37वाँ 37th
राष्ट्रीय National
फ़िल्म समारोह Film Festival
1990
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Dada Saheb Phalke Award
दादा साहेब फाल्के पुरस्कार 1989:

लता मंगेशकर

कर्म कमल, 1,00,000 रुपये का नकद दिवश्यक और एक शाखा

लता मंगेशकर के पहले गुरू उनके पिता दीननाथ मंगेशकर थे, जो महाराष्ट्र के जाने माने कलाकार थे। माहर मणिनाथ मंगेशकर ने अपनी पिताजी की संगीत के बारे में उन्हें सब कुछ शिक्षा दी जो वह स्वयं जानने थे। लता ने 4 वर्ष की आयु में शास्त्रीय संगीत सीखना सुरक्षा कर दिया और 7 वर्ष की उम्र में उन्होंने पहला संगीत कार्यक्रम प्रस्तुत किया। 1942 में पिता की मृत्यु के बाद लता को ही परिवार का दाखिल उठाना पड़ा। उस समय वे केवल उन्हें नृत्य की थी। अपने पिता की मृत्यु के केवल आठ दिन बाद ही लता को माहर विजयकर की माही फिल्म पाहिंची मंगलागोर में अपनी भूमिका करनी पड़ी। इस फिल्म के संगीत निर्देशक दत्त दामोदर में, जिसके निर्देशन में बाद में 1947 में लता ने पार्श गायिका के रूप में आपकी सेवा में फिल्म के लिए अपना पहला गीत गाया। लता की भावना क्रमता को पहचान कर संगीत निर्देशक गुलाम हैदर ने उनसे बबई टाकोज की फिल्मों में गीत गाये। तब से लता मंगेशकर निरंतर महानता की सीधियाँ बढ़ीं। महाबुर, भद्रिनाथ, अन्दाज, लहर, बाजार और बस्कुल फिल्मों में फिल्मी संगीत में लता के पांच हज़ार के लिए जन्मा दिए और वे लाखें संगीत अभिनेताओं के दिलों पर राज करने लगीं।

गीत गाने के साथ-साथ लता ने अभिनेत्री, निर्देशक और संगीत निर्देशक के रूप में भी काम किया। किंतु उनका बासाधिक कर्म क्षेत्र संगीत ही रहा। 1950 और 1960 के दशकों में उन्होंने प्रसिद्ध महादी कवियों को रचनाओं को प्रस्तुत किया। 1970 के दशक के प्रारंभिक वर्षों में लता ने महाराष्ट्र के सबसे लोकप्रिय माध्यम वातावरण संगीत-गायक संघ तुळसी गाव के भागी गीत चित्र बनाये। चंपारण में भारतीय गीता की रिचितिव उनकी महानता उपलब्ध मानी जाती है। उन्होंने मंगला के फ्लान्डर और जॉर्जिया की गहने भी गई। लता मंगेशकर को दुनिया में सबसे अधिक संगीत में गीत गाने का गोरखा प्राप्त है। उन्होंने लगभग 15 भाषाओं में 30,000 से अधिक गीत गाए।

भारतीय फिल्म उद्योग में आज भी लता मंगेशकर की गौरवपूर्ण स्थान प्राप्त है। सिनेमा के बदलते हुए स्वरूप और मूर्खों में भी वह तब लता ने अपनी लोकप्रियता कारण रखी है और फिल्म दर्शकों की तीन पीढियों के बीच बाहर लोकप्रिय बने रह कर अपनी अनुभव क्रमता का परिचय दिया है। अधिक प्रशंसनीय बात है कि उन्होंने संगीत के सतर से किसी भी तरह का समझौता करने से बिना वह उसलिखित हासिल की है। 1969 में उन्हें पता मुम्बई से सम्मानित किया गया। फिल्मों दूरीया की चमक-धमक उनके जीवन का अभिनंदन अंग है और उनकी आवाज को समुच्छा भारत अपना मानता है, किंतु आज भी सद्दी, विश्वस्त और सोमस्त उनके चरित्र को मुख्य विशेषतायें हैं।
DADA SAHEB PHALKE AWARD 1989:

LATA MANGESHKAR

Swarna Kamal, a cash prize of Rs. 1,00,000 and a shawl.

Lata Mangeshkar’s first guru was her father, the well-known stage personality from Maharashtra, Master Dinanath Mangeshkar, who gave everything he knew of music to his gifted daughter. Lata began learning classical music at the age of four and gave her first concert at the age of seven. When her father died in 1942, thirteen-year-old Lata took over the responsibility of supporting the family. Just eight days after her father’s death, Lata was to prepare for a role in Master Vinayak’s Marathi film PAHILI MANGLAGAUR. The Music Director of the film was Datta Dawjekar, under whom Lata was to sing her first song as a playback singer in 1947, in the film AAP KI SEVA ME. Realizing her potential, Music Director Ghulam Haider introduced her to Bombay Talkies and she has not looked back since. MAJBOOR, PADMINI, ANDAZ, LAHAR, BAZAAR and BARSAAT ensured a future where she would reign supreme over the hearts of millions of music lovers.

Besides singing, Lata has worked as an actress, producer and composer. However, it is in the field of music, both in and out of the cinema, that she has excelled. In the 50s and 60s, she adapted the works of leading Marathi poets and set them to music. In the early 70s, she recorded devotional songs by Sant Tukaram, the most popular medieval saint-singer of Maharashtra. Many consider her recording of the Bhagwad Gita in Sanskrit as her crowning achievement. She has also sung bhajans by Meerabai and Ghalib’s ghazals. With her repertoire of more than 30,000 songs in about 15 languages, Lata holds the record for singing the largest number of songs in the world.

Today, many films later, Lata enjoys an important position in Indian film history. She has displayed an inimitable capacity to stay in demand across three generations of film viewers, and retained her popularity through years of changing values, fashions and attitudes in the cinema. What is even more admirable is that she has done so without compromising her uniqueness. She was awarded the Padma Bhushan in 1969. The glamour of show business has been an integral part of her life and her voice belongs to all of India, but she remains a private person, characterized by simplicity, humility and charm.
JURY FOR FEATURE FILMS

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K.G. George
Sitakant Misra
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Dilip Kumar Hazarika
Bhim Sain
R. Lakshman
JURY FOR NON-FEATURE FILMS

गैर-कथाचित्र निर्णायक मण्डल

Jagat Murari Chairperson
Tapan K. Bose
Santosh Sivan
JURY FOR THE BEST WRITING ON CINEMA

Mrinal Pande Chairperson
Firoze Rangoonwalla
C. Radhakrishnan
Awards for Feature Films
Award for the Best Feature Film

BAGH BAHADUR (Hindi)

Swarna Kamal and a cash prize of Rs. 50,000 to the Producer, Buddhadeb Dasgupta.

Swarna Kamal and a cash prize of Rs. 25,000 to the Director, Buddhadeb Dasgupta.

Citation

The Award for the Best Feature Film of 1989 is given to the Hindi film BAGH BAHADUR for its portrayal of the steady destruction of rural folk traditions at the hands of a cheap and showy urban culture in the form of a cinematically vibrant and heroic classical tragedy.
BUDDHADEB DASGUPTA spent eight years as a lecturer in a college in Calcutta before starting on his career in the cinema: His first feature film DOORATWA (1978) won Immediate recognition and received the National Award for the best Bengali film of the year as well as the Special Critics Award at the Locarno Film Festival. Since then his films have received much critical acclaim in India and abroad, and won many awards. Although most of his work is in the Bengali language, Dasgupta made his first film in Hindi, ANDHI GALI, in 1984. Dasgupta is also known as a writer and poet. Among the collections of his poems published so far are “Coffin kimba Suitcase”, “Heemjoog” and “Chhata Kahini.”
Award for the Second Best Feature Film

PARASHURAMER KUTHAR (Bengali)

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer, Dhurjati Prasad Mukherji.

Rajat Kamal and a cash prize of Rs. 15,000 to the Director, Nabyendu Chattopadhyay.

Citation

The Award for the Second Best Feature Film of 1989 is given to the Bengali film PARASHURAMER KUTHAR for the moving fashion in which it elaborates the political and social hypocrisy of a town’s middle class and its exploitation of a woman who is both the object of desire and the prey.
DHURJATI PRASAD MUKHERJII is the Medical Superintendent and Head of the Department of Gynaecology, Chittaranjan National Cancer Institute, Calcutta. He is the joint secretary of the Indian Association of Cancer Chemotherapists and helps to edit its official journal. Outside his profession, he is also an active member of a theatre group in Calcutta.

NABYENDU CHATTOPADHYAY began his professional life as a screen actor, but soon switched to film making. His first film NAYA RASTA was made in Hindi in 1967, followed by ADWITYA in Bengali in 1968. He has experimented with both form and content in his films and has received critical acclaim for his commitment to socially relevant themes. Of his later films, CHOPPER (1986) and SARISREEP (1988) were shown in various film festivals in India and abroad. Chattopadhyaya writes his own scenario and lyrics for his films and is an equally prolific writer of poems, short stories and plays when not involved in making a film.
निर्देशक के सर्वोत्तम प्रथम कथाचित्र के लिए इंदिरा गांधी पुरस्कार

वोसोबिपो (करबी)

निर्माता करबी अंगोलांग जिला परिषद् को स्खण कमल और 25,000 रुपये का नकद पुरस्कार।
निर्देशक गौतम बोरा को स्खण कमल और 25,000 रुपये का नकद पुरस्कार।

प्रसंग

निर्देशक के सर्वोत्तम प्रथम कथाचित्र का 1989 का इंदिरा गांधी पुरस्कार करबी फिल्म वोसोबिपो को एक पहाड़ी जनजाति की सामूहिक चेतना को नये और मौलिक दंग से अभिव्यक्त करने के लिए दिया गया है जो पिछले चार दशकों से विविधता का शिकार हो रही है। यह अनुभूति एक लड़के के माध्यम से व्यक्त हुई है जो अब पुरुष के रूप में अपनी जीवनशैलियों को समझने लगा है।

Indira Gandhi Award for the Best First Film of a Director

WOSOBIPO (Karbi)

Swarana Kamal and a cash prize of Rs. 25,000 to the Producer, Karbi Anglong District Council.

Swarana Kamal and a cash prize of Rs. 25,000 to the Director, Gautam Bora.

Citation

The Indira Gandhi Award for the Best First Film of a Director for the year 1989 is given to the Karbi film WOSOBIPO for its fresh and original evocation of the collective unconscious of a hill tribe whose way of life has been disintegrating over the last four decades, as seen through the eyes of a boy growing up into the responsibilities of manhood.
GAUTAM BORA graduated from Guwahati University in 1973 and received a degree in film and television direction from the Konrad Wolf Institute, Potsdam-Babelsberg, East Germany, in 1983. His documentary film WEavers OF THE GOLDEN THREAD (1986) was entered in the 29th Leipzig International Film Festival and was telecast on the national network of Doordarshan in March 1987. Bora has worked as a scriptwriter and Associate Director in the Assamese film PRATHAM RAGINI which received a Rajat Kamal for 1987, and as Assistant Director in Dr. Bhaben Saikia's award-winning AGNISNAAN. WOSOBIPO is his first directorial venture.
Award for the Best Film Providing Popular and Wholesome Entertainment

CHANDNI (Hindi) and GITHANJALI (Telugu)

Swarna Kamal and a cash prize of Rs. 40,000 to the Producers, Yash Chopra (for CHANDNI) and M/s Bhagyalakshmi Enterprises (for GITHANJALI).

Swarna Kamal and a cash prize of Rs. 20,000 to the Directors, Yash Chopra (for CHANDNI) and Mani Rathnam (for GITHANJALI).

Citation

The Award for the Best Film Providing Entertainment for the year 1989 is given to the Hindi film CHANDNI for providing clean, romantic entertainment illuminated with smooth performances and fresh lyrics in folk form.

The Award for the Best Film Providing Entertainment for the year 1989 is also given to the Telugu film GITHANJALI for its innovative approach in depicting youthful passion.
YASH RAJ CHOPRA was born in Jullundhar in 1932. He directed his first film in Hindi, DHOOL KA PHOOL, in 1958. His association with the Bombay film industry has been long and eventful and throughout his career his films have enjoyed great popularity with the audience. He started his own production company in 1971 and received Filmfare Awards for Best Direction in 1965, 1969, 1973 and 1975. He is a member of the Film Producers Guild of India Limited, the Indian Film Directors Association, and the Association of Motion Picture Studios. Included among his most well-known films are WAGT (1965), AADMI AUR INSAAN (1970), DEEWAR (1975), KABHI KABHIE (1976), NOORIE (produced by him in 1979) and SILSILA (1981).

MANI RATHNAM did a Masters in Business Administration before his first directorial venture PALLAVI AND PALLAVI in Kannada. He then directed UNARU in Malayalam and PAGAL NILAVU and IDHAYA KOIL in Tamil. MOENA RAGAM, his next film, won the National Award for the Best Tamil Film of the year and received the Filmfare Award for the Best Regional Film and the Best Director. His NAYAKAN not only won great critical acclaim but also brought to its hero Kamalhasan the Best Actor Award in the National Awards. His AGNI NATCHATIRAM, made in 1988, is a box-office hit and has had a Silver Jubilee run. Mani Rathnam was responsible for the story and screenplay as well as the direction of the film.
Nargis Dutt Award for the Best Feature Film on National Integration

SANITHA SHISHUNALA SHARIF (Kannada)

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer, M/s Yajaman Enterprises.

Rajat Kamal and a cash prize of Rs. 15,000 to the Director, T.S. Nagabharana.

Citation

The Nargis Dutt Award for the Best Feature Film on National Integration for the year 1989 is given to the Kannada film SANATHA SHISHUNALA SHARIF for its depiction of unity of religions at the popular-mystical level illustrated by the life and lyrics of a famous Muslim saint who had a Hindu guru.
T.S. NAGABHARANA worked in the early years of his apprenticeship with B.V. Karanth and Girish Karnad among others. His first feature film GRAHANA (1978) won a National Award. His ANVESHANE (1980) also won a National Award as did BANKER MARGAYYA in 1984. His films display his social commitment and have been successful without taking recourse to compromises to popular appeal. He has also made many short films and a number of documentaries for government and research institutes.
Award for the Best Film on Family Welfare

SANDHIYA RAAGAM (Tamil)

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer, Balu Mahendra (a Doordarshan Production).

Rajat Kamal and a cash prize of Rs. 15,000 to the Director, Balu Mahendra.

Citation

The Award for the Best Film on Family Welfare of 1989 is given to the Tamil film SANDHIYA RAAGAM for the humanity with which it traces a character coming to terms with the problem of old age through suffering, resolution and understanding.
BALU MAHENDRA was a brilliant student of the Film and Television Institute of India and has worked with directors like Ramu Kariat, P.N. Menon, Bapu and K. Vishwanath as an independent cinematographer. His first directorial venture came in 1976. Since then, he has continued to write the screenplays of his films along with editing and photographing them. Some of his important films as a cinematographer are NELLU, PRAYANAM, SANKARABHARANAM and MULLUM MALARUM. Among his directorial efforts are KOKILA and MOONDRUM PIRAI, both National Award winners, OLANGAL, OOMAI KUYIL, NIREEKSHANA and VEEDU for which Archana received the Best Actress Award in the 1988 National Awards. VEEDU was also judged the Best Tamil Film of the year. Mahendra has received many National and State Awards for Best Cinematography and the films directed by him display his versatility in five Indian languages.
Award for the Best Film on Other Social Issues such as prohibition, women and child welfare, anti-dowry, drug abuse, etc.

UNNIKKUTTANU JOLI KITTY? (Malayalam)

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer, V.R. Gopinath.
Rajat Kamal and a cash prize of Rs. 15,000 to the Director, V.R. Gopinath.

Citation

The Award for the Best Film on Other Social Issues for 1989 is given to the Malayalam film UNNIKKUTTANU JOLI KITTY? for its bleak narration of an unemployed youth becoming an unemployable due to callous social attitudes.
V.R. GOPINATH is a product of the Film and Television Institute of India and has scripted and directed twenty-one short films and three feature films. Two of his films, GREESHMAM and ORU MAYMASAPPARILIYIL, have been shown in the Indian Panorama section of the International Film Festival of India. His work has received critical acclaim as well as its share of awards in India and abroad.
Award for the Best Film on Environment/Conservation/Preservation

BANANI (Assamese)

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer, M/s Purbanchal Film Co-operative Society Ltd.

