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DADASAHEB PHALKE AWARD
दादा साहेब फालके पुरस्कार

राज कपूर

स्वर्ण कमाल 1,00 000/- रुपये का नकद पुरस्कार और शाला राज कपूर का जन्म 14 दिसम्बर 1924 को पेशावर में हुआ। उनका असली नाम रणबीर राज कपूर है। उन्होंने शास्त्र में अपने पिता पृथ्वी राज कपूर के साथ नाटकों में काम किया। फिल्म जगत में राज कपूर ने बम्बई टाफिक्ज स्टूडियो में कलापर व्यावहार्य के रूप में प्रवेश किया। 1946 में वे केदार शर्मा के सहायक बने। 1948 में इन्होंने निर्माता निर्देशक और अभिनेता के रूप में पहली फिल्म आग बनाई।

अपनी दूसरी फिल्म बरसात की सफलता के बाद 1950 में इन्होंने चैम्ब्रुर में आर.के. स्टूडियो का निर्माण किया। इसके साथ-साथ उन्होंने अपने सैलरी फिल्म आवारा बनाई जो 1951 में रिलीज हुई। यह फिल्म भारत में ही नहीं बल्कि नोविशियल सम्पादन तथा शास्त्र पूर्व के देशों में भी बहुत लोकप्रिय हुई। इससे वे भारतीय फिल्म की विश्व प्रसिद्ध हस्तियों में गिने जाने लगे।

इनके बाद वे फिल्म निर्माण के क्षेत्र में हर साल बढ़ते रहे और उनकी अनेक फिल्में ने फिल्म निर्माण को नई दिशायें दीं हैं।

आग (1948), बरसात, (1949) आवारा, (1951) भी 420 (1955), संगम (1964) और मेरा नाम जोकर (1970) के निर्माता, निर्देशक और अभिनेता नियुक्त होने के साथ उन्होंने 50 से अधिक फिल्में में अभिनय किया है।

निर्माता, निर्देशक के रूप में उनकी फिल्में हैं: बाँती (1973), सत्यमुख पिपिसंदर (1978), प्रेम रोग (1982) राम तेरी गंगा मैंली। जिन फिल्मों का निर्माण करने के साथ-साथ राज कपूर ने उनमें अभिनय भी किया है, वे हैं-आह (1953) जानाले रहों, एक जिन रथे (जानाले रहों) का बागला संस्करण (1956), जिस देश में गंगा बहती है (1960), कल आज और कल (1971), और धरम करम (1976)

उन्होंने छुट पालिश (1954), आब बिस्तर बुर नहीं (1957) तथा बीबी जो बीबी (1981) फिल्मों का निर्माण किया।

दादा साहेब फालके पुरस्कार से इनके पिता स्वर्गीय को पृथ्वीराज कपूर को भी 1972 में सम्मानित किया जा चुका है।
dada saheb phalke award

RAJ KAPOOR

Swarna Kamal, a Cash Prize Of Rs. 1,00,000/- and a Shawl

Born on 14 December, 1924 in Peshwar, Ranbirraj Kapoor, popularly known as RAJ KAPOOR, started his career on the stage with his illustrious father Prithviraj Kapoor. Entering the film industry as a clapper-boy in the Bombay Talkies studio, he graduated to assisting director Kedar Sharma at Ranjit Studio in 1946 and then became a producer, director and actor for his first film AAG in 1948.

The success of his second film BARSAAT prompted the construction of the R.K. Studio, which commenced in 1950 at Chembur in Bombay. Simultaneously, Raj Kapoor made his third film AWAARA, which was released in 1951 and which went on to become a favourite not only in India, but in the USSR and the Middle East as well, establishing Raj Kapoor as one of the most internationally renowned figures in the Indian cinema.

Since then, there has been no looking back, with many of his films becoming trend-setters.
He has acted in over 50 films, while also appearing as producer, director and actor in AAG (1948), BARSAAT (1949), AWAARA (1951), SHREE 420 (1955), SANGAM (1964) and MERA NAAM JOKER (1970).
As producer and director, he has been responsible for BOBBY (1973), SATYAM SHIVAM SUNDARAM (1978), PREM ROG (1982) and RAM TERI GANJ GAIL (1985).
He has produced and acted in AAH (1953), JAAGTE RAHO (1955), EK DIN RATRE (Bengali version of JAAGTE RAHO — 1956), JIS DESH MEIN GANGA BEHTI HAI (1960), KAL AAJ AUR KAL (1971) and DHARAM KARAM (1976).
He has also produced BOOT POLISH (1954), ADI DILLI DUR NAHIN (1957) and BIWI O BIWI (1981).

The Dadasaheb Phalke Award has earlier been conferred on his father, the late Shri Prithviraj Kapoor as well, in 1972.
jury for feature films

Shri Shyam Benegal (Chairman)
Smt. Amita Malik
Smt. Jaya Bachchan

Shri Abdul Majid
Smt. Sowcar Janaki
Shri Nachiket Patwardhan
श्री बी.एस. नरायण
Shri B.S. Narayana

डा. पवित्रन
Dr. Pavithran

श्री साधु मेहर
Shri Sadhu Mehar

श्री सालिच चौधरी
Shri Salil Chaudhury

श्री शाजी
Shri Shaji

श्री उ.एस. वादीराज
Shri U.S Vadiraj
jury for non-feature films

सीमा चार्चित्र निर्णायक मण्डल

श्री बुद्धदेब दासगुप्ता (अध्यक्ष)
Shri Buddadeb Dasgupta (Chairman)

श्री के.के. कपिल
Shri K.K. Kapil

श्री एन. लक्ष्मीनारायण
Shri N. Lakshminarayan

श्री के. विष्णु
Shri K. Viswanath

श्री राम मोहन
Shri Ram Mohan

jury for writing on cinema

सिनेमा पर लेखन निर्णायक मण्डल

श्री सुनील गंगुली (अध्यक्ष)
Shri Sunil Ganguly (Chairman)

श्री मनरकाद मैथू
Shri Manarcad Mathew

श्री के.एल. नंदन
Shri K.L. Nandan
कथा चित्र पुरस्कार

AWARDS FOR FEATURE FILMS
award for the best feature film

HALODHIA CHORAYE BAODHAN KHAJ (Assamese)

Swarna Kamal and a cash prize of Rs. 50,000/- to the producers SAILADHAR BARUA and JAHNU BARUA.

Swarna Kamal and a cash prize Rs. 25,000/- to the director JAHNU BARUA.

Citation:

"The Award for the Best Feature Film of 1987 is given to the Assamese film HALODHIA CHORAYE BAODHAN KHAJ for its mastery of cinematic form and the totality of its film craft and for its authentic depiction of the Indian rural problem and for the life affirming human dignity it portrays in the face of the most trying social circumstances."
SAILADHAR BARUA hails from Guwahati. Though a businessman by profession, he is one of the main promoters in the fields of art, culture and sports in Assam.

JAHNU BARUA is a Science graduate of Gauhati University and did his diploma course at the Film & Television Institute of India (FTII), Pune, in 1974. He produced science programmes for school children under the Satellite Instructional Television Experiment (SITE). He also teaches cinema at the Xaviers Institute of Communications. His films: APAROOPA (1982) remade in Hindi as APEKSHA (1984) and PAPORI (1986).
Indira Gandhi Award for the Best First Film of a Director

**EKTI JIBAN (Bengali)**

Swarna Kamal and a cash prize of Rs. 25,000/- to the producer M/s CHALCHITRA.

Swarna Kamal and a cash prize of Rs. 25,000/- to the director RAJA MITRA.

**Citation:**

“The Indira Gandhi Award for the Best First Film of a Director for 1987 is given to EKTI JIBAN for a very courageous first attempt of a director in tackling the subject of an individual unwavering in his conviction in the cultural value of his language, and single handedly making available its enriching value to the generation of his people who will come after him.”
RAJA MITRA graduated from Calcutta University in 1967. He has been associated with several literary and film journals, and assisted filmmaker Gautam Ghose in the period 1978-80. He is on the panel of directors for Films Division and the Government of West Bengal and has directed several documentary films including COAL FOR THE MASSES (1978), ECONOMY OF H.S. OIL IN RAILWAYS (1980), CALCUTTA FOOTPATH DWELLER (1981), CALCUTTA, PAST AND PRESENT (1986), THE TRIBAL RESISTENCE (1987), SCROLL PAINTERS OF BENGAL (1987). Besides directing EKTI JIBAN, he is also its Joint Producer, Screenplay Writer, Lyricist and Music Director.
award for the best film providing popular and wholesome entertainment

PUSHPAKA VIMANA (Kannada)

Swarma Kamal and a cash prize of Rs 40,000/- to the producers SRINGAR NAGARAJ and SINGEETAM SRINIVASA RAO.
Swarma Kamal and a cash prize of Rs 20,000/- to the director SINGEETAM SRINIVASA RAO.

Citation:

"The Award for the Best Film providing Popular and Wholesome Entertainment for 1987 is given to the Kannada film PUSHPAKA VIMANA for its innovative approach to entertainment."
SRINGAR NAGARAJ was born in 1939 in Bangalore and was widely known in theatre circles in and around Bangalore during his college days. He is a graduate in Commerce and Law and has also learnt Cinematography. He played the leading role in the film KESARINA KAMALA opposite Kalpana and has been actively associated with various acclaimed films like BANGARADA MANUSHYA, RANGANAYAKI, HAALU JENU, CHALISUVA MOGADALU and ANURAG ARALITHU. He has directed many documentaries and is widely travelled.

