of these films and donned the mantle of music director and editor. Most of his films have been commercial hits. They include “Tharattu”, “Karyam Nissaram”, “April 18”, and “Ammayana Satyam.”

For “Samaandarangal”, Menon has managed nine departments: producer, director, story, screenplay, dialogue, actor, editor, music and distribution. He has won several State and other awards. This is his first National Award. A regular columnist, he also has his own cultural troupe which has performed in many countries outside India.
AWARD FOR THE BEST ACTRESS JOINTLY GOES TO:

INDRANI HALDER AND RITUPARNA SENGUPTA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Actresses: INDRANI HALDER AND RITUPARNA SENGUPTA

Citation
The Award for the Best Actress of 1997 is jointly given to INDRANI HALDER and RITUPARNA SENGUPTA in the Bengali film Dahan for their restrained, sensitive portrayal of two women caught in a web in which both face humiliation. The two Actresses are inspiring in the way they emerge richer from their experience.
Indrani Halder

Starting her career at the tender age of fourteen, Indrani acted in the first Bengali soap opera on television, “Tero Parbon.” Since then, she has acted in more than 500 episodes of different television serials. These include Hindi serials like “Naam Gum Jaayega” and “Shayad,” and Bengali serials “Kagajer Bou” and “Ghoom Nei.” Her assignments in films include “Hamari Shaadi”, “Swet Patherer Thala”, “Charachar”, “Lal Darja”, and “Saptami.” She has also received several state-level awards.

Rituparna Sengupta

A graduate from the prestigious Lady Brabourne College, Rituparna received the Principal’s Medal for two years consecutively for all-round performance. She is an odissi dancer and has held several shows. She joined films with the National Award winning “Swet Patherer Thala” directed by Prabhot Roy in 1993. She has acted in a large number of Bengali and Hindi films. One of these was N. N. Sippy’s “Teesra Kaun”.

She has also taken part in cultural troupes to different countries, and won a large number of prestigious awards including the most promising actress award and the Kazi Nazrul Centenary Award.
AWARD FOR THE BEST SUPPORTING ACTOR

PRAKASH RAJ

Rajat Kamal and a cash prize of Rs. 10,000/- to the Supporting Actor PRAKASH RAJ

Citation
The Award for the Best Supporting Actor of 1997 is given to PRAKASH RAJ for the Tamil film IRUVAR for his sensitive and consistent portrayal of a powerful character that spans a colourful political career.
Prakash Raj

A native of Karnataka now living in Chennai, Prakash was an actor-writer and director in Kannada amateur theatre for many years and was involved in more than 2500 shows of Indian plays and western adaptations. After working as actor-director for some television serials, he entered mainstream cinema with "Harakeya Kuri" in 1993, which won the best regional film award.

His entry into Tamil films came through K. Balachander’s film "Duet", after which he acted in Mani Ratnam’s "Bombay." After that, he acted in "Aasai", and has now done films in all the south Indian languages. He has a large number of Tamil films on the floors.
AWARD FOR THE BEST SUPPORTING ACTRESS

KARISMA KAPOOR

Rajat Kamal and a cash prize of Rs. 10,000/- to the Supporting Actress: KARISMA KAPOOR

Citation
The Award for the Best Supporting Actress of 1997 is given to KARISMA KAPOOR in the Hindi Film DIL TO PAGAL HAI for her spirited and moving performance as a young woman who values friendship and love.
Karisma Kapoor

Grand-daughter of the master showman Raj Kapoor and daughter of actor-filmmaker Randhir Kapoor and former actress Babita, Karisma had taken to acting while still in college, which she quit soon after. Karisma joined the unit of producer D. Rama Naidu and director K. Murali Mohan’s “Prem Qaidi” in 1991. Rama Naidu and Murali Mohan again repeated Karisma two years later in “Anari”.

Karisma, now 24, has come a long way since then. She has acted in over forty films in the last seven years. And while some have been good and some have been bad, it was been lucky for Karisma that she has given at least one or two hits every year. Her films include “Raja Babu”, “Andaz Apna Apna”, “Cooie no. 1”, “Hero no. 1”, “Raja Hindustani”, “Jeet” and “Judwa.” Her role in “Dil to Pagal hai” has won her the National Award and also several popular awards.
AWARD FOR THE BEST CHILD ARTISTE

DHANRAJ

Rajat Kamal and a cash prize of Rs. 10,000/- to the Child Artist: DHANRAJ

Citation

The Award for the Best Child Artiste of 1997 is given to DHANRAJ in the Hindi Film DHANNA for the Actor's natural portrayal of a disabled person. His curiosity and interests make him turn from a social outcaste into a self-learning member of his community.
Dhan Raj
Coming from a middle class family in Delhi, Dhan Raj Jonwar is mentally handicapped from birth. Now 16 years old, Dhan Raj belongs to a large family of four brothers and four sisters. He studied in the Enabling Centre in the capital.
He considers the award as a blessing of the almighty. Like the character he portrayed in the film, he is anxious to learn.
AWARD FOR THE BEST MALE PLAYBACK SINGER

HARIHARAN

Rajat Kamal and a cash prize of Rs. 10,000/- to the Male Playback Singer, HARIHARAN.

Citation

The Award for the Best Male Playback Singer of 1997 is given to HARIHARAN for his melodious rendering of the heartwarming song, "MERE DUSHMAN, MERE BHAJ" in the Hindi film Border.
Hariharan
Son of well-known Carnatic musicians Alamelu Mani and the late H. A. S. Mani, Hariharan trained in both Carnatic and Hindustani Classical music. A science graduate and trained lawyer, he decided early in life to make music his life vocation. He startled the purists in South India by taking to singing ghazals which were in vogue in the eighties. His first album was “Ghazal ka mausam” followed by “Sukoon.”
He soon mastered the nuances of the Urdu languages and followed up with “Reflections” and “Horizon” in the late eighties and “Dil ki Baat” in the early nineties. In “Hazir”, he teamed up with tabla wizard Ustad Zakir Hussain, a never-before event in Ghazals. “Gulfam” and “Paigham” won several awards.
He has also sung over 300 songs in Hindi and Tamil films and won several awards, including his first National Award for “Haqeeqat”. Later, he teamed up with Leslie Lewis as “Colonial Cousins” and their first number “Sa ni da pa” won several national and international awards. The award for “Mere Dushman, mere Bhai” in “Border” is his second National Award.
AWARD FOR THE BEST FEMALE PLAYBACK SINGER

CHITHRA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Female Playback Singer:
CHITHRA

Citation
The Award for the Best Female Playback Singer of 1997 is given to CHITHRA for her effortless and Playful rendering of the song 'PAYALEN CHHUN-MUN, JHANJHAREIN RUN JHUN RUN JHUN, KITNA MADHUR HAI YE MILAN' in the Hindi Film Virasat.
Chitra
Born in a family of musicians with her father the late Krishnan Nair a wellknown singer and her mother a veena player, Mrs K. S. Chithra postgraduated in music with honours. She received comprehensive training in Carnatic Classical music from Dr K. Omnakutty, Professor of Music at Kerala University under the National Talent Search Scholarship. She was initiated into film music by M. G. Radhakrishnan through films like “Attahasam”, and then joined K. J. Yesudas on some of his concerts.
She got her break in Tamil films through Ilayaraja in “Nee Thana Antha Kuil”. She got her first National Award for “Sindhu Bhairavi” which had music by Ilayaja. She has since sung about 11000 songs in all the four south Indian languages and also in Hindi, Bengali and Oriya. She has so far won five National Awards in 1986 (“Sindhu Bhairavi”), 1987 (“Nakhashatangal”), 1989 (“Vaishali”), 1996 (“Minsara Kanavu”) and her first Hindi playback singing award this year for the song “Payaliya Chun-chum chun-chum, jhanjahari run-jhun run-jhun.”
Apart from this, she has an all-time record by winning the Kerala State’s playback singing award without a break from 1985 to 1995, including awards for two songs in 1989. The other southern states have also awarded her for her songs, in addition to a large number of popular prizes received by her.
AWARD FOR THE BEST CINEMATOGRAPHY

SANTOSH SIVAN

Rajat Kamal and a cash prize of Rs. 10,000/- to the Cameraman: SANTOSH SIVAN

Rajat Kamal and a cash prize of Rs. 10,000/- to the laboratory processing the film: PRASAD FILM LABORATORIES

Citation
The Award for the Best Cinematography of 1997 is given to SANTOSH SIVAN in the Tamil film IRUVAR for maintaining a consistent style and pattern that does justice to the period and scale that the narrative deals with.
Santosh Sivan

After learning cinematography at the Film and Television Institute of India, Sivan soon made a name for himself with an excellent sense of colour. He has worked as cameraman in films made in different languages, and won three national and four state awards for cinematography before his present film “Iruvar.” Some of his award-winning films are “Perunthachan”, “Mohiniyattam”, “Kaalapani”, “Roja”, “Indira”, and “Barsaat.” Some of the Hindi films he photographed are “Yoddha”, “Dalpathi”, “Rudaali” and “Gardish.”

After a very successful career as a cinematographer, Sivan has now tried his hand at direction, and won a National award with his very first film, “Halo”. The film was also sent to some festivals abroad. Sivan has also served on the National Film Jury. Another film directed by him, “The Terrorist”, has also won a National Award this year in the regional film category.
सर्वोत्तम पटकथा पुरस्कार

ऋतुपर्णो घोष

पटकथा लेखकः ऋतुपर्णो घोष को रजत कमल तथा 10,000/- रुपये का तकद पुरस्कार

प्रशिक्षित
सर्वोत्तम पटकथा का 1997 का पुरस्कार ऋतुपर्णो घोष को बंगाली फिल्म दहन में सामाजिक जिम्मेदारियों तथा व्यक्तिगत जानकारियों के ताने बापे को संदेशदारी ढंग से प्रस्तुत करने के लिए दिया गया है।

AWARD FOR THE BEST SCREENPLAY

RITUPARNO GHOSH

Rajat Kamal and a cash prize of Rs. 10,000/- to the Screenplay Writer:
RITUPARNO GHOSH

Citation
The Award for the Best Screenplay of 1997 is given to RITUPARNO GHOSH in the Bengali Film DAHAN, for tactfully crafting a sensitive theme that dwells upon an incident which raises issues of social responsibility and personal awareness.
Rituparno Ghosh
Son of short filmmaker Sunil Ghosh, Rituparno had shown an interest in cinema even when he was completing his post-graduation in economics when he joined an advertising agency as copywriter. Rituparno won eighteen awards for his advertising films.

His first venture in feature films was through “Hirer Angti” for children. He gained National recognition with his second “Unishe April” which won the best Indian film of the year award with its heroine Debasree Roy getting the Best Actress Award. It was also selected for the Indian Panorama and entered in several international festivals.

Rituparno has also made a serial for television - “Bahanno Episode”. Like his second film, “Dahan” also receives awards for its actresses.
AWARD FOR THE BEST AUDIOGRAPHY

SAMPATH

Rajat Kamal and a cash prize of Rs. 10,000/- to the Audiographer: SAMPATH

Citation
The Award for the Best Audiography of 1997 is given to KRISHNASWAMY SAMPAT in the Malayalam Film ENNU SWANTHAM JANAKIKUTTY for using silence creatively to enhance a subject that deals with the isolation of a mind trapped in fantasy.
K. Sampath

A veteran of many films, the 64-year old Sampath learnt cinematography and sound engineering in the fifties from the Technological Diploma Examination Board, Chennai. Joining AVM Studios as an apprentice soon after, he has risen to be the chief audiographer in the AVM ‘RR’ theatre. His first independent work as audiographer was in the film “Parthiban Kanavu”.

Sampath has recorded more than 5000 songs under different music directors in different languages including Kannada, Oriya, Bengali, Hindi, Telugu, Tamil, and Malayalam pictures. Most of the AVM films for which he worked won awards.

Backed by a service of 42 years, Sampath has won state awards in 1989, 1991 and 1993. He has also recorded a special Compact Disc album of K. J. Yesudas, which has been highly acclaimed. The jury for the National Awards found that Sampath used even silence to great advantage in the film “Ennu SWantham Janakikutty”.

Kes. Sampath

Kah fiilmům ke anubhaví, chósast vartaay Sampath ne kharaykan tatha bhavno abhipyántiko pañcaay daskam me teknológica demokrat hiptoome etkaamitañshu bord, dinahí se sónxa. Sámprá hí e.či.e.m. stúdíom me kárr prarambh káraye, tae e.či.e.m.áar.áar. dhippyára me muñak bhav naaleká báñ gáhye hí. Unuká bhavno naaleká ke rum me phalá káray film “Praitibhun kanavó” mé thá.

Sampath ne alaag alag sannigta nirdháskok ke sáth bhavn bháyaan me jíném kánnd, údhíya, bangaali, hínndi, teługu, tamíl tatha málahalam ke filmn shámiñt hí, karib 5000 gáne rikáárd kíaye hí. Ádhikáthar e.či.e.m. kí filmn jíném unhóñe káam kíya purakútt kí gáhye hí.

AWARD FOR THE BEST EDITING

A. SREEKAR PRASAD

Rajat Kamal and a cash prize of Rs. 10,000/- to the Editor: A. SREEKAR PRASAD

Citation
The Award for the Best editing of 1997 is given to A SREEKAR PRASAD for the Tamil Film THE TERRORIST, for his sleek, efficient and sharp editing which gives the film an absorbing pace, making it gripping and thought-provoking.
A. Sreekar Prasad

After graduating in literature, Sreekar learnt the rudiments of editing from his father A. Sanjivi who is held in great esteem in the film industry. He worked as his father's associate for about twenty films. Subsequently, he started his own editing studio and installed the latest equipment. He has edited a large number of documentaries and more than 100 feature films for filmmakers from all over the country.

Last year, Sreekar — now 35 — won two National Awards: one for the Assamese feature "Rag Birag" and the other for the documentary "Nauka Caritramu." He also edited the Assamese "Adajya" which has won many awards. His edited film "Raakh" in Hindi had set a trend for slick editing and got him his first National Award, and he also edited the documentary "Kol Tales" by Sehjo Singh which won a Special Jury Award at the Mumbai International Film Festival for Short Films this year. He has also received several state awards.
AWARD FOR THE BEST ART DIRECTION

RAMESH DESAI

Rajat Kamal and a cash prize of Rs. 10,000/- to the Art Director: RAMESH DESAI

Citation
The Award for the Best Art Direction of 1997 is given to RAMESH DESAI for the Kannada Film THAI SAHEB for his meticulous attention to minute details creating the exact atmosphere and aura of the film's period life-style and its changing perspective decade to decade.
Ramesh Desai
Ramesh trained in a vocation completely removed from films: Diploma course in building and road construction and Diploma in civil engineering. But then he drifted into theatre, cinema and television. On stage, he was involved as art director. Costume designing, light arrangements, make-up and acting. He entered the film industry in 1993-94 as an actor but later took up art direction, and has worked for four films. He has also worked as art director and associate director for some television programmes.
Thirtyfour years old, Ramesh has won the Karnataka state award for best art direction in his very first film, "Gangavva Ganga Maai" directed by Vasant Mokashi in 1994-95. The present award is his first National Award.
AWARD FOR THE BEST COSTUME DESIGNER

VAISHALI KASARAVALLI

Rajat Kamal and a cash prize of Rs. 10,000/- to the Costume Designer:
VAISHALI KASARAVALLI

Citation

The Award for the Best Costume Designer of 1997 is given to VAISHALI KASARAVALLI for the Kannada Film THAISAHEB for her care and perception in designing the period costuming required for a film that covers a demanding range encompassing the upper-class to the common man.
Vaishali Kasaravalli

A seasoned actress of more than 200 films and television programmes apart from about 150 plays, Vaishali has won the best actress award for “Akramana” directed by Girish Kasaravalli, in some of whose films she has been involved as associate director and costume designer. She had won an All India Critics Award for acting in the play “Hayavadana”. She has received awards for fans associations for several of her films.

Vaishali has also directed some documentaries and the television serial “Goodininda Baganakke” in Kannada. She produced and directed some cultural video magazines for the Karnataka Government’s Information and Publicity Department. Vaishali has translated about ten plays from Hindi and Marathi into Kannada.

Jayamala (Special Jury Award)
AWARD FOR THE BEST MUSIC DIRECTION

M.M. KEERAVANI

Rajat Kamal and a cash prize of Rs. 10,000/- to the Music Director: M.M. KEERAVANI

Citation
The Award for the Best Music Director of 1997 is given to M.M. KEERAVANI for the Telugu Film ANNAMAYYA for the film’s rich, classical music scores, and its devotional fervour.
M. M. Keeravani

Having given music in more than a hundred films in all the languages of south India, Keeravani holds the record of having won as many as eight awards each in 1991 and 1992 from different state governments and private organisations. Though he did not have any formal education in music, this 37-year old is self-taught. His first film as music director was in Telugu in “Manasu Mamatha” and the first in Tamil was “Vaname Ellai,” in Malayalam “Neelagiri” and in Kannada “Mysore Huli.”

Keeravani’s ambition is to score music in all Indian languages. He began as a music director in 1990 and almost twenty of the films in which he gave music have had a run of more than a hundred days.
M. M. Keeravani

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AWARD FOR THE BEST LYRICS

JAVED AKHTAR

Rajat Kamal and a cash prize of Rs. 10,000/- to the Lyricist: JAVED AKHTAR

Citation
The Award for the Best Lyrics of 1997 is given to JAVED AKHTAR for the Hindi Film BORDER for its evocative wording that is imbued with compassion for our nation and for human beings at large.
Javed Akhtar
Son of the renowned poet and lyricist Jan Nisar Akhtar and hailing from a lineage of Urdu writers among them Majaz and Muzter Khairabadi, Javed first achieved fame in the film industry as a script writer. Forming a team with Salim, the duo wrote several top films including “Zanjeer”, “Deewar”, “Sholay”, “Seeta aur Geeta”, “Don”, and “Trushul”. Even after the split with Salim, Javed wrote scripts for films like “Betaab”, “Sagar”, and “Mr India.” He won several popular awards for his scripts. Javed also wrote lyrics for many films and his songs for “Silsila”, “Sagar”, “Mr India” and the “Ek Do teen” number from “Tezaab” proved very popular and he won several awards for “1942: A love story” and “Papa Kehte Hain.” He got the National Award for songs in “Saaz.”

Writing Urdu poetry since 1980, he later published his choice poetry in “Tarkash”, which is now in its sixth edition. He later joined with the late Ustad Nusrat Fateh Ali Khan and brought out “Sangam” which is very popular in both India and Pakistan. Married to the actress-politician Shabana Azmi, Javed along with her is very active in social and political causes.
निर्णायक मंडल का विशेष पुरस्कार

जयमाला

जयमाला को रजत कमल तथा 25,000/- रुपये का नकद पुरस्कार

प्रशस्ति
निर्णायक मंडल का 1997 का विशेष पुरस्कार निर्देशक जयमाला को कवड़ फिल्म धाई साहेब में एक महिला की निरंत्रित एवं सम्मोहक भूमिका के लिए दिया गया है, जो जीवन की यात्रा शालीनवापूर्वक एवं सन्तुलन के साथ विस्तारी है।

SPECIAL JURY AWARD

JAYAMALA

Rajat Kamal and a cash prize of Rs. 25,000/- to JAYAMALA

Citation
The Special Jury Award of 1997 is given to the Actress JAYAMALA in the Kannada Film THAI SAHEB for her restrained and compelling portrayal of a woman who silently goes through the journey of life with grace and poise.
Jayamala
An actress of repute, Jayamala has acted in over 75 films in Tulu dialect and the Kannada, Malayalam and Telugu languages. These include "Kasu Daye Kandaane" in Tulu for which won the best actress award, the Malayalam film "Devalokham", the Telugu film "Rakhashudu", and the Kannada films "Chandi Chamudi", "Antha" and "Premada Kanike". This is her fourth film as producer, the others — all Kannada — being "Agnipareeksha", "Mahendravarma", and "Mr Mahesh Kumar".
AWARD FOR THE BEST CHOREOGRAPHY

SHIAMAK DAVAR

Rajat Kamal and a cash prize of Rs. 10,000/- to the Choreographer SHIAMAK DAVAR

Citation
The Award for the best choreography of 1997 is given to Shiamak Davar for the Hindi film **DIL TO PAGAL HAI** for the striking and aesthetic use of colour and design in the film with both elements enriching its rhythm and dance movement.
AWARD FOR THE BEST CHOREOGRAPHY

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Shiamak Dawar (choreographer)
Trained in the United Kingdom and the United States in institutions like the London School of Contemporary Dance and the Broadway Dance Centre in New York where he learnt jazz and ballet among other things, Shiamak now runs his own dancing schools and the Institute for Performing Arts in Mumbai.
He has more than fifty shows to his credit and has also worked as actor, singer and dancer in musical theatre. He has several television commercials and shows to his credit and has also been abroad with his shows. “Dil to Pagal hai”, his debut as dance director in feature films, has won him several popular awards as well.
AWARD FOR THE BEST FEATURE FILM IN BENGALI

DAHAN (BENGALI)

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer BIJAY AGARWAL and KALPANA AGARWAL

Rajat Kamal and a cash prize of Rs. 20,000/- to the Director RITUPARNO GHOSH

Citation
The Award for the Best feature film in Bengali of 1997 is given to DAHAN for the way in which the film portrays two young women who undergo the agony of discovering the harsh realities of their situation and society.
Bijay Agarwal & Kalpana Agarwal

Though originally from a non-Bengali community, Bijay considers himself a hard-core Bengali. After his masters in Business Administration, he tried his hand in different types of businesses supported by his wife Kalpana Agarwal, herself a qualified chartered accountant. They entered the film world three years ago with a television serial, “Jeebon Setu,” followed by “Pracheer” which got the best tv serial award. Their first feature film was “Mittir Barir Choto Bou” on Bijay’s story and directed by the late Sushil Mukherjee which was released last year.