Rajat Kamal and a cash prize of Rs. 15,000 to the Director, Jahnu Barua.

Citation

The Award for the Best Film on Environment/Conservation/Preservation for 1989 is given to the Assamese film BANANI for its delicate and nuanced description of a forest official’s struggle against mercenary and bureaucratic despoilation of forests.
जाहू बरुआ ने गुवाहाती विश्वविद्यालय से विज्ञान में स्नातक डिग्री प्राप्त की है। 1974 में उन्होंने भारतीय फिल्म एवं टेलीविज़न संस्थान से निर्देशना में डिप्लोमा प्राप्त किया। बाद में वे भारतीय अंतरिक्ष संगठन में भर्ती हो गए और उन्होंने उपग्रह शिक्षा टेलीविज़न प्रयोजन के अंतर्गत बच्चों के लिए 100 से अधिक विज्ञान कार्यक्रम तैयार किये। 1982 में उन्होंने अपने पहले कथाचित्र अपरम्य का निर्माण और निर्देशना किया। इस फिल्म को राष्ट्रीय पुरस्कार मिला और इसका हिंदी में फिर से निर्माण किया गया। उन्होंने 1986 में पापोरी और 1987 में हलोधिया चोराय बाओधान खानेये फिल्म बनाई। इन दोनों फिल्मों को भारतीय अंतर्राष्ट्रीय फिल्म समारोह में भारतीय पैनेलमा वर्ग में दिखाया गया। हलोधिया चोराय बाओधान खानेये को 1987 में सर्वोत्तम कथाचित्र पुरस्कार से सम्मानित किया गया।

JAHNU BARUA is a science graduate from Guwahati University, Assam and received his diploma in film direction from the Film and Television Institute of India in 1974. He later joined the Indian Space Research Organization and produced more than one hundred science programmes for children under the Satellite Instructional Television Experiment project. He produced and directed his first feature film APAROOPA in 1982. The film won the National Award and was remade in Hindi. His later films are PAPORI, made in 1986 and HALODHIA CHORAYE BAODHAN KHAI made in 1987.
Award for the Best Children’s Film

ANKUR MAINA AUR KABOOTAR (Hindi) and JAMBOO SAVAARI (Kannada)

Swarna Kamal and a cash prize of Rs. 30,000 to the Producers, Children’s Film Society of India (for ANKUR MAINA AUR KABOOTAR) and K.S.L. Swame (Lalitha Ravee) (for JAMBOO SAVAARI).

Swarna Kamal and a cash prize of Rs. 15,000 to the Directors, Madan Bawaria (for ANKUR MAINA AUR KABOOTAR) and K.S.L. Swame (Lalitha Ravee) (for JAMBOO SAVAARI).

Citation

The Award for the Best Children’s Film of 1989 is given to the Hindi film ANKUR MAINA AUR KABOOTAR for its involvement of children in the fight for preservation of wildlife in the exotically shot isle of Mauritius.

The Award for the Best Children’s Film of 1989 is also given to the Kannada film JAMBOO SAVAARI for the way in which it establishes the conflict between a child’s instinctive love for a wild animal and the reality of man-animal relationships in the modern world, along with the resolution of that conflict.
MADAN BAWARIA has a diploma in direction from the Film and Television Institute of India. He has written and directed many short films and documentaries, including BUBBLES, SUMAN, SAFAR (short films), PREET and SHAAYAD (feature films) and two telefilms as part of the series EK KAHANI. He has worked as Assistant Director with Prem Kapor, Prayag Raj and Basu Chatterjee and has acted in character roles in Vishnu Mathur’s PAHELA ADHYAYA and Krishna Raghav’s television serial, RAAG DARBARI.

K.S.L. SWAME (LALITHA RAVEE) has directed nearly forty films and is one of the most well-known directors of Kannada cinema. His films have covered a wide range of themes, including social, mythological, folk, biographical and adventure dramas. He has also acted in some of his films and made a name as a playback singer. His training in the cinema was under the celebrated director G.V. Iyer and his first directorial venture was THOOGUDGEEPA in 1966. Among his best-known films are ARASINA KUMKUMA, AARU MOORU OMBATHU, ALUKU, MITHILEYA SEEITH-EYARU and the musical MALAYA MARUTHA based on the life of a classical musician which won the Sur Sringar Sansad Award for his music director Vijayabhasakar. Ravee is actively involved in various committees set up by the film industry.
Award for the Best Direction

ADOOR GOPALAKRISHNAN

Swarna Kamal and a cash prize of Rs. 50,000 to the Director, ADOOR GOPALAKRISHNAN.

Citation

The Award for the Best Direction of 1989 is given to ADOOR GOPALAKRISHNAN for his work in the Malayalam film MATHILUKAL for successfully capturing the spirit of the short story on his prison days by the celebrated writer Vaikkom Mohammed Basheer.
ADOOR GOPALAKRISHNAN was born in a family which traditionally patronized and practised Kathakali. He grew up in close association with the stage as actor, playwright and stage director. Graduating in script-writing and direction from the Film and Television Institute of India in 1965, Gopalakrishnan pioneered the film society movement in Kerala by starting the Chitralekha Film Society and India’s first cooperative for the production, distribution and exhibition of artistic films. He has written and directed six feature films and many short films and documentaries. His ELIPPATHAYAM won the BFI Award and his MUKHAMUKHAM and ANANTARAM won the FIPRESCI prizes. Highly acclaimed by critics the world over, Gopalakrishnan is today considered one of the most important directors from India.
Award for the Best Actor

MAMMOOTTY

Rajat Kamal and a cash prize of Rs. 10,000 to the Actor, MAMMOOTTY.

Citation

The Award for the Best Actor of 1989 is given to MAMMOOTTY for successfully portraying the multifaceted roles in the Malayalam films MATHILUKAL and ORU VADAKKAN VEEGADHA.
MAMMOOTTY is probably the most popular actor of the Malayalam cinema, with more than 250 films to his credit. His film career began with VILKANUNDU SWAPNANGAL directed by Azad and K.G. George's MELA and YAVANIKKA established him on the silver screen. A film society enthusiast in his student days, Mammootty was a practising lawyer before he took to acting. He has displayed his tremendous versatility as an actor both in the popular cinema as well as in serious and artistic films, such as Adoor Gopalakrishnan's earlier film ANANTARAM.
Award for the Best Actress

SREELEKHA MUKHERJI

Rajat Kamal and a cash prize of Rs. 10,000 to the Actress, SREELEKHA MUKHERJI.

Citation

The Award for the Best Actress of 1989 is given to SREELEKHA MUKHERJI for her performance in the Bengali film PARASHURAMER KUTHAR, bringing out the agony and pain of a helpless woman forced by society to live an ignoble life.
श्रीलेखा मुखर्जी का शालन-फालन संगीत और अन्य सांस्कृतिक गतिविधियों के बातचीत में हुआ।
स्कूल की शिक्षा पूरी करने के बाद उन्होंने कलक्ता में श्रीकृष्ण भारती विश्वविद्यालय में प्रवेश लिया, जहाँ से उन्होंने गान संगीत में खातकोश डिग्री प्राप्त की। गायिका होने के साथ-साथ वे संगीत की शिक्षा भी देती हैं। परशुराम कुंठार में उन्होंने पहली बार अर्थनय किया है।

SREELEKHA MUKHERJII grew up in an atmosphere of music and other cultural activities. After leaving school she joined the Rabindra Bharati University in Calcutta from where she received her Masters degree in vocal music. Music remains her first commitment and she has performed as a singer and taught music. PARASHURAMER KUTHAR is her first appearance in front of a camera.
Award for the Best Supporting Actor

NANA PATEKAR

Rajat Kamal and a cash prize of Rs. 10,000 to the Supporting Actor, NANA PATEKAR.

Citation

The Award for the Best Supporting Actor of 1989 is given to NANA PATEKAR for his unique portrayal of a psychotic character in the Hindi film PARINDA.
NANA PATEKAR has been acting on the stage for the last fifteen years. Plays such as “Pahiye Jatiehe”, “Purush” and “Mahasagar” established him as an actor of repute. His association with the cinema too goes back a long way. Over a period of ten years he has acted in at least fifteen Marathi and Hindi films. He won the State Award for the Best Actor for his performance in RAGHU-MAIN and GAD-JEJUR. Among his most well-known films are SALAAM BOMBAY, ANKUSH, PRATIGHAAT and PARINDA.
मनोरमा

मनोरमा को रजत कमल और 10,000 रुपये का नकद पुरस्कार।

प्रशस्ति

सर्वोत्तम सह-अभिनेत्री का 1989 का पुरस्कार मनोरमा को तमिल फिल्म पुडिया पादई में बहुमुखी अभिनय क्षमता का परिचय देने के लिए प्रदान किया गया है।

Award for the Best Supporting Actress

MANORAMA

Rajat Kamal and a cash prize of Rs. 10,000 to the Supporting Actress, MANORAMA.

Citation

The Award for the Best Supporting Actress of 1989 is given to MANORAMA for the versatility shown in the Tamil film PUDHEA PADHAL.
मनोरमा की अभिनेत्री के रूप में पहली सफल फिल्म मलाई इत्ता मंगाई थी जो 1958 में बनी थी। उन्होंने एक हजार से भी अधिक फिल्मों में अभिनय करके अपनी तरह का विश्व रिकॉर्ड कराया है। उन्हें कई पुरस्कार मिले हैं। वे सफल रंगमंच अभिनेत्री के साथ-साथ लोकगीत गायिका भी हैं। मनोरमा को तमिल नाडु के तीन मुख्य मंत्रियों अश्वदेव, करणानिधि और एप.जी. रामचन्द्रन के साथ अभिनय करने का गीता प्राप्त है। वे टेलीविजन कार्यक्रमों में भी बड़-बड़ कर भाग लेती हैं।

MANORAMA's first success as an actress was in MALAI ITTA MANGAI in 1958. Since then she has acted in more than 1000 films and set a world record in the process. A recipient of the Kalamamani Award and the Kalaivarman Award, Manorama has also been a successful stage actress and a popular singer. A familiar figure on Madras television, Manorama also has the distinction of having acted with three Tamil Nadu Chief Ministers—Annadurai, Karunanidhi and M.G. Ramachandran.
Award for the Best Child Artiste

MRINMAYEE CHANDORKAR

Rajat Kamal and a cash prize of Rs. 5,000 to the Child Artiste, MRINMAYEE CHANDORKAR.

Citation

The Award for the Best Child Artiste of 1989 is given to MRINMAYEE CHANDORKAR for her innocent and spontaneous portrayal in the Marathi film KALAT NAKALAT.
MRINMAYEE CHANDORKAR is only five years old and studies in a primary school. KALAT NAKALAT is her first film.
Award for the Best Male Playback Singer

AJOY CHAKRABORTY

Rajat Kamal and a cash prize of Rs. 10,000 to the Male Playback Singer, AJOY CHAKRABORTY.

Citation

The Award for the Best Male Playback Singer of 1989 is given to AJOY CHAKRABORTY for bringing a rare depth of emotion, adorned by his command of the classical idiom, in the Bengali film CHHANDANEER.
AJOY CHAKRABORTY completed his post-graduation in music from Rabindra Bharati University and is a member of the faculty of the Sangeet Research Academy in Calcutta. A gold-medallist and a Fellow of the Academy, he is an exponent of the Patiala-Kasoor Gharana of North Indian vocal classical music. With his expertise in light classical music as well, Chakraborty has proved to be a highly successful playback singer and received State Awards for his performance. He has been a pupil of Pannalal Samanta, Kanidas Bairagi, Padamabhushan Pandit Jnan Prakash Ghosh and Ustad Munawar Ali Khan. In 1981 and 1983, he taught at the Amir-Khusrau Society of America and, in 1985, he participated in the Festival of India in the USA.
Award for the Best Female Playback Singer

ANURADHA PAUDWAL

Rajat Kamal and a cash prize of Rs. 10,000 to the Female Playback Singer, ANURADHA PAUDWAL.

Citation

The Award for the Best Female Playback Singer of 1989 is given to ANURADHA PAUDWAL for her clear and mellifluous rendering of the songs in the Marathi film KALAT NAKALAT.
ANURADHA PAUDWAL was born in Bombay in 1954. She began her career as a vocalist outside the film industry. Her first appearance as a playback singer was in a Marathi film and she established herself in the Hindi film industry with her first solo in the film AAP BEETI. The Music Directors for the film were Laxmikant and Pyarelal, for whom Anuradha was to sing many popular pieces in later years. Films in which her songs were highly appreciated include ABHIMAN and DOST MAZHA MAST in Marathi and LAL DUPATTA MALMAL KA, JEENA TERI GALI MEIN and AAYEE MILAN KI RAAT in Hindi. Her repertoire outside the film industry includes geets, ghazals and bhajans as well as devotional music in Marathi. She has also sung in Rajasthani, Bengali, Oriya and Haryanvi.
Award for the Best Cinematography

VIRENDRA SAINI

Rajat Kamal and a cash prize of Rs.10,000 to the Cameraman, VIRENDRA SAINI.

Rajat Kamal and a cash prize of Rs. 10,000 to the laboratory processing the film, M/s Ad-Labs.

Citation

The Award for the Best Cinematography of 1989 is given to VIRENDRA SAINI for the high technical skill shown in evoking the special ethos of the Hindi film SALIM LANGDE PE MAT RO.
VIRENDRA SAINI graduated in cinematography in 1976 from the Film and Television Institute of India and became a member of the Yukt Film Cooperative Society which produced GHASIRAM KOTWAL the same year. Since then he has worked as a cinematographer with some of the best younger directors in the country—Mani Kaul, Sai Paranjpye, Saeed Mirza, Kundan Shah, Vidhu Vinod Chopra and Bhim Sain—and in 14 feature films and feature-length documentaries and six tele-serials. He has also directed THE CURTAIN-RAISER ON SEOUL OLYMPICS; 1988 for Doordarshan and is now directing a six episode television serial, QUEST FOR GOLD, on the Special Area Games Programme for the Sports Authority of India.
Award for the Best Screenplay

M.T. VASUDEVAN NAIR

Rajat Kamal and a cash prize of Rs. 10,000 to the Screenplay Writer, M.T. VASUDEVAN NAIR.

Citation

The Award for the Best Screenplay of 1989 is given to M.T. VASUDEVAN NAIR for the gripping plot, clearly etched characterizations and the brilliant portrayal of life in Kerala a few hundred years ago in the Malayalam film ORU VADAKKAN VEERAGADHA.
ए.टी. वासुदेवन नायर केरल के सुप्रसिद्ध लेखक हैं और उनके 7 उपन्यास तथा पांद्रह कहानी संग्रह प्रकाशित हुए हैं। उन्होंने 31 फिल्मों की पटकथा लिखी है और 4 फिल्में का पटकथा लेखन और निर्देशन दोनों किया है। इनमें निर्मालयम फिल्म भी शामिल है, जिसे 1973 में राष्ट्रीय पुरस्कार प्राप्त किया। वे केरल सरकार को और दो सर्वोत्तम निर्देशन पुरस्कार तथा 7 सर्वोत्तम पटकथा पुरस्कार प्राप्त कर चुके हैं।

M.T. VASUDEVAN NAIR is a leading writer from Kerala and the author of seven novels and fifteen volumes of short stories. Closely associated with the Kerala film industry since 1964, he has written screenplays for thirty-one films. He has also written and directed four films including NIRMALYAM which won the President's Gold Medal in 1973. He has won two Best Director awards and seven Best Screenplay awards from the Kerala State Government.
Award for the Best Audiography

HARIKUMAR

Rajat Kamal and a cash prize of Rs.10,000 to the Audiographer, HARIKUMAR.