SINGEETAM SRINIVASA RAO is a Physics graduate of Madras University. He was executive director of the Kannada film SAMSKARA which won the President’s Gold Medal for the Best Film of 1970. He has directed several films in all the four South Indian languages, significant among which are DIKKATRA PARVATHI (Tamil), PANTULAMMA (Telugu), TARAM MARINDI (Telugu), RAJA PARVAI (Tamil), HAALU JENU (Kannada), MAYURI (Telugu), BHAGYADA LAKSHMI BARAMMA (Kannada) and ANAND (Kannada).
राष्ट्रीय एकता पर सर्वोत्तम कथा चित्र का नर्गिस दutt पुरस्कार
tamass (Hindi)

निर्माता ब्लैज एंटरटेनमेंट प्रा. लि. को रजत कमल और 30,000/- रुपये का स्वर्ण पुरस्कार

निर्देशक गोविन्द निहालानी को रजत कमल और 15,000/- रुपये का स्वर्ण पुरस्कार

प्रशस्ति

राष्ट्रीय एकता पर सर्वोत्तम कथा चित्र का 1987 का नर्गिस दutt पुरस्कार हिंदी फिल्म तमस की देश के बिना ने पूर्व पंजाब के एक गांव में सामाजिक विनाश के लिए जीमेंटर द्रोह घटनाओं के संबंध में साहस पूर्वक चित्रित करने के लिए दिया गया है।

nargis dutt award for the best feature film on national integration

TAMAS (Hindi)

Rajat Kamal and a cash prize of Rs. 30,000/- to the producer M/s BLAZE ENTERTAINMENT PVT. LTD.
Rajat Kamal and a cash prize of Rs. 15,000/- to the director GOVIND NIHALANI.

Citation :

"The Nargis Dutt Award for the Best Feature Film on National Integration for 1987 is given to the Hindi film TAMAS lor recreating without compromise the tragic events leading to the commun al holocaust at the eve of partition in a Punjab village."
GOVIND NIHALANI was born in the early forties and came to Udaipur as a refugee in 1947, from Karachi in Pakistan. He began his career as a cinematographer after graduating from the S.I. Polytechnic in Bangalore in 1962. For ten years he worked as an assistant cameraman for V.K. Murthy, the man behind some of Guru Dutt’s best works. He then became assistant cameraman to director Promode Chakravarty. His entry into feature films came in 1970 when he photographed and coproduced Satyadev Dubey’s Marathi film SHANTATA: COURT CHALU AHE. Then followed the highly rewarding association with director Shyam Benegal, for whom he photographed several documentaries (including a feature-length documentary on Satyajit Ray) and ten feature films including JUNOON, for which Nihalani received the National Award for Best Colour Cinematography in 1979. AAKROSH, the first feature film he directed and photographed, won him the Golden Peacock at the 8th International Film Festival of India, held in Delhi in 1981. The same year, director Richard Attenborough signed him on as the second unit director-cinematographer for GANDHI. VIJETA, set against the backdrop of the Indian Air Force, was completed in late 1982. ARDH SATYA followed in 1983 and won him the National Award for the Best Hindi Film of the year. PARTY, his fourth film, was the official Indian entry to the 10th International Film Festival of India and AGHAAT was included in the Indian Panorama, 1986.
award for the best film on other social issues such as prohibition, women’s welfare and child welfare, anti-dowry, drug abuse etc.

ORE ORU GRAMATHILEY (Tamil) AND VEDHAM PUTHITHU (Tamil)

Rajat Kamal and a cash prize of Rs 30,000/- to the producers S. RANGARAJAN and M/s JANANI ART CREATIONS.

Rajat Kamal and a cash prize of Rs. 15,000/- to the directors K. JCHTHIPANDIAN and P. BHARATHIRAJAA.

Citation:

"The Award for the Best Film on Social Issues for 1987 is given to two Tamil films ORE ORU GRAMATHILEY and VEDHAM PUTHITHU, jointly to each for tackling the problem of caste differences and discrimination from the opposite ends of the hierarchy in their own way in a convincing manner and for the rigorous statement they make and the solutions they offer."
S. RANGARAJAN was born in 1936 and received his higher education at the Presidency College in Madras. He entered the newspaper field in 1957 and is currently the printer and publisher of "The Hindu". He has been associated with films over an extended period and has produced more than 10 Tamil films since 1970.

K. JOTHIPANDIAN was born in 1953 and has been associated with the film industry after completing his B.A. degree. ORE ORU GRAMATHILEY is his second directorial venture.

P. BHARATHIRAJA was born in 1941 into a peasant family in Madurai district of Tamil Nadu. After working as an assistant to some well-known directors, he directed his first film PADHINARU VAYATHINILE in 1976. This was the first in an unbroken series of five hit films which firmly established him as one of the foremost directors of the Tamil cinema.
award for the best children’s film

**SWAMY (Hindi)**

Swarna Kamal and a cash prize of Rs. 30,000/- to the producer T.S. NARASIMHAN.

Swarna Kamal and a cash prize of Rs. 15,000/- to the director SHANKAR NAG

**Citation:**

“The Award for the Best Children’s Film of 1987 is given to the Hindi film SWAMY for the delightful recreation of childhood and growing up in an Indian village during the freedom movement.”
T. S. NARASIMHAN was born in Calcutta and turned towards films in 1972 after periods in Government service and in the textile/engineering business. He has so far produced five feature films, including KESARINA KAVALA, DANGE YEDDA MAKKALU, BANKER MARGAYYA and SWAMY. He has also produced 10 documentaries, of which 5 have been directed by himself, notably THE LEATHER PUPPETRY OF KARNATAKA and SAGA OF INDIAN IMMIGRANTS TO MAURITIUS. He is the producer of the television serial MALGUDI DAYS.

1954 में कांग्रेस में जाने के बाद, नाग ने बनाम में सेट सीवर स्कूल में शिक्षा प्राप्त की। उसे पराजय के बाद निर्देशन के रूप में काम करने पर उन्हें निर्देशक कंडो के कहसुद फिल्म केबरीन्हू कलाकारी में अभिनय का मौका मिला। इस में पहले अभिनय में ही उन्हें 1979 में सातवें भारतीय अंतरराष्ट्रीय फिल्म समारोह में सर्वोत्तम अभिनेता का पुरस्कार मिला। तब से वे 50 से अधिक फिल्मों में अभिनय कर चुके हैं। उन्होंने कई फिल्मों का निर्देशन भी किया है। उन्हें पिनानी ओडा और एक्सीडेंट श्रेयस हैं। उन्होंने अपने अभिनेत्री जीवन के विरुद्ध में फिल्म सर्वोत्तम कॉटन डेज जैसे फिल्मों में अभिनय किया है। उनके नारायण के कहानियों पर आधारित ये कार्यक्रम हिंदी और अंग्रेजी दोनों में बनाया गया है। वह अपनी पत्नी और बेटी द्वारा बनाया गया फिल्म में रहते हैं।

SHANKAR NAG was born in Karnataka in 1954 and educated in St. Xavier's School, Bombay. His break came when, while working as an assistant director to Sai Paranjpye, he was cast to act in Girish Karnad's Kannada film ONDANONDU KALADALLI. This debut fetched him the Silver Peacock Best Actor Award in the Seventh International Film Festival of India, 1979. He has acted in over 50 films since then. He has also directed several acclaimed feature films, including MINCHINA OTA and ACCIDENT. His most ambitious venture is the television serial MALGUDI DAYS based on R.K. Narayan’s short stories, which has been shot in both Hindi and English. He lives at a farm in Bangalore with his wife and daughter.
award for the best direction

ADOOR GOPALAKRISHNAN

Swarna Kamal and a cash prize of Rs. 25,000/- to the Director ADOOR GOPALAKRISHNAN

Citation:

"The Award for the Best Direction of 1987 is given to ADOOR GOPALAKRISHNAN for his work in the Malayalam film ANANTARAM for the exceptional mastery of the craft in dealing with a very complex and unusual subject for the cinema."
ADOOR GOPALAKRISHNAN was born in 1941, in a family that patronised and practised the Kathakali dance-drama form. He wrote several and produced over 20 plays before graduation in 1960. He left a government job to join the Film & Television Institute of India (FTII), Pune in 1962. He graduated from there in 1965 and started the Chitrakatha Film Society at Trivandrum the same year. He also founded India’s first film cooperative for the making and distributing of art films in 1965. His published writings include two stage plays, two books on theatre and one on the cinema. He received the Padmashree in 1984. All his films have won major awards. These include: SWAYAMVARAM (1972), KODIYETTAM (1977), ELIPATTATHAYAM (1981), MUKHAMUKHAM (1983).
award for the best actor

KAMAL HASAN

Rajat Kamal and a cash prize of Rs. 10,000/- to the actor KAMAL HASAN.