“Dahan” has already won several several awards and been shown in some international festivals.

Rituparno Ghosh

Son of short filmmaker Sunil Ghosh, Rituparno had shown an interest in cinema even when he was completing his post-graduation in economics when he joined an advertising agency as copywriter. Rituparno won eighteen awards for his advertising films.

His first venture in feature films was through “Hirer Angti” for children. He gained National recognition with his second “Unisce April” which won the best Indian film of the year award with its heroine Debasree Roy getting the Best Actress Award. It was also selected for the Indian Panorama and entered in several international festivals. Rituparno has also made a serial for television - “Bahanno Episode”. Like his second film, “Dahan” also receives awards for its actresses.
AWARD FOR THE BEST FEATURE FILM IN HINDI

HAZAAR CHAURASI KI MAA (HINDI)

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: GOVIND NIHALANI

Rajat Kamal and a cash prize of Rs. 20,000/- to the Director: GOVIND NIHALANI

Citation
The Award for the Best Feature Film in Hindi of 1997 is given to HAZAAR CHAURASI KI MAA for a moving depiction of the story of a mother who begins to realise her son's values and beliefs only after his tragic death and in the process emerges a stronger being.
Govind Nihalani
One of the best known filmmakers in the country, Govind began his career as a cinematographer after graduating in that subject from the Shri Jayachamrajendra Polytechnic in Bangalore in 1962, and the very first film he worked on was “Shantata Court chalu aahe” by Satyadev Dubey. This was followed by what Govind describes as the highly rewarding experience with Shyam Benegal for whom he photographed various documentaries and ten feature films including “Junoon” which got the National Award for Colour Cinematography.

Govind’s own first film as director cinematographer was “Aakrosh” which established his emergence as a serious filmmaker as the film shared the Golden Peacock Award at the International Film Festival of India in January 1981. He then worked as the second unit director cinematographer for Richard Attenborough for the celebrated “Gandhi.”

“Vijeta” was Govind’s second film, followed by the trend setting “Ardh Satya” which got Om Puri an award at the Karlovy Vary Film Festival.

“Party”, Govind’s fourth film, also won a National Award and an international award. “Aghaat” was India’s competition entry at the Montreal World Film Festival. His other films include “Tamas”, “Jazeere” (for Doordarshan), “Drishti”, “Rukmavati ki Haveli”, and “Drohkaal” which won several awards.
AWARD FOR THE BEST FEATURE FILM IN KANNADA

MOONGARINA MINCHU (KANNADA)

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: JAI JAGDISH - R. DUSHYANTH SINGH

Rajat Kamal and a cash prize of Rs. 20,000/- to the Director: S.V. RAJENDRA SINGH BABU

Citation
The Award for the Best Feature Film in Kannada of 1997 is given to MOONGARINA MINCHU for its interesting and amusing portrayal of the unexpected series of events that change the lives of all the character in this family drama.
R. Dushyanth Singh
Son of S.V. Rajendra Singh (Babu) who has directed the film, Dushyanth entered the film industry as producer three years ago at the age of seventeen in a joint venture with Jai Jagdish. Together, they have produced three films, the other two being “Hoovu Hannu” and “Kalyanotsava.” Their first film had won two state awards.

Jai Jagdish
Interested in films from a young age, Jai was picked up by the veteran Puttanna Kanagal for “Palithamsha”. Since then, he has acted in more than 200 films with various directors and given various boxoffice hits like “Bandana”, “Gali Mathu” and “Benkiyalli Arlidha Hoovu.”

S.V. Rajendra Singh (Babu)
Popularly known as Babu, Rajendra Singh is the son of the late D. Shankar Singh who was a veteran producer and director apart from being a renowned freedom fighter. Babu’s mother S. Pratima Devi is also a former film artiste. He himself acted in over a dozen films as a child artiste. He also worked in the second unit for the Warner Brothers “Mighty Himalayan Man” shot in India. He made his directorial debut in 1974 with “Nagarhole” and has since directed a large number of notable films in Kannada, Telugu and Hindi.
AWARD FOR THE BEST FEATURE FILM IN MALAYALAM

MANGAMMA (MALAYALAM)

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: NATIONAL FILM DEVELOPMENT CORPORATION LTD.

Rajat Kamal and a cash prize of Rs. 20,000/- to the Director: T.V. CHANDRAN

Citation
The Award for the Best Feature Film in MALAYALAM for the 1997 is given to MANGAMMA. The film tells the story of a remarkably courageous middle class woman who takes challenge upon challenge in her stride. Each confrontation makes a comment on social structures.
टी.बी. चन्द्रन

यद्यपि 1981 से अब तक उन्होंने केवल छः फिल्मों का निर्देशन किया है, परंतु उनका नाम फिल्म की गुणवत्ता के लिए प्रसिद्ध है। 48 वर्षीय चन्द्रन ने अनेक पुरस्कार जीते हैं।

"अलिसिंते अन्येषाणम्", "पोन्थन मदा" तथा "ओरमाकालुन्डी इरिकेनम" आदि उनकी फिल्मों ने राष्ट्रीय और राज्य स्तरीय पुरस्कार जीते हैं। "पोन्थन मदा" ने चार राष्ट्रीय और तीन राज्य स्तरीय पुरस्कार प्राप्त किए तथा विदेशी समारोहों में भी भागीदारी की। "मंगम्मा" सामाजिक व्यवस्था पर उनका व्यक्तिगत आक्षेप है।

T.V. Chandran

Although he has directed only six films since 1981 when he first took up direction, Chandran has become wellknown for the quality of his films. Now 48, he has already won several awards.

His films “Alicinte Anweshanam”, “Ponthan Mada” and “Ormakalundayirikkanam” won National and State awards. “Ponthan Mada” won as many as four National and three state awards and also participated in foreign festivals. “Mangamma” is his personal comment on social structures.
AWARD FOR THE BEST FEATURE FILM IN ORIYA

SHESHA DRUSHTI (ORIYA)

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: NATIONAL FILM DEVELOPMENT CORPORATION LTD.

Rajat Kamal and a cash prize of Rs. 20,000/- to the Director: A.K. BIR

Citation
The Award for the Best Feature Film in ORIYA for 1997 is given to SHESHA DRUSHTI for effectively portraying two generations trapped in a web - one that can't break away from its past - the other that tries to deal with a present with no future.
A. K. Bir

Apoorba Kishore Bir began his career in cinema as a cinematographer after a course from the Film and Television Institute of India. He received several awards nationally and internationally for his work. His awarded short films include “Maa Ooru”, “Born Equal” and “No Smoking.” He also made films on the National Literacy Mission. Many films he photographed for other filmmakers also went on to win awards. As an independent filmmaker, he has scripted, photographed and directed “Adi Mimansa” and “Lavanya Preeti”, both of which have gone on to win National Awards, and “Aranyaka” in Hindi which was screened at several international film festivals in India and abroad. He has also been associated with the organisation of the International Film Festivals for Children and Young People held in India.
AWarded for the Best Feature Film in Punjabi

>Main Maa Punjab Dee

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: Devender Walia

Rajat Kamal and a cash prize of Rs. 20,000/- to the Director: Balwant Dullat

Citation

The Award for the Best Feature Film in Punjabi of 1997 is given to Main Maa Punjab Dee for the film’s exploration of a suffering mother who undergoes the trauma created by her own sons and rediscovers her creative talent and rehabilitates herself.
Debinder Walia
Devinder’s father Raghbir Singh Walia was in film exhibition before partition and later emigrated from Lahore to Ropar where he took charge of a local theatre. Devinder joined the Indian Air Force and completed his Aeronautical Engineering, joining the film exhibition business after discharge in 1972, taking over the management of a theatre in Chandigarh. “Main maa Punjab dee” is his first film as producer.

Balwant Dullat
A double postgraduate in psychology and sociology with a Diploma in business management, Balwant was attracted to films and started his career as Associate Director in the National Film Development Corporation’s “Saath Saath” directed by Raman Kumar. He then worked with the Indian People’s Theatre Association (IPTA) under several veterans and also in films with notable filmmakers like K. Balachander, the late Basu Bhattacharya, S.V. Rajendra Singh (Babu) and Muzaffar Ali. “Main maa Punjab dee” is his first independent feature film.
AWARD FOR THE BEST FEATURE FILM IN TAMIL

THE TERRORIST (TAMIL)

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: A. SRIRAM

Rajat Kamal and a cash prize of Rs. 20,000/- to the Director: SANTOSH SIVAN

Citation
The Award for the Best Feature Film in Tamil for 1997 is given to TERRORIST. The film's stylised, evocative presentation of a theme that introspectively and in a silent, subtle manner says a loud "NO" to violence.
A. Sriram
Joining Prasad Productions in Chennai in 1963, Mr Sriram worked in various capacities in the office. However, he has been working as Chief of the Gemini Colour Laboratory in Chennai since 1992.
He had worked as associate director for a few films in Tamil, Telugu and Oriya languages, and later co-produced the feature film “Sati Ansuya” in Oriya in 1978. He has also been running an out-door unit from Chennai since 1982.

Santosh Sivan
After learning cinematography at the Film and Television Institute of India, Sivan soon made a name for himself with an excellent sense of colour. He has worked as cameraman in films made in different languages, and won three national and four state awards for cinematography before his present film “Iruvar.” Some of his award-winning films are “Perunthachan”, “Mohiniyattam”, “Kaalapani”, “Roja”, “Indira”, and “Barsaat.” Some of the Hindi films he photographed are “Yoddha”, “Dalpathi”, “Rudaali” and “Gardish.”
After a very successful career as a cinematographer, Sivan has now tried his hand at direction, and won a National award with his very first film, “Halo”. The film was also sent to some festivals abroad. Sivan has also served on the National Film Jury. Another film directed by him, “The Terrorist”, has also won a National Award this year in the regional film category.
AWARD FOR THE BEST FEATURE FILM IN TELUGU

SINDOORAM (TELUGU)

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: KRISHNA VAMSI

Rajat Kamal and a cash prize of Rs. 20,000/- to the Director: KRISHNA VAMSI

Citation

The Award for the Best Feature Film in TELUGU for the year 1997 is given to SINDOORAM for the film's sincere effort at analysing, the problem of corruption which leads to disillusionment among the young and perpetuates violence within a society.
Krishna Vamsi
A postgraduate in agricultural economics, Krishna entered Telugu cinema in 1988 and was chief assistant director to Ram Gopal Varma for over ten films. He made his directorial debut with the Hindi “Gulabi”, a joint venture of Amitabh Bachchan Corporation Limited and Varma Creations. He won the state directorial debut award for this.

“Ninne Pelladutha” directed by Krishna (later dubbed in Hindi as “Jab Dil kisise pe aata hai”) was a huge success and won a National and several popular awards.

Krishna started his own independent production house last year and “Sindooram” is his maiden venture. It has received one National and seven state awards.
SPECIAL MENTION

NAGARJUNA IN ANNAMAYYA AND JOMOL IN ENNU SWANTHAM JANAKIKUTTY

Citation
The Feature Film Jury makes Special Mention for 1997 of Nagarjuna (Actress) in the Telugu Film Annamayya for his fine acting depicting various complex moods in wide-ranging situations and The Feature Film Jury also makes special mention of the Jomol (Actress) in the Malayalam Film Ennu Swantham Janakikutty for her natural portrayal of an innocent adolescent who becomes psychologically disturbed due to loneliness and rejection, finally finding her mental and emotional balance.
Nagarjuna Akkineni
In a career just over a decade old, Nagajuna has given more than forty films. His debut in 1986 with “Vikram” was very successful as he became an overnight celebrity. But Nagajuna has been very selective with his films. His second film “Geetanjali” was with the well-known Mani Ratnam and was acclaimed all over south India. He entered the Hindi film industry in 1992 with the Amitabh Bachchan starrer “Khuda Gawah”, but it was the Telugu film “Ninne Pelladutha” opposite Tabu (later dubbed in Hindi as “Jab dil kisi pe aata hai”) which gave him recognition all over the country.

From 1995, Nagajuna turned to filmmaking, and in the same year set up a fully functional film equipment unit in Seychelles, and is also the Director of a film animation company set up by him in collaboration with a major Emmy award-winning group in the United States.

Jomol
Sixteen years old, Jomol is a student of first year, pre-degree in Kozhikode in Kerala.
She has already learnt the Bharat Natyam, Mohiniyattom and Kuchipudi dance forms.
AWARD NOT GIVEN

1. Special Effects
2. Language-wise Award : Assamese
3. Language-wise Award : English
4. Language-wise Award : Manipuri
5. Language-wise Award : Marathi
6. Language-wise Award : Urdu
Awards for Non-Feature Films
AWARD FOR THE BEST NON-FEATURE FILM

JATANER JAMI (BENGALI)

Swarna Kamal and a cash prize of Rs. 20,000/- to the Producer: RAJA MITRA AND ASSOCIATES

Swarna Kamal and a cash prize of Rs. 20,000/- to the Director: RAJA MITRA

Citation
The Award for the Best Non-Feature Film of 1997 is given to JATANER JAMI, for its moving portrayal of a landless peasant's empowerment and his ultimate betrayal.
Raja Mitra

Beginning his career as a documentary and short filmmaker in 1979, Raja Mitra switched to feature films with “Ekti Jiban” which in 1988 won him the Indira Gandhi National Award for the Best Film of a Director. It also won him the P.C. Barua award. His short film “Scroll Painters of Birbhum” also won a national award for the Best Documentary in Art/Culture in 1989, and was featured in the Indian Panorama apart from being screened in several International Film Festivals. “Behula” in the following year won the Best Short Fiction Award and was invited to Cannes. His second feature, “Nayantara”, was in the Indian Panorama for 1996. “Jataner Jami” is his latest short fiction film. He now has eleven non-feature and three feature films to his credit.

This 51-year old Arts Graduate has served as a member of the jury in the International Film Festival of India in 1989, the National Film Festival in 1992, and the selection panel for the Indian Panorama in 1990. He has also been recognised by the Encyclopaedia Britannica as a known filmmaker.
AWARD FOR THE BEST FIRST NON-FEATURE FILM OF A DIRECTOR

MIZHAVU-A SILENT DRUM BEAT (ENGLISH)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: P.D. RAPHEL

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: K.R. SUBHASH

Citation
The Award for the First Non-Feature Film of a Director is given to MIZHAVU-A SILENT DRUM BEAT, for its total and absorbing cinematic presentation of a unique and little-known percussion instrument.
P.D. Raphael
For Raphael, making this film was a big decision, since he is a general merchant by profession. This is Raphael's first film as producer.

K.R. Subhash
Thirty years old, K.R. Subhash became an active worker in the theatre movement in Kerala through the theatre group Ranga Chethana, and later joined the film society movement and showed his calibre as actor, lyric writer and photographer. He also served on the editorial staff of the Malayalam daily -Express" in 1991. Although Mizhavu is his debut film for the large screen, Subhash had established himself as a director of television films through his work for the Doordarshan Kendra in Thiruvananthapuram and directed 32 documentaries and two TV serials. Some of his films include "Thrissur Pooram", "Aranmula Boat Festival", "Lathoor - a Heap of Broken Images", "Nimanjanam" (Rituals after Death), and "lagarakazhchakal" (Views of the City). His film "Aranmula Boat Festival" was featured in the Third Mumbai International Festival for Documentary and Short films. "Mizhavu" has also won the Kerala State Critics Award for the Best Documentary Film. "Konkan-Tracks of reality" had won him a State Award for best Development Film of 1997.
AWARD FOR THE BEST ANTHROPOLOGICAL/ETHNOGRAPHIC FILM

IN THE LAND OF LEPCHAS (ENGLISH)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: THE DIRECTOR, CULTURAL RESEARCH INSTITUTE, S.L. AND T.W. DEPTT. GOVERNMENT OF WEST BENGAL

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: ANJAN BOSE AND MANAS KAMAL CHOWDHURI

Citation
The Award for the Best Anthropological/Ethnographic Film of 1997 is given to IN THE LAND OF LEPCHAS for the simple and humane depiction of the life and values of THE LEPCHA TRIBE.
Dr Manas Kamal Chowdhuri
Holding a Doctorate in Anthropology, fifty-year old Dr Manas Kamal Chowdhuri is presently Director of the Cultural Research Institute in the West Bengal Government’s Department for Scheduled Caste and Tribes Welfare. In the last 32 years, he has conducted various types of studies among tribes and other communities in different parts of India. He has authored seven books and innumerable research papers on different subjects.

Anjan Bose
Though a lawyer by training, Anjan was born into the world of cinema, as he is the grandson of the late Anadindra Bose who founded the Aurora Film Corporation in Calcutta as far back as 1914. His father Ajit Bose was also an eminent filmmaker and a former president of the Film Federation of India.

Anjan, 51, was a member of the Regional Selection Panel for the Indian Panorama in 1986, and the All India Selection Panel for Indian Panorama in 1989. He has produced and directed more than sixty short films and serials. Some of his more important films are: "Tribal Craft of West Bengal", "Purulia Chhow" and "Ganga Action Plan".

"A living legend" won the award for the Best Biographical Film in the 43rd National Film Festival, and also won other awards.
AWARD FOR THE BEST BIOGRAPHICAL FILM

MOUNAM SOWMANASYAM (MALAYALAM)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: RAVINDRANATH

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: RAVINDRAN

Citation

The Award for the Best Biographical Film of 1997 is given to MOUNAM SOWMANASYAM for an insightful evocation of the shy and retiring film maker Arvindan, and the erudite assessment of his cinematic idiom
Ravindranath
An eminent producer from Kerala, Ravindranath had produced "Vasthu Hara", which was directed by the late G. Aravindan. He later produced the award-winning "Ponthanmada". Doordarshan had commissioned him over the last year to produce three documentaries relating to the Celebration of Fifty Years of Indian Independence.

Ravindran
A widely travelled writer and filmmaker, Ravindran has so far directed three films. "Ora Thooval Pakshikal" won the best film award of the Kerala Government. He is currently engaged in making a documentary,"Eente Keralam", for the Asianet Satellite TV Channel.
AWARD FOR THE BEST ARTS/CULTURAL FILM

THE OFFICIAL ART FORM (ENGLISH)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer:
NATIONAL GALLARY OF MODERN ART

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director:
SUHASINI MULAY and H.M. GHAREKHAN

Citation
The Award for the Best Arts/Cultural Film of 1997 is given to THE OFFICIAL ART FORM for an important documentation of a vital transitional period of our cultural heritage.
AWARD FOR THE BEST SCIENTIFIC FILM
(INCLUDING METHOD AND PROCESS OF SCIENCE, CONTRIBUTION OF SCIENTISTS ETC.)