Citation

The Award for the Best Audiography of 1989 is given to HARIKUMAR for his work in the Malayalam film MATHILUKAL for the perfection noticeable throughout in creatively helping the Director to capture the mood and sustain interest within the enclosed walls of a jail.
N. HARIKUMAR graduated from the Film and Television Institute of Tamil Nadu, Madras. After a stint as sound recordist in the Doordarshan Kendra in New Delhi, he joined the Chitransali Studio of the Kerala State Film Development Corporation in Trivandrum. He won the National Award for Best Audiography for his work in Adoor Gopalakrishnan's ANANTARAM in 1987. Among the other award-winning films for which he has recorded sound are YAVANIK by K.G. George, MUKHAMUKHAM by Adoor Gopalakrishnan, MANJU by M.T. Vasudevan Nair, CHIDAMBARAM by Aravindan and DOORE DOORE ORU KOODU KOOTTAM by Sibly Malayil.
Award for the Best Editing

RENU SALUJA

Rajat Kamal and a cash prize of Rs. 10,000 to the Editor, RENU SALUJA.

Citation

The Award for the Best Editing of 1989 is given to RENU SALUJA for her work in the Hindi film PARINDA for her brisk and precise cutting and the creative heights to which she has taken the film with her intelligent and intuitive knowledge of her art.
रेनु सलूजा ने बम्बई एल्फिंस्टन कॉलेज से क्लास की शिक्षा प्राप्त की और वहाँ भारतीय विद्या भवन में राजेंद्र प्रसाद संस्थान से संस्थान से फ़्यूजन में हिस्ट्रोमा प्राप्त किया। इसके बाद उन्होंने 1976 में भारतीय फिल्म एक्सॉ के टेलीविजन संस्थान में प्रवेश किया। उन्होंने अनेक टीवी धारावाहिकों और हिंदी फिल्मों का सम्पादन किया है। इनमें उल्लेखनीय है— जाने भी दो यासो, अर्ध सत्य, पाठ, जन, न्यू दिल्ली टाइम्स, पेस्टोनजी और परिणा।

RENU SALWA graduated from Elphinstone College, Bombay, completed a diploma course in journalism for the Rajendra Prasad Institute of Communications, Bharatiya Vidya Bhavan, Bombay, and went on to graduate from the Film and Television Institute of India in 1976. She has edited a number of television serials and many feature films in Hindi, among which are JANE BHI DO YAARO, ARDH SATYA, PARTY, JANAM, NEW DELHI TIMES, PESTONJII and PARINDA.
सर्वोत्तम कला निर्देशन पुरस्कार

कृष्णामूर्ति
कला निर्देशक कृष्णामूर्ति को सज्जा कमल और 10,000 रुपये का नकद पुरस्कार।

प्रशासित
सर्वोत्तम कला निर्देशन का 1989 का पुरस्कार कृष्णामूर्ति को मलयालम फिल्म ओरु वादकन वीरगाथा में सभी वास्तविक अंशों पर पुरा ध्यान देते हुए, केंद्रें में जोड़े हुए, 'युग के वादार्थ को पुनर्जीवित करके फिल्म की सौंदर्य लेना को उजागर करने के लिए, दिया गया है।

Award for the Best Art Direction

KRISHNAMOORTHY

Rajat Kamal and a cash prize of Rs.10,000 to the Art Director, KRISHNAMOORTHY.

Citation

The Award for the Best Art Direction of 1989 is given to KRISHNAMOORTHY for his work in the Malayalam film ORU VADAKKAN VEERAGADHA for adding to the aesthetic value of the film as a whole by carefully recreating the essence of the reality of a bygone era in Kerala with minute attention to details of props and decor.
कृष्णमूर्ति हिन्दी, तेलुगु और मलयालम की अनेक फिल्मों में कला निर्देशक और वेशाभिषेक के रूप में काम कर चुके हैं। उनके वेशाभिषेक फिल्म में राज्य शरीर का पुरस्कार प्रदान किया गया। उन्होंने भारत तथा अन्य देशों में कई पोस्टर प्रदर्शनियां आयोजित की हैं और उन्होंने कई पुरस्कारों से पुरस्कृत किया जा चुका है।

KRIISHNAMOORTHY has worked as an Art Director and Costume Designer in many Hindi, Telugu and Malayalam films. His work in the film VAISALI earned him a State Award. At present he lives in Madras. He has also organized many photographic exhibitions in India and overseas and received a number of awards.
Award for the Best Costume Designing

KRISHNAMOORTHY

Rajat Kamal and a cash prize of Rs. 10,000 to the Costume Designer, KRISHNAMOORTHY.

Citation

The Award for the Best Costume Designing of 1989 is given to KRISHNAMOORTHY for his work in the Malayalam film ORU VADAKKAN VEERAGADHA for his intimate knowledge, artistic competence and the brilliant execution of the costumes of a bygone era, recreating the reality of life in the past as few films have done.
कृष्णमूर्ति हिंदी, तेलुगु और मलयालम की अनेक फिल्मों में कला निर्देशक और वैशाली पार्कर के रूप में काम कर चुके हैं। उन्हें वैशाली फिल्म में राज्य स्तर का पुरस्कार प्रदान किया गया। उन्होंने भारत तथा अन्य देशों में कई फोटो प्रदर्शनियों में आयोजित की हैं और उन्हें कई पुरस्कारों से पुरस्कृत किया जा चुका है।

KRISHNAMOORTHY has worked as an Art Director and Costume Designer in many Hindi, Telugu and Malayalam films. His work in the film VAISALI earned him a State Award. At present he lives in Madras. He has also organized many photographic exhibitions in India and overseas and received a number of awards.
शर्त चौधरी

संगीतकार शर्त चौधरी को राजत कमल और 10,000 रुपये का नकद पुरस्कार।

प्रशस्ति

सर्वोत्तम संगीत निर्देशन का 1989 का पुरस्कार शर्त चौधरी को कर्षण फ़िल्म योजनायों में अद्भुत संगीत रचना के माध्यम से असम के अद्वितीय क्षेत्रों के जनजीवन को चित्रित करने के लिए दिया गया है।

Award for the Best Music Direction

SHER CHOUDHURY

Rajat Kamal and a cash prize of Rs. 10,000 to the Music Director, SHER CHOUDHURY.

Citation

The Award for the Best Music Direction of 1989 is given to SHER CHOUDHURY for his work in the Karbi film WOSOBIPO, depicting life in interior Assam with a unique background score.
SHER CHOUHARY graduated from Guwahati University in 1963 and is at present working in the Central Government Accountant General’s Office in Shillong. With his keen interest in painting, music and drama, he has been closely associated with various cultural and dramatic groups in north-east India. His early training in music covered both western and Indian classical forms and he plays a variety of musical instruments. His entry into films was with PRATHAM RAGINI (Assamese), in which he worked as both Assistant Director and Music Director, and went on to receive the Best Music Director Award for 1987-88 from the Eastern India Motion Picture Association. From 1987 he has been working with director Gautam Bora as Chief Assistant and Music Director.
Award for the Best Lyrics

SATARUPA SANYAL

Rajat Kamal and a cash prize of Rs. 10,000 to the Lyricist, SATARUPA SANYAL.

Citation

The Award for the Best Lyrics of 1989 is given to SATARUPA SANYAL for the rare poetic heights reached in all the lyrics for the Bengali film CHHANDANEER.
SATARUPA SANYAL received her training in classical music from Ustad Jamini Ganguly and Sreekant Bakrey. She sings regularly on All India Radio, Calcutta, and has been working as music director and screenplay writer for Utpalendu Chakraborty since 1986. Many of her poems have been published in Bengali magazines and she wrote all the lyrics in Chakraborty’s CHHANDANEER whose musical score has been highly appreciated by the audience as well as by the critics.
Special Jury Award

AMITABH CHAKRABORTY

Rajat Kapoor and a cash prize of Rs. 10,000 to the Director, AMITABH CHAKRABORTY.

Citation

The Special Jury Award for 1989 is given to the Director AMITABH CHAKRABORTY for his work in the Bengali film KAAL ABHIRATI for having had the courage of his convictions in making this experimental film which sets out to explore new horizons in the realm of film making.
अमिताभ चक्रवर्ती ने 1985 में भारतीय फिल्म एवं टेलीविज़न संस्थान से फिल्म संपादन में अंतर्गत की डिग्री प्राप्त की। इसके बाद के दो वर्षों में उन्होंने बम्बई, कलकत्ता और मद्रास में कई विज्ञापन तथा लघु फिल्मों का संपादन किया। 1987 में वे कलकत्ता में रहने लगे जहां उन्होंने त्र्यूटी चित्रों के लिए काम किया। इनमें अंडमान द्वीप समूह के बारे में भी एक फिल्म बनाई जिसमें वे सहायक निर्देशक भी थे। काल अभिरती उनकी पहली फिल्म है।

AMITABH CHAKRABORTY graduated in 1985 from the Film and Television Institute of India, specializing in film editing. For the next two years he worked in Bombay, Calcutta and Madras, editing a number of advertisement and short films. In 1987 he moved to Calcutta where he also got involved in several documentary films, including one on the Andaman islands, of which he was the associate director and editor. KAAL ABHIRATI is his first feature film as a director.
Award for the Best Feature Film in Bengali

GANASHATRU

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer, M/s National Film Development Corporation Ltd.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Satyajit Ray.

Citation

The Award for the Best Feature Film in Bengali for 1989 is given to GANASHATRU for its brilliant adaptation of Ibsen’s “An Enemy of the People” to highlight the dangers of current revivalism.
सत्यजीत राय बहुत मुख्य प्रतिभा के घनी हैं। फिल्म निर्माण के अलावा चित्रकला, संगीत, कहानी और उपन्यास लेखन, विज्ञान लेखन तथा अन्य अनेक कलाओं में पारंगत हैं। उन्होंने 1955 में अपनी पहली फिल्म पाथर पंचाली से भारतीय सिनेमा की एक नया मोड़ दिया। इस फिल्म में निर्देशक के रूप में अन्तरराष्ट्रीय ख्याति भी मिली। फिल्म क्षेत्र में अभिनवगृह योगदान के लिए उन्हें अनेक पुरस्कार मिले हैं। 1975 में ब्रिटिश फिल्म इंस्टीट्यूट ने उन्हें पिछले 50 वर्षों के सर्वश्रेष्ठ अंतरराष्ट्रीय फिल्म निर्देशक के रूप में सम्मानित किया। 1979 में सत्यजीत राय को मास्को फिल्म समारोह में विश्व के 9 महान फिल्म निर्देशकों में से एक योगितें किया गया। जनवरी 1989 में फ्रांस के राष्ट्रपति मिशन ने कलकटा में एक विशेष समारोह में उन्हें प्रांस के सर्वोच्च कला सम्मान से विश्रामित किया।

SATYAJIT RAY was born in a well-known Calcutta family of cultural pioneers. His own talents are many and varied and range from painting, illustration, typography, music, to writing stories, novels and science fiction and of course making films. His first film, PATHER PANCHALI, released in 1955, created history in Indian cinema and established him as a director of international repute. Throughout his career Ray has received innumerable awards and official recognition of his talent and contribution to world cinema. In 1975 he was honoured by the British Film Institute as "the most distinguished international film director in the last half century". In 1979 in the Moscow Film Festival, Ray was acclaimed as "one of the nine greatest film makers of all time". And in January 1989 President Francois Mitterand of France presented him with the Legion d'Honneur in a special ceremony in Calcutta.
Award for the Best Feature Film in Gujarati

PERCY

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer, M/s National Film Development Corporation Ltd.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Pervez Merwanji.

Citation

The Award for the Best Feature Film in Gujarati for 1989 is given to PERCY for its searing exploration of the neuroses and the claustrophobic embrace of an ingrown familial culture.
PERVEZ MERWANJI studied sociology and anthropology in St. Xavier's College, Bombay, before joining the Film and Television Institute of India. After receiving a diploma in film editing, he worked as photographer, editor and director of documentary films. He worked with Kannada director Pattabi Rama Reddy on his production CHANDRAMARUTHA in 1975. The next five years were spent with TVNF, where he made a large number of documentary and popular science films. In 1980 he founded his own production company, Vajra Films. He has also directed five episodes of a television serial on wild life and conservation in 1987.
Award for the Best Feature Film in Hindi

SALIM LANGDE PE. MAT RO

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer, M/s National Film Development Corporation Ltd.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Saeed Akhtar Mirza.

Citation

The Award for the Best Feature Film in Hindi for 1989 is given to SALIM LANGDE PE MAT RO for its novel examination of the nexus between urban lumpen life, crime and religious revivalism.
सईद अख्तर मिर्जा भारत में नव सिनेमा आन्दोलन के एक प्रमुख प्रवक्ता माने जाते है। 8 वर्ष तक विज्ञापन भाग में काम करने के बाद वे सिनेमा क्षेत्र में सक्रिय हुए। 1976 में उन्होंने फिल्म एवं डिजिलीकॉन संस्थान से डिप्लोमा प्राप्त किया। 1978 में उन्होंने अपनी पहली फिल्म अरविंद देसाई की अजीब दास्तान बनाई। 1980 में उन्होंने अल्बर्ट पिंटो को गुस्सा किया जाता है? और 1984 में मोहन जोशी हाजिर हो का निर्माण किया। उनके सभी फिल्में सामाजिक संदर्भ में हैं। उन्होंने अल्पसंख्यक और लोकप्रिय दृश्य सार्वजनिक नुक़्क़ाड़ और इंतज़ार का भी निर्माण किया है।

SAEED AKHTAR MIRZA is one of the most vociferous spokesmen of the New Cinema Movement in India. After spending eight years in advertising, he shifted to the cinema, graduating from the Film and Television Institute of India in 1976. His first film made in 1978 was ARVIND DESAI KIAJEEB DAASTAN, to be followed by ALBERT PINTO KO GUSSA KYON ATA HAI in 1980 and MOHAN JOSHI HAZIR HO in 1984. All his films display his strong social commitment, as do his highly successful television serials, NUKKAD and INTEZAAR.
Award for the Best Feature Film in Kannada

MANE

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer, M/s Apoorva Chitra.

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

Citation

The Award for the Best Feature Film in Kannada for 1989 is given to MANE for setting out the contradictions in the urban middle class search, both for moral legitimacy and security, in a corrupt social structure.
गिरीश कासरावल्ली ने भारतीय फिल्म एवं टेलीविजन संस्थान से निर्देशन में डिप्लोमा प्राप्त की और उनकी डिप्लोमा फिल्म अवशेष को 1976 में सर्वोत्तम प्रशोधक का लघु फिल्म के लिए राष्ट्रीय पुरस्कार मिला। उन्होंने अपनी डिप्लोमा पटकथा के आधार पर अपनी पहली फिल्म घटश्रद्धा का निर्माण किया जिसे 1977 में ऊर्फ़ वमल पदार्पण किया गया और इस फिल्म की देश में नव सिनेमा आंदोलन की एक श्रेष्ठ फिल्म के रूप में मान्यता मिली। कासरावल्ली की फिल्म आक्रमण (1980) और मृत्युदारिगलु (1981) को कई राज्य पुरस्कार मिले। 1986 में उन्होंने सन भर्ण के फिल्म बनाने के लिए उन्हें ऊर्फ़ सम्मान तथा अभिनेता चारुहसन को सर्वोत्तम अभिनेता का पुरस्कार मिला। 1988 में उन्हीं फिल्म बन्नवा वेशा को सर्वोत्तम कड़ड़ फिल्म का राष्ट्रीय पुरस्कार मिला।

GIRISH KASARAVALLI completed the course in film direction from the Film and Television Institute of India and AVASHESH, his diploma film, won the Silver Medal as the Best Experimental Short Film in the 1976 National Awards. His diploma script, not approved by the Film Institute Jury, later became the basis for his first feature film GHAATASHRADDHA which won the President's Golden Lotus Award in 1977 and came to be accepted as one of the outstanding films of the New Cinema Movement in the country. Kasaravalli's AKRAMANA (1980) and MOORU DARIGALU (1981) bagged a number of State awards. After a long gap he made TABARANA KATHE in 1986 which won him the Golden Lotus once again and brought to his actor Charuhasan the Best Actor Award. The film also won seven Karnataka State awards. BANNADA VESHA, made in 1988, also received an award for the Best Feature Film in Kannada at the National Awards.
Award for the Best Feature Film in Malayalam

MATHILUKAL

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer, Adoor Gopalakrishnan.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Adoor Gopalakrishnan.