Citation:

"The Award for the Best Actor of 1987 is given to KAMAL HASAN for his performance in the Tamil film NAYAKAN for his outstanding and moving portrayal of a multi-faceted character with subtle moral nuances played with total control and extraordinary histronic skill."
कमल हासन 4 वर्ष की आयु में फिल्मों में काम कर रहे हैं। 8 से
16 वर्ष की आयु में बाल कलाकार के रूप में उनकी मां घट गई
तो उस दौरान उन्होंने नृत्य, सम्पादन, पटकथा लेखन आदि का
प्रशिक्षण लेने के साथ-साथ कलाकार संगीत सीखा। समय आने
पर वे तमिल फिल्मों के सुपर स्टार के रूप में उभर कर सामने
आये। उन्होंने तीमल, कन्नड, मलयालम, तेलुगू और हिंदी
फिल्मों में हर तरह की भूमिकाएं निभाई हैं। वे 150 से अधिक
फिल्मों में अभिनय कर चुके हैं, जिनमें से 5 का निर्माण उन्होंने
स्वयं किया है। वे कविताओं और कहानियां भी लिखते हैं तथा
बहुत अच्छे बोलते हैं। इससे पहले 1982 में तमिल फिल्म मूंड्राम
पिराई के लिये उन्हें सर्वोत्तम अभिनेता का पुरस्कार मिला।
उनके बड़े भाई चारु हासन तथा उनकी मां भी सहायता की थी।
वे वर्षों में सर्वोत्तम अभिनेता और अभिनेत्री का पुरस्कार
मिला है।

KAMAL HASAN has been acting in films since the
age of four. When his career as a child artiste
declined from the ages of eight to sixteen, he utilised
the period to train himself as a dancer, choreo-
gerapher, editor, script writer and also learnt Carnatic
music. It was not long thereafter that he emerged as a
super star of the Tamil screen who also established his
versatility by doing a wide range of roles in Tamil,
Kannada, Malayalam, Telugu and Hindi films. He has
acted in over 150 films and has himself produced five
of them. He writes poems and stories and is a good
orator. He has won the Best Actor Award once
before, for the Tamil film MOONDRAM PIRAI for the
year 1982. His elder brother Charu Hasan and his
niece Suhasini have also won Best Acting Awards in
the last two years.
Award for the best actress
ARCHANAA

Rajat Kamal and a cash prize of Rs. 10,000/- to the actress ARCHANAA.

Citation:
“The Award for the Best Actress of 1987 is given to ARCHANAA for her performance in the Tamil film VEEDU for the totally naturalistic portrayal of a middle-class working woman faced with everyday tensions of living and her attempts to overcome the ever-increasing problems of urban life.”
ARCHANAA is a twenty-year-old graduate in acting from the Institute of Film Technology run by the Tamil Nadu Government. She is also an accomplished classical dancer who has trained for more than 12 years in Kuchipudi and Kathak. She has acted in Tamil, Malayalam, Telugu and Kannada films under such directors as Balu Mahendra, P.N. Menon and Shankar Nag.
award for the best supporting actor

THILAKAN

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

Citation:

"The Award for the Best Supporting Actor of 1987 is given to THILAKAN for his sharp and incisive delineation of the immorality of a human being who is weak and mean in the Malayalam film 'HI-THUBHEDAM.'"
THILAKAN has, within a short time, established himself as an eminent actor on the Malayalam film scene. His important films include KOLANGAL, MELA, IRAKKAL, ORIDATH, ORU YUGASANDHYA, NAKHAKSHATHANGAL, PANCHAGNI and HRITHUBHEDAM.
award for the best supporting actress

SUREKHA SIKRI

Rajat Kamal and a cash prize of Rs. 10,000/- to the Supporting Actress SUREKHA SIKRI.

Citation

"The Award for the Best Supporting Actress of 1987 is given to SUREKHA SIKRI for her compelling performance as a woman who has not lost her innate human goodness even under the most adverse and stressful conditions of the holocaust as portrayed in the Hindi film TAMAS."
SUREKHA SIKRI is one of the most outstanding graduates of the National School of Drama, whose work over several years in the National School of Drama Repertory Company has won her high appreciation for her histrionic abilities. In recent years, she has also worked in a number of films, notably PARINATI (Hindi) by Prakash Jha.
सर्वोत्तम बाल कलाकार पुरस्कार
मंजुनाथ
बाल कलाकार मंजुनाथ को रजत कमल 5,000/- रुपये का नकद पुरस्कार।

प्रशस्ति
सर्वोत्तम बाल कलाकार का 1987 का पुरस्कार मंजुनाथ को हिंदी फिल्म स्वामी में एक ऐसे युगीण स्कूली बच्चे की मनमोहक और सुन्दर दृष्टि में भूमिका निभाने के लिए दिया गया है।

Award for the best child artiste
MANJUNATH

Rajat Kamal and a cash prize of Rs. 10,000/- to the Child Artiste MANJUNATH

Citation:
"The Award for the Best Child Artiste of 1987 is given to MANJUNATH for his utterly charming and delightful portrayal of a young school-going village boy who is a combination of innocence and mischief, pointing to the inherent natural wisdom of the young in the Hindi film SWAMY."
MANJUNATH was born in Bangalore in 1977 and he acted in his first film when he was barely 3 years old. A natural performer, he won the Karnataka State Best Child Actor Award for his cameo in PARAMESHI PREMA PRASANGA (Kannada) in 1984-85. His role in Girish Karnad’s UTSAV (Hindi) fetched him much critical acclaim, while his performance in SWAMY (Hindi) has already won him the Silver Elephant Award for the Best Performance at the Fifth International Children’s Film Festival held at Bhubaneswar in November, 1987. He has acted in over 35 films and is studying in the 6th standard in Bangalore.
award for the best male playback singer

K.J. YESUDASS

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

Citation:

"The Award for the Best Male Playback Singer of 1987 is given to K.J. YESUDASS for the vivacity and mellifluous rendering of the theme song, giving 'full and meaningful' expression to the lyric in the Malayalam film UNNIKALE ORU KATHA PARAYAM."
K.J. YESUDASS, one of the most popular playback singers in the country today, received extensive training in classical Carnatic music at the P.L.V. Music Academy, Tripunithura, and the Swathi Thirunal College of Music, Trivandrum. He started his career in films with KALPADIUKAL (Malayalam). Since then, he has been singing regularly in various languages. He has already won the National Award for the Best Male Playback Singer four times, for the films ACHANUM BAPPAYUM (Malayalam) in 1973, GAYATHRI (Malayalam) in 1974, CHIT CHOR (Hindi) in 1977 and MEGHASANDESAM (Telugu) in 1983.
award for the best female playback singer

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

Citation:
"The Award for the Best Female Playback Singer of 1987 is given to ASHA BHONSLÉ for her rendition with high professional skill and expression, of the many nuances of emotion and meaning of the highly poetic lyrics in the Hindi film JAAZAT."
आशा भोंसले ने शास्त्रीय संगीत का प्रशिक्षण लिया है। उन्होंने 1947 में 14 वर्ष की आय में फिल्मों में गाना शुरू किया। तबसे उन्होंने कम से कम 15 भाषाओं में अनंतित संगीत गाये हैं। एक अनुमान के अनुसार उन्होंने 25 हजार से भी अधिक गाने रिकार्ड कराये हैं। चाहें मजान हो या गज़ल या फिर पश्चिमी धूनों पर आधारित गाने आशा भोंसले की आवाज पर कर ये सभी क्षेत्रों का मन जीत लेते हैं। इससे पहले भी उन्हें एक बार राष्ट्रीय पुरस्कार मिल चुका है। यह पुरस्कार उन्हें 1982 में उमराव जान (हिन्दी) में गाने के लिए मिला।

ASHA BHONSLE was trained in classical music and started singing in films in 1947 at the age of 14. She has since rendered countless songs in at least 15 languages. It is said that the number of songs recorded by her far exceeds 25,000. A versatile artist, she is equally at ease with bhajans, ghazals and songs based on Western tunes. She has won the National Award once before, for her singing in UMRAO JAAN (Hindi) in 1982.
Award for the best cinematography

P.C. SRIRAM

Rajal Kamal and a cash prize of Rs. 10,000/- to the Cameraman P.C. SRIRAM.

Citation:

"The Award for the Best Cinematography of 1987 is given to P.C. SRIRAM for the precise interpretation in lighting and camera operation adding a very vital dimension to the narrative in the Tamil film NAYAKAN."
P.C. SRIRAM was born in 1956 and completed his Diploma course in Cinematography in Madras. He has been the cinematographer of several acclaimed films, including Prathap Pothan’s MEENDUM ORU KATHAL KATHAI (1984) and Mani Ratnam’s MOUNA RAGAM (1986).
Award for the best screenplay
ADOOR GOPALAKRISHNAN

Rajat Kamal and a cash prize of Rs 10,000/- to Screenplay Writer ADOOR GOPALAKRISHNAN.

Citation:
"The Award for the Best Screenplay of 1987 is given to ADOOR GOPALAKRISHNAN for the precision in structuring a very complex narrative content requiring both exceptional dramatic and literary skills in his Malayalam film ANANTARAM."
ADOOR GOPALAKRISHNAN was born in 1941, in a family that patronised and practised the Kathakali dance-drama form. He wrote several and produced over 20 plays before graduation in 1960. He left a government job to join the Film & Television Institute of India (FTII), Pune in 1962. He graduated from there in 1965 and started the Chitralekha Film Society at Trivandrum the same year. He also founded India’s first film cooperative for the making and distributing of art films in 1965. His published writings include two stage plays, two books on theatre and one on the cinema. He received the Padmashree in 1984. All his films have won major awards. These include: SWAYAMVARAM (1972), KODIYETTAM (1977), ELIPPATTHAYAM (1981), MUKHAMUKHAM (1983).
award for the best audiography
P. DEVADAS, T. KRISHNANUNNI and N. HARIKUMAR

Rajat Kamal and a cash prize of Rs. 10,000/- to the Audiographers P. DEVADAS, T. KRISHNANUNNI and N. HARIKUMAR.