AYURVEDA (ENGLISH) and CANCER (HINDI)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: D. GAUTMAN,
FILMS DIVISION (AYURVEDA) AND BHANUMURTHY ALUR, FILMS DIVISION (CANCER)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director:
BHANUMURTHY ALUR (AYURVEDA) AND C.K.M. RAO (CANCER)

Citation
The Award for the Best Scientific Film of 1997 is given to the film AYURVEDA
for an effective depiction of our ancient ayurvedic tradition, and its reabsorption
into mainstream medicine.

The Award for the Best Scientific Film of 1997 is also given to Cancer. The film
shatters many outdated beliefs about cancer, and gives useful information about its
prophylactic and curative treatment.
Suhasini Mullay
Beginning her career as an actress, Suhasini quickly switched over to producing socially relevant and investigative films. Daughter of the well-known filmologist Vijaya Mullay, Suhasini trained under the filmmakers Satyajit Ray and Mrinal Sen from 1975 to 1977. Her films as an actress were "Bhuvan Shome" (1969), "Calcutta 71", "Ramnagri", "Aparoopa" and "Bhavani Bhavai" in 1983.

Her first film as producer to hit the headlines was "An Indian Story" which won the National Award for the best Information Film in 1981, and "Bhopal: Beyond Genocide" which she co-directed with Tapan K. Bose and Salim Shaikh in 1988.

Hridaynath Gharekhan
Beginning his career as an advertisement and corporate filmmaker, Gharekhan has also worked as programme producer for Doordarshan and as an empanelled producer for the Council for Advancement of People's Action and Rural Technology (CAPART). His films for Suhasini Mullay Productions include "Makaan ho to aisa" on the Uttarkashi Earthquake, a film on cooking gas conservation, and two short documentaries for the Department of Adult Education.
D. Gautaman
A first rank Diploma Holder from the Film and Television Institute of India, Pune, Gautaman started his career as assistant to the renowned Ramu Kariat. As Chief Producer in the Films Division from October 1994, he contributed to production of 16 mm featurettes in almost all the languages of the country. He retired in 1997. This is his tenth National Award.

Bhanumurthy Alur
Winner of several awards, Bhanumurthy Alur holds a Diploma in Cinematography and is a Gold Medallist. He worked as a lecturer at the Film and Television Institute of India (FTII) in Pune from 1977 to 1981, and joined as a director in the Films Division in 1981. He is presently producer in the Films Division.

C. K M. Rao
A Diploma holder in cinematography, Rao has also done a course as a War Correspondent. He joined the film industry in 1963 and after some time, joined the Films Division where he has served in various capacities. Now he is working as a freelance filmmaker and cinematographer. He was involved with over 35 films as cinematographer, including “Portrait of a Prime Minister”, “Towards a Nonaligned News Pool”, “Non-aligned Bureau meet”, “Stars and Super Stars”, “The story of Wheat” and “Where is he now? Mihir Sen”. As Director,
सर्वोत्तम पर्यावरण/संरक्षण/परिरक्षण फ़िल्म पुरस्कार (जानकारी सहित)

नेचर्स सेन्टीनल्स - बिशनोई (हिंदी)

निर्माता : वाई.एन. इंजीनियर फ़िल्म प्रभाग को रजत कमल तथा 10,000/- रुपये का नकद पुरस्कार

निदेशक : स्व. पी.सी. शर्मा तथा शंकर पटनाथ को रजत कमल तथा 10,000/- रुपये का नकद पुरस्कार.

प्रशस्ति
सर्वोत्तम पर्यावरण/संरक्षण/परिरक्षण फ़िल्म का 1997 का पुरस्कार नेचर सेन्टीनल्स - बिशनोई को कम पहचानी जाने वाली जाति के पर्यावरण संरक्षण सम्बंधी लम्बे समय से चलाए जा रहे जेहाद के सशक्त चित्रण के लिए दिया गया है।

AWARD FOR THE BEST ENVIRONMENT/CONSERVATION/PRESERVATION FILM (INCLUDING AWARENESS)

'NATURE'S SENTINELS' - BISHNOI (HINDI)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: Y. N. ENGINEER, FILMS DIVISION

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: LATE P.C. SHARMA AND SHANKAR PATNAIK

Citation
The Award for the Best Environment/Conservation/Preservation Film of 1997 is given to NATURE'S SENTINELS' - BISHNOI for a forceful portrayal of a little known community's longstanding crusade for environmental conservation.
Y.N. Engineer
A Diploma holder in Cinematography from the Film and Television Institute of India from the 1968 batch, Engineer had worked for some time as an assistant to Jal Mistry in the Hindi film industry. He made forty documentaries as a Director in the Films Division. He is now a producer in the same organisation.

P.C. Sharma
A veteran documentary and short filmmaker, Sharma had made over a dozen films which won awards in India and abroad. He was in the process of making this film when he passed away. The film was completed by Shankar Patnaik.

Shankar Patnaik
Trained as a cameraman, Shankar Patnaik joined the film industry in 1973 and was assistant cameraman in a number of feature films. Working with the Films Division for the past twenty years, he was member of the Eighth Antarctica Scientific Expedition to Antarctica in 1988, during which time he made “Frozen Continent.” He shot “Formidable Frontiers” on the Siachen Glacier at 21,000 feet above sea level. He has so far won five national and four international awards for his films.
AWARD FOR THE BEST PROMOTIONAL FILM (TO COVER TOURISM, EXPORTS, CRAFTS, INDUSTRY ETC.)

SARANG-SYMPHONY IN COCOPHONY (ENGLISH)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: Y.N. ENGINEER, FILMS DIVISION

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: JOSHY JOSEPH. FILMS DIVISION

Citation

The Award for the Best Promotional Film of 1997 is given to the film SARANG-SYMPHONY IN COCOPHONY for an inspiring documentary about a young couple’s commitment to revive the silent valley through organic farming.
Y.N. Engineer
A Diploma holder in Cinematography from the Film and Television Institute of India from the 1968 batch, Engineer had worked for some time as an assistant to Jal Mistry in the Hindi film industry. He made forty documentaries as a Director in the Films Division. He is now a producer in the same organisation.

Joshy Joseph
A graduate in Malayalam literature, thirtysix-year old Joshy joined the Films Division in 1985, and has scripted and directed nine documentaries. He also assisted Adoor Gopalakrishnan in the making of the Malayalam feature film "Kathapurushan."
AWARD FOR THE BEST AGRICULTURAL FILM
(TO INCLUDE SUBJECT RELATED TO AND
ALLOIED TO AGRICULTURE LIKE ANIMAL
HUSBANDARY, DAIRYING ETC.)

POST HARVEST MANAGEMENT OF POTATO (HINDI)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: Y.N. ENGINEER, FILMS DIVISION

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: V. PACKIRISAMY, FILMS DIVISION

Citation

The Award for the Best Agricultural Film of 1997 is given to the film POST HARVEST MANAGEMENT OF POTATO for a very well researched, informative and effectively communicated film which, will be of immense practical value to viewers.
Y.N. Engineer
A Diploma holder in Cinematography from the Film and Television Institute of India from the 1968 batch, Engineer had worked for some time as an assistant to Jal Mistry in the Hindi film industry. He made forty documentaries as a Director in the Films Division. He is now a producer in the same organisation.

V. Packiriswamy
Coming from a remote village, thirty-four-old Packiriswamy is an Economics Graduate from Madras University. After completing a three-year Diploma course in film direction and screenplay from the Film and Television Institute of Tamil Nadu, Chennai, in 1986, he worked for some time in mainstream cinema in Chennai. Joining the Films Division in 1989, he has made several news magazines and documentaries. His news magazine on the Bhiwandi Tragedy was on the Indian Panorama 1997 and bagged the best investigative film award. This film also bagged the Golden Conch at the Mumbai International film Festival for Documentary and Short films this year. Many other films made by him have been entered in national or international festivals. His film on child labour, “Lost Childhood”, bagged the Bronze Medal with a cash prize of 1000 USDollars at the Ninth Damascus Film Festival in Syria.
AWARD FOR THE BEST HISTORICAL RECONSTRUCTION/COMPILATION FILM

AYYANKALI - ADHASTITHARUDE VIMOCHAKAN (MALAYALAM)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: P. SASIDHARAN and A. KRISHNA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: R.S. MADHU

Citation
The Award for the Best Historical Reconstruction film of 1997 is given to the film AYYANKALI-ADHASTITHARUDE VIMOCHAKAN. Besides being meticulously researched, the film also reconstructs the spirit of the first awakening against feudalism and castes.
P. Sasidharan

Grandson of Ayyankali, Sasidharan was born in Venganoor in 1937 when his illustrious grandfather was still alive. He began his career as an Agricultural Officer. While serving as Block Development Officer, he was selected to Kerala Police and joined the Indian Police Service. He worked in various capacities and retired as Deputy Inspector General of Police. He now chairs the Sadhjana Paripalana Sanghom founded by his grandfather. He lives in Thiruvananthapuram and has an abiding interest in fine arts. This is his maiden film.

A. Krishna

Grand-nephew of Ayyankali, Krishna is a versatile actor. He was born in 1938 in Venganoor. Graduating in Law from Kerala University, he joined Kerala Government Service in 1961 and retired as Additional Secretary to the Government in 1993. He resides in Thiruvananthapuram.

R S. Madhu

After formal training in teaching, Madhu had been involved in the amateur theatre movement since 1958 as scriptwriter, actor, scenic designer, make-up artist and director. He had worked in the art department of a Malayalam film in 1972 and was later art director of another film, “Rukmini”, which won national acclaim. He also worked as art director for television serials and documentaries.
AWARD FOR THE BEST FILM ON SOCIAL ISSUES
(SUCH AS PROHIBITION, WOMEN AND CHILD WELFARE, AND DOWRY, DRUG ABUSE, WELFARE OF THE HANDICAPPED ETC.)

MATIR BHANR (BENGALI)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: ANJANA GHOSH DASTIDAR

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: DEBANANANDA SENGUPTA

Citation

The Award for the Best Film on Social Issues (such as prohibition, women and child welfare, and dowry, drug abuse, welfare of the handicapped etc.) of the year 1997 is given to the film MATIR BHANR for an authentic portrayal of the struggle for identity empowerment by the underprivileged girl child.
Anjana Ghosh Dastidar
A graduate in arts from Calcutta University, Anjana started producing short films in 1996, and "Matir Bhainr" is her first production. The second "Mukh badal gaye" is nearing completion. Both deal with the social issues of girls and women in India, but she is also eager to make films on other subjects as well.

Debananda Sengupta
A Law Graduate from Calcutta University, Debananda is the son of Ramananda Sengupta, a well-known cinematographer who had worked with Jean Renoir in "The River". He was also involved with film journalism and animation, before beginning independent filmmaking. Though he has made several documentaries on video since 1989, MATIR BHANR is his first film on celluloid.
AWARD FOR THE BEST EDUCATIONAL/MOTIVATIONAL/INSTRUCTIONAL FILM

NIRANKUSH (HINDI)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: VENU ARORA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: VENU ARORA

Citation

The Award for the Best Educational/Motivational/Instructional Film of 1997 is given to the film NIRANKUSH, a powerful dramatic narration of a young social worker’s endeavours to attack the deeper social prejudices behind the heinous crime of female infanticide.
Venu Arora
After getting top honours from Hindu College of Delhi University in her English Honours, Venu postgraduated from the Mass Communication Research Centre of the Jamia Millia Islamia.
This 27-year old has published two volumes of poetry, besides being a regular writer and contributor to several Indian newspapers and magazines. Since 1995, she has been free-lancing as a director and editor working on several projects with Feisal Alkazi, Amal Allana, and Saeed Naqvi, besides being part of and producing films under the ‘Ideosync’ banner.
“Nirankush” is her first project in 35 mm.
AWARD FOR THE BEST EXPLORATION/ADVENTURE FILM

IN SEARCH OF EXCELLENCE (HINDI)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: KULDEEP SINHA, FILMS DIVISION

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: RAGHU KRISHNA

Citation
The Award for the Best Exploration/Adventure Film of 1997 is given to the film IN SEARCH OF EXCELLENCE - a vigorous and inspiring look at Maharashtra's martially inspired popular sports including malkhamb.
Kuldeep Sinha
Being a graduate in arts, diploma holder in journalism, and a graduate in cinema from the Film and Television Institute of India, Kuldeep Sinha is a highly qualified filmmaker. He has more than twenty years of experience in communication, including over ten years in the Films Division. Sinha has been associated with over 150 films in one capacity or another, and has won a large number of national and international awards. His film “Through a Lens Starkly” as director was in the Indian Panorama 1996. His films include “Taranath Shenoy” and “Services on Trees”. He also made some films on “Apna Utsav” and the Festival of the Soviet Union in India.

Raghu Krishna
Holding both a Diploma in Cinema and a Television Training Certification from the Film and Television Institute of India, Raghu began working as an editor with Doordarshan in 1975 and moved to Films Division as Deputy Director in 1983. He is currently a Director with the Films Division. He has directed over twenty films in the Films Division. The film on the cartoonist Shankar, “The Devil of Delhi” was in the Indian Panorama and shown at the Filmotsav in Thiruvanthapuram in 1988. “Of Mines and Men” won him a National Award in 1992.
AWARD FOR THE BEST INVESTIGATIVE FILM

THIRST (HINDI)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: Y.N. ENGINEER, FILMS DIVISION

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: SWADESH PATHAK, FILMS DIVISION

Citation
The Award for the Best Investigative Film of 1997 is given to THIRST for a hard hitting indictment of the realities of water-resource mismanagement in rural India.
Y.N. Engineer
A Diploma holder in Cinematography from the Film and Television Institute of India from the 1968 batch, Engineer had worked for some time as an assistant to Jal Mistry in the Hindi film industry. He made forty documentaries as a Director in the Films Division. He is now a producer in the same organisation.

Swadesh Kumar Pathak
Despite holding a Diploma in Mechanical Engineering from Lucknow, Swadesh Kumar Pathak preferred to work in cinema. He worked as a freelance cameraman with Fine Art Pictures, and later joined the Films Division as an Assistant Maintenance Engineer in 1983 when he was 22 years of age. He now works as a cameraman in the Division. The animation film "Through Innocence" directed by him in 1990 was nominated for the International Animation Festival in Hiroshima in Japan.
AWARD FOR THE BEST ANIMATION FILM

TRADE - COMMERCE

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: BHIMSAIN

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: KIREET KHURANA

Citation
The Award for the Best Animation Film of 1997 is given to the film TRADE - COMMERCE - this intriguingly titled expose of the evils of child prostitution uses the animation form in a creative and aesthetic manner.
BhimSain

After graduating in fine arts and classical music from Lucknow, Bhimsain had come to Mumbai in search of better opportunities. Here he joined the Films Division as a background artist. It is here that he learnt the art of animation. He joined Prasad Productions in 1968, but branched out as an independent filmmaker soon after.

"Trade" has been made in collaboration with the National Film Board of Canada, as part of the "Right from the Heart" series.

Kireet Khurana

Kireet Khurana has been interested in animation films from his early days. He directed his film "Alphacat" in 1987 when he was just twenty years of age, followed by "Seema" in 1989. "Mahagiri" in 1994 won an award at the Mumbai International Film Festival, and "O" in 1995 won an award in Austria.
AWARD FOR THE BEST SHORT FICTION FILM

HYPNOTHESIS (HINDI)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: FILM AND TELEVISION INSTITUTE OF INDIA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: RAJAT KAPOOR

Citation
The Award for the Best Short Fiction Film of 1997 is given to the film HYPNOTHESIS for a serious look, light heartedly presented, of the travesties of mass cinema.
AWARD FOR THE BEST SHORT FICTION FILM

HYPNOTHEISIS (HINDI)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: FILM AND TELEVISION INSTITUTE OF INDIA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: RAJAT KAPOOR

Citation
The Award for the Best Short Fiction Film of 1997 is given to the film HYPNOTHEISIS for a serious look, light heartedly presented, of the travesties of mass cinema.
रजत कपूर
रजत ने 1988 में भारतीय फिल्म एवं टेलिविजन संस्थान से फिल्म निर्देशन का पादुकाभूत उत्तीर्ण किया। कुछ वर्षों बाद उन्होंने हिंदुस्तानी शास्त्रीय संगीत पर अपनी प्रथम स्वतंत्र फिल्म "तराना" बनाई जिसे 1995 में सर्वोत्तम छायांकन पुरस्तार भी मिला। हिपनोथिसिस को भारतीय पैनोरा 1997 के लिए चुना गया तथा इस वर्ष मुंबई अंतरराष्ट्रीय फिल्म समारोह में प्रदर्शित किया गया।
गत वर्ष रजत ने अपना प्रथम फीचर "प्राइवेट डिटेक्टिव" मुंबई में एक सनसनीखेज फिल्म जिसमें नसरुद्दीन शाह, के नेह डेसाई, शामीनी कौल, अली खान तथा कस्मिरा शाह ने अभिनय किया, जो पूरा किया। वे रंगमंच पर भी बराबर काम करते हैं। उनकी फिल्मों में उनकी प्रथम फिल्म "एक था राजा", जो उनकी डिपलोमा फिल्म थी, शामिल है।

Rajat Kapoor
Rajat passed out from the Film and Television Institute of India after studying film direction in 1988. Some years later, he made his first independent film "Tarana" on Hindustani Classic Music, which in 1995 won the National Award as the Best Non-feature film. It also won the best cinematography award. "Hypnothesis" was selected for the Indian Panorama 1997 and was shown in the Mumbai International Film Festival this year.
Last year, Rajat completed his first feature "Private Detective", a thriller set in Mumbai and starring Naseeruddin Shah, Kenneth Desai, Shambani Kaul, Aly Khan and Kashmira Shah. He has also been working regularly in the theatre. His films also include his first, "Ek tha Raja", which was his Diploma film.
AWARD FOR THE BEST FILM ON FAMILY WELFARE

THE SAVIOUR (HINDI) and BANGLAR BAUL (BENGALI)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: SHAILA PARALKAR (THE SAVIOUR) and YASH CHAUDHARY (BANGLAR BAUL)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: SHAILA PARALKAR (THE SAVIOUR) and K.G. DAS (BANGLAR BAUL)

Citation

The Award for the Best Film on Family Welfare of 1997 is given to THE SAVIOUR, this film simply and dexterously communicates the fundamentals of child health care to the masses.

The Award for the Best Film on Family Welfare of 1997 is given to the film BANGLAR BAUL, for its evocative exposition of family welfare issues employing the local folk and musical traditions.
Mrs Shaila Mohan Paralkar
Mrs Paralkar holds a Diploma in Applied Arts. After working in Akar Studio for some years, she has been working in the Cartoon Film Unit of the Films Division for the past 35 years. She has twenty films to her credit. She received the National Award for Best animation for the film “Thinker” in 1982. Her film “The Last Drop” fetched her the Maharashtra State Award in 1992. The film “Bottled Cannabis” which was directed, designed, scripted and animated by her, was shown in Annecy in 1979.

Yash Chaudhary

Now in his late fifties, Yash Chaudhary holds a Diploma in Film Direction from the Film and Television Institute of India.

He joined the Films Division in 1967 as director and has scripted or directed about seventy documentary films, of which a large number have won National or international awards or featured in the Indian Panorama.

K.G. Das

A graduate from Calcutta University, fifty three-year old K.G. Das has worked with several eminent film directors in West Bengal as assistant or associate director.