Citation

The Award for the Best Feature Film in Malayalam for 1989 is given to MATHILUKAL for its remarkable creation of an imprisoned writer’s mind hovering between the pain of confinement, existential apprehension of death and the hallucinatory “reality” of sensual love.
ADOOR GOPALAKRISHNAN was born in a family which traditionally patronized and practised Kathakali. He grew up in close association with the stage as actor, playwright and stage director. Graduating in script-writing and direction from the Film and Television Institute of India in 1965, Gopalakrishnan pioneered the film society movement in Kerala by starting the Chitralekha Film Society and India’s first cooperative for the production, distribution and exhibition of artistic films. He has written and directed six feature films and many short films and documentaries. His ELIPPATHAYAM won the BFI Award and his MUKHAMUKHAM and ANANTARAM won the FIPRESCI prizes. Highly acclaimed by critics the world over, Gopalakrishnan is today considered one of the most important directors from India.
Award for the Best Feature Film in Marathi

KALAT NAKALAT

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer, Smita Talwalkar.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Kanchan Nayak.

Citation

The Award for the Best Feature Film in Marathi for 1989 is given to KALAT NAKALAT for its delicate description of the tensions of love in various facets—wife, mistress and children—and the resolution of tensions in favour of keeping a family together.
Smita Talwalkar was a newsreader at the Bombay Doordarshan Kendra. She began acting on the Marathi stage in 1983 and since then has acted in four Marathi plays, five Marathi feature films and six Marathi television serials. She has also won the Natya Darpan Award for her performance in a Marathi play, “Tu Fakta Ho Mhan”. In 1989 she started her own production company, Asmita Chitra. KALAT NAKALAT, made in a record time of four months, is the first venture of this company.

Kanchan Prabhakar Nayak has been working in the Marathi film industry since 1972. He was assistant director of award-winning films made by reputed film makers such as Rajdutt (BHALI, ARE SANSAR SANSAR, SARJA), and Jabbar Patel (SIMHASAN, JIMBARtha). He also assisted Satish Alekar for his Hindi television serial, DEKHO MAGAR PYAR SE and wrote the script and dialogues for the Marathi television serial AVHAN based on a well-known play by Jaywant Dalvi. His association with director Jabbar Patel has led to his working on various documentary films made for the Maharashtra government and Films Division. KALAT NAKALAT is his first film as a director.
Award for the Best Feature Film in Oriya

**ANDHA DIGANTA**

Rajat Karnal and a cash prize of Rs. 20,000 to the Producer, M/s Vox Visuals Pvt. Ltd.

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

Citation

The Award for the Best Feature Film in Oriya for 1989 is given to ANDHA DIGANTA for its unemotional description of the increasing misery of a peasant who discovers his inadequacy in fighting his economic servitude and his own bourgeois attitude towards his wife's past.
MANMOHAN MAHAPATRA received his diploma from the Film and Television Institute of India before launching into his film-making career. Six of his seven feature films have won National Awards, while one has received four major state awards. Notable among his films are SEETA RATI, NEERABA JHADA, and MAJHI PAHACHA. He is currently working on a film financed by the National Film Development Corporation, called AGNI VEENA.
Award for the Best Feature Film in Punjabi

MARHI DA DEEVA

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer, M/s National Film Development Corporation Ltd. and Doordarshan.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Surinder Singh.

Citation

The Award for the Best Feature Film in Punjabi for 1989 is given to MARHI DA DEEVA for its depiction of the pain and tragedy involved in the transformation of feudalism into capitalism, which entails destruction and degradation of normal human relationships like friendship and love.
सुरिंदर सिंह ने भारतीय फिल्म एवं टेलीविजन संस्थान से डिप्लोमा प्राप्त किया है। उन्होंने अपनी फिल्मी जीवन वृत्तचित्रों के निर्माण से शुरू किया। लेकिन कुछ समय बाद वे पॉवर फिल्में बनाने लगे। उन्होंने अनेक पंजाबी फिल्मों का निर्माण किया, किंतु वे लोकप्रिय फिल्मों के परम्परागत डांड के अनुरूप नहीं थीं। इनमें साल सोलवाना चबुटा और मुटियार उल्लेखनीय हैं। उन्होंने विभिन्न विषयों पर वृत्तचित्र और तत्कालीन फिल्मों भी तैयार किए हैं। उन्होंने दूरदर्शन कार्यक्रमों के लिए पटकथायें भी लिखी हैं। मरही दा दीवा की पटकथा को 1986 में राष्ट्रीय फिल्म विकास निगम द्वारा दूसरा पुरस्कार दिया गया था।

SURINDER SINGH graduated in direction from the Film and Television Institute of India and began his career making documentary films. He soon shifted to feature film direction and made a number of films in Punjabi, films which did not conform to the conventional framework of popular cinema. Among them are SAAL SOLVA CHADIYA and MUTIYAR. Singh has also made a number of documentaries and short films on a variety of subjects besides writing scripts for Doordarshan productions. The script of MARHI DA DEEVA was awarded second prize in the NFDC Script Awards in 1986.
Award for the Best Feature Film in Tamil

PUDHEA PADHAI

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer, A. Sundaram.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, R. Parthiban.

Citation

The Award for the Best Feature Film in Tamil for 1989 is given to PUDHEA PADHAI for its depiction of the transforming effects of a woman's courage and devotion on her husband.
A. SUNDARAM has been a successful film distributor for many years and runs his own company, Vivek Chitra. PUDHE A PADHAI is his first venture as a producer. The film, which celebrated its Silver Jubilee, is now being remade in Telugu, Kannada and Hindi.

R. PARTHIIBAN has been closely associated with K. Bhagyaraj the famous Tamil director. PUDHE A PADHAI is his first venture as a script-writer and director. He has also acted in the lead role of the film whose success has made him one of the much sought-after actor-directors in the region.
Award for the Best Feature Film in Telugu

SUTHRA DHAARULU

Rajat Kamal and a cash prize of Rs. 20,000 to the Producers, A. Sudhakar Reddy and C. Karunakar Rao.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, K. Vishwanath.

Citation

The Award for the Best Feature Film in Telugu for 1989 is given to SUTHRA DHAARULU for the way it charts the conquest of social oppression by spiritual understanding and peace.
A. SUDHAKAR REDDY, a graduate in commerce and the son of a noted industrialist, is a patron of the arts and one of the founders of Sudarshan Cine Enterprises which aims to produce films with classical themes in Telugu.

C. KARUNAKAR RAO is a law graduate from Madras who was exposed to the charms of the silver screen through his aunt Lakshmi Rajyam, a noted actress and producer. He is one of the founders of Sudarshan Cine Enterprises.

K. VISHWANATH, director of the acclaimed film SHANKARABHARANAM, is known for his bold themes. Starting his career as a sound engineer, he directed his first film ATMA GOWRAM in Telugu in 1965. The film won a State award, to be followed by many such awards for his later films such as KALAM MARINDI, CHELLELI KAPURAM, SARADA, O SEETHA KATHA and JEEVANA JYOTHI. SUBHA LEKHA and SAGARA SANGAMAM brought him international recognition. Vishwanath’s films are known for their lyrical charm and attract the admiration of both the ordinary film viewer and the discerning critic.
Special Mention

ANUPAM KHER and MOHANLAL

The Feature Film Jury makes a Special Mention of ANUPAM KHER in the Hindi film DADDY for having played with great finesse and an unequalled range, the role of a gifted artiste hurt by unfortunate personal relationships.

The Feature Film Jury also makes a Special Mention of MOHANLAL in the Malayalam film KIREEDOM for portraying a young man’s agony and pain marvellously and in unique style.

Note: Due to the wrong categorization of the Hindi Film MEETING A MILESTONE by the producer, the Jury felt unhappy that it could not honour this deserving film.
ANUPAM KHER is an Arts graduate and a diploma in Indian theatre from Punjab University and another diploma in acting from the National School of Drama, New Delhi. He has acted in more than 50 plays and directed 10 stage productions. His career as a screen actor began in 1984. To date he has acted in nearly sixty films including SAARANSH, JANAM, RAO SAHEB, ARJUN, KARMA, PESTONJI, EK ADMI, VIJAY, RAM LAKHAN and DADDY. He received the Filmfare Best Actor Award for his performance in SARAANSH in 1984 and the Filmfare Best Supporting Actor Award for his performance in VIJAY in 1988.

MOHANLAL acted as a villain in his first film to be released in 1980, Fazil’s super hit, MANJIL VIRINGAPPOOKKAL. His first film as a hero was ATTIKALASAM, directed by Sasi Kumar, which proved to be another super hit. Since then he has acted in nearly 200 films and remains one of the most successful stars of the Malayalam cinema. He has also recently produced a Malayalam film, HIS HIGHNESS ABDULLAH, directed by Siby Malayil. Mohanlal has won many awards during his career, including the Kerala State Best Actor Award for 1986 for his outstanding performance in the Malayalam film ANTHICADU, directed by Sathyam; the Kerala State Special Award for outstanding brilliance in any aspect of cinematic art in the year 1988; and various other institutional awards such as the Kunjakko Smarako Award, the Kerala Film Critics Award and the Bangalore Malayalee Association Film Award.
AWARDS NOT GIVEN

1. Best Feature Film in Assamese.
2. Best Feature Film in a language other than those specified in Schedule VIII of the Constitution.

There were no entries in the following languages:

1. Kashmiri
2. Sanskrit
3. Sindhi
4. Urdu
Awards for Non-feature Films
सर्वोत्तम गैर-कथाचित्र पुरस्कार

आर कोतो दिन

निर्माता सुचना एवं सांस्कृतिक विभाग, पश्चिम बंगाल सरकार को स्वर्ण कमल और 15,000 रुपये का नकद पुरस्कार।

निर्देशक शशि आनंद को स्वर्ण कमल और 15,000 रुपये का नकद पुरस्कार।

प्रशस्ति

सर्वोत्तम गैर-कथाचित्र का 1989 का पुरस्कार आर कोतो दिन की हमारे देश में बड़ी संख्या में बच्चों की दुरुस्थता पर क्षेप और कूच नए कर पाने की विवशता को फिल्म के माध्यम से कुशलता पूर्वक चित्रित करने के लिए दिया गया है।

Award for the Best Non-Feature Film

AAR KOTO DIN

Swarna Kamal and a cash prize of Rs.15,000 to the Producer, Department of Information and Cultural Affairs, Government of West Bengal.

Swarna Kamal and a cash prize of Rs. 15,000 to the Director, Shashi Anand.

Citation

The Award for the Best Non-Feature Film of 1989 is given to AAR KOTO DIN for a brilliant cinematic exposition of deep anguish and helplessness at the fate of a large section of the children of our country.
SHASHI ANAND has been a keen film buff since his school days. After graduating from the Film and Television Institute of India, he worked as assistant cameraman or assistant director on many feature films, including some directed by Mrinal Sen. His first film, MAN VS MAN, based on the rickshaw pullers of Calcutta, went on to win the Grand Prix (ex aequo) at the Oberhausen Film Festival in 1983. It also received the Best Social Comment Film Award at the Canadian International Film Festival, Ontario and the Best Documentary Film Award at the Shorts-1 Film Festival in Calcutta in 1985.
Award for the Best Anthropological/Ethnographic Film

BAIGA

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer, Madhya Pradesh Madhyam.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Rajendra Janglay.

Citation

The Award for the Best Anthropological/Ethnographic Film of 1989 is given to BAIGA for its well-researched portrayal of the life, culture and customs of a tribal community.
RAJENDRA JANGLAY took an apprentice training course in photography at the J.J. Institute of Applied Arts, Bombay. He then joined the Film and Television Institute of India and received his diploma in cinema and motion picture photography and his post diploma in film direction. He has made several short films and documentaries, among which SANKALP won the National Award for the Best Film on Social Issues in 1987. Some of his films, such as BUDDHIJIVI and MANDU—CITADEL OF JOY, have been shown in various national and international festivals. At present, he is working as Director (Films) in Madhya Pradesh Madhyam, Bhopal.
Award for the Best Biographical Film

C.V. RAMAN: THE SCIENTIST & HIS LEGACY

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer, Dr. N.K. Sehgal.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Nandan Kudhyadi.

Citation

The Award for the Best Biographical Film of 1989 is given to C.V. RAMAN: THE SCIENTIST & HIS LEGACY for being an innovative and sensitive biography of a great scientist, C.V. Raman, portraying his achievements, trials and tribulations.
NARENDER K. SEHGAL is Director (NCSTC), Department of Science and Technology, Ministry of Science and Technology, New Delhi. In his official capacity, he is involved in the conceptualization, formulation, implementation and coordination of science popularization programmes. Several of his research papers on particle physics and reactor physics have been published in international journals. He has also been involved in transfer of technology studies.

NANDAN KUDHYADI graduated in Fine Arts from M.S. University in Baroda and went to Pune to the Film and Television Institute of India to receive a diploma in cinema in 1978. Since then, he has been involved in various productions as script-writer; has organized multi-screen audio-visual presentations for the Bharatiya Jnanpith Award and the Festival of India in London, 1982; and produced and directed short films of his own.
Award for the Best Arts/Cultural Film

SIDDHESHWARI

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer, Mani Kaul.
Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Mani Kaul.

Citation

The Award for the Best Arts/Cultural Film of 1989 is given to SIDDHESHWARI for its innovative and stylized interpretation of a singer’s work and her milieu.
MANI KAUL graduated from the Film and Television Institute of India. His first feature film was USKI ROTI, an experimental effort which brought him immediate recognition as a major director of serious cinema. He followed it up with ASHAD KA EK DIN and DUVIDHA. All three films have won awards and critical acclaim at many festivals. A Jawaharlal Nehru Fellow, he has had retrospective shows of his films at Rotterdam (1981) and Pesaro (1985). He has also made many non-feature, short and documentary films, among which THE NOMAD PUPPETEERS, A HISTORICAL SKETCH OF INDIAN WOMEN, CHITRAKATHA, ARRIVAL, SATH SE UTHATA ADM, THE DESERT OF A THOUSAND LIVES and DHRUPAD have won great critical acclaim.
Award for the Best Scientific Film (including Environment and Ecology)

NEUROPATHIC FOOT IN LEPROSY

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

Citation

The Award for the Best Scientific Film (including Environment and Ecology) of 1989 is given to NEUROPATHIC FOOT IN LEPROSY for being a well-made specialized film effectively communicating the course of treatment in a serious disease.
डा. जाल मेहता एप्पले के बन्दोवालना कुछ रोग अस्तित्व के अर्थस्त और सूर्य संस्थान के निदेशक है। वे भारतीय रेडक्रॉस सोसाइटी, अंतर्राष्ट्रीय कुछ रोग कांग्रेस तथा अनेक राष्ट्रीय कुछ रोग संगठनों से समन्वय हैं। उन्होंने कुछ रोग के क्षेत्र में प्लास्टिक सर्जरी के मामलों में महत्त्वपूर्ण काम किया है। उनकी फिल्म स्वीकार, और स्वीकृति सर्जरी (हैंड) को सर्वोत्तम समाज कल्याण फिल्म और सर्वोत्तम वैज्ञानिक फिल्म का राष्ट्रीय पुरस्कार मिला चुका है। 1989 में उन्हें विश्वविद्यालय इंटरनेशनल द्वारा आर.सी.आई. पुरस्कार से सम्मानित किया गया है। यह संयुक्त राष्ट्र को विकास के पुरस्कार के सम्बन्ध में पदार्पण देती है। उन्हें 1982 में पदार्पण से सम्मानित किया गया।

विश्वाम रेवंकर भारतीय फिल्म एवं टेलिविजन संस्थान में सहायक प्रोफेसर के रूप में काम कर रहे हैं। उन्होंने कई वृत्तचित्र और वीडियो फिल्मों का निर्माण किया है। 1985 में उन्हें सर्वोत्तम निर्देशन का राष्ट्रीय पुरस्कार मिला।

Dr. JAL MEHTA heads the Dr. Bandorawala Leprosy Hospital in Pune and is the Director of the Serum Institute. He is associated with the Indian Red Cross Society, the International Leprosy Congress and various national leprosy organizations. He has also done pioneering work as a reconstructive and plastic surgeon in the field of leprosy. The films SWEEKAR and RECONSTRUCTIVE SURGERY: LEPROSY (HAND), produced by Dr. Mehta, won National Awards for the Best Social Welfare Film and the Best Scientific Film at the 32nd and 36th National Film Festivals. In 1989, he received the R.C.I. International Award from Rehabilitation International, which is affiliated to the United Nations as a Consultative Committee on the rehabilitation of the disabled.