Citation:
"The Award for the Best Audiography of 1987 is given to P. DEVADAS, T. KRISHNANUNNI and N. HARIKUMAR for their work in the Malayalam film ANANTARAM for harnessing all the elements of sounds, music and silence to create a perfect complement to the visual design of the film."
P. DEVADAS was born in 1938. He graduated in Sound Engineering from the FTII, Pune in 1965 and taught there for a short period. He has twice won the National Award for Best Audiography, for Adoor Gopalakrishnan's earlier films ELIPPATHAYAM (1981) and MUKHAMUKHAM (1983). He has also won the Kerala State Award for Best Audiography several times. At present he is working as the Chief Sound Recordist of the Chitrangali Film Studio of the Kerala State Film Development Corporation.

T. KRISHNANUNNI was born in 1950. He graduated in Sound Recording and Sound Engineering from the FTII, Pune and worked as a recordist for the Khedda Communications Project, Ahmedabad from 1977-80. Presently he is working as a Sound Recordist at the Chitrangali Film Studio of the Kerala State Film Development Corporation.

N. HARIKUMAR was born in 1955. After graduating from the Film and Television Institute of Tamil Nadu, Madras, he worked as a Sound Recordist at the Doordarshan Kendra, New Delhi. In 1979, he joined the Chitrangali Film Studio of the KSFDC in Trivandrum as a Sound Recordist.
award for the best editing
P.MOHANRAJ
Rajal Kamal and a cash prize of Rs. 10,000/- to the
Editor P. MOHANRAJ

Citation:
"The Award for the Best Editing of 1987 is given to P
MOHANRAJ for being able to find an original editing
vocabulary appropriate to the story in order to create
a perfect blend of narrational and motivational ele-
ments in the Tamil film VEDHAM PUTHITHU."
P. MOHANRAJ was born in 1956 in Salem District of Tamil Nadu. His father was a postman, who ensured that his son had a good education. He completed his B.Sc. in Physics and then joined the film industry in 1981 as an apprentice to the editor Sathyam. In 1983, he worked under V. Rajagopal as his assistant and later as his associate. VEDHAM PUTHITHU is his first film as an independent editor.
award for the best art direction

THOTTA THARINI

Rajal Karnal and a cash prize of Rs. 10,000/- to the Art Director THOTTA THARINI.

Citation:

"The Award for the Best Art Direction of 1987 is given to THOTTA THARINI for his work in the Tamil film NAYAKAN for interpreting the visual content of the film as authentically as possible, both in the design and construction of the sets and the colour schemes, to create the appropriate atmosphere and character of the film."
THOTTA THARINI was born in 1949 in Madras. He studied Fine Arts and Painting at the Government College of Arts and Crafts at Madras and thereafter attended several workshops and camps on graphics, painting and poster design. He has won a scholarship from the Government of France and has been given several state awards for his paintings, graphics and art direction for films such as AMAVASYA, CHANDRUDU (Telugu) and SAGARA SANGAMAM (Telugu). He has held many one-man and group exhibitions at leading art galleries in Madras, Bombay, Calcutta, Bangalore, Chandigarh, Hyderabad and Ernakulam. His work has also been seen in France, Spain, Austria, Japan, Malaysia, Yugoslavia and West Germany and he is represented in several notable collections, both in India and abroad.
award for the best costume designing

RAMILLA PATEL and MANI RABADI

Rajat Kamal and a cash prize of Rs. 10,000/- to the Costume Designers RAMILLA PATEL and MANI RABADI.

Citation:

"The Award for the Best Costume Designing of 1987 is given to RAMILLA PATEL and MANI RABADI for recreating the costumes of the period and the Parsi community with meticulous attention to detail, enhancing the quality of the film in the Hindi film PESTONJEE."
MANI RABADI completed her matriculation from Bombay University and started working on stage and later as a heroine in Gujarati films. In 1957 she became editor of the first Hindi women's magazine called “Gori”. She started working as a dress designer for top Hindi film stars in 1972. She has designed clothes for practically all the major Hindi film heroines and continues to do so for the younger generation of stars today. She has also designed the costumes for at least two foreign films, WINGS OF FIRE and BLOOD STONE OF INDIA. She is currently designing for several films which are on the floors.
award for the best music direction

VANRAJ BHATIA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Music Director VANRAJ BHATIA.

Citation:

"The Award for the Best Music Direction of 1987 is given to VANRAJ BHATIA for creating a thematic score on a heroic scale through melody and complex harmonic arrangements of a symphonic character to stress the human anguish during the holocaust that followed partition helping greatly in defining the tragic dimensions of the events in the Hindi film TAMAS."
VANRAJ BHATIA was born in Bombay in 1927. He completed his M.A. with English Honours from Elphinstone College, Bombay in 1949, while studying music locally with Dr. Maneck Bhagat. Studies at the Royal Academy of Music, London from 1950-54 (where he received a Gold Medal) were followed by a period at the Paris Conservatoire under the legendary Nadia Boulanger from 1954-59. He was appointed Reader in Musicology in charge of the Western Music Department at the Faculty of Music, Delhi University from 1960-65. Since 1965 he has been working as a freelance composer based in Bombay. His compositions include a Violin Sonata (1956), a Woodwind Quintet (1957), a Piano Concerto (1958) and several other instrumental and choral works. His works are published by Novello (London) and the Oxford University Press (New York). He has composed incidental music for several plays produced by the National School of Drama in the sixties and seventies; as well as the music for the "Jawaharlal Nehru" son et lumiere show at Teen Murti House, New Delhi. He was also commissioned to write music for the Indian Pavilion at Expo 70 in Osaka and has been responsible for the music for about 600 advertisements on film, radio and television.

On film, his work includes the music for about 20 features directed by such notable filmmakers as Shyam Benegal, Aparna Sen, Kumar Shahani, Govind Nihalani, Saeed Mirza, Kundan Shah and Prakash Jha.
award for the best lyrics

GULZAR

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

Citation:

"The Award for the Best Lyrics of 1987 is given to the Lyricist GULZAR for an extremely elegant lyric using subtle similes and metaphors to express attachment, desire and parting and finally to serve as a definition to love within the context of the film in the Hindi film IJAZAT."

सर्वोत्तम गीत पुरस्कार
गुलज़ार
गीतकारः गुलज़ार को रजत कमल और 10,000/- सूचियों का
मकड़ पुरस्कार।

प्रशासित

सर्वोत्तम गीत का 1987 का पुरस्कार गुलज़ार को हिन्दी फिल्म
इज़ाज़त के अर्थात मधुर गीत के लिए दिया गया है जिसमें
उन्होंने प्रेम और विषयों के भावों को व्यक्त करने के लिए सुकृत
उपायों तथा सूचियों का उपयोग किया है और फिल्म के संदर्भ
में प्रेम की पूर्ण परिभाषा प्रस्तुत की है।
GULZAR is a poet of modern sensibilities who has been closely associated with the progressive writers' movement. He was commissioned by the late Bimal Roy to write lyrics and then taken on as assistant director, lyricist and writer. After Bimal Roy's untimely demise, he freelanced as a lyricist, script writer and film director. He has been associated in one capacity or another with directors like Hrishikesh Mukherjee, Basu Bhattacharya, Basu Chatterjee, K. Balachander, Balu Mahendra, Prakash Jha, Jabbar Patel, Ramesh Sippy, etc. in such films as GUDDI, ASHIRWAD, ANUBHAV, GHARAONDA, MASOOM, NEW DELHI TIMES, ANDAZ, KHAMOSHI and SANGHARSH.

Amongst the films he has directed are MERE APNE, KOSHISH (which got him a National Award for Best Screenplay in 1973), ACHANAK, PARICHAY, ANDHI, MAUSAM (which got him a National Award for Second Best Feature Film in 1976), MEERA, KHUSHBOO, KINARA, NAMKEEN and ANGOOR.

He has published some books of poems and stories and several books for children.
special jury award

M.B. SRINIVASAN

Rajat Kamal and a cash prize of Rs. 10,000/- to the late M.B. SRINIVASAN.

Citation:

“The Special Jury Award for 1987 is given to the Music Director the late M.B. SRINIVASAN for his contribution to a whole genre of film music, for promoting the welfare of technicians of all disciplines in the film industry and for pioneering choral music of a very high order and community singing on a national scale.”
M.B. SRINIVASAN was born on 19th September, 1925. Even as a student he participated in the students' movement and freedom struggle and used to sing the patriotic songs of the great poet, Subramanya Bharathi. He took his degree in Geology from Madras University, worked with many units of the Indian Peoples’ Theatre Movement and learnt Carnatic, Hindustani and Western systems of music, mainly by self-education. He scored music for many award-winning films in Malayalam, Telugu, and Tamil. He was closely associated with the New Cinema Movement in Malayalam films. PATHAI THERIYUTHU PAAR (Tamil) is the first film for which he scored the music. His most important contribution is the choral music and community singing programme. He set up his own youth choir called the Madras Youth Choir in 1972 and spearheaded the movement in the South for propagating choral group singing and community singing right from the primary school to the university level. He was a great admirer of the Tamil poet Subramanya Bharathi from his childhood and set his songs to music. He won the Sangeet Natak Akademi Award for his contribution to music. He also played the lead role in John Abraham's AGRAHARATHIL KAZHUTHAI.
award for the best feature film in assamese

PRATHAM RAGINI

Rajat Kamal and a cash prize of Rs. 20,000/- to the producer S.N. BORA

Rajat Kamal and a cash prize of Rs. 10,000/- to the director DHIRU BHUYAN.