He has directed several documentary and feature films for the Films Division, which he joined in 1989. His film “Karamveer Gourishankar Roy” produced by Yash Chaudhary was also in the Indian Panorama for 1996, while “Nabakalebar” was in the Panorama in 1997.
AWARD FOR THE BEST CINEMATOGRAPHY

ASHOKE DASGUPTA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Cameraman: ASHOKE DASGUPTA

Citation
The Award for the Best Cinematography for a Non-Feature Film of 1997 is given to ASHOKE DASGUPTA for his work in the film THE TRAIL. This experimental film deals with the decolonisation of the mind through its strong and artistic visual images.
Ashoke Dasgupta
A veteran cinematographer who has worked for many serials and documentaries, many of which have won awards. These include “Paintings in Time” by S. Sen, “The Games we played” directed by S. Sarkar and so on. He also works as the producer for the tourism serial “Dikdarshan.”
AWARD FOR THE BEST AUDIOGRAPHY

PANKAJ SHIL

Rajat Kamal and a cash prize of Rs. 10,000/- to the Audiographer: PANKAJ SHIL

Citation
The Award for the Best Audiography in a Non-Feature Film of 1997 is given to PANKAJ SHIL for his work in the film MATIR BHANR for its strong sound structure which is woven and enmeshed into the fabric of the film.
Pankaj Shil
Holder of a Diploma in Sound Engineering and Sound Recording from the Film and Television Institute of India in Pune, Pankaj Shil has worked on several projects with renowned filmmakers like Shyam Benegal in “Suraj ka saatwan ghoda”, “Phir teri kahani yaad aaayi” with Mahesh Bhatt, and filmmakers like Govind Nihalani, Ketan Mehta, and Kundan Shah. He worked with Mrs Haimanti Banerjee on a film on Santiniketan which had won a National Award in 1992. He is currently a lecturer at the Satyajit Ray Film and Television Institute of India in Calcutta.
AWARD FOR THE BEST EDITING

UJJAL NANDY

Rajat Kamal and a cash prize of Rs. 10,000/- to the Editor: UJJAL NANDY

Citation
The Award for the Best Editing of a Non-Feature Film of 1997 is given to UJJAL NANDY for his work in the film JATANER JAMI (Bengali) for the seamless and rhythmic flow of visual images, juxtaposing hope and despair in a harmonious aesthetic.
Ujjal Nandy

Fifty years old, Ujjal has been working as an independent editor since 1975 and edited more than 110 feature and 120 documentary films made by eminent directors like Buddhadeb Dasgupta, Raja Mitra, Chidananda Das Gupta, Rituparno Ghosh, Manoranjan Sur, Manmohan Mohapatra, and others. He had the exclusive assignment for editing all films produced by the Manipur Film Development Corporation. He has also won a large number of prestigious awards and has worked on films in all languages.
SPECIAL MENTION

GOTIPUA (ENGLISH)

Citation
The Special Mention for 1997 is given to GULBAHAR SINGH, for his film GOTIPUA - a well researched portrayal of the still-vital dance - form which is the predecessor and creative source of the Odissi tradition.
Gulbahar Singh

A science graduate, Gulbahar spent five years as an understudy in filmmaking. He made his first film “Weeds” in 1980, and has since made various documentaries and featurettes on social subjects.

His film “Anukaran” got a special mention in the National Awards in 1986, “Biotechnology: some possibilities” was awarded in 1992, and “Bhit” got the award for the best film on family welfare of 1996. He gets a special mention this year for the well-researched film on Gopipua dance. He has made a long documentary for Doordarshan on the life, times and works of noted writer Munshi Premchand, and has just completed his first feature film “Sundari” for the National Film Development Corporation.
AWARDS NOT GIVEN

1. Special Jury Award
2. Music Director
Awards for Writing on Cinema

सिनेमा लेखन पुरस्कार
award for the best book on cinema
Cinemachi Goshta by Anil Jhankar and
Hindi Cinema aur Delhi by Savita Bhakhri and Aditya Awasthi

Swarna Kamal and a cash prize of Rs. 15,000/- to the Author: Anil Jhankar (for Cinemachi Goshta); and Savita Bhakhri and Aditya Awasthi (for Hindi Cinema aur Delhi)

Swarna Kamal and a cash prize of Rs. 15,000/- to the Publisher: Rajhans Prakashan, Pune (for Cinemachi Goshta) and Praveen Prakashan, New Delhi (for Hindi Cinema aur Delhi)

Citation
The Award for the Best Book on Cinema of 1997 is given jointly to (A) Cinemachi Goshta for a certain originality of Analysis written in perceptive style together with reliability of information which makes this book capable of enriching the readers understanding of Cinema and (B) Hindi Cinema aur Delhi for a well researched account of Hindi cinema with socio-economic aspects supported by extensive opinion surveys in the Delhi region which endows this book with considerable interest.
Anil Jhankar
Holder of a Diploma in Film Direction, Anil Jhankar had earlier won an award in the National Competition held by the National Film Development Corporation for feature film scripts. He has written scripts for video programmes made by the National Institute of Design in Ahmedabad and EMRC of Pune. He has also made short films for Mumbai Doordarshan and the students of FTII. “Cinemachi Goshta” is a history of world cinema published by Rajhans Prakashan, Pune.

Dr. (Mrs) Savita Bhakhri
A recipient of M.A. M. Phil. and Doctorate from the Jawaharlal Nehru University, Savita had begun her career in the Audience Research Centre of Upgray Doordarshan Kendra. At present, she is Associate Director at the National Institute of Public Cooperation and Child Development.

Aditya Awasthi
A postgraduate in Economics from Kanpur University, Aditya has been working as a journalist since 1977. He is presently Chief Correspondent in "Sandhya Times", a Hindi Evening from Delhi. His first book was on the pollution in the capital, "Kaali Dhoop".

Shripari Bhakhri
A recipient of M.A. M. Phil. and Doctorate from the Jawaharlal Nehru University, Savita had begun her career in the Audience Research Centre of Upgray Doordarshan Kendra. At present, she is Associate Director at the National Institute of Public Cooperation and Child Development.

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AWARD FOR THE BEST FILM CRITIC

DEEPA GAHLLOT

Swarna Kamal and a cash prize of Rs. 15,000/- to the film Critic: Deepa Gahlot

Citation
The Award for the Best Film Critic of 1997 is given to Deepa Gahlot. Her writings reflect a serious social and artistic approach to cinema, embracing its historical background and contemporary dynamics. It combines seriousness of understanding with popular communication and is thus of significance to the wider audience.
Deepa Gahlot

After training in journalism from the Times of India in 1981-82, Deepa worked as a Correspondent with Filmfare. She began reviewing films for the magazine as well as “The Evening News” in 1983. Subsequently, she worked in senior positions in “Sunday Mid-Day”, “Savvy” and “Cinema in India”, while continuing to review films for “Mid-day” and “The Independent”.

As a free-lance writer, she contributes articles on entertainment, culture and human interest in several publications. She is currently film critic for “Sunday Mid-Day” and Consulting Editor at “Plus News bank”, a features syndicate.

As her areas of interest are women’s issues and development, her reviews are written from the social and feminist point of view. She has been regularly attending film festivals and is a keen movie buff.
स्वतंत्रता की पचासवीं वर्षगाँठ के उपलक्ष्य में Celebrating Fifty Years of Independence
SHYAMACHI AAI
Marathi/Black & White/1953

Producer-Director : P.K. Atre,
Screenplay : Acharya Atre
Music : Vasant Desai,
Camera : R.M. Rele
Sound : Nayar,
Editor : Narayan Rao,
Players : Vanamala, Madhav Waze,
Baburao Pendharker, Sumate Gupte,
Saraswati Bedas.

Based on the late Sane Guruji’s novel of the same name, this film is about the moral and intellectual development of Shyam. The child is by nature boisterous and impetuous. His mother skillfully canalises his energies to inculcate in him a spirit of service and sacrifice. The scene shifts from home to school and back as the personality of the child gradually takes shape. Ultimately it is the home that is the real place or education because of the love and guidance that the parents offer.
Mirza Ghalib
Urdu/Black & White/1954


The film covers only about three or four years of the great Urdu poet’s life and highlights his romance with a singing girl, Moti Begum, whom he has named “Chaudhavin”.

At a symposium in the court of Bahadur Shah Zafar, the last Moghul, Ghalib’s poetry fails to impress an audience immersed in the traditional form of ghazal. He leaves the court disheartened. On his way home, he hears someone singing one of his verses and discovers that the singer is Moti Begum, one of his most ardent admirers.

His unfavourable pecuniary condition and the unbending attitude of his father-in-law make Ghalib decide to move to the house of a friend. Meanwhile, his attachment to Moti deepens but the local Kotwal tries to force her to marry. At her request, Ghalib raises money by gambling and saves her. This turns the Kotwal into a sworn enemy of Ghalib. Meanwhile, due to a misunderstanding Ghalib loses contact with Chaudhavin. As the poet languishes in poverty and frustration, Chaudhavin uses an opportunity to sing one of Ghalib’s ghazals before Bahadur Shah to remind him that the poet is alive and deserves a better fate under his rule.

But soon thereafter, the scheming Kotwal frames him in a gambling charge and succeeds in sending him to prison for a few months. When Ghalib comes out of jail he witnesses Chaudhavin, breathe her last.
Durga.
Early in the film Apu is born. The father tells his wife of his new job in the Treasury and his hopes for the future. Six years pass. The father returns with his overdue wages and speaks of a remunerative offer to officiate at an initiation ceremony in a distant village. He sets out for the village, but soon sends a postcard to say that the ceremony has been cancelled, that he is going to the city and will not return until he has earned enough money to repair the house. Months pass.... The mother fights a losing battle against poverty. Second postcard from her husband brings good news; he has earned the necessary money and is returning. But too late. Durga has meanwhile died. The father at last faces reality and decides to take his family to Benaras. The family leaves its ancestral home for a new life....
After completing his prison term, he collects a packet of dry fruit and goes to call on Mini. At first her father refuses to let him meet her but when he realises that the peddler has a genuine affection for his daughter, he asks her to see him. Rahmat is stunned... the child he once knew has grown up into a beautiful girl. Dressed as a bride—for it is her wedding day. She stands before her old friend, the Kabuliwala, reminding him that his own daughter, Rabea, must also have grown up to be of marriageable age. Tears well up in his eyes. Mini's father presents him the money kept aside for the adornment of the house at the time of the wedding ceremony and asks him to use it to return to his child.

KABULIWALA
Bengali/Black & White/1956


Based on a famous Tagore short story of the same name, the film relates the tale of Rahmat Sheikh, a Pathan, who has left his home in Afghanistan and wandered to Calcutta in search of a living.

His longing for affection makes him see the company of children, particularly little girls, in whom he looks for a resemblance to his own daughter. One day, he meets Mini, the five year old daughter of a writer and makes friends with her. The friendship continues until Rahmat is sent to prison for assaulting his landlord on the grounds that the latter had accused him of ingratitude.
**DO ANKHEN BARAH HAATH**

Hindi/Black & White/1957


Adinath is an idealistic jailor. He selects six convicts held for murder and decides to turn them into law-abiding citizens. He takes them to a barren and dilapidated place, Azad Nagar, and starts his great experiment. The convicts cultivate the land and sell the produce in the market at lower than the prevalent rate. The village landlord resents this and, seeking to undo Adinath’s work, gets the convicts drunk and then beaten. But the conversion brought about in them by Adinath is complete. They no longer show any criminal tendencies even in the face of grave provocation. Adinath succeeds in his experiment and the Jail Superintendent is pleased. But in a final act of villainy, Nathubhai lets loose an angry bull which tramples Adinath to death. Nevertheless, the convicts, having been reformed, are set free. But they are in no mood to leave Azad Nagar.
The sole surviving member of a well-to-do Brahmin family is a childless widow of 40. She lives a dignified life in her village, trying her utmost to preserve the traditions and sanctity of a conservative Hindu household.

She sets out on a pilgrimage to “Sagar Sangame”, the confluence of the River Ganges and the sea. On the boat, she encounters a crowd of harlots. The misbehaviour of a precocious girl from this crowd upsets her and brings to the fore the conflict between purity and impurity which has always troubled Brahmin minds.

The boat is smashed in a collision with a bigger vessel in the darkness. Very few of the passengers survive. The widow and the girl struggle for their lives in the water, holding on to the same floating plank. The first impulse of the widow is to dislodge the girl who sinks into the water with a cry. But her heart is touched despite all taboos and she plunges into the waters herself to save the child. Together they reach the shore. Batashi, the girl now has no one but her rescuer to turn to. The latter recoils in horror, deciding to make her over to the police on reaching their destination. But gradually a link of kinship is forged between the two, from which the widow tries desperately but unsuccessfully to free herself. When at last she succumbs and lends her dead husband’s name to the orphaned girl, claiming Batashi as her own daughter, it is too late to mend a broken heart. The poor girl, suffering from great mental shock and disappointment, has already fallen a victim to pneumonia and at the supreme moment of her triumph—love asserting itself over blind prejudice—she makes her exit from the cruel world.
In many ways, this is the most mature and profoundly felt film of the Ray trilogy. Apu is a young man who marries, writes his first novel and then loses his wife in childbirth. This grievous blow sends him staggering into the wilderness, as it were. His tragedy is summed up in one magnificent image as he casts away the pages of his novel. They flutter down the hillside in the luminous dawn and the music evokes an indescribable melancholy. Apu is filled with nostalgia for the happiness of his youth. When at last he is reunited with his little son it gives him a new vitality and joy with which to face the future. Thus the wheel has turned full circle, and the trilogy closes with Apu carrying his child, just as it began with his grandmother rocking him in his cradle.
Anuradha decides to leave Nirmal. Nirmal is hurt but does not wish to stand in her way. The evening before she leaves, however, Col. Trivedi, a famous Surgeon, comes to dinner. He remarks at the contrast between the well-maintained laboratory and Anuradha's dust-laden veena. He notices a parallel between the predicament of his hosts and that of his own life. His ardent devotion to his profession had led him to neglect his wife. He decides to prevent the tragic solution chosen by the couple. By pointing out how Anuradha's devotion has contributed towards the success of Nirmal as a doctor he sets them thinking and brings happiness back into their home.
invincible strength of India and the lessons it has to teach even to a progressive country like England. After his address, he invites questions from the audience. Margaret Noble is unconvinced. The ensuing discussion makes her wiser; she realises what price the people of other towns and countries have had to pay to make London and England great. Those were the days of the first encounter between the great Sanyasi, Swami Vivekananda, and his disciple.

Some years pass. Margaret reaches India as the disciple of the great Guru. She gets her new name, "Nivedita.

Under the fatherly care of her Guru, she leads a life of service to the people of India. No job is humiliating for her. She cleans streets, teaches the uneducated and nurses the sick.

The day comes when she goes to see her Guru at Belur; the Guru is fasting but will feed his disciple personally. She looks enquiringly at him. He speaks about Jesus washing the feet and hands of his disciples. Nivedita remembers that it was the last day of the life of Christ. She returns from Belur with a heavy heart, realising that she has had her last meeting with her Guru.

The death of her Guru does not diminish her zeal for service to the people. Undaunted by the difficulties caused by local prejudice, Sister Nivedita continues her life of dedicated service.
DADA THAKUR
Bengali/Black & White/1962


Sarat Chandra Pandit, whom Bengal respectfully calls Dada Thakur, starts his career in the printing business with an old, worn-out hand press. His wife is his only assistant. Later, Nalini Kanta Sarkar, an underground revolutionary, joins him.

Dada Thakur campaigns against social evils. He starts publishing ‘Jangipur Sangbad’ of which he is not only the editor but also the compositor and proof-reader. He champions the cause of the people against the local zamindar and the municipal commissioner.

Dada Thakur saves Lata, a village maiden, from young Zamindar Darpanarayan and recruits her to the ranks of freedom fighters working under Nalini Kanta Sarkar. Before long, Darpanarayan is also reformed by the Dada and he courts arrest in the cause of national independence.

Dada Thakur invites the wrath of the Zamindar and the ruling clique for helping a humble shop-keeper to win the post of municipal commissioner. He has to close down the ‘Jangipur Sangbad’ but soon starts another publication ‘Bidusak’. While hawking the journal in the streets of Calcutta, he is charged by the police but rescued by Netaji Subash Chandra Bose.

Darpanarayan is shot while trying to hoist the national flag and falls dead into the bleeding arms of Lata who had joined him in the holy mission. His death brings tears in the eyes of Dada Thakur for the first time. He prays in agony that the soil of Bengal may produce more such devoted young fighters, for ultimate victory can be achieved only through their efforts.
A young peasant comes to Bombay from the Punjab in quest of a job, and finds housing is his major problem. In the course of his adventures in the city, he encounters a cross-section of Bombay's pavement dwellers, as well as some of the less savoury underworld characters in the city. Among these homeless ones he finds a girl of his choice and marries her, but the main problem remains unsolved—the problem not so much of poverty, as of inadequate housing facilities.
A wealthy young intellectual, Bhupati Dutt, is so deeply engaged in the political weekly he edits and publishes that he neglects his sensitive wife Charu. Yet, he invites her brother Umapada and his wife to stay. But their presence does not alter Charu’s sense of loneliness.

Now, Amal, a cousin of Bhupati, arrives on a long vacation. Gradually, Amal and Charu find they are given to common artistic pursuits and are naturally drawn to each other. Meanwhile, Umapada makes away with Bhupati’s money. This dismays Bhupati. While he unburdens himself before his cousin, Amal is seized of the guilt of his own faithlessness and quietly walks out of Bhupati’s home. Charu bears the separation with a supreme effort and for a while seems to have returned to her. But the storm breaks out again with full fury as a letter from Amal brings back memories of the past. Bhupati reels under the impact and rushes out of the house.

Bhupati returns a wiser man, realising his own share in arousing his wife’s interest in a man other than himself.
CHEMMEEEN

Malayalam/Colour/1965


Chembankunju, an ambitious fisherman, purchases a boat and net with the help of Pareekutty, a young Muslim trader, with the promise that the fish hauled by the boat will be sold to him.

Chembankunju’s pretty daughter, Karuthamma, and Pareekutty love each other. Karuthamma’s mother reminds her daughter about her duty to tradition and the need to maintain the sanctity of the sea coast. Acknowledging tremendous hold of tradition, Karuthamma forsakes her love and willingly marries Palani, an orphan boy. She accompanies her husband to his village despite her mother’s sudden illness and her father’s request to stay back. Infuriated by his daughter’s attitude, Chembankunju disowns Karuthamma. He also breaks his contract with Pareekutty, refusing to sell his haul to him and driving him to bankruptcy.

Meanwhile, Karuthamma endeavours to build a happy home. But her old love for Pareekutty becomes known among the people in the village. Palani’s friends ostracise him. However, he believes in his wife and decides to fish alone.

By coincidence, Karuthamma and Pareekutty meet on a moonlit night. Their love is revived and they join themselves in an ecstatic embrace while Palani is away on the rough seas. The code is defied. Katalamma, the goddess of the sea, wreaks a terrible vengeance. The sea devours Palani. Karuthamma and Pareekutty also drown and their bodies are lound washed ashore the next day.
तीसरी कसम
निर्देशन: बासु भट्टाचार्य, सहायक निर्देशक: बासु चटर्जी, पटकथा: जी.आर. इशारा, संगीत: शंकर जयकिशन, नृत्य संगीतकार: लच्छू महाराज, कैमरा: सुब्रत मित्र, कला: देश पुखरी, व्याख्या: अलाउद्दीन, संपादन: जी.जी. मयकर, कलाकार: राज कपूर, वहीदा रहमान, दुलारी, इफठकार, असित सेन

हिरामान एक सरल हद का बैलगारी चालक का बाजार का सामान अन्य सेवन ले जाते हुए पुलिस द्वारा पकड़ा जाता है। इससे यह पहली प्रतिज्ञा करता है कि अपनी बैलगारी पर सक्षम अपने निर्देशकों का कभी नहीं छोड़ो जाएगा। वह दूसरी प्रतिज्ञा उस समय करता है जब विविध प्रकार के बीज़े के कारण उसकी दुःखनास हो जाती है। वह कसम खाता है कि अपनी बैलगारी पर कभी बाहर नहीं जा जाएगा।

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हिरामान, a simple-hearted bullock cart driver is hauled up by the police while carrying black market goods to Nepal. This makes him take his first vow—that he will never carry contraband goods on his cart. His second vow is taken when he meets with an accident because of a different type of load. He swears he will never again carry bamboos on his cart. But it is the background of the third vow that is really of interest. One day Hiraman gives a lift to a beautiful nautanki actress called Hiraibai. Captivated by the charm of the young woman, Hiraman treats her like a treasure, hiding her away from evry prying eye. Hiraibai also feels drawn to the simple soul. Her heart revolts against the wily ways of a Zamindar, who became infatuated with her as soon as he was introduced to her by the agent, Birju. The simple hearted bullock cart driver, Hiraman, appeals to her “goodness” to leave her profession, but is stunned to get a negative reply. Now comes the most disillusioned moment in his life. He has to take his third and last vow—that he will never give a ride to a “Nautanki Bai” in his cart again.