VISHRAM REVANKAR is at present on the faculty of the Film and Television Institute of India as Assistant Professor, Educational Television Films. He has made a number of documentaries and video films and won a National Award for Best Direction in 1985.
Award for the Best Environment/Conservation/Preservation Film

THE DEER ON THE LAKE

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer, Aribam Syam Sharma.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Aribam Syam Sharma.

Citation

The Award for the Best Environment/Conservation/Preservation Film of 1989 is given to THE DEER ON THE LAKE for the creative use of the cinematic medium in explaining the complexities of the ecosystem of the Loktak lake, its floating islands and the greed of man that led to the near extinction of the Sangai, the Deer of Manipur.
अरिबम स्याम शर्मा ने बिवश भारती विश्वविद्यालय, शान्ति निकेतन में भारतीय दर्शन और शास्त्रीय संगीत की शिक्षा ली। अगस्त लौटने के बाद, वे नाटकों में काम करते रहे और अभिनेता तथा निर्देशक के रूप में प्रसिद्ध हो गये। 1974 से उन्होंने बड़ी संख्या में वृत्त चित्रों और लघु फिल्मों का निर्देशन किया है। 1981 में उन्हें उनके पहले कथानिज युगांगी निगम ने राष्ट्रीय पुरस्कार मिला। इस फिल्म के कई अन्तर्राष्ट्रीय समारोहों में भाग लिया और फ्रांस के नांट में फिल्म समारोह में फिल्म की ग्रेट्ट पुरस्कार मिला।

ARIBAM SYAM SHARMA read Indian philosophy in Viswabharati University, Shantiniketan, where he also trained in Indian classical music. Back in Manipur, with his interest in the theatre, he became an actor and director of note. With his musical background, he was also a popular vocalist. Sharma has been making films since 1974 and has directed a large number of documentaries and short films. His first feature film, released in 1981, IMAGI MINGTHEM, went on to win a National Award. The film was an entry in various international festivals abroad and won the Grand Prix at Nantes, France.
Award for the Best Promotional Film (to cover Tourism, Exports, Crafts, Industry, etc.)

**TUNA THE CHICKEN OF THE SEA**

Rajat Kamal and a cash prize of Rs.10,000 to the Producer, D. Gautaman.

Rajat Kamal and a cash prize of Rs.10,000 to the Director, K. Jagajivan Ram.

Citation

The Award for the Best Promotional Film (to cover Tourism, Exports, Crafts, Industry, etc.) of 1989 is given to TUNA THE CHICKEN OF THE SEA for being a competent and engaging depiction of the Tuna fishing industry.
D. GAUTAMAN received a diploma from the Film and Television Institute of India and started his career as assistant to the well-known Malayalam director Ramu Kariat. He subsequently joined Films Division as Director and made more than sixty documentaries. Today he is a Producer in Films Division, specializing in documentaries on agriculture.

K. JAGAJIVAN RAM is a diploma holder in cinematography from Bangalore. He started his career as a cameraman with Premier Studios, Mysore, in 1973. In 1975 he joined Films Division. Today he has to his credit a number of award-winning films including CHARBHUJA, CAESAR-İOTOMY ON MILCH ANIMALS and HYDRUM. As a director he got a National Award for his film ANGORA FOR WOOL. He also specializes in films on family welfare.
Award for the Best Agricultural Film (to include subjects related to and allied to Agriculture like Animal Husbandry, Dairying, etc.)

INTEGRATED PEST MANAGEMENT IN COTTON

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer, D. Gautaman.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, K. Jagajivan Ram.

Citation

The Award for the Best Agricultural Film (to include subjects related to and allied to Agriculture like Animal Husbandry, Dairying, etc.) of 1989 is given to INTEGRATED PEST MANAGEMENT IN COTTON for its efforts towards generating awareness regarding the importance of bio-control in integrated pest management.
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Award for the Best Historical Reconstruction/Compilation Film

CHHAPAKHANAR BANGLA HARAF and KATHNI KARNI EKSI (JAMANALAL BAJAJ)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producers, Shreemati Chatterjee and Chandrika Bhattacharjee (for CHHAPAKHANAR BANGLA HARAF) and M/s Climb Films [for KATHNI KARNI EKSI (JAMANALAL BAJAJ)].

Rajat Kamal and a cash prize of Rs. 10,000 to the Directors, Abhijit Chattopadhyay (for CHHAPAKHANAR BANGLA HARAF) and BHIM SAIN [for KATHNI KARNI EKSI (JAMANALAL BAJAJ)].

Citation

The Award for the Best Historical Reconstruction/Compilation Film of 1989 is given to CHHAPAKHANAR BANGLA HARAF for achieving a creative blend of research and imagination in depicting the history of Bengali printing.

The Award for the Best Historical Reconstruction/Compilation Film of 1989 is also given to KATHNI KARNI EKSI (JAMANALAL BAJAJ) for its authentic recreation of the life and times of the late Shri Jamanalal Bajaj.
SHREEMATI CHATTERJEE graduated from Calcutta University in 1972. She is the principal of a dress designing school and is an active member of the Ritwik Film Club in Calcutta.

CHANDRIKA BHATTACHARJEE graduated from Calcutta University in 1968 and is the Secretary of the South Calcutta Dolphin’s Computer Club. She is also an active social worker and a Rotarian.

ABHUIT CHATTOPADHYAY has worked as a director of advertisement films. He has written screenplays for many television serials, including GORA based on Tagore’s novel of the same name and BAKUL KATHA based on a novel by Ashapurna Devi. He has also written the script for a feature film in Bengali, GANE R INDRADHANU. He has directed a documentary PATA LEKHEN ABAN THAKUR and worked as an art director for the serial PRATHAM PRATISRUTI.

BHIM SAIN graduated from Lucknow University before studying Hindustani classical music and following it up with painting at the Lucknow College of Art. He worked for seven years in the Films Division, first as a background artist and then as a layout artist. The next two years were spent with Prasad Productions where his film THE CLIMB won the Silver Hugo at the Chicago International Film Festival. After many successful shorts he made his first feature film, GHARAONDA, in 1976. In 1979 he made DOORIYAN and in 1983 TUM LAUT AAO. He also made the television serial CHHOTI BADI BAATEN and a number of documentaries. At present he is in the process of producing an animation serial, VARTAMAAN, for Doordarshan.
Award for the Best Film on Social Issues

THE LAMP IN THE NICHE

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

Citation

The Award for the Best Film on Social Issues of 1989 is given to the THE LAMP IN THE NICHE for being an illuminating exposition of a very humane philosophy, preaching universal brotherhood, harmony and equality of all living beings.
गिरिश कनाडी ने देश व विदेश में उच्च शिक्षा प्राप्त करते हुए मद्रास में आक्सफोर्ड युनिवर्सिटी प्रेस में मैनेजर के रूप में काम किया। उन्होंने नाटककार के रूप में अपना जीवन बहुत पहले ही शुरू कर दिया था। 1961 में उनका पहला नाटक घरालू प्रकाशित हुआ। उनके सभी नाटकों का सफल मंचन हुआ है। वे दो वर्ष तक भारतीय फिल्म एवं टेलीविजन संस्थान के निर्देशक रहे। उन्होंने फिल्म और टेलीविजन के लिए व्यापक रूप से अभिनय, निर्देशन और लेखन किया है। उनके निर्देशन में बनी लगभग सभी फिल्में खूब सराही गई हैं। उनकी फिल्मों— काडू, और ओन्डनोंदु कलाडली को क्रमश: 1975 और 1979 में भारत के अन्तर्राष्ट्रीय फिल्म समारोह में भारतीय प्रविष्टि के रूप में शामिल किया गया। 1976 से 1979 तक कनाडी संगीत एकादमी के अध्यक्ष रहे और सर्वमान में संगीत नाटक अकादमी के अध्यक्ष रहे।

GIRISH KARNAD followed up his brilliant academic career at home and abroad by joining Oxford University Press in Madras, where he took over as Manager for a short while. His career as a playwright had begun earlier, with YAYATI in 1961. All his plays have been staged with great success. He was Director of the Film and Television Institute of India for two years. He has acted, directed, and written for the cinema and the television. Among the feature films directed by him, all of which have earned critical acclaim, KAADU and ONDANONDU KALADALLI were Indian entries at the International Film Festival of India in 1975 and 1979. Karnad has also been President of the Karnataka Sangeet Natak Akademi (1976-78) and is, at present, the Chairman of the Sangeet Natak Akademi, New Delhi.
Award for the Best Educational/Motivational/Instructional Film

SER ALANG and YUN SIKHLAYEN AKHAR

Rajat Kamal and a cash prize of Rs. 10,000 to the Producers, Horticulturist, Karbi Anglong (for SER ALANG) and M/s Ramesh Asher Films (for YUN SIKHLAYEN AKHAR).

Rajat Kamal and a cash prize of Rs.10,000 to the Directors, Indrajit Narayan Deb (for SER ALANG) and Ramesh Asher (for YUN SIKHLAYEN AKHAR).

Citation

The Award for the Best Educational/Motivational/Instructional Film of 1989 is given jointly to SER ALANG and YUN SIKHLAYEN AKHAR for their sensitive handling of motivational messages through the medium of cinema.
इंद्रजीत नारायण देब असमिया फिल्म निर्माता ड्विजेंद्र नारायण देब और सुप्रभा देवी के पुत्र हैं और उनका बचपन फिल्मी वातावरण में बीता। शिल्पी में पढ़ाई पूरी करने के बाद उन्होंने एक ऐतिहासिक किस्म पर आधारित अपने पहले वृत्त किताब पूर्व स्मृति का निर्माण और निर्देशन किया। इसके साथ ही उन्होंने अपने माता-पिता द्वारा बनाई जा रही फिल्म के मुख्य सहायक निर्देशक के रूप में काम किया। बाद में उन्होंने 6 और वृत्त किताबें एवं लघु किताबें का निर्माण और निर्देशन किया।

रमेश अशर ने अर्थशास्त्र में स्नातक की शिक्षा पूरी करने के बाद भारतीय फिल्म एवं टेलीविजन संस्थान से हिल्लोया प्राप्त किया। इसके बाद वे भारतीय अंतरराष्ट्रीय अनुसंधान संगठन में उपस्रोत शिक्षा टेलीविजन प्रयोग परियोजना के लिए काम करने लगे। विशेष 10 वर्षों के दौरान उन्होंने कई विषयों पर वृत्तियों का निर्माण, निर्देशन, सम्पादन और पटकथा लेखन किया है। उन्होंने केतन मेहता की फिल्म भवनी भवाई के सम्पादक और सह-निर्माता के रूप में भी काम किया।

INDRAJIT NARAYAN DEB is the eldest son of Assamese film makers Dwijendra Narayan Deb and Suprabha Devi. He grew up in close association with the Assamese film industry, imbibing the atmosphere of the recording studios and laboratories. After completing his studies in Shillong, he produced and directed his first documentary film, PURBA SMRITI, based on a historical subject. At the same time, he worked as Chief Assistant Director for a film being produced and directed by his parents. Later he produced and directed six more documentaries and short films.

RAMESH ASHER graduated in economics before taking the diploma course in the Film and Television Institute of India. Subsequently, he worked with the Indian Space Research Organization on its Satellite Instructional Television Experiment project. For the last ten years he has been scripting, directing, editing and producing documentaries on a variety of subjects. His only foray into the area of feature films was as editor and co-producer for Ketan Mehta's BHAVNI BHAVAI.
सर्वोत्तम कार्टून चित्र पुरस्कार

माई ट्री

निर्माता विजय बी. चंद्रा को रजत कमल और 10,000 रुपये का नकद पुरस्कार।

निर्देशक बी.आर. शेण्डोँ को रजत कमल और 10,000 रुपये का नकद पुरस्कार।

कार्टूनकर्ता आर.आर. स्वामी और बी.एस. श्यामकर्मक ने रजत कमल और 10,000 रुपये का नकद पुरस्कार।

प्रशासित

सर्वोत्तम कार्टून चित्र का 1989 का पुरस्कार माई ट्री को मानव की प्रकृति से दूरी को प्रभावशाली दंग से चित्रित करने के लिए दिया गया है।

Award for the Best Animation Film

MY TREE

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

Rajat Kamal and a cash prize of Rs. 10,000 to the Directors, B.R. Shendge and R.R. Swamy.

Rajat Kamal and a cash prize of Rs. 10,000 to the Animators, R.R. Swamy and V.S. Shankardass.

Citation

The Award for the Best Animation Film of 1989 is given to MY TREE for effectively communicating man's alienation from nature.
V.B. CHANDRA received a Ford Foundation fellowship in Mass Communication and studied cinema and other audio-visual media in various countries. Today, with more than thirty years' experience in documentary film making, he is the Chief Producer in the Films Division. His films, ranging from News Magazines to documentaries and shorts on a variety of subjects, have won many national and international awards.

R.R. SWAMY was born in 1941. He studied applied arts in the J.J. School of Art in Bombay. For the last twenty-two years he has been working with animation and graphics for the Films Division and Doordarshan.

B.R. SHENDGE is a diploma holder in drawing and painting. He joined the Cartoon Film Unit of Films Division in 1961 and has scripted, animated, directed and produced various types of short animated films. He has won national and international awards for many of his films, including UMBRELLA, SYNTHESIS, LAW OF NATURE, PRECIOUS NATURE and WARLI PAINTINGS.
Special Jury Award

KALAMANDALAM KRISHNANKUTTY PODUVAL

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, K.R. Mohanan.

Citation

The Special Jury Award of 1989 is given to K.R. Mohanan for his film KALAMANDALAM KRISHNANKUTTY PODUVAL for excellence in the use of cinema in projecting the intricate relationship between the drummer and the dancer in Kathakali.
K.R. MOHANAN received his diploma in film direction from the Film and Television Institute of India. He has scripted and directed over twenty documentaries for various departments of the Kerala State Government and has made two feature films, ASWATHAMA and PURUSHARTHAM. He won a National Award for his documentary film, THE RACING SNAKES, and is, at present, with the Kerala State Film Development Corporation.
सर्वोत्तम लघु कल्पित फ़िल्म पुरस्कार (70 मिनट की अवधि तक की फ़िल्में)

बेहुला

निर्माता राजा मित्रा को रजत कमल और 10,000 रुपये का नकद पुरस्कार।

निर्देशक राजा मित्रा को रजत कमल और 10,000 रुपये का नकद पुरस्कार।

प्रशासन

सर्वोत्तम लघु कल्पित फ़िल्म का 1989 का पुरस्कार बेहुला को रूकव कैलेंडर में कथा प्रस्तुत करने के लिए दिया गया है।

Award for the Best Short Fiction Film (films not exceeding 70 minutes duration)

BEHULA

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

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

Citation

The Award for the Best Short Fiction Film of 1989 is given to BEHULA for a story well told.
RAJA MITRA won the National Award for the Best First Feature Film of a Director in 1988 for his EKTI JIBAN. His documentary SCROLL PAINTERS OF BIRBHUM won the National Award for the Best Film in Art and Culture of 1988. He has directed several documentaries for Films Division, Government of West Bengal and some private sector organizations. His short feature BEHULA was shown in the Information Section of the International Short Film Festival in Bombay this year. At present he is working on TAMRAPATRA, a feature film co-produced by the National Film Development Corporation and the Government of West Bengal.
Award for the Best Film on Family Welfare

BOY OR GIRL—HOW?

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer, B.R. Shendge.
Rajat Kamal and a cash prize of Rs. 10,000 to the Director, R.R. Swamy.