Citation:

“The Award for the Best Feature Film in Assamese for 1987 is given to PRATHAM RAGINI for a significant achievement as a first film in a region still young in cinema and for the portrayal of a young girl’s courage and optimism in the face of great adversity and personal tragedy.”
S.N. BORA was born in 1943. He graduated in Commerce and worked in the Sales Tax Department from 1968-72. He has many interests, having written in and published different newspapers and magazines, and having dealt in industrial machinery trading and agricultural equipment manufacturing. He is also involved in the cooperative movement and is presently functioning as the Director (Operations) in the Gauhati Cooperative Town Bank.

DHIRU BHUYAN was born in 1942 in Guwahati, Assam and developed a penchant for film acting from his childhood. He has been a successful child artiste and was associated with stalwarts of the Assamese film industry like Prabin Phukan, Bishnu Prasad Rava, Sarveswar Chakravarty, Phani Sarma and Lakhaydhar Choudhury. He is currently a Senior Programme Announcer at All India Radio, Guwahati and has produced a number of popular radio plays. He is also a successful stage director and a popular radio and stage actor. PRATHAM RAGINI is his first as director.
award for the best feature film in bengali

ANTARYALI YATRA

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

Rajat Kamal and a cash prize of Rs. 10,000/- to the director GAUTAM GHOSE

Citation:

“The Award for the Best Feature Film in Bengali for 1987 is given to ANTARYALI YATRA for creating through an event of the early 19th century a universal parable of exploitation, life and death with an underlining faith in the inevitability of change.”
गौतम घोष का जन्म 1950 में हुआ। उनका विश्वविद्यालय से स्नातक की प्राप्ति करने के बाद उन्होंने नाटकों और फिल्म-पटकारिता के क्षेत्र में पदार्पण किया। 1972 में उन्होंने वृत्तचित्र तथा लघु, विज्ञापन फिल्मों बनाना शुरू किया। 1976 में उन्होंने हंगरी आर्टिस्ट कूल चित्र बनाया जिसकी बहुत लोगों से नवाया। ओबरहामन फिल्म समारोह में उनका उपस्थिति को पुरस्कार मिला तथा निर्माण में हिस्टोमा ऑफ मेरिट प्राप्त हुआ। 1980 में उन्होंने अध्याय प्रदेश में नक्सलवाद पर आधारित तेलुगू फिल्म मां भूमि बनाई जिसे सर्वोत्तम कम्युनिस्ट फिल्म का पुरस्कार मिला। 1981 में उनकी इस फिल्म का स्वाभाविक विचार-विचार संपूर्ण बना। यह बंगला फिल्म शोधणार्थ व्यक्ति के खिलाफ जनजातीय लोगों के संघर्ष पर आधारित थी। इसे उस वर्ष का सर्वोत्तम फिल्म बॉक्स फील्ड बनाया। इस फिल्म के साथ अन्तरराष्ट्रीय मानने अंतरराष्ट्रीय फिल्म समारोह में निर्णायक मेडल का पुरस्कार प्राप्त हुआ। 1984 में उनकी फिल्म पार के लिए अभिनवता नारसिंह सिंह को वेस्टिस में 41वें अन्तरराष्ट्रीय फिल्म समारोह में सर्वोत्तम अभिनवता का पुरस्कार मिला। इस फिल्म को 1984 का सर्वोत्तम हिंदी फिल्म का राष्ट्रीय फिल्म पुरस्कार और उस वर्ष का दूसरा सोलिडरीटी अवार्ड भी प्रदान किया गया।

GAUTAM GHOSE was born in 1950. He graduated from the University of Calcutta and took up theatre and photo-journalism. By 1972 he was making documentaries and short advertisement films, and HUNGRY AUTUMN, a documentary made in 1976, was acclaimed both by the critics and the serious film lovers, winning an award at Oberhausen and receiving a Diploma of Merit at Leipzig. His first feature film, MAA BHOOAMI, based on the Naxalite movement in Andhra Pradesh, was made in Telugu in 1980 and was judged the best regional film. His second feature film, DAKHAL, made in Bengali in 1981, based on a tribal people's confrontation with an exploitative system, won the President's Award for the Best Feature Film of the year and the Grand Jury Prize in the XI International Human Rights Film Festival in France. PAAR (1984) won his actor, Naseeruddin Shah, the Best Actor's prize at the 41st International Film Festival in Venice. The film was also awarded the UNESCO Solidarity Award for the Year and the National Award for the Best Hindi Film of 1984.
award for the best feature film in hindi

PESTONJEE

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

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

Citation:

"The Award for the Best Feature Film in Hindi for 1987 is given to PESTONJEE for creating an exquisite and gentle tale full of irony, stressing the universal need for human companionship, loyalty and acceptance of life."
Vijaya Mehta took a post graduate degree from Bombay University. She is a stalwart of the stage whose association with films has been comparatively recent, but very fruitful. She has studied theatre training methods in the UK and some of her productions for the stage have been seen in Germany. She was first induced to act in films by Shyam Benegal in his Hindi film Kalyug (1981). This was followed by a role in Govind Nihalani’s Hindi film Party (1984) which won her the Best Actress Award at the 1985 Tokyo International Film Festival. In the meantime she started directing and acting in her own films. The first, Smriti Chitre, made for Doordarshan, won the National Award for the Best Marathi Film of 1983. Rao Sahab, made in Hindi, won her the Best Supporting Actress Award for 1985 for her role as Mawali and another for Art Direction. Pesto Jee is her third feature film. She has also produced telefilms of her own stage productions of Shaktal and Wada Chirebandi.
award for the best feature film in kannada

KAADINA BENKI

Rajat Kamal and a cash prize of Rs. 20,000/- to the producer M/s MANASA ARTS

Rajat Kamal and a cash prize of Rs. 10,000/- to the director SURESHEBLIKAR

Citation:

"The Award for the Best Feature Film in Kannada for 1987 is given to KAADINA BENKI for its sincerity in its attempt to delve into the problem of marital discords due to psychological imbalance in an artistic manner."
SURESH HEBLIKAR was born in 1945 in Dharwar, Karnataka. After school and college, he obtained a post-graduate degree in Economics from Karnataka University. He has also obtained a diploma in Marketing and Advertising from Bharatiya Vidya Bhavan, Bombay. He became active on the stage while working in the State Land Development Bank. He has acted in several Kannada films, among them KANKANA and RISHYA SHRUNGA. His interest in the environment and ecology has prompted him to make some documentary films. His first feature film as director was ANTARALA, which was followed by AAGANTUKA.KAADINA BENKI is his third feature film.
award for the best feature film in malayalam

PURUSHARTHAM

Rajat Kamal and a cash prize of Rs. 20,000/- to the producer P.T.K. MOHAMMAD

Rajat Kamal and a cash prize of Rs. 10,000/- to the director K.R. MOHANAN.

Citation:

"The Award for the Best Feature Film in Malayalam for 1987 is given to PURUSHARTHAM for creating a highly disciplined work of great formal quality of a little boy’s discovery of his dead father’s environment and his eventual alienation from his mother."

पुरुषार्थम्

निर्माता पी.टी.के. मोहम्मद को रजत कमल और 20,000/- रुपये का नकद पुरस्कार

निर्देशक के.आर. मोहनन को रजत कमल और 10,000/- रुपये का नकद पुरस्कार

प्रशस्ति

सर्वोत्तम मलयालम कथानित्र का 1987 का पुरस्कार पुरुषार्थम को एक डब्ल्यू स्टर की रचना प्रस्तुत करने के लिए दिया गया है। जिसमें एक छोटा सा लड़का अपने स्वर्गीय पिता के पुराने वातावरण को खोज निकालता है, जिसके फलस्वरूप वह अपनी मां से दूर चला जाता है।
P.T.K. MOHAMMAD was born in 1949. He graduated in Mathematics and worked in a French company in Abu Dhabi for 12 years. He is now actively associated with cinema, having produced ASHWATHAMA and having acted the main role in UPPU, which won the National Award for the Best Feature Film of 1986 in Malayalam. PURUSHARATHAM is his second feature film as producer.

K.R. MOHANAN was born in 1948. After his graduation in Zoology, he obtained a diploma in Film Direction from the FTII, Pune. His first film as director ASHWATHAMA was highly acclaimed and was seen in various film festivals. He has scripted and directed about 20 documentary films for various departments of the Government of Kerala, including, notably, THE RACING SNAKES and THE HOUSE OF GOD. He is currently working as Film Officer, Kerala State Film Development Corporation.
award for the best feature film in marathi
SARJA
Rajat Kamal and a cash prize of Rs. 20,000/- to the producer SEEMA DEO
Rajat Kamal and a cash prize of Rs. 10,000/- to the director RAJDUTT.

Citation:
"The Award for the Best Feature Film in Marathi for the year 1987 is given to SARJA for its patriotic vigour in the retelling of a story set during the turbulent times of Shivaji."
SEEMA DEO was born in Bombay in 1940 and has been acting in films since 1957, when she appeared in the Marathi film AALIYA BHOGASI. Her first film as heroine, GYANBA TUKARAM (Marathi) came the next year. Since then, she has acted in more than a hundred Marathi and Hindi films. She has also been acting on the Marathi stage for the last 25 years. Her first film as producer was YA SUKHAANOYA (Marathi) in 1976. SARJA is the second film she has produced.