TEESRI KASAM
Hindi/Black & White/1966

**HATEY BAZAREY**
Bengali/Black & White/1967

**Direction-Screenplay-Music**: Tapan Sinha, Camera: Dinesh Gupta, Art: Kartik Bose, Editor: Subodh Roy,
Players: Ashok Kumar, Vyjayanthimala, Ajitesh Bannerjee, Samiti Biswas, Chhaya Devi, Bhannu Chatterjee, Rudraprasad Sengupta, Geeta Dey, Ajay Ganguli.

Love of humanity and a deep regard for life draw out civil surgeon, Sadasiva Mukherjee to wider spheres of society and make him popular with the poor and the oppressed. He aspires to lift them up from their habitual darkness to a world of light through devotion, sympathy and love.

The same spirit inspires several persons of different callings and professions including Chhipili, a widow who sells vegetables. Both are drawn towards each other.

After the death of his beloved wife the doctor gives up his job and moves from village to village in a mobile medical van, dedicating himself completely to the service of suffering humanity. He is helped by a retired judge, Nutu Banu, and a driver Ali and Chhipili, who becomes the nurse.

Meanwhile, Laxman, the son of a business magnate, is attracted to Chhipili and after following her about in vain, he eventually rapes her and kills Sadasiva who comes to her rescue.
GOOPY GYNE BAGHA BYNE
Bengali/Black & White/1968


Goopy, son of a poor grocer, desires to become a singer, although he has a poor voice. Some crafty elders persuade him to sing for the king which results in his being driven out of the village. Riding on a donkey, he reaches a forest where he meets Bagha, a drummer, who had earlier met the same face as Goopy. As evening comes, the two friends start singing and drumming to keep themselves from being afraid. Their music attracts the ghosts of the forest. The King of ghosts grants Goopy and Bagha three wishes: they will get food and clothes for the asking; they will travel to any place they like by wearing a pair of magic slippers and they will hold everybody spell-bound by their singing and drumming. Goopy and Bagha go to Shundi where they are appointed court musicians by the King. The King of Halla, who is the long lost twin brother of the King of Shundi, is under the control of his villainous Prime Minister. On his instigation he declares war on the King of Shundi. Goopy and Bagha try to stop the war by going to Halla as spies but they are captured and put into jail. They somehow manage to escape. On the way they meet Halla’s army, which is frozen to immobility on hearing their singing and drumming. They capture the King of Halla and transport him by magic to Shundi. The twin brothers are thus reunited and Goopy and Bagha win the fair daughters of the two kings in marriage.
भुवन शोभा
हिंदी/ब्लैक & व्हाइट/1969

निर्देशन-पटकथा : मुण्डल सेन, संगीत : विजय राय राय, कैमरा : के. के. महाजन, कलाकार : सुहासिनी मुलाल, उत्पल दत्त, साधू मेहर, सेक्कर चटर्जी

भुवन शोभा रेलवे का एक चरित्र अधिकारी है तथा उसके स्वभाव में अहम बहुत है। वह एक अभेद विचारक है जिसका जीवन उसके कार्यालय के अंदर ही सीमित है। कपट अनुशासन के लिए वह अपने पुत्र को इंसानी के प्रति लापस्ताही के कारण दूर रखा करता है। एक दिन वह अपने दौरे जीवन से छुटकारा पाने के लिए और गुजरात के पिछड़े क्षेत्रों को देखने के लिए एक दिन की छुट्टी लेने का निर्णय करता है। किन्तु जब वह पहले एक पुराना टिकट परिचालक के बिना एक मामला तैयार करता है जिसका यह समझता है कि उसे माफ तथा प्रस्ताव है।

शिप्टाचार एवं धर्माधार के विवाद में अपने विचार पर उपरस्थित स्थान पर चला जाता है। जहाँ उसका एक अंतर्विश्वास बढ़ाना से समय होता है। वाणिज्यिकता में इससे उसकी बना शिक्षा मिलती है यह दर्शकों को निर्देशित करता है। देहात में उसके यात्रा तथा रीतियों में उसकी आंखें एक युवराज संसार के खोल देती हैं जिसका अनुभव उसने पहले नहीं किया था। आम जनता से उसकी मुलाकात उनके दृढ़विश्वास, जीवन की चुश्चियों के उद्देश्य देने की क्षमता, भावना का आनंद लेने की क्षमता दिखाती है। यह उनके चाराएं और गरीबी होने तथा एक दूसरे से साथभरे में संघर्ष को अविश्वासी क्षमता के बावजूद व्याप्त है।

भुवन शोभा उस युगा टिकट परिचालक, जिसे वह रिश्ता लेने के लिए सजा देना चाहता है, उसकी गरीबी से मिलता है तथा नामपत्र की जड़ तक पहुंचता है। वह उसे बात करता है कि "मैं एक पत्र लेंगे के साथ अन्ध व्यवहार करता हूँ। वह उसकी सहायता करता है तथा बदले में वे उसे पैसे देते हैं। क्या क्या रिश्ता है?" एक साधारण ग्रामीण महिला के एक साधारण प्रश्न उस कठोर व्यक्ति के हदय को चौंक देते हैं। भाषा के विचारों को स्वीकार करते हुए उस युगा टिकट परिचालक का स्थानान्तरण एक बड़े रेलवे स्टेशन पर कर देता है जहाँ "अधिक यात्री तथा अधिक धन" का सम्भावना है।

BHUVAN SHOME
Hindi/Black & White/1969


A senior railway officer Bhuvan Shome, represents a super-ego cast in the classical mould. He is a lonely, ageing widower whose life does not extend beyond the confines of his office. A martinet, he has sacked his own son for dereliction of duty. One day he decides to disengage himself temporarily from the monotonous routine of his dreary existence by availing himself of a holiday in remote Gujarat. But before leaving, Bhuvan Shome processes a case against a young ticket collector whom he regards as dishonest and corrupt.

With fixed ideas and attitudes about virtue and vice, Bhuvan Shome ventures into the unknown and encounters the unexpected. To what extent this confrontation with reality reforms or educates him is a matter for viewers to surmise. However, in the film, his travels through the countryside and the vast stretches of sand open his eyes to a wider and more varied world than he had known or experienced before. His encounter with the common people reveals to him their tenacity of purpose, their ability to respond to life and its challenges in full measure, their capacity to enjoy themselves, despite the sordidness and hazards around them and, above all, their ineradicable ease in communicating with each other. Bhuvan Shome’s encounter with truth at the grass roots is his confrontation with Gouri, the wife of the young ticket collector whom he wants to punish for taking bribes. She tells him, “My husband is kind to people. He helps them and they offer him money out of gratitude. Is that bribery?” A simple query from a simple village belle pierces the hard core of the man. Perhaps accepting Gouri’s point of view, Bhuvan Shome transfers the young ticket collector to a bigger railway station with prospects of “more passengers, more money.”
SAMSKARA
Kanada/Black & White/1970


In a village in southern Mysore, half a century ago, a group of Madhava Brahmins, led by young Praneshacharya lead a life strictly bound by tradition. One of them, Narayanappapa, becomes a rebel, living a dissolute life and breaking the tenets of Brahminism openly. He drinks, keeps a mistress and pays little heed to temple worship. Suddenly he dies. His mistress, Chandri comes to ask the Brahmins to perform his funeral rites.

Can he be cremated? The village elders discuss the matter but evade performing the last rites. The scrupulous Praneshacharya, approached by the village elders, examines the Shastras for guidance. His task is made more difficult by an encounter with the dead man’s mistress to whose charms he surrenders himself passionately and helplessly. Praneshacharya is in a quandary.

Filled with remorse, he sets out to seek guidance. On his way, he meets Putta, a low caste hail-fellow-well-met who acts as his mentor, his guardian angel, his tempter and his psychiatrist. The two of them visit a fair. Putta urges him to eat the free meal offered to Brahmins at the nearby temple, where a festival is in progress. When Praneshacharya is eating in a temple which he has no right to enter, he realises that, having fallen prey to his own weaknesses, he cannot judge Narayanappapa. He runs back to his village to cremate the dead body.
SIMABADDHA
Bengali/Black & White/1971


After a brilliant academic career in Patna, Shyamalendu Chatterjee joins a British commercial firm, which manufactures fans and lamps. He rises quickly to the position of Sales Manager. Living in a luxurious flat in Calcutta with his wife, Dolan, Chatterjee now looks forward to achieving his ultimate aim of becoming a director of the firm.

Dolan’s younger sister Sudarshanna comes to spend a holiday in Calcutta. As a teenager Sudarshana had harboured a secret admiration for Chatterjee when Dolan married him. On this visit, her admiration begins to develop into something more serious. Her feelings are reciprocated by Chatterjee. Sudarshana has come like a breath of fresh air into his routine existence.

Chatterjee suddenly finds himself in a major business crisis. A consignment of ceiling fans meant for export to Iraq turns out, on final inspection, to be defective. Chatterjee realises that his firm now faces the prospect of a heavy penalty as well as loss of prestige. He takes the only course open to him. With the help of the personnel officer, he instigates a strike in the factory which leads to a lockout. This serves as an excuse for the delay in the shipment and the crisis is averted. Because of his clever handling of the situation, Chatterjee is promoted to the Board of Directors. He is showered with congratulations from everyone except a deeply disillusioned Sudarshana.
At dusk the bus enters the city. Among the passengers are Viswam and Sita. If they look a little conspicuous, it may be because they are eloped lovers. Sita’s fascination with the new sights and sounds that greet her seems to be boundless. Viswam’s delight is tinged with uncertainty over the life that awaits them.

A few days, bright with lovers’ endearments, pass by in a hotel room. Slowly, Viswam begins to grow thoughtful, “how long are we to continue like this?”

They move into a cheaper hotel. A small room with stained walls, rickety windows and filthy mattresses. There are brawls in the neighbourhood and drunkards with lecherous grins hanging about the hotel.

They move again, this time to a small, dingy house. Their assorted neighbours, Janaki Amma, the petty rice seller, who is friendly and helpful, Vasu, the lewd smuggler; coquettish Kalyani the prostitute, who is friendly with Vasu.

Viswam goes to the editor of a popular weekly to offer him his novel for serialisation. There, he listens to writers debating about form and content and other undoubtedly weighty matters. It makes him feel small and insignificant. The editor turns down the novel as “too sentimental”.

Sita is pregnant. Viswam manages to get a humble job as a petty clerk in a saw mill. But the problems keep piling up. Viswam senses defeat.

The new-born arrives. Janaki Amma is by the side of Sita. Viswam spends night after night, nursing Kanakka Pillai, a fellow worker who takes ill. The disease seizes Viswam, too.

Sita lying on the floor; the bed beside her empty.
NIRMALAYAM
Malayalam/Black & White/1973

Director: M.T. Vasudevan Nair, Music: K. Raghavan, Camera: Ramachandra Babu

The ancient temple is in ruins and the villagers rarely bring offerings to the deity. The trustees have no interest in maintaining it in its pristine glory. The life-long Oracle of the temple, however, firmly believes that the day will come when the temple will regain its ancient splendour.

Appu the son of the Oracle, spends most of his time in undesirable company in the village. Appu leaves the village the same day. Small pox breaks out in the village. The villagers take it as a curse from the goddess. The temple servant decides to organise the annual ritual in grand style to propitiate her.

The day of glory the Oracle had dreamt of has dawned. The temple festivities begin. It is time for him to start the ritual dance. He goes home to collect his sacred sword, bells and anklets. There, behind locked doors, he finds a local merchant in bed with his wife.

"You, mother of my children?" he screams. "Yes!" she is defiant. The Oracle’s dance begins. In a trance, he draws blood, as is usual. The devotees are struck by the intensity of his performance that day.
The story begins like a fairy tale. A bard appears on the screen and sings about a king who wanted to remove Want. His counsellors tell him there cannot be God without Want. God descends upon the Earth when He fancies, to reveal himself as the leader of the land.

The office of these mighty Gods is inside a fortress. In its innermost cell, sits the Chairman, the great leader of the land, flanked by his counsellors, devising means for the welfare of the millions. The Chairman is deeply concerned over the problem of Want. He decides to arrange for at least a hundred jobs. The candidates, he
Choma’s first two sons Chaniya and Guruva, toil in a distant Coffee estate to pay off their father’s debts. They work in a strange atmosphere, becoming a prey to disease and fatigue. Guruva betrays his ancestral faith and elopes with Mary, daughter of a fellow worker, and becomes a Christian. Chaniya’s desolate life proves brief. He returns home only to die. Now it is the daughter, Belli’s turn to work in the distant Coffee estate. She goes there accompanied by Neela, her youngest brother. At the estate she is seduced by Manvela, the estate-owner’s writer, and later, raped by Mingela, the estate-owner. But her father’s debt is paid off.

Choma is happy to see his daughter returning home. He once again requests Sankappaiah for a piece of land in the vain hope of getting his daughter married and seeing the fulfillment of his only ambition. But Sankappaiah refuses. Within a few days his last son Neela drowns in the nearby river—in the presence of Brahmins who will not touch an untouchable, let alone rescue him. Choma’s only consolation is his ‘Dudi’ which he plays to drown his sorrow. Choma sees his daughter making love to Manvela. In a sudden fury, he beats her and pushes her out of the hut.

Returning home late, he closes the door behind him, grabs the ‘Dudi’ his ultimate refuge, and starts beating it. He dies but the sound of the ‘Dudi’ can still be heard....
मृगाय्या
हिंदी/रंगीन/ 1976

निर्माता—के. राजेश्वर राव निर्देशक: मृगाय्या सेन
फोटोग्राफी : के.के. महाजन संगीत: सलिल
चौधरी पात्र: मिथुन चक्रवर्ती, ममता शंकर

जंगली सूअर गांव पर हमला करते हैं और फसल को नष्ट कर देते हैं। जो कुछ रोशनी है उस पर
गिद्धा टूटी है मनुष्यों—शेरों की। सेहारी
वर्षों से शोषित आदिवासी कुछ नहीं कर सकते।
एक गोरा प्रशासक आता है और नवीनकृत
आदिवासी को और आकृष्ट हो जाता है।
इस क्षेत्र के भाले लोग एक पथप्रमण बुरे आदमी से
डरते और चुप रहते हैं। एक दिन, वह गांव चलते
को एक आदिवासी भगोड़े के बिहार लगा देता है।
प्रशासक के आदमी और उसके पिछलुप्त दिकु
उसकी खोज करते हैं। लेकिन सारा गांव विश्रामी
के पक्ष में खड़ा हो जाता है और पथप्रमण, बुरे
आदमी को भगाना पड़ता है। इसके फौरन बाद ही
एक सरकारी खजाना लूट लिया जाता है। प्रशासन
विद्रोही आदिवासी नेता को, डाके के लिए पकड़ने
के लिए पुरस्कार की घोषणा करता है और उसे
बुरे आदमी द्वारा मार दिया जाता है। रक्त पात को
यह व्यवस्था बंदूक-टोकर चलती रहती है और
dिकुओं का अल्पाहचार बढ़ता जाता है। फिर एक
दिन साहबको के आदमी शिकारी की गुवा पत्ती
का अपहरण कर लेते हैं। शिकारी को भयंकर
क्रोध आता है और वह अल्पाहचार की हत्या कर
देता है। शिकारी को हत्या का दोषी घोषित किया
जाता है और सूली पर लटका दिया जाता है। जिस
समय न्याय की वेढ़ी पर उसकी मौत होती है
आदिवासी उगले सूर्य की ओर खड़े होकर हाथ
खड़े करके अभिवादन करते हैं।

MRIGAYYA
Hindi/Colour/1976

Director: Mrinal Sen, Screenplay: Mrinal Sen, Mohit Chattopadhyay,
Music: Salil Chowdhury, Camera: K.K. Mahajan, Players: Mithun
Chakraborty, Mamata Shankar.

Wild pigs invade the village and
destroy the crops. Human exploiters
lay their hands on the leftovers. The
tribals who have been broken by
centuries of oppression can do
nothing but surrender to the
moneylenders and the traders--the
Dikus.

A white civil servant meets a young
tribal and is drawn to him for his
prowess as a hunter. A strange rapport
grows between them.
A bad man fallen among the good folk
is hated and dreaded by all. He sets
the villagers upon a tribal fugitive,
hunted down by the administrator's
men and his native lackey, the Diku,
but the entire village stands by the
rebel.

Soon thereafter, a Government treasury
Ghattashradha
Kannada/Black & White/1977


Ghattashradha implies the death rites performed for a living person to mark his excommunication from Brahmin society. Like many other man-made laws existing even today, this practice was far more vicious than the crimes it was meant to punish.

Yamunakka, a child widow, grows up into a system that denies her the right to live a normal life. Her prescribed role in the agrahara does not, however, prevent her from having the emotions and desires natural to her age. She has an affair with the village school teacher, himself an outsider, and gets pregnant. Her lover arranges an abortion for her but, as the midwife cruelly goes about her task, he disappears from the village.

The elders discover Yamunakka’s secret. Retribution is swift. Her father performs the ghattashradha. Yamunakka is banished with self righteous indignation. Yet, a social system that condemns a young widow with such cruelty, accepts as a matter of course the remarriage of her old and widowed father with a girl young enough to be his daughter.
SHODH
Hindi/Colour/1979


"Sonagaon", paradoxically, is the name of an impoverished village where starvation, superstition, magic and thousands of gods and ghosts haunt the unfortunate inhabitants.

Surendra, a former inhabitant of the village, who had run away as a child from the oppression of his employer, the Zamindar, returns as an angry young man. His father had been murdered (the villagers believed he had been killed by a ghost) and his mother had died of a terrible disease. Surendra's return is linked with a mission. He wishes to explore the myth about ghosts. Working in a neighbouring township, he visits the village every week-end. He organises a squad of village youths and goes out at night shouting that he will pay a price to anyone who can sell him a ghost. The offer begins at ten rupees and eventually goes up to a hundred rupees per ghost. The villagers think he is a crank but the possibility of earning money drives them out of their homes at night to search for the ghosts they fear.

Fired by the desire to avenge his father's murder, Surendra titillates the entire village into a frenzy but no one is able to trace a ghost. But hunger and despair continue to loom large, Surendra's continuing offer of a hundred rupees ultimately leads to a desperate attempt to make a ghost out of a living human being....
AAKALER SANDHANE
Bengali/Colour/ 1980

Direction & Screenplay : Mrinal Sen/
Production : Company D. K. Films
Enterprise/Producer Dhirendra Kumar
Chakraborty, Story : Amalendu
Chakraborty, Photography : K. K.
Mahajan, Art Direction : Suresh Chandra,
Editing : Gangadhar Naskar,
Music : Salil Chowdhury, Leading
Players : Dhirmita Chatterjee, Smita
Patil, Sreela Majumdar, Gita Sen,
Dipender Dey, Rajen Tarafder,
Radhamohan Bhattacharya.

A film crew comes to a village to make a
film about a famine which killed five
million people in 1943. It was a man-
made famine, a side product of the war,
and the film crew will create the tragedy
of those millions who died of
starvation.
The film documents the convivial life
amongst the film crew and the hazards,
problems and tensions of film-making
on location. The actors live a double-
life and the villages, both simple and
not-so-simple folk. watch their work
with wonder and amusement.
But, as the film progresses, the
recreated past begins to confront the
present. The uneasy co-existence of
1943 and 1980 reveals a bizarre
connection, involving a village woman
whose visions add a further dimension
of time-that of the future. A disturbing
situation, indeed, for the famine-
seekers.
Dakhal

Bengali/1981/Colour/72 Mins.