Citation
The Award for the Best Film on Family Welfare is given to BOY OR GIRL—HOW? for effectively communicating an important message.
आर.आर. स्वामी का जन्म 1941 में हुआ। उन्होंने बम्बई के जी.जी. स्कूल ऑफ आर्ट्स में व्यवहारिक कलाओं का अध्ययन किया। पिछले 22 वर्षों से वे फिल्म प्रभाग और टूर्नामन के लिए कार्टुन और ग्राफिक्स बनाने का काम कर रहे हैं।

बी.आर. शेंडेगे ने ड्राइंग और पेंटिंग में डिलेशन प्राप्त किया है। वे 1961 से फिल्म प्रभाग की कार्टुन फिल्म इक्काई में काम कर रहे हैं और कई प्रकार की तल्यु कार्टुन फिल्मों के निर्माण एवं निर्देशन के साथ-साथ उनके पटकथा लेखन और कार्टुनकार भी रहे हैं। उन्हें कई फिल्मों के लिए राष्ट्रीय तथा अंतरराष्ट्रीय पुरस्कार मिले हैं जिनमें से कुछ फिल्में हैं - अम्बरेला, सिंधेसिस, लॉ आफ नेचर, प्रशेर्स नेचर और बल्ली पेंटिंग्स।

R.R. SWAMY was born in 1941. He studied applied arts in the J.J. School of Art in Bombay. For the last twenty-two years he has been working with animation and graphics for the Films Division and Doordarshan.

B.R. SHENDEGE is a diploma holder in drawing and painting. He joined the Cartoon Film Unit of Films Division in 1961 and has scripted, animated, directed and produced various types of short animated films. He has won national and international awards for many of his films, including UMBRELLA, SYNTHESIS, LAW OF NATURE, PRECIOUS NATURE and WARLI PAINTINGS.
AWARDS NOT GIVEN

1. Best First Non-Feature Film of a Director.
2. Best Exploration/Adventure Film (to include Sports).
3. Best Investigative Film.
Awards for Writing on Cinema
Award for the Best Book on Cinema 1989

SHATRANJ KE KHILADI (Hindi)

CINEMA: KANAKKUM KAVITHAYUM (Malayalam)

Swarma Kamal and a cash prize of Rs. 10,000 to the authors, Surendranath Tiwari (for SHATRANJ KE KHILADI) and Sreekumaran Thampi (for CINEMA: KANAKKUM KAVITHAYUM).

Swarma Kamal and a cash prize of Rs. 10,000 to the publishers Madhya Pradesh Film Development Corporation (for SHATRANJ KE KHILADI) and Sahithya Pravarthaka Co-op. Society Ltd. (for CINEMA: KANAKKUM KAVITHAYUM).

Citation

The Award for the Best Book on Cinema for the year 1989 is given to Surendranath Tiwari for his book SHATRANJ KE KHILADI for painstakingly analysing and delineating the interrelationship between a literary masterpiece and its film version, created by a master of the cinema, without overlooking the salient characteristics of each art form.

The Award for the Best Book on Cinema for the year 1989 is also given to Sreekumaran Thampi for his book CINEMA: KANAKKUM KAVITHAYUM for portraying the development of the medium poetically by blending its ethos and technique.
सुरेन्द्रनाथ तिवारी दिल्ली से प्रकाशित एक सामाजिक, आर्थिक और साहित्यिक मासिक हिंदी पत्रिका ‘प्रचेता’ के सम्पादक हैं। वे कानपुर से प्रकाशित होने वाली एक और मासिक हिंदी पत्रिका उपमा से भी सम्बद्ध हैं। उन्होंने कई पुस्तकें लिखीं हैं जिनमें प्रेमचंद और शातिरहा के उपन्यासः नन्दलाल का घर भी शामिल है। कई पत्र-पत्रिकाओं में उनके 50 से अधिक लेख प्रकाशित हुए हैं। प्रो. तिवारी ने फिल्मों और नाटकों में अभिनय करने के साथ नाटकों का निर्देशन भी किया है। वे देश के विभिन्न विश्वविद्यालयों में फिल्म समीक्षा पाठ्यक्रमों में राष्ट्रीय फिल्म संग्रहालय की ओर से अध्यापन कार्य करते हैं। वे दिल्ली विश्वविद्यालय में अनेक वर्षों से प्रायोगिक के रूप में काम कर रहे हैं। इन दिनों वे भारतीय न्यास सिनेमा आंदोलन के बारे में एक पुस्तक लिख रहे हैं।

श्रीकुमारन थाम्पी ने 25 वर्ष की आयु में केरल सरकार के सहायक दामोदर परी के पद को छोड़ कर फिल्म उद्योग में गीतकार, पटकथा लेखक तथा फिल्म निर्माता के रूप में प्रवेश किया। उन्होंने अब तक लगभग 250 गीत लिखे हैं एवं 28 फिल्मों का निर्देशन किया है। वे राष्ट्रीय एवं राज्य पुरस्कार विजेता हैं तथा कई एवं मलयालम में 20 फिल्मों का निर्माण किया है। श्रीकुमारन थाम्पी मलयालम फिल्म निर्मिति संघ के संस्थापक सदस्य तथा मलयालम चलचित्र परिषद के भूमिका उपाध्यक्ष है। राष्ट्रीय फिल्म वित्तांतियुक्ति को दो समितियों के सदस्य भी हैं। श्रीकुमारन थाम्पी को भविष्य, लघु कहानी तथा उपन्यास संग्रहों का मलयालम भाषा में 20 पुस्तकों का प्रकाशन हो चुका है।

SURENDRANATH TIWARI is the editor of “Pracheta”, a socio-economic and literary monthly magazine in Hindi from Delhi. He is also associated with “Upama”, a monthly magazine in Hindi, brought out from Kanpur. Among his publications are the book “Premchand aur Saratchandra ke Upayans: Manushya ka Bimb” and more than fifty articles and papers in different periodicals and journals. Tiwari has also acted in character roles on the screen and on the stage and has directed plays in Hindi. He has been a visiting faculty member of the National Film Archive of India in film appreciation courses conducted in different universities in the country. A senior lecturer for many years in the University of Delhi, he is, at present, involved in writing a book on the New Indian Cinema Movement.

SREEKUMARAN THAMPI resigned from his job as Assistant Town Planner under the Government of Kerala to enter the film world as a lyricist, screenplay writer and film maker at the age of 25. He has composed about 250 lyrics and directed 28 films. He has won National and State Awards and produced 20 films in Malayalam and one in Kannada. Founder Secretary of the Malayalam Film Producers Association, former Vice President of the Malayalam Chalachithra Parishad and a member of two committees of the National Film Development Corporation, Thampi has published about 20 books in Malayalam, including collections of poems, short stories and novels.
सर्वोत्तम फ़िल्म समीक्षक पुरस्कार

के.एन.टी. शाख्री

फ़िल्म समीक्षक के.एन.टी. शाख्री को रजत कमल और 5,000 रुपये का नकद पुरस्कार।

प्रशस्ति

सर्वोत्तम फ़िल्म समीक्षक का 1989 का पुरस्कार के.एन.टी. शाख्री को सिनेमा की समकालीन परिस्थितियों को चित्रित करने के लिए बीते युग के सौन्दर्य का अद्वैत एंग से सहायता लेने की क्षमता का परिचय देने के लिए दिया गया है। निर्णायक मण्डल ने उनकी इस बात के लिए भी सराहना की है कि उन्होंने फ़िल्मों के बिविध विषयों पर अपनी लेखनी चलाई है।

Award for the Best Film Critic of 1989

K.N.T. SASTRY

Rajat Karnal and a cash prize of Rs. 5,000 to the Film Critic, K.N.T. Sastry.

Citation

The Award for the Best Film Critic of 1989 is given to K.N.T. SASTRY for combining the rare ability to comprehend the quintessential beauty of the bygone era and for reflecting the contemporary trends in cinema. The Jury also appreciates the wide range of topics covered by him.
K.N.T. SASTRY, a seasoned journalist, has been associated with the National Film Archive of India (NFAI) for many years. He has prepared for them a number of monographs including those on L.V. Prasad, Nagi Reddy, Chakrapani and P. Bhanumathi. The NFAI and the British Library, London, have recently entrusted him with the compilation of the section on Telugu cinema for their encyclopaedia on Indian cinema to be brought out by the British Library. K.N.T. Sastry was associated with the award-winning film, DAASI, as a researcher and assisted with the script of MAA OORU, a documentary which also won a National Award. His feature "Chalana Chitram" in Adivaram Andhra Jyothi was immensely popular. He has also edited a collection of essays on Telugu cinema. At present, he is an Assistant Editor in the Deccan Chronicle.
कथासार : Synopses :
कथाचित्र : Feature Films
अथ दिगंत

उड्डयन/रंगिन/96 मिनट

निर्माण: योस्स विलियम्स प्राइवेट लिमिटेड निर्देशन: मनमोहन महापात्र पटकथा: प्रकाश पत्र, मनमोहन पत्र पूर्व अभिनेता: अरुण नन्द मुख्य अभिनेता: मानवीता सहाय का नाम निर्देशन: राजकां सह-अभिनेता: मानवीता सहाय अभिनेता: अरुण नन्द मुख्य अभिनेता: मानवीता सहाय पूर्व अभिनेता: अरुण नन्द मुख्य अभिनेता: मानवीता सहाय

शंकर गांव के जमींदार नरसिंह चौधरी के घर के खेतों में मजबूती करके अपना गुजरात करता है। अपने अपने दादा की पत्नी की मृत्यु हो जाती है और वह दादा की राह को ले आता है। राह का निकला जीवन अपने अपने बाल मध्य देखते से रखना का एक कब्जा है। शंकर और राह को सभी लोग तोड़ करते हैं। गांव के लोग राह के बाहर रहने पर एश्वर रहते हैं जबकि इससे गांव को बदलनी होगी। जमींदार और उसके मैनेजर राह को दबाव देते हैं। राह अपने पति के साथ वैवाहिक जीवन बिताना चाहते हैं और जमींदार को पास नहीं फटकारने देते। इससे नरसिंह चौधरी बौखला उठता है। गीर्जा और अपराध के तौर पर वे दोनों कहीं बेहतर होते हैं की तलाश में गांव को भी रहने देते हैं। इतने आशा है कि वे अपना भविष्य पहले से अच्छा बना सकेंगे।

ANDHA DIGANTA

Oriya/colour/96 minutes


Shankar makes a living toiling in the paddy fields of the zamindar Narayan Chowdhury. When his wife dies suddenly, he goes away to the town, only to come back with a new wife Radha. Radha, as everyone soon knows in the village, is a woman with a dubious past and a child, Ratan, by an earlier marriage. Shankar and Radha find themselves under pressure from all sides. The villagers resent Radha’s presence and worry that she will give them a bad name. The zamindar and his manager lust after her. Radha, determined to lead a normal existence with her husband, refuses all advances and only manages to anger Narayan Chowdhury. Poverty and harassment lead the couple to finally leave the village in search of better employment. But they leave with the hope of making a future for themselves against all odds.
CHHANDANEER

Bengali/colour/97 minutes


Seema, a dedicated Bharatnatyam dancer, is the daughter of a rich and cultured family, who marries a blind classical singer from a middle-class home against the wishes of her autocratic father. The love nest they build is threatened by her husband Ayan’s sense of financial insecurity, which leads him to compromise his art by providing the musical score for a popular film. Duped by the producers and unable to find a footing in the world of popular music, Ayan finds that he has completely alienated his wife as well. Seema, heartbroken but determined, follows her own vocation and rises to great heights with her dance. But the emotional stress of her separation from Ayan leads her to sprain her ankle during a performance. Ayan comes to beg her forgiveness. At the seaside together, Seema realizes that her foot has healed along with her heart and she dances in ecstasy on the sands.
DADDY

Hindi/colour/130 minutes


Pooja, a young model, is scared by anonymous calls made by a man who claims to love her. Her grandfather, an influential person, traces one of the calls and tells Pooja that the man has been handed over to the police. When the stranger appears in her life again, she is reluctantly informed that he is her father. In her dead mother's old diary, Pooja reads that her father, Anupam, was a well-known singer, whose marriage was already ruined when he met Soni, Pooja's mother. Anupam's wife refused to divorce him, but Pooja was already on the way and they set up home together against the wishes of Pooja's grandparents. When Pooja brings her father home, she discovers that he is an alcoholic. She is also told that he killed her mother. Anupam reveals that Soni died in an accident, after quarrelling with him. Anupam, left with his guilt, ruined himself. Now, Pooja insists on bringing him back to normalcy and redeeming him in the eyes of the world.
GANASHATRU

Bengali/colour/100 minutes


Chandipur, a small town in West Bengal, is dependent on the recently erected temple for its growing revenue. The temple attracts a stream of visitors who come to drink its holy water and enjoy the healthy climate of the town. The elderly doctor in the local hospital discovers that the holy water of the temple is actually responsible for a sudden eruption of water-borne diseases in the area. At first the self-professed liberals of the press are willing to join his campaign to close down the temple and decontaminate the water. But once they realize that the doctor’s brother, the influential chairman of the municipal council, will fight the closure of the temple, they swiftly change sides. By a series of manipulative acts, the vested interests manage to isolate the doctor and condemn him as an enemy of the people. Disgusted, the rationalist doctor is ready to fight his battle alone, when he finds that the educated youth of the town are rallying behind him.
गीतांजलि

तेलुगु/रंगीन/130 मिनट

निर्देशन-पटकथा: गीतांजलि
निर्माण: भावालक्ष्मी एन्टरटेनमेंट
अभिनेताओं: गीर्जा सह-अभिनेता
कलाकार: नेना राजन
लेखक: लिंनू प्रसाद
गायिका: चित्रा

प्रकाश एक मेघाली छात्र है और उसने अभी-अभी शिक्षा बिकाल की है। इससे पहले उसे पता चलता है कि उसे लघुकियां रोग है और वह केवल कुछ दिन का ही मेहमान है। उसके प्रति पश्चिम उसे पता चलता है कि उसे अपने अपने रोग के लिए दवा देने का दिन आया है। इनके साथ उसने भी कुछ दिन का ही मेहमान होना है। वह आगरे से देख कर उसे पता चलता है कि उसे अपने अपने चिकित्सक के लिए दवा देने का दिन आया है।

GEETHANJALI

Telugu/colour/130 minutes


Prakash, a brilliant student just out of the university, suddenly discovers that he has leukaemia and that his days are numbered. He goes to the hills to die and, at Ooty, comes across a lovely, boisterous girl, Geethanjali, who takes great pleasure in teasing him. Annoyed, he leaves her on the cold hillside one night. Later, feeling sorry, he goes back to fetch her and learns that she suffers from a congenital heart disease and is aware of it. Surprised by her enormous good spirits, Prakash befriends her and comes to love her for her courage. When Geethanjali learns that Prakash, an apparent symbol of health, is also waiting for death, she asks him to go away. The separation tells upon her and she falls ill. Prakash is discouraged by the family from meeting her for fear of upsetting her. Yet, when she opens her eyes at the hospital, she asks for Prakash. The two young people come together again, defying a future that does not exist.
JAMBOO SAVAARI

Kannada/colour/132 minutes


Twelve-year-old Samba lives in poverty with his grandparents in a small village. A lottery ticket bought with his lunch money wins for Samba a lovely white baby elephant, something that his grandfather cannot afford to keep. But Samba and his young friends of the village refuse to give him up and share many moments of joy and adventure with him. The elders of the village, not amused by the elephant’s activities, plan to send it away from the village and the headman seeks the help of the forest official. The school teacher who sympathizes with the children, tries to convince them that, after all, the elephant will be happiest in the forest. But the children are not convinced.
KAAL ABHIRATI

Bengali/colour/120 minutes


The film is about a man who is obsessed with his own death. He lives in the only intact corner of a large old house fallen into decay. He spends his days haunted by images of his death. His mind plays with different possibilities of normal existence, all of which end in his sudden, violent death. Across these images flits the image of his widowed mother, silent, gentle, compassionate. The man tries to express his obsessions in the form of sketches or bits of narrative. Finally, he is himself absorbed into his hallucinations, when he attempts to burn the sketches. The characters of his imagination dance around the fire till they are magically drawn away by the image of the widow. They all go, as in a trance, following her into eternity.
Marathi/colour/155 minutes


Manohar, an officer in a private firm, is happy with his wife Uma and two children. He meets Manisha, the widow of an ex-employee, when she comes to ask him for a job. As a single woman, Manisha faces many problems in the company, which has never had a woman employee before. Manohar and his wife both feel for her and Manohar tries to help Manisha sort out her problems. A jealous colleague spreads ugly rumours about them and finally even Uma starts suspecting her husband. Around the same time, Manohar and Manisha, in a moment of sudden weakness, give in to their attraction for each other, but feel extremely guilty afterwards. Uma leaves home with the children. Living alone, Uma feels attracted to another man, but controls herself. She goes to court and gets her divorce, but, as the saddened Manohar starts walking away alone, she finds she cannot bear to let him go.
kiridom