RAJDUETT was born at Dhamangaon in 1932. He is a Commerce graduate who has directed 25 Marathi feature films. These include APRADH, SHAPIT, MUMBBAICHA FAUJDAAR, PUDHACHA PAOOL, RAGHU MAINA and HECH MAZA MAHER.
award for the best feature film in oriya

**NISIDHHA SWAPNA**

Rajal Kamal and a cash prize of Rs. 20,000/- to the producer MANMOHAN MAHAPATRA

Rajal Kamal and a cash prize of Rs. 10,000/- to the director MANMOHAN MAHAPATRA

Citation:

"The Award for the Best Feature Film on Oriya for 1987 is given to NISIDHHA SWAPNA for its uncompromising technique in objectively observing the life of a family in an Oriya village defining the attitudes, motivations, hopes and disillusionment of each one in the context of social change of which they are all a part."
MANMOHAN MAHAPATRA was born in 1951. He studied film direction at the FTII, Pune. His feature films, SEETA RAATI, NEERABA JHADA, KLANTA APARANHA, MAJHI PAHACHA, all in Oriya, have won National Awards as the best regional films in their respective years. These films have also been included in various Indian Panorama sections. He is currently working on an NFDC-financed film, ANDHA DIGANTA. He has also made two documentaries, namely, VOICES OF SILENCE and KONARK - THE SUN TEMPLE.
award for the best feature film in tamil

VEEDU
Rajat Kamal and a cash prize of Rs. 20,000/- to the producer KALA DAS
Rajat Kamal and cash prize of Rs. 10,000/- to the director BALU MAHENDRA

Citation:
"The Award for the Best Feature Film in Tamil for 1987 is given to VEEDU for a deeply compassionate portrayal of a middle class working woman with an old grandfather and sister as her dependents, attempting to retain the integrity of her family in the present day urban milieu"
KALA DAS is a housewife. For her, VEEDU is a first venture as producer.

42 साली चलने वाली महेंद्रा ने 1969 में भारतीय फिल्म तथा टेलीविजन संस्थान ने छायाकार में स्नातक की डिग्री प्राप्त की। उन्हें उससे पहले स्वर्ण पदक मिला। 1975 में उन्होंने छायाकार के रूप में काम शुरू किया और अन्य राम करियार, पी.एन. मेनन, बापु, तथा के.विरवाण्याचे जैसे निर्देशकों की छायाकार में काम करने का अवसर मिला। उन्होंने निर्देशन के वर्ष में 1976 में कदम रखा। वह अपनी फिल्मों में निर्देशन के साथ-साथ लेखक, संपादक और छायाकार भी स्वयं होते हैं। छायाकार के रूप में उनकी प्रमुख फिल्म हैं: नीलु शंकरभण्ड, और मुलुम मल्लाम। लेखक, संपादक, छायाकार और निर्देशक के रूप में उनकी फिल्मों में कोकिला (कन्नड़), अश्विनी रामकृष्णन (तमिल) पूर्व (ताइल), मदमा (हिन्दी), ऑलांग (मलयालम) और निरीक्षण (तेलुगू) शामिल हैं। छायाकार और निर्देशन के लिए उन्हें कई राज्य पुरस्कार मिले हैं। उन्हें 1977 में सादी और 1982 में राष्ट्रीय पुरस्कार प्रदान किया गया।

BALU MAHENDRA is a 42-year-old cinematography graduate from the FTII, Pune. He passed out in 1969 with a First Class first and a Gold Medal. He started off as a cinematographer in 1975 and has worked with directors such as the late Ramu Kariat, P.N. Menon, Bapu and K. Vishwanath. He directed his first film in 1976. He writes, edits, photographs and directs his films. Some of his films as cinematographer are NELLU, SHANKARABHARANAM and MULLUM MALARUM. As writer, editor, cinematographer and director his films include KOKILA (Kannada) AZ-HIYATHA KOLANGAL (Tamil), MOONDRAM PIRAI (Tamil), SADMA (Hindi), OLANGAL (Malayalam) and NIREEKSHANA (Telugu). He has won several state awards for cinematography and direction and has won National Awards for Best Cinematography for the years 1977 (black & white) and 1982 (colour).
AWARDS FOR NON-FEATURE FILMS
award for the best non-feature film

BHOPAL: BEYOND GENOCIDE

Swarna Kamal and a cash prize of Rs. 15,000/- to the producer CINEMART FOUNDATION.

Swarna Kamal and a cash prize of Rs. 15,000/- to the Directors TAPAN K. BOSE, SUHASINI MULAY and SALIM SHAIKH.

Citation:

“The Award for the Best Non-Feature Film of 1987 is given to BHOPAL: BEYOND GENOCIDE for its sincere, conscientious study of a very important socio-technological issue of recent times, which explores its subject with a multi-faceted and humanistic approach.”
TAPAN K. BOSE has worked as a script writer and assistant director with the late S. Sukhdev. He has directed over 20 films to date. His film AN INDIAN STORY won the National Award for the Best Information Film of the year 1982. His films have been shown at the Sydney, London, Tyneside, Leipzig, Oberhausen, Mannheim, Uppsala and other international film festivals.

SUHASINI MULAY has been associated as an actress and then as a director with the film industry. She has worked as an assistant director with Satyajit Ray and Mrinal Sen. She has directed 5 documentaries to date.

SALIM SHAikh worked with the late documentary film maker S. Sukhdev in various capacities from 1972-79. He has worked in the film industry since the age of fourteen. He has been the cameraman for over 15 documentaries including AN INDIAN STORY. BHOPAL: BEYOND GENOCIDE is his first film as co-director.
Award for the best anthropological/ethnographic film

RAASTE BUND HAIN SUB

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer MANJARI DINGWANEY, RURAL LABOUR CELL.

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

Citation:

"The Award for the Best Anthropological/Ethnographic film of 1987 is given to RAASTE BUND HAIN SUB for dealing with an old issue such as casteism in a profound cinematic style, wherein the issue of the exploitation of man by man and its consequences for the present are never lost track of."
MANJARI DINGWANEY obtained her Master's degree in Social Work from the Tata Institute of Social Science, Bombay in 1976. She has been involved in a number of projects on rural education and development in Rajasthan and Madhya Pradesh. At present, she is the Coordinator, Rural Labour Cell, Academy of Gandhian Studies, Hyderabad.
award for the best biographical film

BASHEER — THE MAN

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

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director M.R. RAHMAN.

Citation:

"The Award for the Best Biographical Film of 1987 is given to BASHEER-THE MAN for its presentation of a relatively unknown literary personality through a fresh, spontaneous, uninhibited portrayal that brings out the complexity of an unconventional individual, rich in wit and worldly wisdom."
KANNAMKULAM ABDULLA was born at Kannammukal at Bekal in Kerala in the year 1959. BASHEER - THE MAN is his first venture in filmmaking.

M.A. RAHMAN was born in 1954 in Udna village in Kerala. He graduated in English Literature and has done his M.A. and M. Phil. in Malayalam. He is a writer, photographer and artist who has published short stories and novels. He is currently working as a lecturer in a college in Tellicherry. BASHEER - THE MAN is also a first venture for him.
सर्वोत्तम कला/सांस्कृतिक फिल्म पुरस्कार

द फिग्डम ऑफ गॉड

निर्माता: पश्चिम भारती पर्ख्यासती (फिल्म प्रभाग के लिए) को रजत कमल और 10,000/- रुपये का नकद पुरस्कार

निर्देशक रनबीर दे को रजत कमल और 10,000/- रुपये का नकद पुरस्कार

प्रशस्ति

सर्वोत्तम कला/सांस्कृतिक फिल्म का 1987 का पुरस्कार द फिग्डम ऑफ गॉड को प्रामाण्य भारत की समृद्ध लोकचित्र कला के फिल्म शैली का कुशलता पूर्वक उपयोग करते हुए, गहरी निदंड पर साधन विविधत उपलब्ध करते के लिए दिया गया है।

award for the best arts/cultural film

THE KINGDOM OF GOD

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer SILPABHARATI PUBLICITY (for FILMS DIVISION)

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

Citation

"The Award for the Best Arts/Cultural Film of 1987 is given to THE KINGDOM OF GOD for treating its subject with careful cinematic detail and with a deep sincerity towards the very rich folk painting scene in rural India."
RANABIR RAY started his career in films as an assistant to the late director Naresh Mitra. He has specialised in films on art and culture. Among the notable documentaries made by him are PAINTERS WITH SIMPLE HEARTS, NANDLAL BOSE: THE VOICES OF SILENCE and TAGORE PAINTINGS. Some of his more recent award-winning films are POEMS IN PATTERN, FIRE GAMES and WOVEN DREAMS.
award for the best scientific film (including environment and ecology)

A COOPERATIVE FOR SNAKE CATCHERS

Rajat Kamal and a cash prize of Rs 10,000/- to the producer ECO MEDIA PVT. LTD.

Rajat Kamal and a cash prize of Rs 10,000/- to the Directors: ROMULUS WHITAKER and SKEKAR DATTATRI.

Citation:

"The Award for the Best Scientific (including Environment and Ecology) Film of 1987 is given to A COOPERATIVE FOR SNAKE CATCHERS for the informative portrayal of concepts such as the use of traditional skills and knowledge existing in a tribal society for the common good, indirectly spreading a scientific temper all around."

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ROMULUS WHITAKER was born in New York in 1943. He married and settled in India and became a naturalised Indian citizen. He is a leading, internationally acclaimed herpetologist, noted for his pioneering work among snakes and crocodiles and the snake-catching Irula tribe in Tamil Nadu. He has collaborated with many well-known filmmakers in India and from abroad on films on natural history. At present he is directing a Tamil feature film sponsored by the Children’s Film Society of India entitled THE BOY AND THE CROCODILE.