Andi came from a nomadic tribe commonly known as crowhunters. She had eloped in her youth with Joga, a peasant, belonging to a different caste. They settled down in the southern part of riverine Bengal, where peasants have to struggle hard to grow crops on land reclaimed from the salt water. When Andi was expecting her second child, her husband died of a snakebite. The local zamindar had eyes on her land and had been trying to grab it as part of his legally permitted 25 acres of khas land. Opportunity to do so comes with the arrival of Andi's tribesmen on the scene. The zamindar's henchman, Govinda, offers them hospitality and wins them over. Govinda tricks Bagambar, the leader of the tribe, to identify Andi in a law court as one of them to prove that her marriage with Joga was illegal and her heirs had no right to Joga's land. Andi, now at bay, attacks Govinda prejudicing her case in the eyes of law. The same night, Govinda's men set fire to her hut. Bagambar, now repentant, offers to take her with them, but Andi stays on to put up a last fight.
চোখ

শ্রীম মনিমান কৌশল, ১৯৮২

নির্দেশনা: সুলতান শেখ হাকিম, কর্মচারী কর্মচারী শর্মনারায়ণ পরিচিত, বিভাগীয় বিশ্ববিদ্যালয়, বরাবর কলকাতা।

লেখক: শ্রীম মনিমান কৌশল, কর্মচারী কর্মচারী শর্মনারায়ণ পরিচিত, বিভাগীয় বিশ্ববিদ্যালয়, বরাবর কলকাতা।


dir

CHOKH
Bengali/1982/Colour/98 mins:


Jadunath Sahu, a labour leader, is hanged. Before his execution he leaves instructions that his eyes should be given to a worker who has never seen the world. A class conflict erupts after his execution over the fate of his eyes stored in the Eye Bank. Jethia, a powerful and influential business magnate, uses his influence to acquire the eyes for his son. On the other hand the workers want the eyes to be given to Chhedilal, a blind worker, whose name is first in the list of those waiting for eyes. It become evident that Jethia was responsible for the events that finally led to Jadunath's execution.

Dr. Mukherjee, a popular ophthalmologist, who is entrusted with the operation for cornea grafting on Jethia's son, learns the manipulations of Jethia. He tells the medical superintendent that he must see the papers before he operates. Jethia later learns that the eyes he has been trying to acquire illegally from the Eye Bank for his son belong to Jadunath, the aggressive worker in his factory, whom he had driven to death. He cannot bear the idea of the eyes surviving, for the eyes contain the fighting spirit of the workers. He again uses his influence to destroy them.

Meanwhile workers led by Jadunath's widow hold a demonstration before the superintendent and demand that Jadunath's eyes should go to Chhedilal. They are obstructed by the police armed with shields and batons. Jadunath's widow turns around and looks at the demonstrators. For a few tense moments nobody moves. She holds the blind Chhedilal's hand and takes the first step forward.
ADI SHANKARACHARYA


Shankara believed that 'Brahman' is the Ultimate Reality and that all other things in this magnificent universe are mere shadows and hence unreal. Elucidating an undoubtedly original view-point, Shankara has at the same time adhered strictly to the ancient Vedic tradition.

In the film, the child Shankara's life is given direction when his father dies. 'I am departing, son.' "Where are you going?" "To eternity. Within oneself." Shankara befriends Death and Wisdom, who are given human forms in this film. To find the real truth that lies beyond worldly existence, the adolescent Shankara decides to become a sanyasi. As Shankara traverses the subcontinent, he grows to manhood: he is initiated into the Vedic scripture; he engages in skillful debate, he collects disciples around him; he experiences misery, superstition, ritualism, man's inhumanity to man. He fights these evils wherever he travels. He preaches his Advaitist philosophy (nondualism), writes his illuminating commentaries on the Hindu religious books, and expertly brings together the then fraying strands of Hinduism.

At the age of 32, in his quest for higher knowledge, and the desire to merge his inner Self (atma) with the Universal Self (brahman), Shankara renounces the world. He bids good-bye to Death and Wisdom (or transcends them) and retires to the Himalayas. His teachings remain.
DAMUL
aka Bonded untl Death
1984 141'(125') col.Hindi

Direction, Production and
Screenplay : Prakash Jha, Dialoque :
Shaiwal, based on his story “Kabbatar”
Photography : Rajan Kothari, Music:
Ragunath Seth, Leading Players :
Manohar Singh, Sreela Majumdar,
Annu Kapoor, Deepti Naval, Pyare
Mohan Sahay, Braj Kishore, Gopal
Sharan, Om Prakash

Melodrama set in Bihar addressing
poverty, rural exploitation and the
politics of Untouchability. Madho the
village head uses the conventional
system of bonded labour (i.e.
labourers have to sign a paper
assuming the debts of their ancestors)
to subjugate the Harijan labourer
Sanjeevan. Madho also runs an
extortion racket based on stealing
cattle and then requiring the owners
to buy them back. Sanjeevan’s story is
intercut with Madho’s multifarious
misdeeds and the equally nefarious
doings of Madho’s rival, the politician
Bachcha Singh. Madho’s younger
brother heads the gang of thugs who
enforce the headman’s will, including
rigging the elections, raping and killing
the widow Mahatmeen when she
threatens to expose him in court,
framing Sanjeevan for the crime, etc.
In the end, Sanjeevan’s wife Rajuli kills
Madho. Jha’s second film uses a
continuously circling camera,
CHIDAMBARAM
Malayalam/1985/Colour/102 minutes


Unfolding in exquisitely photographed poetic rhythms and coloured landscapes, this is the simple but cynical tale of Muniyandi, a labourer on the Indo-Swiss Mooraru farm in Kerala. He bring a wife, Shivagami, from the temple town of Chidambaram. She befriends Shankaran, the estate manager and amateur photographer with a shady past. Their friendship transcends the hypocritical but deeply felt behavioural codes the local men inherited from previous social formations; i.e. that women are to be denied what men are allowed to enjoy. The tragedy that ensues (Muniyandi's suicide, Shankara's descent into alcoholism and Shivagami's withering into a worn-out old woman) condenses the tensions between socio-economic change (as tractors and machinery invade the landscape) and people's refusal to confront the corresponding need to change their mentality. The tension is, however, most graphically felt in the way Shivagami's life-force is extended into the natureescape, which is shot around her with garish colour (e.g. purple flowerbeds) suggesting that the very nature of Kerala's beauty and fertility, as she represents it, has been irredeemably corrupted from within. The film then shifts to the equally oppressive cloisters of the Chidambaram temple, as Shankaran and Shivagami meet once more; he is there to purify himself through religious ritual while she is now employed to look after the footwear of devotees and tourists. The nihilist film ends with a rising crane shot as the camera can only avert its gaze and escape, tilting up along a temple wall towards an open sky.
Tabara Setty, a municipality peon, feels proud when he is appointed a revenue collector in post-independence India. The coffee planters rise in revolt and refuse to pay tax. The uncollected tax is recovered by the municipal authorities from Tabara’s salary just prior to his retirement. Meanwhile, his wife Appi falls seriously ill and his adopted son, Babu leaves the village for the city. Tabara’s financial woes are increased by delays in the sanction of his pension.
feels his worries for the year are over. But the rich Sonathan Sharma claims the land was mortgaged to him by Rakheshwar’s father and never redeemed. He has the papers to prove it.

Expenses are massive, in particular the various bribes that have to be paid to the clerks, the touts, the Collector himself.

Meanwhile, Sonathan is contesting the state Legislative elections. These are being bitterly fought and the opposition is attempting to make use of the Rakheshwar case to malign Sonathan.

An altercation in the Collector’s office also brings a sympathetic audience from the Collector. The Collector realises that Rakheshwar has no legal evidence to back his claim, but promises do something about it. He persuades Sonathan to relinquish his claim over the land since the opposition has widely publicised the case and the political losses Sonathan might have to bear would be far greater. Rakheshwar gets his papers back, but his joy is forestalled by the election posters of a laughing Sonathan surrounding him everywhere.

HALODHIA CHORAYE BAODHAN KHAI

Assamese/1987/Colour/120 mins


Rakheshwar is a farmer who survives with his wife Taru and son Mohen on the produce of his small paddy field. When the delayed monsoon arrives, he
PIRAVI

Producer: S. Jayachandran Nair
Director/Costume Designer: Shaji N. Karun
Screenplay Writers: S. Jayachandran Nair/Raghunath Paleri/Shaji
Leading Actor: Premji
Leading Actress: Archana
Supporting Actor: C.V. Sreeraman/Mullene
Supporting Actress: Krishna Moorthy
Cameraman: Sunny Joseph
Audiographer: Krishnan Unni
Editor: Venugopal
Art Director: Devan Karuvattumana
Music Director: G. Aravindan.

Chakyar, an old man, waits at a village bus stop for the arrival of his son, Raghu, an engineering student. The last bus from the city unloads a motley group of people but Raghu is not there. Chakyar trudges back home.

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

Hindi/1989/Colour/91 minutes


Ghanuram performs the Tiger dance at the annual festival at Nonpura every year, even if it means leaving a job in hand to do so. It is a skill that he has inherited from his father and grandfather and he feels justifiably proud of it. At Nonpura, he stays with the drummer Sibal, who plays the drum when he dances. Ghanuram wants to marry his daughter Radha one day. This year, a new entertainer appears in Nonpura. Samba, a flamboyant showman, has brought a dancing girl and a troupe of clowns with him. He even has a leopard in a cage. The villagers are enchanted by Samba and even Radha feels attracted to him. Hurt and angry, Ghanuram challenges Samba and enters the leopard’s cage to prove his own superiority. The sluggish animal is aroused and Ghanuram becomes his prey.
MARUPAKKAM

Tamil/1990/Colour/85 min

Producer: NFDC-Doordarshan; Director/Screenplay/Writer: K.S. Sethu Madhavan; Leading Actor: Siva Kumar; Leading Actress: Jaya Bharathi; Supporting Actor: Sekhar; Cinematographer: D. Vasanth; Audiographer: A. Swaminathan; Editor: G. Venkataraman; Art Director: B. Chalam; Music Director: L. Vaidyanathan; Costume Designer: Kuppuraj.

The story is about a father and a son in whose life history repeats itself. Ambi, arrives in Kumbakonam from Delhi to see his ailing father, Vembr Iyer, an uncompromising man known for his scholarship and dogmatism. Ambi is shocked to see him lying silent. When Ambi got married to a Christian girl, Iyer told him off, and fell silent when he came to know about their separation. A puzzled Ambi overhears his father uttering the name of his step-mother who had to leave him as her love for music posed problems for Iyer's mother upon whose advise he accused her of "infidelity" when she filed a suit against him for maintenance. Iyer's past unfolds itself in his mind. Is the cause of "separation" running in the family? Ambi met "Sweetie", a Bengali Christian under romantic conditions, and married her. Though his father refused to accept her she insisted on seeing his parents. Ambi refused to cut off relations with his parents and this led to constant fights with Sweetie threatening that she would not give him divorce. Ambi's past comes back. When Ambi suggests inviting his stepmother, the present mother becomes furious. Ambi finds no difference between her attitude and Sweetie's. Finally, his friend Murthy, a self-styled "prophet" finds answers to Ambi's problems and sets things right.
AGANTUK

Bengali/1991/Colour/120 min

Producer: NFDC; Director/Screenplay Writer/Music Director: Satyajit Ray; Leading Actor: Utpal Dutt; Leading Actress: Mamata Shankar; Supporting Actor: Deepankar Dey; Supporting Actress: Subrata Chatterji; Child Artist: Bikram Bhattacharya; Cinematographer: Barun Raha; Audiographer: Sujit Sarkar; Editor: Dulal Dutt; Art Director: Ashoke Bose; Lyricist: Rabindranath Tagore; Female Playback Singers: Sromona Guha Thakurta; Costume Designer: Lalita Roy.

Anila receives a letter from her uncle, Mannmohan, whom she has never met. He is visiting India after thirty-five years abroad. Anila is his only surviving relation. He wants to meet her in Calcutta before he sets off again. Anila looks forward to the meeting, although her husband Sudhindra is suspicious.

The uncle arrives, and immediately wins the friendship of Anila's son. Anila suddenly remembers her grandfather's will, and Sudhindra is quick to suspect that Mannmohan has come only to claim his share of the inheritance. He triggers an investigation of the old man. Sudhindra's and Anila's suspicions lead them to the Santal village where Mannmohan is spending time. He invites them to stay for a tribal dance. Anila is attracted by the rhythm and rushes in to join the dance. Back in Calcutta, just before he leaves for Australia, Mannmohan gives the family his entire share of the inheritance.
भगवद् गीता
संस्कृत/1992/रंगीन/150 मिनट

निर्माता : ढी. मुबाराकमी रेहेडी निर्देशक/पटकथा लेखक : जी. वी. आयर मुख्य अभिनेता : राघवेन्द्र मुख्य अभिनेत्री : नीना गुप्ता सह-अभिनेत्री : गोपी मनोहर सह-अभिनेत्री : मोहन राव छायाकार : मधु अम्बात ध्वनि-आलेखन : के.एस. कृष्णमूर्ति संपादक : नीरुदा स्थापी कला निर्देशक : पी. कृष्णमूर्ति संगीत निर्देशक/पारंग गायक : बालमुकली कृष्ण पारंग पात्र गायिका : बाणी जयराम गीत : बन्नाजे गोविंददासवर्म वेदांभूषा : कल्पना अय्यर विशेष प्रभाव : वेन्की

भगवद् गीता कुरुक्षेत्र की रणभूमि में कृष्ण द्वारा अर्जुन को दिया गया संदेश है।

फिल्म में ऐतिहासिक कौरव-पाण्ड और उनके साथियों की इच्छा, क्रोध, लालच, सम्मान, धमनि, प्रतिशोध तथा पांडवों जानेंद्रियों के गुणों का स्वरूप किया गया है। उनके विस्तारपूर्वक पालन के गुण-धर्मपरम्परागत, शक्ति, एकाग्रता, सच्चाई और धर्म मानव की संतुलित है। दोनों एक ऐसी अकेली शक्ति है जो उन्हें अपने संघर्ष में मार्गदर्शन देती है। और कृष्ण ब्रह्मांडीय शक्ति है।

फिल्म में नज़र मानव की यात्रा को स्वतः चीज के आंतरिक उद्देश्य की ओर गई जाने का सफल प्रयास किया गया है। इस चीज से, अर्जुन जो पहले भय की बेढ़वानी से निरचल थे, पुनः कार्यवाही के लिए सक्षम हो जाते हैं।

Bhagavad Gita
Sanskrit/1992/colour/150 min.

Producer: T. Subbarami Reddi
Director/Screenplay Writer: G.V. Iyer
Leading Actor: Raghavendra
Leading Actress: Neena Gupta
Supporting Actor: Gopi Manohar
Supporting Actress: Meena Rao
Cinematographer: Madhu Ambat
Audiographer: K.S. Krishna Murthy
Editor: Naujunda
Swamy
Art Director: P. Krishnamurthy
Music Director/Male Playback Singer: Balamurali Krishna
Female Playback Singer: Vani Jayaraman
Lyrics: B annanje Govindacharya

The Bhagavad Gita is the message of Krishna to Arjuna on the battlefield of Kurukshetra.

The film depicts the historical Kaurava characters and their allies as the qualities of desire, anger, greed, fascination, pride, revenge and the five senses. Balanced against them are the qualities represented by the Pandavas—righteousness, strength, concentration, truth and equanimity. Draupadi is the individual energy that guides them in their struggle, and Krishna is the cosmic energy. The film traces the mortal being’s travel towards the ultimate goal of self-realisation. With that realisation, Arjuna, who was at first immobilised by anxiety and fear, swings back into action.
CHARACHAR
Bengali/1993/Colour/86 min

Producer: Gope Movies Pvt. Ltd.

Forgenerations, the men in Lakhinder’s family had caught and sold migratory birds for a living. In the course of this work, however, Lakhinder comes to love the birds. He imagines that they are “Visitors from other Planets.” After the death of his son, Lakhinder, becomes so obsessed by birds that he no longer enjoys his ancestral trade. He does not even interfere the too-close relationship which his wife, Sari, was developing with Natabar, who collects the catch and sells them to a local middleman, Shasmal.

When Lakhinder finally realises that he might lose her forever, he takes the painful decision to earn more money by selling birds directly to a Calcutta-based bird-dealer. In Calcutta, he gets the shock of his life when at lunsh after the rituals of bird-workshop at the trader’s house, they are served the cooked meat of the very birds he had brought from his village. Lakhinder cannot bring himself to sell birds to this man any more. He returns home with empty pockets and a sensibility so shaken that he becomes completely obsessed and catches birds only to release them later.

The news that Sari has left him for Natabar is brought to Lakhinder by Bhushan’s daughter, Gouri. Bhushan, in an effort to take him snap out of it, provokes Lakhinder to try to get Sari to return. Lakhinder encounters her travelling on a motorcycle with Natabar. In a sudden fit of rage, he orders Sari to get down and come home with him. Lakhinder returns to his empty hut. That night, birds and birds and birds fly into the room, giving him the final shelter of their wings.
daughter. Aditi’s life comes to a standstill and she plans a foolproof suicide.

The date 19th April holds a special meaning to Aditi. It is her father’s death anniversary who had died on this day eighteen years ago.

An eight year old Aditi had been shattered by the catastrophe. Her mother Sarojini away on a performance at the time, had sent Aditi to a boarding school. Aditi had gradually distanced herself from her mother. Now at twenty-six, Aditi studied medicine in Delhi and visited her mother’s home in Calcutta only once a year on this day. She and her mother were virtually strangers.

As she awaits a telephone call from Sudeep, her boy friend, she notices that everything goes on unhindered in house even today.

Routine phone calls keep coming. One of them announces that Sarojini Gupta has been awarded the Sangeet Natak Academy award. This changes Aditi’s life. Sudeep becomes aware of her mother’s identity and is adamant that his family would never allow him to marry Aditi, a common dancer’s
The story attempts to epitomize the eternal struggle of the human spirit to assert itself against regimentation and repression that any system of establishment or governance is bound to impose on the free will of the individual.

The protagonist is a never-say-die young man who turns both triumph and failures as moulds for aspiring nobility of mankind.

A society in transition—from a cast-iron feudal order to the plastic present—provides the backdrop as well as the thematic material of the film.

The film traces the rational yet difficult course of the growth and development of a middle class mind—gentle, sensitive and impressionable who ultimately finds release from his timidity and inhibitions as he discovers creativity in himself as a writer.
LAL DARJA

Bengali/Colour/97 min

Producer: Chitrani Lahiri; Director/Screenplay Writer/Story Writer: Buddhadeb Dasgupta; Leading Actor: Subhendu Chatterjee; Leading Actress: Champa; Supporting Actor: Asad; Supporting Actress: Indrani Halder; Child Artist: Sudip Majumdar; Cameraman: Venu; Audiographer: Hiten Ghosh; Editor: Ujjal Nandi; Art Director: Ashoke Bose; Music Director: Bappi Lahiri; Playback Singers: Arundhati, Sipriti Ghosh.

The film depicts the inner turmoil of a man who feels responsible for the break up of his marriage. Middle-class respectability has dulled dentist Nabin Datta’s marriage. His wife, Bela, wants to break away, and he cannot prevent her.

Nabin’s driver, Dinu, is a happy-go-lucky man—with one wife in the village and another in the city. Nabin cannot emulate Dinu and knows he must find himself. He does this when he realises his escape lies in his being in tune with nature, as he used to be as a little boy.
कथासार : Synopses :
कथाचित्र : Feature Films
अनामय्या
तेलुगू/35 मि.मी./रंगीन/150 मिनट

निर्देशक: वी. दौरास्वामी राज, निर्देशन एवं पटकथा: के. राघवेंद्र राव, कलाकार: नागाजून, अक्कीनेनी, रम्य कृष्ण, सुमन, भानूप्रिया, संगीत: एम.एम. कीर्तनास, गीत: अनमचायर कीर्तनास, वी.एस. मूर्ति, छायांकन, विनेधर, अजय विनेधर, संपादन: ए. श्रीकर प्रसाद, ध्वनि: एम. रवि

हा अंध्र में जन्म संत अनामय्या के जीवन पर आधारित एक संगीतकारी पौराणिक फिल्म है। किताब की "नाडका तलवार" अनामय्या का पुरातन लक्षात्मक तथा नारायणसूरी के पुत्र के रूप में होता है बचपन से वह कुशां बुद्धिमान सिर लेने वाले ही वह अपनी चचेरी बहनों के संदर्भ से अभिभूत होकर उनकी प्रशंसा में गीत गाने लगे। भगवान ने उनके माता पिता से कहा कि वे परेशान न हों क्योंकि भगवान भजन से पहले अनामय्या के लिए भौतिक सुख का आनंद लेना आवश्यक था। यह के रूप में भगवान अनामय्या को भगवान वैकटेवर के मंदिर में ले गये। भगवान की मूर्ति को देखकर अनामय्या मूर्चित हो गये। तलवार लेने के कुछ भक्तजनों के साथ तिरुमला गये।

उनका विवाह उनकी चचेरी बहनों से हो जाता है और वे भजन गाते हुए तिरुमला में ही रहते हैं। माता-पिता को मृत्यु के पश्चातः अनामय्या ने सोचा कि उनका इश्वर के पास जाने का समय हो गया है और वे शीघ्र ही इश्वर में विलीन होकर पुनः "नाडका तलवार" बन गये।

ANNAMAYYA
Telugu/35 mm/Colour/150 minutes

Producer: V. Doraswamy Raju; Director-screenplay: K. Raghavendra Rao; Cast: Nagarjuna Akkineni, Ramya Krishna, Suman, Bhanupriya; Music: M. M. Keeravani; Lyrics: Annamacharya Keerthanadas, V. S. Murthy; Camera: Vincent, Ajay Vincent; Editor: A. Sreekar Prasad; Sound: M. Ravi

A mythological musical, this film is about the saint Annamayya who was born in Andhra to sing in praise of the Lord. Actually the Nadaka Sword of Lord Vishnu, Annamayya is born in a reincarnation as the son of Lakkamamba and Narayanasuri. From his childhood, he is very intelligent. But soon he gets fascinated by the beauty of his cousins and sings songs in their praise. His parents are told by the Lord that they need worry as he has to taste the earthly pleasures before singing the praise of the Lord.