Malayalam/colour/135 minutes


Head Constable Achutan Nair, an honest, upright policeman, dreams of making his son, Sethu, a Sub-Inspector some day. Sethu is waiting to be selected for the IPS. While on duty, an altercation with an MLA’s son gets Nair a “punishment transfer” to Rampuram, an area ruled by hooligans on whom the police have no control. Trying to stop a street fight, Nair beats up a local ruffian and is himself beaten up by the gangleader, Jose. Sethu intervenes, subdues Jose and becomes a target for the gang. He finds himself drawn into violent confrontations and even ends up in the lock-up. Jose gets discharged from the hospital and assaults the family. In desperation, Sethu goes after him and kills him. In his son’s police verification certificate for the IPS, Nair reports that Sethu is unfit for the Service as he is a wanted criminal.
Rajanna and Geetha set up their new home in a crowded lane of the city. Soon, however, something disturbs the smooth flow of their lives. Though the shed next door lies vacant during the day, at night a group of people come and work there, keeping the neighbourhood awake with the noise. When all efforts to get the shed vacated fails, the couple seek the help of Geetha's aunt, who knows a senior police officer. When the noises finally cease and the band of ragged families is evicted, Rajanna discovers that his wife had achieved the impossible only by succumbing to the demands of the police officer. A confrontation between Rajanna and Geetha makes them realize that the only choice left to them is to search for a new home and start their lives all over again.
मध्य दा दीवा

पंजाबी/रंगीन/115 मिनट

निर्माण: राष्ट्रीय फिल्म विकास निगम लि., दूरदर्शन निर्देशन/पटकथा: सुरिंदर सिंह मुख्य अभिनेता: जोध बबर भाई अभिनेत्री: दीपा नवकर तला-अभिनेता: पक्केज कारू, कंवलजीत सिंह परिवहन सह-अभिनेत्री: आशा राम्य छायाकांन: अतिल सहारा व्याख्यान: जी.एस. भाटिया समाप्ति: सुप्राक सहल फिल्म निर्देशन: दर्शन मेहराक वेशभूषा: सदस्य बस्तर संगीत निर्देशन: महंदरजीत सिंह गीतकार: नक्शा नायलपुरी, पारशु गायक: जसपाल सिंह

तोला एक कार्यकार है, जिसे जमींदार अपना भाई मानता है और उसका बेटा धर्म सिंह उसे चाचा कहकर पुकारता है। तोला ने एक बंगला लड़की से शादी की थी, जिससे उसके मामा बाप ने अपना नाम तोड़ लिया था। उनके इस अपराध के कारण तोला के बेटे जगसीर की शादी पर पाबंदी लगा दी गई। जगसीर का नाई को जवाब देने से बाहर पड़ गया था। इस पर भानी को उसके घर बाले बाहर भेज देता है। जब तोला की मृत्यु होती है तो जगसीर उसे खेत में अपने पिता की स्मृति में एक चबूतरा बनाकर बनाना लगा, जहां तोला खेतों में निर्माण करता था। धर्म सिंह का बेटा भांता, जो अब जमींदार की देखभाल कर रहा है, खेतों में महीनों का इतिहास करता था और वह जगसीर के गर्म कामों को समझकर उनकी दीक्षा का विशेष रूप करता है। भानी के जाने के बाद जगसीर अभिनय का आदर हो चुका है। यह भांता से लड़की करने में असफल है, और जमींदार ने बुआए मर्यादा मंद कर देता है। भाता तोला की मध्य की निगम देता है और उसके दादा ने जो जमीन तोला को दी थी उसे बापस ले लेता है। इस समय से जगसीर की मां मर जाती है और जमींदार भी मृत्यु के कारण मर जाता है। उसका दोस्त गंगों उसकी याद में मध्य बनाता है और भानी उस पर मिठाई का दिया जाता है।

MARHI DA DEEVA

Punjabi/colour/115 minutes


Thola, a sharecropper, was treated as a brother by the landlord, and his son Dharam Singh calls him uncle. Thola had married a nomad girl who was consequently forsaken by her parents. As a penance, Thola’s son Jagisir is condemned to remain unmarried. Jagisir falls in love with Bhanu, the young bride of the local barber. Bhanu too reciprocates the feeling and is punished by being sent away. When Thola dies, Jagisir builds a brick memorial, a marhi, on the land he used to till. Dharam Singh’s son Bhanta, who now looks after his family land and is mechanizing his farm, resents the unofficial tenancy rights of Jagisir. Missing Bhanu, Jagisir becomes addicted to opium. Unable to battle with Bhanta, he does not till the land. Bhanta breaks Thola’s marhi, and takes over the land given to Thola by his grandfather. Jagisir’s mother dies of shock and Jagisir starves himself to death. His friend the water-carrier Ronki builds his marhi in his memory, and Bhanu lights the earthen lamp on it.
MATHILUKAL

Malayalam/colour/120minutes


A free adaptation of the autobiographical novelette of the same name by Vaikkom Mohammed Basheer, who was a political prisoner in the Trivandrum Central Jail in the 40s. Basheer is a man with a highly adventurous past and he languishes among the common criminals in the prison. However, his simplicity, humour and humanism win him friends, both among the warders and the prisoners. With the country's freedom only a step away, the political prisoners are set free, that is, all except Basheer. Wandering disconsolette in the vacant corridors and the garden, he hears the voice of a woman from across the high wall where the women's jail begins. He develops a poignant relationship with the voice and they plot to meet in the hospital one day. That day, suddenly, Basheer is released. For Basheer, the meaning of freedom is not the same as before.
ORU VADAKKAN VEERAGADHA

Malayalam/colour/170 minutes


Chandu, an orphan, grew up under the protection of his uncle, Kannappan, a great warrior of sixteenth century Kerala. He would have married Kannappan’s daughter, Unniyarcha, but was thwarted by her arrogant and vicious brother, Aromal. Leaving his uncle’s home, Chandu, now a great warrior himself, joins forces with Aringodar, but is called upon by Kannappan to escort Aromal in his first professional fight. Aromal’s sword breaks during the fight and, although he wins the bout by killing his opponent in violation of the rules, he accuses Chandu of tampering with the sword. While attacking Chandu, Aromal falls on his own sword and dies, but in Kannappan’s household, Chandu is considered a murderer. Years later, when he is a recluse, Aromal’s and Unniyarcha’s sons come to avenge the death of Aromal. Chandu, a far superior warrior, refuses to hurt the young men and takes his own life instead.
PARASHURAMER KUTHAR

Bengali/colour/75 minutes


In a suburban town in West Bengal, preparing for the 40th anniversary of Independence, a wet-nurse Lakshmi is asked to leave town as part of a general clean-up. With a crippled husband, Lakshmi has survived by keeping herself pregnant by the respectable middle-class householders who happened to employ her to suckle their children. Ironically, all her own children were stillborn. Treated as a prostitute by the police and the families where she had given so much in return for so little, she is hurt and bewildered. For a brief while she even rebels and openly embarrasses one of her ex-employers for refusing to help her to remain in the town. But her husband dies and she gives in to an offer made by a local prostitute. Decked in faded finery she awaits her first client; only, the young boy she spies approaching her is the son of the chairman of the municipality, whom she had once suckled at her breast.
परिदा

हिंदी/रंगीन/157 मिनट

निर्माण/निर्देशन: विनोद चोपड़ा पटकथा: विनोद चोपड़ा, शिवकुमार सुब्रमण्यम मुख्य अभिनेता: जैकी श्राक, एनिल कपूर, मुख्य अभिनेत्री: माधुरी दीक्षित सह-अभिनेता: नाना पाटेकर छायाकाण्ड: विनोद प्रसाद धातु आलेख: सुभाष अग्रवाल, इन्द्रजीत निर्माण सम्पादन: रेणु सदनुजाल कला निर्देशन: निर्मला चौधरी, निर्मला देसाई वेद्याय: सोनली सेन संगीत निर्देशन: आर.डी. बर्मन गीत: खुशीद पार्श गायक: सुरेश बडेल, शैलेंद्र सिंह पार्ष गायिका: आशा भोसले

यह दो भाइयों की कहानी है। बड़े भाई किरण अपने आदर्शवादी और भोले भाई करण की देखभाल करता है। गरीबी से तंग आकर किरण अपने छोटे भाई के पालन नीतियों के लिए आराध्य करने लगता है। करण जब अपनी शिक्षा पूरी करके परलोक पहुँच जाता है तो उसे पता चलता है कि जिस बड़े भाई की उसकी पुत्री की है वह उसी मिरोह का सदस्य है जिसने उसके पाये मिरोह फुलिंग अपराध प्रशान्ती की हस्तक्षेप की है। मिरोह का मुख्या अमर किरण उसने छोटे भाई को मार डालने का आदेश देता है क्योंकि उसे यह है कि अपने दोस्तों के प्रति गोरे लगाव के कारण, करण उनके मिरोह का सम्बन्धित कर सकता है। आदेश के इस जल में पंजी डाल किरण अपने भाई को बचाने की कोशिश करता है, लेकिन उसे सफलता नहीं मिलती और करण की हत्या कर दी जाती है। तब किरण अपने मुख्या अमर से बदलता लेता है।

PARINDA

Hindi/colour/157 minutes


This is the story of two brothers, the idealistic and innocent Karan and Kishen, the elder brother who has always protected him, but at what cost. Faced with starvation and poverty, Kishen takes to crime to bring up his younger brother. After his studies are over, when Karan comes home, he soon realizes that his adored elder brother belongs to the same underworld gang which has killed his dearest friend, the police officer Prakash. Threatened with exposure through Karan’s loyalty to his dead friend, Anna, the half-crazed gang leader, orders Kishen to kill his brother. Caught in this web of terror, Kishen attempts to protect his brother and fails. Karan is killed brutally, and Kishen takes his revenge on his erstwhile benefactor Anna.
पर्सी

गुजराती/रंगीन/128 मिनट

निर्देशन : राहुल फिल्म विकास निगम लिए - निर्देशन : पर्वेज मर्वान्जी पटक्षा - साइंस मिश्र, जिला मिश्रफिल्म पुरुष अभिनेता: कुलंद देव पुरुष अभिनेता: सुबि पटेल सह-अभिनेता: होसी वासु, राजेंद्र स्माट, राजेंद्र बाने सह-अभिनेता: जेम्स क्रॉफ कला अभिनेता: विनोद सुबाह, ए.एम. पटमाता संगीत: निर्देशन-वेरन्दूर : रोहित प्रेम

पर्सी 28 साल का एक डांसर कुक्क क्योंकि वह बधाई की परसी कलोनी में अपने मां के साथ रहता है। उसे एक छोटे से दफ्तर में काम करता है जबकि उसकी मां परसी पकवान बनाकर कुछ रूपये कमाती है। 

एक दिन परसी की दफ्तर में एक धोखाधड़ी का पता चलता है, जिसके पास कर्मचारी को नौकरी से निकाल दिया जाता है। तभी परसी को बधाई संगीत सोसाइटी के माध्यम से संगीत के प्रभाव का पता चलता है। इसमें उसकी शायद उस समय भंग हो जाती है, जब रूकरी से निकाला जाता कर्मचारी का दफ्तर में आ लगा देता है और परसी की भिटाई करता है। उसकी नौकरी की चोट लाभ होती है और वह बहुत दुखी है। 

तभी स्कूल के दिनों के दिन से उसके एक मुश्किल दौर का भूत प्रकट होकर उसे हिमसंद से काम ना लेने के लिए दंडना फसाड़ता है। उसके दबाव को मां की मुश्किल हो जाती है। उसकी मां ने उसे कभी आत्म निर्भर नहीं रखती, दिनों के साथ उसका काम भी बनाया जाता है। वह जीवन की कठिनाइयों को झेल लेता है।

PERCY

Gujarati/colour/128 minutes


Percy, an awkward young man of 28, lives with his domineering mother in a Parsi colony in Bombay. He works in a small office, while his mother supplements their income by preparing and selling Parsi delicacies. One day, Percy discovers a fraud in the office and an employee is sacked. Around the same time, the lonely young man discovers the conviviality of music through the Bombay Music Society. But his peace is soon shattered, when the sacked employee sets fire to the office and beats up Percy. Jobless and completely at sea, Percy is visited by the ghost of his dead school-friend, who admonishes him for his lack of spirit. Percy's mother dies suddenly, leaving behind a son whom she has consistently denied self-sufficiency. But there is hope that Percy will cope with life after all.
PUDISHA PADAIPU

Tamil/colour/135 minutes


Sita, a young girl, raped on the day of her marriage, refuses her understanding bridegroom and comes to live in the slum where the man who raped her bullies the little community to submission. Her aim is to make the man take responsibility for her, having despoiled her. In the process she wins his rough heart and becomes his wife. The process of normalization is interrupted when old foes taking revenge on the man kill Sita by mistake. The man is about to revert in anger to his former brutal self, when the cry of his motherless child reminds him of his own bitter, orphaned childhood. He realizes that he must give his son a better life, and to do that, must refrain from the path of violence.
SALIM LANGDE PE MAT RO

Hindi/colour/120 minutes


Salim lives the life of a petty thief in a world where conventional moral values have been turned on their head. His father is a textile worker, retrenched during a major strike in Bombay. His mother earns a pittance by taking in sewing from the neighbouring poor. The elder brother, the hope of the family, died in an accident. Salim meets Aslam, an educated and compassionate young man and a prospective suitor for Anees, his younger sister, and slowly becomes aware of the meaningless brutality that rules his life and the lives of the poor around him. He starts recognizing the forces of social and economic exploitation and attempts to move towards a more worthwhile existence. But at Anees’s wedding, his death at the hands of a fellow thief finally establishes the brotherhood of the damned.
SANDHIYA RAAGAM

Tamil/colour/84 minutes


Chokkalingam is eighty-four years old and lives with his wife in his village in Tamil Nadu. With the death of his wife, the familiar routine of life is suddenly changed when the old man has to go on live with his nephew, Vasu, in Madras. Vasu, his only relative, is a lower middle-class press worker with a pregnant wife and a small daughter. His income is not enough for his own family and the additional responsibility of the old man becomes a great burden for him. The emotional problems of the uprooted old man in an urban lower middle-class milieu and the stresses upon one who has lived beyond his utility, are the subjects of the film.
Sharif was born of Muslim parents in Shishunala, a village in Dharwar, in 1829. Shocking both the Hindus and the Muslims, he studied under the Hindu guru Govinda Bhatta and at the same time discovered the Vachan and Sharana literature and the teachings of the mystic saint Allama. Under these influences, he composed devotional lyrics which are still sung today. His own philosophy was based on Hindu-Muslim unity, discarding the inequalities of caste, creed and religion. Poverty and the death of his wife made him a wanderer and he toured the country singing his songs. He died in 1889. Today Hindus and Muslims throng to the grave of this saint who belonged to both religions equally.
SUTHRA DHAARULU

Telegu/colour/160 minutes


Neelakantam, the landlord of Sivapuram, has a paralytic wife, Gayatridevi, who spends her day listening to the Puranas. She requests Hanumaddas from the village to bring to her home Yasodadevi and her husband, Ramananda, to present Harikatha, a form of devotional performance. Neelakantam sends Ramananda away on a flimsy pretext and rapes Yasodadevi. The villagers are outraged, but decide to bide their time and prepare themselves. With Yasodadevi’s help, Hanumaddas’s son Thirumaladas, receives higher education and, years later, comes back to the village as a Collector. Disputes over land have been brewing in the village. The new Collector pretends to align himself with the corrupt landlord, but reveals his loyalties to his people at the last minute, much to the horror of Neelakantam, who is finally subdued by the villagers.
UNNIKKUTTANU JOLI KITTY?