SHEKAR DATTATRI was born in 1963. His areas of specialisation are wildlife photography, photojournalism and cinematography. He is also a herpetologist with 12 years of experience who has worked closely with Romulus Whitaker and the Irula snake-catchers of Tamil Nadu. A COOPERATIVE FOR SNAKE CATCHERS is his first film as co-director, cameraman and editor.
Award for the best industrial film

(i) GOLDEN MUGA SILK - THE CULTURAL HERITAGE OF ASSAM and
(ii) LOOKING BACK

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producers DIRECTOR (NE) CENTRAL SILK BOARD, ASSAM (Golden Muga Silk - The Cultural Heritage of Assam) and DRISHTIKON PRODUCTIONS (for FILMS DIVISION) (Looking Back).

Rajat Kamal and a cash prize of Rs. 10,000/- to the Directors SIBA PRASAD THAKUR (Golden Muga Silk - The Cultural Heritage of Assam) and PRAKASH JHA (Looking Back).

Citation:

"The Award for the Best Industrial Film of 1987 is given to GOLDEN MUGA SILK - THE CULTURAL HERITAGE OF ASSAM for its exhaustive and well-researched analysis of Assam’s traditional sericulture industry and the factors that have contributed to its survival and growth."

"The Award for the Best Industrial Film of 1987 is also given to LOOKING BACK for depicting a highly technical area of the contemporary industrial scene with sophistication and style."
SIBA PRASAD THAKUR is 48 years old and has been a professor in the degree college of Golaghat, Assam for about 23 years, after completing his M.Sc. from Gauhati University. During his college days, he successfully represented Assam in various drama festivals and competitions in Delhi, Allahabad, Kharagpur, etc. Since the year 1972 he has been involved in the film industry, producing and directing both feature and non-feature films, besides acting in some of them. Among his films are MOMOTA, SON MOINA, MAYURI, MON MANDIR and GHAR SANSAR (all in Assamese).

PRAKASH JHA completed his course in film editing at the FTII, Pune in 1976. He has made notable documentaries like FACES AFTER THE STORM (1982) which won the National Award for the Best Information Film of 1981 and CLASSICAL DANCE FORMS OF INDIA - KOODIATTAM, which shared the Award for the Best Arts/Cultural Film of 1986. His three feature films are HIP HIP HURRY (1984), DAMUL (1984), which won the National Award for the Best Feature Film of 1984 and PARINATI (1986), which won the Best Costume Designing Award for that year.
award for the best agricultural film (to include subjects related to and allied to agriculture like animal husbandry, dairying, etc.

ANGORA FOR WOOL

Rajat Kamal and a cash prize of Rs. 10,000/- to the producer D. GAUTAMAN, FILMS DIVISION.

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director K. JAGAJIVAN RAM.

Citation:

“The Award for the Best Agricultural Film including Animal Husbandry/Dairying etc. of 1987 is given to ANGORA FOR WOOL for its simplicity and straightforwardness in advising the people of hilly regions to adopt the comparatively new and remunerative occupation of rearing angora rabbits for their wool.”
D. GAUTAMAN is a First Class first diploma holder from the FTII, Pune. He started his career as Chief Assistant to the Malayalam film director Ramu Kariat. As producer and director, he has made more than 60 documentaries for Films Division and has won several National Awards over the years.

K. JAGAJIVAN RAM is a diploma holder in Cinematography from the S.J. Polytechnic, Bangalore. At present, he is working as a Deputy Director with the Delhi unit of Films Division. His film ANGORA FOR WOOL has earlier been awarded in the Nitra Agro Film Festival in Czechoslovakia.
वर्तमान ऐतिहासिक पुनर्निर्माण/संकलन फिल्म
द स्टोरी ऑफ देहली

निर्माता: बेससम सरबर्जीत इंटरनेशनल (फिल्म प्रथाग के लिए) को रजत कमल और 10,000/- रुपये का नाकद पुरस्कार
निर्देशक: सरबर्जीत सिंह को रजत कमल और 10,000/- रुपये का नाकद पुरस्कार

प्रशस्ति

सर्वोत्तम ऐतिहासिक पुनर्निर्माण/संकलन फिल्म का 1987 का पुरस्कार द स्टोरी ऑफ देहली को भारत की महान राजधानी के बास्तुशास्त्र संवर्धन इतिहास को नये दृष्टिकोण में कलात्मक शैली में प्रस्तुत करने के लिए दिया गया है। जिसमें देखने वालों को महसूस होता है कि वे भी इस नगर के विकास के साथी और हिस्सेदार हैं और साथ ही इस महान नगर का वासी होने पर उन्हें गर्व अनुभव होता है।

Award for the best historical reconstruction/compilation film

THE STORY OF DELHI

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer SERBJEET INTERNATIONAL (For FILMS DIVISION)

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

Citation:

"The Award for the Best Historical Reconstruction/Compilation Film of 1987 is given to THE STORY OF DELHI for its aesthetic and innovative presentation of the architectural history of a great capital city, giving the viewer the sense of being a participant-observer in its evolution and thus a sense of pride in belonging to such a city."
SERBJEET SINGH has produced and directed over 175 short films and longer documentaries in the past 40 years. His first film of the actual battle operations in Kashmir and Ladakh in 1948, OPERATION HIMALAYA, was followed by many other films on the Himalayas. LEST I FORGET THEE, a 30 minute film on Ladakh, won a certificate of merit at the Fifth Edinburgh International Film Festival in 1951. His first feature film, THE AVALANCHE (English), with music by Ravi Shankar, won the President’s Silver Medal for the Best Regional Film in English of the year 1964. Out of the many films made by him in recent years, the more notable are GODMEN OF GANGA (1976) with Beatles George Harrison and John Lennon, ENCOUNTERS WITH THE GODS (1986) and DESTINATION NIRVANA. He is presently working on a television serial which seeks to depict the legend, folklore, art and culture of the Himalayas.
The award for the best film on social issues

**SANKALP**

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer MADHYA PRADESH FILM DEVELOPMENT CORPORATION LTD.

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

"The Award for the Best Film on Social Issues of 1987 is given to SANKALP for rendering in a poetic and, at the same time, sociological manner, the ordinary theme of the construction of a dam, its allied good and its consequences that would be the harbinger of progress."
राजेन्द्र ज्ञानले ने बंबई के जे. जे. इंस्टीट्यूट ऑफ एप्लाइड आर्ट्स में फोटोग्राफी में प्रशिक्षण लिया। 1985 में उन्होंने भारतीय फिल्म तथा टेक्निकल सरकार से डिप्लोमा और फिल्म निर्देशन में स्नातकोत्तर डिप्लोमा प्राप्त किया। उन्होंने अनेक लघु कल्पना फिल्मों तथा वृत्तचित्र बनाए हैं। इनमें से ब्रह्मजीवी और मांदु — द माइंडेज़ल ऑफ जाय कई राष्ट्रीय और अन्तरराष्ट्रीय फिल्म समारोहों में दिखाए जा चुके हैं। इस समय वे मध्यप्रदेश मध्यम में सह-निर्देशक (फिल्म) के रूप में काम कर रहे हैं।

RAJENDRA JANGLAY took an apprentice training course in photography at the J.J. Institute of Applied Arts, Bombay. He received his diploma in Cinema with specialization on Motion Picture Photography and post diploma in Film Direction in 1985 from the FTII, Pune. He has made several short fiction and documentary films, of which BUDDHIJIVI and MANDU — THE CITADEL OF JOY were shown in several national and international film festivals. Presently he is working as an Associate Director (Films) in Madhya Pradesh Madhyaam, Bhopal.
award for the best educational/motivational film

PANI

Rajat Kamal and a cash prize of Rs. 10,000/- to the producer SUMITRA BHAVE

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

Citation:

The Award for the Best Educational/Motivational Film of 1987 is given to PANi for expounding that self-help is the best help and that solutions to individual problems or those of a society can be initiated and completed successfully even within the development process.
SUMITRA BHAVE was born in 1943. She has done her M.A. in Political Science and Sociology and a Diploma in Rural Welfare from the Tata Institute of Social Sciences. She has been very actively involved in research, teaching and coordination in the areas of sociology and social work and has been associated deeply with voluntary work in these fields as well. In connection with this work, she has also published several articles in Marathi periodicals as well as two books in Marathi. She is currently engaged in research on women activists and a study of myths of women. She has been a Marathi Newsreader with All India Radio, New Delhi and has produced, scripted and photographed a number of audiovisual shows. Her film BAI won the National Award for the Best Social Welfare/Family Welfare non-feature film of 1985. PANI is the second documentary film written, produced and directed by her.
award for the best exploration/adventure film (to inculde sports)

ANTARCTICA — A CONTINUING MYSTERY (NEWS MAGAZINE NO. 101)

Rajat Kamal and a cash prize of Rs. 10,000 — to the Producer VIJAY B. CHANDRA, FILMS DIVISION

Rajat Kamal and a cash prize of Rs. 10,000 — to the Director MAHESH KAMBLE.

Citation:

The Award for the Best Exploration/Adventure Film (including Sports) of 1987 is given to ANTARCTICA — A CONTINUING MYSTERY (NEWS MAGAZINE NO. 101) for its daring and poetic coverage of scientific experiments carried out in Antarctica.
VIJAY B. CHANDRA is currently Chief Producer, Films Division. He has specialised in mass communication, working with the best TV and film-producing organisations and eminent film-makers of international renown. With over three decades of experience, he has acquired the skills of all aspects of film-making and has a distinguished list of 400 short films of a varied nature to his credit — as director, script-writer, cinematographer and creative producer. Winner of over 20 international and 10 national awards, he has been accorded special recognition as the first Indian cameraman to cover an expedition in the Himalayas at a height of 5,466 metres (Rupkund); a prestige cameraman for newsreel photography (1957), and as a significant experimental film-maker by Marie Seaton for his efforts as a script-writer, director and cameraman of THE BROKEN VASE (1962). He has represented the Ministry of Information and Broadcasting as also the Film Division as a mass-communication expert and has had the privilege of working closely with Dr. John Grierson in formulating an effective strategy for programmes of national importance for India.