Annamayya is taken to the temple of Lord Venkateswara by the Lord dressed as a Yathi. Seeing the idol of the Lord, Annamayya swoons. Later he follows certain devotees to Tirumala. Persuaded to marry his cousins, he settles down in Tirumala, singing the praise of the Lord. But after his parents die, Annamayya feels the time has come for him to go to the Lord, and he soon merges with the Lord, becoming the Nadaka Sword again.
BHOOMIGEETHA
Kannada/35mm/Colour/139 minutes
Producer: R. Mahadev Gowda; Director-screenplay: Kesari Harvoo; Music: Ilayaraja; Cast: Atul Kulkarni, Manju Bhashini, Siddaraj Kalyankar, Umesh, Vinaya Prasad; Camera: Surendranath Begur; Editor: K. Balu; Sound: S. Mahendran; Lyricist: V. Manohar

The film is a free adaptation of the Kannada short story “Golla Gokulada Nadathe” by L. C. Nagaraju. To bring more land under irrigation, the Government wants to build a dam over the river. But this will mean submerging a part of the forest, and displacing an indigenous community that lives in this forest, headed by their wizened elderly chief Jeevaiah. A local contractor Rangaiah is trying his best to displace the community for his own benefit. An Assistant Commissioner tries to throw out the community but learns that they do not believe in money economy and accept only barter economy.

Meanwhile, the Officer manages to get a symbolic flute of the community and demands that Jeevaiah come to see him if he wants it back. But Jeevaiah sees the trick. Later, a boy from the community, is ostracised for being beaten with shoed. The village is surrounded by the police and is on the verge of starvation. Rangaiah comes to the community under the pretext of bringing food but manages to get the whole village ostracised, forcing them to leave.
BOOTHAKKANNADI
Malayalam/35 mm/Colour//155 minutes

Producer: N. Krishna Kumar (Unni);
Director-screenplay: A.K. Lohitha Das;
Music: Johnson; Cast: Mammootty, Sri
Lakshmi, M.R. Gopakumar, Kalabhavan
Mani, Mala Aravindan, Remya; Camera:
Venu; Editor: G. Murali; Sound: Babu;
Art Direction: Prema Chandran;

When electronic watches came into
vogue, those repairing mechanical
watches had little to do. The watch
repairer in the film starts everything
around him in a highly magnified manner,
as he is used to seeing things through
the magnifying glass (bhoothakkannadi).
The repairer gives fatherly love to a little
girl, daughter of his teen-age love. One
day, this girl is raped and killed. This
upsets the repairer who spots and
murders the rapist in a frenzy.
In jail, he meets a jailor who resembles
the man whom he had killed. Looking
through a crack in the wall of the jail
with his magnifying glass, the repairer sees a
group of blind people in a neighbouring
valley. Only a girl, who looks like the girl
who was raped, is not blind. One day he
sees the jailor chasing that girl and raping
her.
Later, the repairer pounces on the jailor
and beats him up, but others forcibly
separate them. The jail superintendent,
who has always been kind to the repairer,
listens to the repairer and then looks in
the crack in the wall. What he sees
surprises him.
BORDER

Hindi/35 mm/Colour/185 minutes

Producer-Director-screenplay: J. P. Dutta; Music: Anu Malik; Lyrics: Javed Akhtar; Cast: Sunny Deol, Jackie Shroff, Sunil Shetty, Akshaye Khanna, Pooja Bhatt, Tabu, Rakhee, Camera: Ishwar Bidri; Editor: Deepak Wirkud, Vilas Ranade; Sound: Vinod Potdar; Art Director: Ratnakar Phadke; Costume Design: Bindia Dutta

Despite the protests of his wife, Major Kuldeep Singh was sent to the border in Longewala to hold his position with 120 men of the 23 Punjabi Regiment and replace the Border Security Force stationed there.

Among the men to join Kuldeep was Second Lieutenant Dharamvir, the second in command who had left his blind mother and his childhood love Kamla at home. Another welcome addition was Bhairon Singh, the commander of the BSF who had left behind his bride of one day and opted to be attached the army battalion. The enemy armed with forty tanks of T59 Chinese make and backed by thousands of infantry mounted an attack on December five night. Kuldeep contacted Wing Commander Bajwa, only to be told that hunters could not be operational at night. Kuldeep knew he was outnumbered, but had no choice. The enemy was ultimately defeated, but almost all his men were killed.
Jhinuk is a young school teacher whose father is a professor, upwardly mobile. She is independent, about to get married to Tunir, the man of her choice. Romita is a housewife. She has just got married to Palash, a man of her father's choice. Her father is quite high in the corporate ladder.

Jhinuk intervened when some men tried to molest Romita after injuring her husband and so the two women met. The next day's newspapers hailed her as a true savior. But Romita's in-laws were upset when people started asking embarrassing questions. Jhinuk pursued the matter till the molesters were arrested, but was sorry when they got bail. The two were determined to pursue the matter despite the anger of their families.

But in court, Romita under familial pressure refused to identify the culprits and Jhinuk failed in her attempt. But as she began preparations for her marriage, she heard that Romita was leaving her home.
DHANNA
Hindi/16 mm/Colour/115 minutes

Producer: Films Division; Director-screenplay: Deepak Roy; Music: Shyam Banerjee; Cast: Dhan Raj, Kiran Sharma, Shirish Dabball, Ankit Kumar; Camera: S. Ramachandra; Editor: Sri Sai; Art Direction: Suren Rajan; Sound: K. S. Shivdas

Dhanraj, generally called Dhanna by everyone in the village, is a fourteen year old boy. But he is mentally handicapped. His uncle Mahipal Singh cares for him. After some persuasion, Dhanna is admitted to the village school by the kind-hearted teacher. When some technicians come with large drills to dig hand pumps to provide villagers with potable water, he and his young friend Rajan are curious. They tolerate him and answer his questions.

One day after they have gone away, the hand pumps dry up. The villagers, too poor to call for a mechanic from the city, get no help from the landlord as they did not support him in the elections. The only mechanic who looks after the pumps is taken ill. The water problem crops up.

In such a situation, Dhanna insists he can repair the pumps and wants tools. Having nothing to lose, the headman agrees. And lo and behold, the child who had been given up as an imbecile repairs the pumps.
दिल तो पागल है
हिंदी/35 मी.मी. /रंगीन/ 179 मिनट

निर्देशक: यश चोपड़ा, संगीत: उत्तम सिंह, गीत: आनंद बक्सी, कलाकार: शाहरूख खान, माधुरी दीक्षित, करिश्मा कपूर, फरीदा जलाल, कैमरा: मनमोहन सिंह, समय: अनुज माधुर, पटकथा: यश चोपड़ा, पमेला चोपड़ा, तनुजा चंद्रा

निशा एक प्रकाशीत नर्तकी है, जिसे विश्वास है कि प्रेम ही मिलता है और निशिचत तौर पर उसका सपना सच हो जाएगा। किंतु राहुल, जिसके ग्रुप के साथ वह काम करती है, प्रेम पर विश्वास नहीं करता तथा उसकी समझ में नहीं आता कि पूरे जीवन दो लोग एक साथ कैसे रह लेते हैं। अत: वह यह नहीं समझ पाता कि निशा उसका हितभाव कैसे रखती है।

बेहोश एक लड़की पूजा से मिलते हैं जिसे पारम्परिक गृह से प्रेम है। पूजा को यह विश्वास है कि उसके लिए कहीं न कहीं कोई व्यक्ति है जिससे वह मिलेगी। शार्ली पूजा उनके ग्रुप में शामिल हो जाती है। निशा के मनोहारों को जाने बिु यहीं रहुल और पूजा में प्रेम हो जाता है। अतः निशा को अपना प्रेम त्यागना पड़ता है क्योंकि वह समझ लेती है कि राहुल और पूजा एक दूसरे के लिए बने हैं।

DIL TO PAGAL HAI
Hindi/35 mm/Colour/179 minutes

Producer-Director: Yash Chopra;
Music: Uttam Singh; Lyrics: Anand
ENNU SWANTHAM JANAKIKUTTY
Malayalam/35 mm/Colour/140 minutes

Producer: P. V. Gangadharan; Director: T. Harikaran; Music: Sanjay Chowdhary;
Cast: Sarath Das, Jomol, Valsala Menon, Chakyar Rajan, Chanchal; Camera: Hari Nair; Sound: Sampath; Editor: N. S. Mani;
Art Director: S. Radhakrishnan

The film is in the form of a monologue of a fourteen-year-old girl, Janakikutty. Her family consists of her mother, and elder brother and sister. Her mother’s elder sister and her daughter Sarojini also stay with the family. But none of them seem to want her company, and so she starts to live in and out of the real world.

Then an old woman relation, whose own children had deserted her, arrived in their house, to be accepted grudgingly by Janakikutty’s mother. But Janakikutty and the old woman soon became friends. And then, a Yakshi (female spirit) entered her life to keep her company, and actually played with her. The family think she is possessed and practise witchcraft to cure her.

Cousin Sarojini’s marriage is fixed, and Janakikutty feels sorry for Bhaskaran, and wants him to be kidnapped by the Yakshi to save him. But Yakshi is unwilling as she had an unhappy married life.
HAZAAR CHAURASI KIMA
Hindi/35 mm/Colour/146 minutes

Producer-Director: Govind Nihalani; Music: Debajyoti Mishra; Cast: Joy Sengupta, Jaya Bachchan, Anupam Kher, Seema Biswas, Nandita Das; Camera-screenplay: Govind Nihalani; Editor: Deepa Bhatia; Sound: Prabal Pradhan

Set in the period of the Naxalbari Leftist Movement of the early seventies which had begun in rural areas for minimum wages for agricultural labour and spread to the cities, the film is based on wellknown author Mahasweta Devi’s Bengali novel “Hazaar Chaurashir Maa”. It tells the story of a mother who is jerked out of her complacency into psychologically analysing the complex relationships between the personal and the political.

Sujatha Chatterjee, a middle-aged traditional upper middle class woman employed in a bank in Calcutta is woken up one morning with the shocking news that her youngest and favourite son Brati is dead and his body is in the police morgue, corpse number 1084. This sets her off on a voyage of discovery, during which she also tries to understand the motivations that propelled her son into the leftist movement. And for a woman who had been unprotesting and accepting her fate complacently, she also begins to recognize her own alienation as a woman.
IRUVAR
Tamil/35 mm/Colour/163 minutes

Producer-Director: Mani Ratnam; Music: A. R. Rahman; Lyrics: Vairamuthu; Cast: Mohan Lal, Prakash Raj, Aishwarya Rai, Naseer, Tabu, Gowthami; Camera: Santosh Sivan; Editor: Suresh Urs; Art Director: Samir Chanda; Sound: V. S. Murthy, A. S. Laxminarayan;

This is the story of two men, Selvam who is a poet and a rising politician, and Anandan who is a budding actor. Anandan and Selvam met to work together on a film of which Anandan was to be the hero and Selvam the writer, but the film gets shelved. Selvam is part of a progressive group of which Veluthambi is the leader.

Anandan soon gets another role as a hero and Selvam is the song writer. Anandan soon becomes an icon as a messiah of the downtrodden and Selvam is an orator of grand stature and the party's spearhead. But differences crop up when Anandan joins the party and Veluthambi starts giving him importance. After a campaign during which Anandan's injury in a freak accident gets sympathy, the party wins and Selvam becomes chief minister. This leads to turmoil until Anandan leaves and forms his own party. The struggle for power begins.
KALIYATTAM
Malayalam/35 mm/Colour/130 minutes

Producer: K. Radhakrishnan; Director: Jayaraaj; Music: K. Damadoran Nambudhiri; Cast: Suresh Gopi, Manju Warrier, A. D. Lal, Bindu Panicker; Camera: M. J. Ramakrishnan; Editor: B. Lenin, V.T. Vijayan; Sound: Krishnan Unni, Hari; Art Direction: Basanth

The sequences and events of the Shakespeare play “Othello” have been set against the backdrop of the traditional art form Theyyam in tune with the Kerala background. The traditional concept of Theyyam is that the performer assumes dimensions of God when he is in his mask and crest. It is performed by members of the Vannan and Malayalan communities.

An ace Theyyam artist, Kannan Perumalayan, falls in love with a beautiful upper caste damsels Thamara against the wishes of her landlord father. Thus Kannan has been transformed into Othello. Paniyan, a Theyyam artist who provides comic relief but later starts feeling devilish delight, is Iago.

Paniyan’s malevolence reaches its culmination when Kannan murders his wife in a fit of anger when his divinity is left incomplete, as the process of dressing up as theyyam has not been completed.
मैं अंजाब दी
पंजाबी/रंगीन/35 मि.मी./160 मिनट

निर्माता : देवेंद्र कालिया, निर्देशक: बलवन्द दुल्लात, कलाकार : मनोज खुल्लर

यह एक ऐसी औरत की कहानी है जो मां है और 
अपने बच्चों की अस्तित्व के बावजूद उनके लिए 
स्खलन का भाव रखती है।

नसीबों के पति मनमीत सिंह की एक दुर्गटना में 
अचानक मृत्यु को जाती है। अपने पति की अंतिम 
हिस्सा को पूरा करने के लिए नसीबों अपने 
बेटों दीपा और जीता को शहर गए दीवार लगाने लगते हैं। 
इसके लिए वह अपने जमीन भी सबको भाग देती है ।

परंतु एक हितैषी पुरुष नींद उसको अपने घर ले जाता है। वहां वह फुलकारी को सिलाई सिखाता 
शहर में दीपा और जीता अपनी परिवार की 
शहर में दीपा और जीता अपनी परिवार की 
लड़कियों से शादी कर लेते है और उसकी खबर 
भी परिवार को नहीं लगाने देते। दीपा और उसकी 
पत्नी रिया अपने फ्लैट को अंतिम ज्ञापन के 
गांव की जमीन को बेचने की साजिश करते है। 

वह नसीबों को आखिरकार टेस्ट करने के बहाने से 
शहर लाता है। अपने बेटों की गूहस्थी देखकर 
एक बार उसे गहरा झटका लगता है। उसके बच्चे 
उसके साथ बुरा व्यवहार करता है और एक दिन 
उसकी जमीन हथियारक उसे घर से निकाल देते हैं। 

MAIN MAA PUNJAB DEE
Punjabi/35 mm/Colour/160 minutes

Producer: Devendra Walia; Director: 
Balwant Dullat; Cast: Manjot Kular

This is the story of a woman and mother 
who knows that she has to make 
sacrifices for her children, however 
unworthy or undeserving they may be. 
Naseeb is widowed suddenly when her 
husband Manmeet Singh dies in an 
accident. She sends her son Deepa and 
Jeeta to the city to study, making ends 
meet by tilling her land and selling 
'phulkari,' traditional women's wear. 

In the city, Deepa and Jeeta tells their 
family and marry girls from rich families. 
Deepa and wife Reena plan to sell their 
village land to repay the instalment on 
their flat and bring the Naseeb to the city 

on the pretext of getting her eyes 
checked. But the news of her sons 
got married comes as a jolt to her. She is 
illtreated by her sons who cheat her out 
of her property, and thrown out of the 

house.

But an old sympathiser Gurmukh Singh 
brings her to his house where she starts 
teaching stitching 'phulkari.' They soon 
start a manufacturing unit. With her 
wealth, she goes about teaching her sons 
the lessons they well deserve.
MANGAMMA
Malayalam/35 mm/Colour/104 minutes

Producer: National Film Development Corporation; Screenplay-Director: T. V. Chandran; Cast: Nedumudi Venu, Revathy, Vijay Raghavan, Thilakan; Music: Johnson; Camera: Sunny Joseph; Sound: T. Krishna Unni; Editor: Venu Gopal

Set in Palakkad which is on the border with Tamil Nadu, the film is set in two periods: 1960 when the first Communist ministry was dismissed in Kerala, and 1976 when National Emergency had been imposed.

Coming to Palakkad after leaving her village, Mangamma gets a job in a tea shop run by Nair, who accepts her as his wife. Meanwhile, she has become very friendly to a young boy Velayudhan who looks up to her as a mother.

Sixteen years later, she is now the mother of a son. Velayudhan is a very quiet recluse and one day, he disappears. Nair brings Balan in his place. Balan, a former lover of Mangamma is now only seeking shelter. Later a contractor conspires with the police to take over their land and destroys their tea shop, with the police arresting Nair, this time killing him during interrogation to find out the whereabouts of Velayudhan, who is a political worker. Seeing the spirit of Velayudhan who is being pursued by the police, she decides to re-open her shop the next day.
मूंगरिना मिंचू
कन्नड/रंगीन/35 मि. मी./120 मिनट

निर्माता: जय जगदीश, आर दुर्शंक सिंह, निर्देशक: एस.वी. राजेन्द्र सिंह बाबू, गीत-संगीत: बी. सो. गौरी शंकर, संपादक: सुरेश उरस, कला निर्देशक: कृष्णचारी

चेतना बंगलौर में एक सेल्समैन है जो सब कुछ अपनी प्रेमसी उषा से विवाह करने के लिए कर रहा है। पर वे निर्धार करते हैं कि वे शादी चेतना के शिमोगा जिले के तीर्थहास्ती से अपने व्यापारिक कार्य से लीट आने के बाद करेंगे। उस में उसकी इन्द्र नाम को एक बहुत दुखी लड़की से मुलाकात होती है। वह उसे बताता है कि उसे उसके पुराने मित्र ने धोखा दिया है। वह उस मंदिर में नहीं पहुंचा, जहां उन दोनों का विवाह करना था। अगर विवाह एस्टेट के मालिक के बंटे से कर देंगे जिसे वह पसंद नहीं करती। चेतन उसका पति बनने का नाटक करके उसकी मदद करने को कहता है। वे सब नाटक दो दिन के लिए था। किंतु इस सवा में दो दिन लग जाते हैं। इस दीर्घता, इंदु सवा में उससे प्रेम करने लगती है। वह खुद भी इंदु और उषा के बीच फंस जाता है। उषा को एक दुर्घटना में मृत्यु के सदर्में शराब बन जाता है। अब इंदु उस की मदद करती है।

MOONGARINA MINCHU
Kannada/35 mm/Colour/120 minutes

Producer: Jai Jagdish, R. Dushyant Singh; Director: S.V. Rajendra Singh Babu; Cast: Ramesh, Shilpa, Lokesh, Suman; Camera: B. C. Gowri Shankar; Sound: Hara; Lyrics-Music: V. Manohar; Editor: Suresh Urs; Art Director: Krishnachari

A film that deals with a very typical story in a light style. Chethan is a salesman in Bangalore who is all set to get married to his beloved Usha. But they decide that the marriage should take place after his return from his business trip to Thirthahalli in Shimoga District. On the bus, he meets a young girl, Indu, who is very depressed. She tells him that she has been led down by her boyfriend as he did not turn up at the temple where they were to be married. If she returns home unmarried, she will be married off to a neighbouring estate owner’s son whom she dislikes. Chethan offers to help her by pretending to be her husband for just two days, but somehow this gets stretched to ten days. During this time, Indu genuinely falls in love with him, and he is torn between Usha and Indu. When he hears of the passing away of Usha in an accident, he turns alcoholic. Now it is Indu’s turn to help him.
RAMAYANAM
Telugu/35 mm/Colour/157 minutes

Producer-screenplay: Dr M. S. Reddy; Director: Gunasekhar; Music: Madhav Peddi Suresh; Cast: Master NTR, Baby Smitha Madhav, Master Arun Gangadhar, Baby Vasundara, Baby Swati; Camera: Sekhar V. Joseph, Lyrics: Mallemale; Art Director: Bhaskara Raju, Costumes: Babji; Editor: B. B. Reddy; Sound: Swaminadhan; Special Effects: Crest Communications;

The film is unique in that the entire cast is that of 4000 children aged between three and twelve. And to accommodate the young stars, the filmmaker had especially constructed sets to suit the heights of the children. The film is based on the ancient epic Ramayana.