Malayalam/colour/135 minutes


Unnikkuttan, with an M.A. in philosophy, has been unemployed for five years. His father, an ex-Gandhian, helplessly watches the growing frustration in his son. The elder brother Reghu, a trained short film maker, has his own family to support and does so, often at the cost of the truth in his films. The elder sister and her husband are unwilling to bear other people's burdens. Lonely and insecure, Unni is attracted to the ideology of the extremists and jeopardizes whatever job prospects he may have had in his hometown. His journey to the city for a job is met with equal lack of success. Disillusioned, he returns home to find increasing unemployment. Admitting defeat, he burns his certificates. After the death of his brother, Reghu, discarding all compromise, makes this film on Unni.
बोसोबिपो

करबी/रंगीन/156 मिनट

निर्देशन: करबी आंगलोंग जिला परिषद निर्देशन/पटकथा: गोतम बोइ मुख्य अभिनेता: रामन रंगेचिहणी सह-अभिनेता: ऐसलास हंसे, सह-अभिनेत्री: जूली लेखियोंग खालकार: बुबुल बराज छायांकन: विवेक बनजी विश्वास आलेख: अनुप मुख्य श्रीका प्रसाद कला निर्देशन: उत्तर बराज वेशसूचा/संगीत हास्यकथा: शरे चौधरी पार्श्व गायक: अनुपम तेराँग पार्श्व गायिका: पार्विला लेखियोंग

बोसोबिपो करबी भाषा का शब्द है जिसका आर्थ है कोयला की पेड़के के समय चपेक करते हैं। करबी पहाडी लोग हैं जो जागह बदल-बदल कर खेती करते हैं। साथियों रंगेचिहणी एक गिनतित करबी युवक है जो आपने गांव में अभियांत्रक के रूप में काम करता है। वह महसूस करता है कि उसके समुदाय के लोग समाज के नागरिक होने जा रहे हैं। उसके मन में दुखिशा होती है कि वह गांव की बुद्धि कर आपना आधिकारिक बोलने के लिए कहाँ बाहर पहुंच जाय या अपने समुदाय के बीच रह कर उनकी भाषा से जुड़े हैं। उसे अपने बचपन की बातें याद आती है और वह अपने समुदाय को सेवा करने का संकल्प लेता है। तब उसे उन लोगों के अपने प्राकृतिक वातावरण के साथ गहरे तलाव का उदयास होता है। अपने समुदाय के लोगों को समझें है साथियों अपनी अनुभव की माया भी पहुंच करता है।

WOSOBIPO

Karbi/colour/156 minutes


Wosobipo is the Karbi word for the cuckoo's call which ushers in the time for sowing the crop. The Karbis are hill people who practise shifting cultivation. Sarthe Ronghang, an educated Karbi youth who has returned to his village as a school teacher, finds that his community is getting increasingly impoverished. Torn between a desire to escape to the world outside where better prospects await him and his innate loyalty to his people, Sarthe rediscovers his past through his memories of his childhood with his grandfather. He finds a new meaning in his community's apparently dumb struggle for survival and comes to understand their strong bonds with their natural surroundings. In the process of delving into the collective unconscious of his people, Sarthe begins his journey to his inner self.
Synopses:
Non-feature Films
आर कोटो दिन
अभिषेक/रंगीन/38 मिनट

निर्माण : सुचना और सांस्कृतिक विभाग, पश्चिम बंगाल सरकार निर्देशक : शशी आनंद, छायांकन : शशी आनंद समाधान : रवि कृष्ण सेन, अनूप मुखर्जी संगीत निर्देशक : शशी आनंद धीमी आलेखन : रवि कृष्ण, आई.पी. कपूर

हमारे देश के लघु शृंखला बच्चों के अपने बचपन के अधिकार से बंधित है। इस फिल्म में इस नियंत्रण का और दीन-दीय बच्चों के जीवन का चित्रण करते हुए लोगों में उनकी स्पष्टीकरण में खुशियाँ ताने में मदद करते और चेतना जगाने का प्रयास किया गया है।

बैगा
रंगीन/हिंदी/30 मिनट

निर्माण : मध्य प्रदेश मध्यम, निर्देशक : राजेन्द्र जंगले, पटकथा : अनन्त बलानी, छायांकन : राजेन्द्र जंगले, धीमी आलेखन : दिलीप सुब्रामण्यम, समाधान : दीपक सहगल, सुनील धोरिस्या

इस फिल्म में बैगा नाम की जनजाति के लोगों का चित्रण किया गया है, जिन्होंने मध्य प्रदेश में सतपुरा और मेकरला पहाड़ी के बीच सात चौथों में अपने पार बना लिये हैं। इस निर्देशक और शहीद संस्कृति से दूर रहने हुए इस समस्त ने अपनी जानी सांस्कृतिक संस्कृति को बनाने रखा है, जिन्हें शिक्षा के प्रसार और आर्थिक विकास की सरकारी योजनाओं के कारण परिवर्तन की हवा को रोकना कठिन होता जा रहा है।

AAR KOTO DIN (Tomorrow is Too Late)

English/colour/38 minutes


Oppressed, wronged and deceived, millions of children in our country are being consistently denied the right to their childhood. The film captures these young faces of despair and attempts to arouse a constructive response to their plight in the consciousness of the viewer.

BAIGA

Hindi/colour/30 minutes


This is the story of the tribal community called the Baiga who have built their dwellings among the green Saal forests between the Satpura and the Malkal ranges in the state of Madhya Pradesh. Living so close to nature and in a relative state of isolation, the community have retained the wealth of their ancient cultural heritage. However, with growing education and government sponsored projects for economic development, it is becoming difficult to hold back the forces of change.
C.V. RAMAN: THE SCIENTIST AND HIS LEGACY

English/colour/45 minutes


Nobel Prize winner Chandrasekhar Venkat Raman was one of the outstanding personalities of modern Indian science. He had a passionate commitment to science as well as a deep personal involvement in scientific research till the very end of his days. One hundred years after his birth, the film traverses his life, which witnessed the transition of science from classical physics to the era of quantum mechanics.
**BEHULA**

Bengali/colour/67 minutes


In a West Bengal village, an urban scientist doing a study of the effects of snake venom, befriends the local Ojha—the traditional witch doctor—and teaches him the use of modern antidotes to the poison. In the process he finds himself drawn into the conflict between the common people of the village and the local landlord, whose abandoned brickyard has become a breeding ground for the snakes.

**BOY OR GIRL—HOW?**

Hindi/colour/2 minutes


The film demonstrates, through animation techniques, how a woman is not responsible for the sex of her child as she does not determine whether she will give birth to a boy or a girl.
CHHAPAKHANAR BANGLA HARAF
Bengali/b&w/23 minutes


The film depicts the sequence of events that led to the setting up of the first Bengali printing press. It describes in detail the types, tools and machines of a typical press in the late eighteenth century in Bengal. That first quaint, unsophisticated press led to the spread of education and a cultural renaissance and finally to a resurgence of national awareness that put the people on the path towards independence.

INTEGRATED PEST MANAGEMENT IN COTTON

English/colour/28 minutes


The film demonstrates how a farmer can protect his crop of cotton from major pests by adopting an integrated method of pest management, which would eventually lead to a bumper crop, without causing great harm to the eco-system.
каламण्डलमु कृष्णनकुठी पोडुवाल

मलयालम/रंगीन/27 मिनट

निर्माण: केरल राज्य फिल्म विकास निगम लि. निर्देशन/पटकथा: के.आर. मोहनन छायांकन;
वी.ए. नागर ध्वनि आलेखन: टी. कृष्ण उद्रा सम्पादन: के.आर. बोस

इस फिल्म में कलामण्डलमु कृष्णनकुठी पोडुवाल का एक बोल वादक के रूप में वितरण करने के
साथ-साथ कथाकली नृत्य में बोल वादक की पूर्वस्था की भी जानकारी दी गई है। कलाकार कुछ अन्य
लोगों के साथ सबसे अधिक बहाल है और केरल के इस प्राचीन शास्त्रीय नृत्य का गहन विवेचन
करता है।

KALAMANDALAM KRISHNANKUTTY PODUVAL

Malayalam/colour/27 minutes

Producer: Kerala State Film Development Corporation. Director/
Screenplay Writer: K.R. Mohanan. Cinematographer: V.A. Nair. Audio-

The film not only presents Kalamandalam Krishnankutty Poduval as a
drummer, but also discusses the role of the drummer within the
framework of the Kathakali dance performance. The artiste himself, along
with other commentators, recalls his experiences and evaluates them to
give an in-depth view of this classical dance form from Kerala.
कथनी कर्नी एकसी (जमानलाल बजाज)

हिंदी/रंगीन/79 मिनट

निर्माण: कलाइम्ब फिल्म्स निर्देशन/पटकथा: भीम सैंग मुख्य अभिनेता: तुमार दलवी मुख्य अभिनेत्री: हर्षा देशाई शाल कलाकार: कृति बजाज छायांकन: वीरेंद्र सैनी समाप्त: एस. रुफिया संगीत निर्देशन: रघूनाथ सेठ पार्श्व गायक: शमुज्जैफुद गायिका: रुपाली, सोनाली, अवनां मोक्षकार कार्यकार: एक्सोमेशन साइबिस

जमानलाल बजाज महात्मा गांधी के सहयोगी थे। उन्होंने अपने व्यक्तिगत और सार्वजनिक जीवन में महात्मा गांधी द्वारा प्रतिपादित मानवीय आदर्शों के अनुसार आचरण किया। वे 1915 में महात्मा गांधी के समय में आये और स्वतंत्रता आंदोलन में सक्रिय हो गये। इस फिल्म में स्वतंत्रता सेवाओं के रूप में जमानलाल बजाज के जीवन का चित्रण किया गया है।

KATHNI KARNI EKSI (JAMANALAL BAJAJ)

Hindi/colour/79 minutes


Jamanalal Bajaj was a contemporary of Mahatma Gandhi's. In his personal and public life, Bajaj practised the humanistic ideals that the Mahatma stood for. He came in contact with Gandhi in 1915 and became closely associated with the freedom struggle. The film concentrates on the life of Bajaj as a freedom fighter.
याई ट्री

स्पीन/7 मिनट

निर्माण: विजय बी. ऑग्स निर्देशन: बी.आर. शेंडे, आर.आर. लाभी पटकथा: आर.आर. लाभी छायांकन: ए.एस. गंगाधर धर्म आलंकार: पारंपरिक समाज: यू.एच. नागेकर संगीत निर्देशन: रघुनाथ सेठ कार्यकार: आर.आर. लाभी, बी.एस. संजय

इस फिल्म में बड़ी-बड़ी इमारतें बनने के कारण पेड़ों की कटाई का मामला दंगा से फिल्मांकन किया गया है। एक तरह का एक बहुत बड़ी इमारत उभरती है और उस इमारत में उसी पेड़ का एक विशाल विष जायब के तौर पर लगा दिया जाता है। लड़का इस समुच्चा चटाक्रम को बेहर उनके देखता रहता है।

MY TREE

No commentary/colour/7 minutes


There is a tree... and a boy who loves it. One day, they come and cut the tree down and build a huge office block in its place. They do not forget the tree and its sacrifice, and make a large painting of the tree to decorate the building. The boy watches helplessly, grieving in silence.
NEUROPATHIC FOOT IN LEPROSY

English/colour/25 minutes


The film describes in detail the sensory and motor paralysis of the feet of leprosy patients and how the patients themselves should care for them. It also describes corrective surgery and later socio-economic rehabilitation of such patients. The film is useful not only for leprosy technicians but also for doctors in their day-to-day clinical work. As, in any such rehabilitation programme, the stress is on prevention of deformities, the film can be used in community health education programmes as well.
सेर अलंग

कलम/रंगीन/45 मिनट

निर्माण: हार्टिकल्यार्टिस्ट, कलम आंगलोंग निर्देशन/पटभूमि/समयाधार: इंड्रजीत नारायण देश
मुख्य अभिनेता: पोनारम टेरों मुख्य अभिनेत्री: अंजली मिलिकपभी सह-अभिनेत्री: खोर सिंह
लेखक सह-अभिनेत्री: बसापी हंसपे छायांकन: निर्मल टंका चित्र आलेखन: अगानी तनी
संगीत निर्देशन: अलम दास

कलम पर्वतीय जनजाति के लोग असम के सातवें भाग में कर्वा आंगलोंग क्षेत्र में रहते हैं। जगह
बदल-बदल कर खेती करने की चोटों से चली आ रही प्रथा के कारण वहाँ भूखमरी तक की नौबत आ
गई है। कर्वे आंगलोंग में कृषि विभाग की बागवानी शाखा को मदद के लिए किसानों को बुधिमत
उज्ज्वल होने लगा है। गामों के लिए अनान्य की दो किस्मों के पेड़ लगाने लगे हैं और महिलाओं
फ्लोर से काम तरह की चीजों तैयार करने की तिथियाँ सीखने लगी हैं।

SER ALANG

Karbi/colour/45 minutes

Producer: Horticulturist, Karbi Anglong. Director/Screenplay Writer/Editor:
Indrajit Narayan Deb. Leading Actor: Ponaram Teron. Leading Actress:
Anjali Milikpi. Supporting Actor: Khor Sing Lekthe. Supporting Actress:
Tanti. Music Director: Arun Das.

The Karbi hill tribes dwell in the Karbi Anglong area, in the centre of
Assam. Through the years, the practise of shifting cultivation has brought
them close to starvation. Today, with the help of the Horticulture wing of
the Department of Agriculture of Karbi Anglong, cultivators are looking
towards a more hopeful future. The villagers are growing two varieties of
pineapples and the women are learning to process the fruit to make
different preserves for a growing market.
SIDDHESHWARI

Hindi/colour/92 minutes


A subjective and impressionistic account of the famous classical singer Siddheshwari Devi’s musical expression, the film celebrates the singer’s union with her own music and the ability of that music to free the artiste from her spatial and temporal confines.

THE DEER ON THE LAKE

English/colour/25 minutes

Producer/Director: Aribam Syam Sharma.

In the southern corner of the Loktak Lake in the heart of the valley of Imphal, on the flat grassland of the extraordinary shifting island of Keibul Lamjao, live the last of the Sangai—the brow-antlered deer of Manipur. Today this elegant deer is poised on the brink of extinction, with only about fifty of them still alive. A national park since 1977, Keibul Lamjao is now identified as one of the Threatened Protected Areas of the World.
THE LAMP IN THE NICHE

English/colour/22 minutes


The film is a study of Sufism or Islamic mysticism in India. It traces the development of Sufism in India and explores how the Sufi-Bhakti confluence blossomed gently in the poetry of Lalleshwari and Shaikh Nuruddin Rishi in Kashmir and exploded with revolutionary energy in the works of Kabir and Nanak.

TUNA THE CHICKEN OF THE SEA

English/colour/17 minutes


Tuna is found in our coastal and oceanic fishing zone and is an important source of livelihood for the Lakshadweep islanders. The film shows how, with mechanization of fishing, diversification in processing, and innovative marketing, life in the coastal areas is steadily improving.
सिखलाएं आखर

हिंदी/रंगीन/26 मिनट

निर्माणः रघु अशर फिल्मस निर्देशनः रघु अशर

इस फिल्म में एक महान व्यक्ति शंकरलाल पुरोहित की उपलब्धियों का चित्रण किया गया है, जिन्होंने अपना जीवन साहसमा, खुशखबर बहुत उन्नति के लोगों को पढ़ने-लिखने में सक्षम किया। इसमें यह दर्शाया गया है कि प्रीटी पुरोहित, प्रेमश्री पुरोहित की शिक्षा के बारे में एक दृष्टि नया दृष्टिकोण निर्माण कर सकती है। फिल्म में पढ़ने-लिखने के तौर-तरीकों के बाद उन वस्तुओं की भी जानकारी दी गई है जो शिक्षा पाने वाले व्यक्ति की रूढ़ि के अनुरूप काम में लाई जा सकती है। इस फिल्म में शिक्षित युवकों को देश में साहसमा के प्रसार में सहायता देने को प्रेरित किया गया है।

YUN SIKHLAYE AKHAR

Hindi/colour/26 minutes


The film tells the story of Shankaralaji Purohit, who dedicated his life to promoting literacy, especially among adult illiterate members of society. It goes on to point out how adult literacy can inspire a whole new attitude towards the education of the future generation. It also describes the teaching kit and methodology by which literacy can be related to the vocation or interest of the person being taught, and strongly urges the educated youth to make use of the teaching kit and help in the spread of literacy in the country.

Compiled by the Directorate of Film Festivals and edited on its behalf by Shampa Banerjee; designed and produced by the Directorate of Advertising and Visual Publicity, Ministry of ISB, Government of India and printed at NPG Technical Photolithographers, New Delhi.