Rama represents strong will and righteous living, Sita represents ideal womanhood and strength of character, Lakshmana represents humility and service, and Ravana is a character of multidimensional contrasts: the best and the worst in human nature reach demonic proportions.

Kaikeyi, one of the three wives of King Dasaratha asks two boons, thus banishing Rama to the forests. Ravana, the demonic king of Lanka, takes away Seeta by creating illusions and imprisons her, hoping he can coerce her into marrying him. Rama and his brother Lakshmana with the help of Hanuman and his Army battle Ravana and vanquish him, thus liberating Sita.
This is probably the first film dealing exclusively with the life and standard of those working in the Indian Railways. The film revolves around Ismail, an honest and dedicated Station Master of Meenakshipuram on the borders of Kerala.

His constant companion is his grandson Haneef, son of daughter Ameena whose husband Jamal works on a ship but nothing has been heard of him for a long time. Ismail’s family also consists of his aged mother Ayshumma who takes pride in his integrity and honesty and his second wife Razia who is constantly grumbling about her hardships and about Ameena who is his daughter from the first wife, and asking her husband to accept bribes. The family also has elder son Najeeb who is ambitious and pesters his father for money which he does not get, younger sons Nissar and Mustafa and daughter Jameela.

Najeeb becomes a political activist. Ismail comes to know that during the rail bandh in which his son is involved, the rail track has been sabotaged. Too late to warn the engine driver, Ismail runs on the track asking the train to stop. He saves the train, but not before he has been run over.
**SHESH DRUSHTI**

**Oriya/35 mm/Colour/125 minutes**

**Producer:** National Film Development Corporation; **Director:** A. K. Bir; **Cast:** Sarath Pujari, Narendra Mohanty, Lakshmi Devi, Neelam Mukherjee, Neeraj Kabi, Tejal Kulkarni; **Screenplay-Camera:** A. K. Bir; **Music:** Bhavdeep Jaipurwale; **Editor:** Aseem Sinha; **Sound:** Aqueel Khan

Though seemingly a simple tale, the director has taken stock of the situation today in comparison to the days gone by, and shown the loneliness of those who miss what they call the good old days.

Sanram, the son of the ageing man Kedar Babu who was a freedom fighter, comes to the city to appear in an interview for a job as librarian and gets selected though he failed to answer the questions asked of him.

In the city, he is staying in the dilapidated house of zamindar Bahadur Suryakant Singh, a friend of his father. The large mansion is seeing bad days with a selfish manager. The zamindar married a woman who is non-Oriya and they have a son in America who never writes or calls, apart from a sixteen-year old daughter who behaves like a seven year old. Sangram learns of the decay of the feudal system. Later when called to the village when his father is ill, he learns of a new perception to life illuminated with anxiety and suspicion and yet there is the thrill of fulfilling his father's last wish.
SINDOORAM
Telugu/35 mm/Colour/140 minutes
Producer-Director-Screenplay: Krishna Vamsi; Music: Srinivas Chakravarthy; Cast: Brahmani, Sanghavi, Surya, Geetha; Lyrics: Seetharama Sastry; Camera: Bhupathi; Sound: Madhu Felix; Editor: Shankar; Art Director: Srinivas Raju

The film graphically tries to show how corruption in society often turns young people into wayward or violent ways. Bulli Raju does not like the easy lifestyle of his friend Chanti in the village. Later Bulli Raju trains as a police officer and is posted to the village. Here he understands why people like Chanti do not take things seriously, when he sees the local sub-inspector Swamy is corrupt.

A gang of militants led by Chandra try to get the villagers justice since the police is corrupt. But Bulli tells his friends Bairagi and others that this is against the law. When the gang try to kill Swamy for having earlier killed a benevolent doctor, Bulli tries to stop Swamy from making unnecessary arrests. Angered, Swamy arrests Bulli and in the scuffle, gets killed from his own bullet. Later Bulli learns that he is accused of killing Swamy. He has no choice but to remain underground in Chandra’s gang. Here he comes to know that Bairagi and Chanti are also members. Later Bulli Raju becomes the gang leader, but is ultimately killed in an encounter. His gang members get away, and the film ends with the question about where will this all end.
The film is an exploration into the mind of a 19-year-old girl who clads herself in seemingly invincible armour, only to discover that she is as vulnerable as the rainbow caught in a prismatic bubble. Deeply affected, she decides to join the terrorist organisation and learns to only think about the cause, suppressing her feelings. She moulds herself into a thing that is mechanically used to carry out the orders of the organisation. It is the cause that is important, not her own feelings. She is proud when asked to be a suicide bomber and die a martyr. But when she is waiting for certain death, her inner self makes itself felt and she is forced to remember that she too is a human being and not a tool.
ढाई साहेब
कन्नड/रंगीन/35 मि.मी./150 मिनट

निर्माता : जयमाला; पटकथा-निर्देशक : गिरीश कासरवल्ली, संगीत : इसहाक, कलाकार : जयमाला, सुरेश हेब्लिकर, शिवराम, सुधा बेलवाडी, मास्टर भाट; कैमरा : एच.एच. रामचंद्र; कला निर्देशक : रमेश देसाई, वेशभूषा : वैशाली कासरवल्ली

यह फिल्म स्वतंत्रता प्राप्ति के कुछ वर्ष पूर्व से प्रारंभ होकर लगभग बीस वर्ष की अवधि तक फैली हुई है। फिल्म ढाई साहेब को कहानी है जो एक आदमी की दूसरी पत्नी है, तथा जो जमींदार होने के बावजूद स्वतंत्रता आंदोलन में बहुत सक्रिय है। ढाई एवं अप्पा साहेब की प्रथम पत्नी दोनों नि:संतान है। उसे बताया जाता है कि उसके पति ने उसके भाई वेंकोबा के पुत्र नानु को अपना उत्तराधिकारी बनाने के उद्देश्य से गोद लेने का निर्देश दिया है। स्वतंत्रता प्राप्ति के दौरान अपने साहेब अपनी राजनीतिक गतिविधियाँ जारी रखता है। वेंकोबा पर की जिम्मेदारियाँ संभाल लेता है। ढाई नानु से टेंशन करता है, जो धीरे-धीरे चढ़ती, जो उसके पति की प्रेमिका है, की पुत्री मंजरी से प्रेम करने लगता है। किन्तु जब उसे यह बताया जाता है कि कॉमर्सवर्क है, तो वह घर छोड़ देता है तथा शराब पीने लगता है।

बाद में अप्पा को कम्युनिस्ट घोषित कर दिया जाता है तथा बाहर को डर होता है कि उसे भारत डाला गया है। इस बार नानु जब गोद लेने के बाद से स्वयं को मुक्त करने के कारण कहता है ताकि वह अपनी इच्छा के अनुसार अपना जीवन व्यस्तत कर सके तो यह जानते हुए कि उसे गिरफ्तार कर लिया जायेगा, तब कानून तोड़ देती है।

THAI SAHEB
Kannada/35mm/Colour/150 minutes

Producer: Jayamala; Director-Screenplay: Girish Kasaravalli; Music: Isaacd Cast: Jayamala, Suresh Heblikar, Shivram, Sudha Belwadi, Master Bharath; Camera: H.M. Ramachandra; Art Director: Ramesh Desai; Costume: Vaishali Kasaravalli

The film spans a period of about twenty years, starting a few years before independence. The film is the story of Thai Saheb, the second wife of a man who is deeply involved in the freedom movement despite being a Landlord. Both Thai and Appa Saheb's first wife are childless. She is told that her husband has decided to adopt her brother Venkoba's son Nanu as his heir. After Independence, Appa Saheb continues his political activities. Venkoba takes charge of the household.

Thai wins affection of Nanu, who gradually falls in love with Manjari, daughter of Appa Saheb's mistress Chandri. But when told this is incestuous, he leaves home and takes to drinking. Later, Appa is declared a Communist, and Thai fears he may have been killed. This time when Nanu says he wants to be relieved of the burden of adoption so that he can lead his life in his own way, she breaks the law to get him what he wants, knowing fully well that she faces arrest.
बिरासत
हिन्दी / 35 मिमी / 170 मिनट

निर्माता: मुशिर रियाज, निर्देशक: प्रियदर्शन, कलाकार: अनिल कपूर, तबू, पूजा बलाल, मिलिंद गुणिजी, गोविन्द नामदेव, अमरिश पूरी, सुलभा देशपाण्डे, गीता: आनन्द बक्खी छायांकन: रवि के., चन्द्र, सम्पादन: एम. गोपालकृष्णन

जोशपुर गाँव के गांव बाले दो गुरूं में विभाजित हैं, एक मुखिया राजा ठाकुर के साथ है तथा बाकी राजा के छोटे भाई बिरजु के बेटे बल्ली ठाकुर को साथ राजा ठाकुर अपने छोटे बेटे शक्ति को उत्सुकता से प्रेरित कर रहे हैं जो पढ़ाई के लिए विदेश गया हुआ है तकिरे दोनों मिलकर गांव को इकट्ठा कर सकें। परन्तु जब शक्ति वापस लौटता है तो वह अपने साथ आधुनिक लड़कियों की अनोखी की तांती के इंद्रह दे साथ लाता है। जब तक एक मंदिर का दरबार तोड़ता है जो पारिवारिक विवाद के कारण बंद, उसका बल्ली के साथ झगड़ा हो जाता है।

शक्ति असमंजस में है कि वह अपनी की साथ शहर जाये या गांव में हो रहे। वह गांव में रहना पसंद करता है, उसकी पहली अभिभावक तथा होती है जब उसे गांव की सुन्दरी गहना से उसका जीवन व प्रतिष्ठा चबाने के लिए शादी करनी है।

इस बाल को कई हादसे होते हैं जो उसके जीवन में विवाह पर दे देते हैं।

VIRASAT
Hindi/35 mm/Colour/170 minutes

Producer: Mushir Riaz; Director: Priyadarshan; Story: Kamal Haasan; Music: Anu Malik; Cast: Anil Kapoor, Tabu. Pooja Batra, Milind Gunaji, Govind Namdeo, Amrish Puri, Sulbha Deshpande
Lyrics: Anand Bakshi; Camera: Ravi K. Chandran; Editor: M. Gopalakrishnan

The villagers of Joshpura are split into two groups, one owing allegiance to the benevolent head of the village Raja Thakur and the other forced to show allegiance to Balli Thakur, son of Raja’s younger brother Birju. Raja Thakur is anxiously awaiting the arrival of his younger son Shakti — who had gone abroad to study — so that together they can unite the villagers.

But Shakti returns with a modern girl Anita with intentions to marry her. When he breaks open the doors of a temple closed because of family dispute, he has a brawl with Balli. Raja is heartbroken and dies.

Shakti is in a dilemma, whether to go to the city with Anita or remain in the village. He chooses the latter. The first acid test comes when he is required to marry Gehna, a village belle, to save her life and reputation. This leads to a series of events that leave his life in doldrums.
The film is an attempt to draw attention to the ancient system of healing, Ayurveda, being practiced in the country since Vedic times. The system has proved to be very effective in certain types of ailments, and even cured some ailments for which there is no cure in other systems of medicine. There is need to understand the system better so that it can be put to proper use in the healing process and can be integrated into the mainstream systems of medicine.

Ayyankali - AdhastithaRude Vimochakan
Malayalam/35 mm/32 min
Producer: P. Sasidharan and A. Krishna; Director: R.S. Madhu;

The film is the reconstruction of the life-long struggle of Ayyankali to get justice for the downtrodden in Kerala. Ayyankali was born in the hamlet Venganoor near Thiruvananthapuram on August 28, 1863, in the house of Ayyan and Mala. At a very young age, he realised that the downtrodden were treated differently. He started a social organisation Sadhujana Paripalana Sanghom which met regularly to hear grievances and find solutions.
BANGLAR BAUL
Bengali/35 mm/05 min

Producer: Yash Choudhary; Director: K. G. Das;

The film is based on the theme of family welfare. But the filmmaker has used a unique method to convey his message. A traditional Baul singer from Bengal through the song conveys the message that there is no difference in today's world between boys and girls. The message is also conveyed about the demerits of an early marriage of girls who are too young to bear the burdens of marriage. The singer goes from village to village to convey his message.

CANCER
Hindi/35 mm/15 min

Producer: Bhanumurty Alur; Director: C. K. M. Ran;

Cancer is a dreaded disease which is preventable. This film deals with three types of cancer: that which is tobacco-related, breast cancer in women, and uterinecervix cancer. The film particularly attempts to emphasize the need for prevention. Early detection can also lead to proper and complete treatment. It counters many outdated beliefs about this dreaded disease.
HYPNOTHESSIS
Hindi/35 mm/26 minutes
Producer: Film and Television Institute

GOTIPUA
English/16mm/30 minutes
Direction: Gulbahar Singh; Camera: Dhruba Jyoti Basu; Editor: Ujjal Nandy; Commentary: M. S. Roy

In an Oriya dialect, Gotipua means a "single boy." This is the name of a dance performed by a single boy dressed as a woman. When the dance of the Devadasis and Maharis declined, this dance was created to carry on the tradition.
IN THE LAND OF LEPCHAS

Producer: Cultural Research Institute, Department of Scheduled Caste and Tribes Welfare of the West Bengal Government; Directors: Dr Manas Kamal Chowdhuri and Anjan Bose

This ethnographic film highlights the life cycle of the Lepcha Tribe living in the Himalayan Regions of West Bengal. The Lepchas are worshippers of nature and so care for her. Nature is benevolent and is their guide in cases of birth, marriage, treatment of diseases, and even death.

IN SEARCH OF EXCELLENCE

Producer: Kuldeep Sinha; Director: Raghu Krishna;

The country has suddenly seen a renewed interest in sports after the coming of television, bringing sports into the living room. But most of the concentration has been on cricket, hockey and a few other games. There is also need to encourage traditional Indian sports that often go unnoticed. This film has made an attempt to depict traditional sports like Mallkham and Suryanamaskar.
peasant told in a serio-comic style. Hoping to get a piece of land as declared by the Government, he runs from pillar to post, knocking several doors from the level of the Panchayat to the Land Reform Officials. By the time he gets the necessary papers to prove that he now owns a piece of land, he finds that the land allotted to him is submerged in water. The film very succinctly shows how delays in government procedures are often counter-productive.

**JATANER JAMI**
Bengali/35 mm/57 min.
Producer-Director: Raja Mitra
The film is the tragic saga of a landless

**MATIR BHANIR**
Bengali/16mm/37 minutes
Producer: Anjana Ghosh Dastidar;
This film is about Mizhavu, the oldest known drum in the world, believed to be nearly 2000 years old. This drum from Kerala is used exclusively for the performance of Koodiyattom, the age-old Sanskrit theatre and its allied forms of Koottu and Nangiarkoothu. These art forms are confined to the Koothambalam, which are typical auditoriums of Kerala temples.

**MIZHAVU - A SILENT DRUM BEAT**

English/35 mm/35 minutes

Producer: P.D. Raphael; Director: K.R Subhash; Script: Madambu

MOUNAM

**SOWMANASYAM**

Malayalam/35 mm/25 min

Producer: Ravindranath; Director: Ravindran;

To make a film on a silent filmmaker like the late G. Aravindan is very difficult, since only his work speaks for him. He hardly ever spoke to anyone about his work. The film deals with the life and work of this retiring and quiet filmmaker.
NATURE'S SENTINELS - THE BISHNOI
Hindi/35 mm/28 min

Producer: Y.N. Engineer; Directors: (late) P.C. Sharma and Shankar Patnaik;

Very little is known about this community from Rajasthan. The Bishnoi Community is a rare example of how people can look after nature. They believe in 29 principles relating to the conservation of nature. Of these, the most important concerns the preservation of trees, greenery and wildlife. The community is carrying on a crusade for environmental protection when the whole world around them is changing.

Vani, a young social worker, is frustrated at the slow pace of social change. She sets out for interior Rajasthan to fight the evil of killing the female child prevalent there. She befriends the bangle-seller Bhaktu while proceeding to the village Gurdungar. She also befriends Dhuli, a young village woman who is pregnant with her third child. She is up against the menfolk of the village for wanting to destroy their liquor den, which she ultimately destroys herself.

NIRANKUSH
Hindi/35mm/59 minutes

Producer-Director-Story-Screenplay: Venu Arora; Camera: Sudheer Palsane; Music: Susmit Sen; Editor: Sirdala Swamy; Sound: Hari Kumar M.; Art Direction: N. Ramakrishna-V. Arora
The film documents the history of Indian painting between 1857 and 1920. Artists lost royal patronage and had to look for work. The buyers were the Europeans or the nouveau riche Indians, and the styles had to be different to suit both types of buyers.
"SARANG - SYMPHONY
IN CACOPHONY"
English/35 mm/17 min

Producer: Y. N. Engineer; Director: Joshy Joseph;

The film is based in Kerala, and is aimed at increasing environmental consciousness. A couple, Gopalakrishnan and Vijayalakshmi, who live in Agali in Kerala, want to regenerate the environment. The two try to do this through natural farming, in keeping with their commitment to revive the silent valley through organic farming.

THE SAVIOUR
Hindi/Animation/35 mm/11 min

Producer-Director: Shaila Paralkar;

The Government has been carrying out immunisation programmes to keep away disease. These programmes are free and there are no fees for getting children vaccinated. In an animation film, the filmmaker has attempted to popularise this concept so that more parents bring their children for immunisation. The film refers in particular to immunisation programme certain dreaded children’s diseases like tetanus, diphtheria, and whooping cough.
THIRST
Hindi/35 mm/12 min

Producer: Y. N. Engineer: Director:
Swadesh Pathak;

Water scarcity has always been a part of

the daily drudgery of many rural areas
where women have to walk long
distances to fetch water. This film is about
the water scarcity in one such area in
Thane District of Maharashtra. Surya
Dam is near the village, but the tribals are
not able to use this, despite the fact that
it was built for their benefit. The film tries
to explore the reasons behind this.

TRADE - COMMERCE
Animation/35 mm/6 min

Through animation, the film tells the
message of the right of children to be
protected from sexual exploitation and
abuse. A young girl is taken to a large
city by a man to whom her parents
entrusted her and about whom she
knows nothing. During the journey she
remembers her childhood. On arrival in
the city, she is dazzled by the lights. But
it is only when she is taken to a brothel
and sees money being exchanged, that
she remembers that he had given money
to her father and realises with horror that
she has been sold.
THE TRAIL
English/16mm/36 minutes

Director-Script: Prabuddha Bhattacharya; Camera: Ashoke Dasgupta; Editor: Arghya Basu; Music: Abhijit Banerjee

An experimental film that attempts to deal with the colonisation of the mind. The filmmaker has attempted to draw a unique parallel between the Calcutta Zoo built in the centre of Calcutta during the Victorian Era to the gigantic structures — reminders of colonial heritage — built all around. The Zoo structures are very much like the British structures all over Calcutta, with the same type of Palladian structures, though in miniature form. The animals and flora and fauna in the zoo are also representative of the conquest of all kinds. Naturally, the hierarchical position of viewing and looking at those in the cages is one-sided, one-dimensional, and assumed to be rationally correct. But the cage is a metaphor for chaining human perceptions and creativity.
# NATIONAL FILM AWARDS

## Best Feature Film of the Year

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