MAHESH KAMBLE, Cameraman, Films Division, is a student of the Sir J.J. Institute of Applied Art, Bombay. He has won national and international awards for his camera work in several documentaries, including HIGH ADVENTURE ON WHITE WATERS, produced by Films Division in 1986, which recently claimed the Jury’s Special Certificate in the 1st Indian Documentary Producers Association’s Excellence Awards, held in Bombay.
सर्वोत्तम समाचार चित्र पुरस्कार
kalaash oof laifik (samaachar chitra sanstha 100)

निर्माता प्रीतम एस. अर्शी, फिल्म प्रभाग को रजत कमल और 10,000/- रुपये का नकद पुरस्कार
छायाकार गणेश श्री. सिंहा और सन्तलाल प्रसाद को रजत कमल और 10,000/- रुपये का नकद पुरस्कार.

प्रश्नत्ति

सर्वोत्तम समाचार चित्र का 1987 का पुरस्कार कलर्स ऑफ लाइफ (समाचार चित्र संख्या 100) को मुद्र में वर्ण
फ़ैक्टर चित्र बनाने वाले एक विकलांग कलाकार
जयन्तीलाल शहीदा की जीवन के मध्यम से यह संदेश देने के लिए दिया गया था कि विकलांग भी इसे लोगों की तरह
जीवन विवेक सकते हैं।

award for the best news film
COLOURS OF LIFE (NEWS MAGAZINE NO. 100)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer PRITAM S. ARSHI, FILMS DIVISION.
Rajat Kamal and a cash prize of Rs. 10,000/- to the Cameraman MAHESH P. SINHA, SANT LAL PRASAD.

Citation:

"The Award of the Best News Film of 1987 is given to COLOURS OF LIFE (NEWS MAGAZINE NO. 100) for bringing out the message that the disabled can also live and work like others through the narration of the successful human story of a handicapped artist, Jayantilal Shihora, who paints holding the brush in his mouth."
PRITAM S. ARSHI joined Films Division in 1960 as a Commentary Writer. Now working as a Senior Commentary Writer. Mr. Arshi has held other posts such as Producer (Newsreel). He has produced more than 400 Newsreels and over 100 News Magazines. Earlier, he won National Awards in 1986 and 1987. He has also written more than one hundred short stories for Punjabi Magazines.

MAHESH P. SINHA is a Newsreel Officer in Films Division, Bombay. He has won many National and International awards, including the Best Newsreel Awards in 1977 and in 1981, and a Silver Ear Award in 13th International Agricultural Film Festival, held in West Berlin, Germany, in 1984.

SANTLAL PRASAD is an Assistant Newsreel Officer with Films Division, Bangalore and has worked as a Cameraman for many Films Division newsreels and documentaries. This is his 2nd National Award as Cameraman.
सर्वोत्तम कार्टून फिल्म पुरस्कार
एंडगेम
निर्माता बी.आर. शेंडेगे, फिल्म प्रभाग को रजत कमल और 10,000/- रुपये का नकद पुरस्कार
निर्देशक अरुण गोंड़डे को रजत कमल और 10,000/- रुपये का नकद पुरस्कार
कार्टूनकार अरुण गोंड़डे को रजत कमल और 10,000/- रुपये का नकद पुरस्कार

प्रशंसित
सर्वोत्तम कार्टून-फिल्म का 1987 का पुरस्कार एंडगेम को दृश्य रूपक के साक्षर रूप में प्रस्तुत करने में कार्टून कला का प्रभावशाली दंग से इतने मानी गई गयी है। इस फिल्म में यह दर्शाया गया है कि परमाणु विवाह संसार के मिर पर मंडरा रहा है जबकि बड़ी ताकतें एक ऐसा घातक खेल खेल रही हैं जिसमें जीत किसी भी नहीं होगी।

Award for the best animation film

ENDGAME
Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer B.R. SHENDGE, FILMS DIVISION
Rajat Kamal and a cash prize of Rs. 10,000/- to the Director ARUN GONGADE
Rajat Kamal and a cash prize of Rs. 10,000/- to the Animator ARUN GONGADE

Citation:
"The Award for the Best Animation Film of 1987 is given to ENDGAME for effectively using the medium of animation to make a visual metaphor come alive, the shadow of nuclear annihilation looms over the world, as superpowers play a deadly game which has no winners."
B.R. SHENDEGE is a diploma holder in drawing and painting and a qualified Art Master. He joined the Cartoon Film Unit of Films Division in 1961. He has won National and international awards for many of his animated and cartoon films such as UMBRELLA, SYNTHESIS, LAW OF NATURE and PRECIOUS WATER. He has also won a National Award as producer of WARLI PAINTING, the Best Arts/Cultural Film of 1985.

ARUN GONGADE is a diploma holder in commercial art and works for Films Division. He has won medals for posters and his documentary BIDAI, on dowry, received a Special Mention from the National Awards Jury in 1984. He has also won the National Award as director and animator of the Best Animation Film of 1986, A B SEE.
special jury award
RAJIV MEHROTRA

Rajat Kapoor and a cash prize of Rs. 8,000 is to the Director RAJIV MEHROTRA.

Citation:
The Special Jury Award of 1987 is given to RAJIV MEHROTRA for his sensitive and creative handling of the serious problem of iodine deficiency in flood-prone areas of Eastern U.P. in the film BARREN HARVEST.
RAJIV MEHROTRA obtained a post-graduate degree in film from Columbia University in New York after undergraduate work in Politics and Economics at Oxford University and English Literature at St. Stephen's College, Delhi. He has worked on over 50 short films as director, cinematographer, editor, writer and narrator including ESCAPE TO NOWHERE, AMAR NATH SEHGAL – A PORTRAIT, OCEAN OF WISDOM, THE STEALTHY SCOURGE, ROOTS AND WINGS and THE DROP THAT MAKES THE OCEAN. He has won a fellowship from the INLAKS Foundation and grants from the British Council, UNESCO and Warner Brothers in Hollywood. He has worked under well-known filmmakers like Milos Forman and Robert Young while at Columbia. He has worked as a visiting professor at the Jamia Millia Mass Communications Research Centre, New Delhi, a member of the National Council for Public Service Communications, a regional Coordinator for the Indian Documentary Producers' Association and a member of the Doordarshan Committee for programming for national integration. He has also been involved in amateur dramatics and is a familiar face on television as a correspondent, commentator and programme anchor.
short fiction film (films not exceeding 70 minutes duration)

THE EIGHT COLUMN AFFAIR

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

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

Citation:

“The Award for the Best Short Fiction Film of 1987 is given to THE EIGHT COLUMN AFFAIR for its innovative use of cinematic techniques to put together a surrealistic collage of visual that add up to a delightfully brisk narrative, full of whimsical humour.”
SHRIRAM RAGHAVAN was born in 1960. He did his Arts from Ferguson College, Pune and has completed his Diploma course in Direction at the FTII, Pune in 1987. THE EIGHT COLUMN AFFAIR is his Diploma film.
AWARDS FOR WRITING ON CINEMA
award for the best book on cinema

KAZHCHAYUDE ASANTHI
(TORMENTS OF SEEING) in Malayalam

Rajat Kamal and a cash prize of Rs. 10,000/- to the author V. RAJAKRISHNAN

Citation:

"The Award for the Best Book on Cinema for the year 1987 is given to V. RAJAKRISHNAN for his book KAZHCHAYUDE ASANTHI (TORMENTS OF SEEING) for focussing on the major trends and impulses in National and International cinema, for promoting the appreciation of cinema as a serious art form, for underlining the relevance of cinema in the depiction of the basic concerns of present day society."
V. RAJAKRISHNAN was born in 1949 and is at present working as a Reader in the English Department of Kerala University in Trivandrum. Born in Kerala and partly educated abroad, he has made his mark on the Malayalam literary scene as a modernist critic of the younger generation. He has to his credit two major critical studies and some four dozen articles which have appeared in various journals. In recent years, he has written extensively on film aesthetics, and TORMENTS OF SEEING is his first book on cinema in Malayalam.

His interest in films is an extension of his keen association with the theatre. A doctorate holder in modern American drama, who had researched at the Rutgers University in the U.S.A. on a Fulbright Fellowship, he has recently published a recast version of his doctoral dissertation (which won him an award from the USIS in 1984) under the title, THE CRUCIBLE AND THE MISTY TOWER. He has contributed an article on Malayalam Cinema to a book which is being published by the Film Federation of India in connection with the Platinum Jubilee of the Indian Cinema. He is a member of the Regional Board of Film Certification at Trivandrum.
Award for the best film journalist

BRAJESHWAR MADAN

Rajat Kamal and a cash prize of Rs. 5,000/- to the Film Journalist BRAJESHWAR MADAN.

Citation:

"The Award for the Best Film Journalist of 1987 is given to BRAJESHWAR MADAN for his in-depth approach to film appreciation, not limited solely to film reviewing, but extending to the wider aspects of film making, and analysing the theme and treatment of the films for their social relevance."
BRAJESHWAR MADAN was born in 1944 and has been writing seriously on films in national newspapers and journals for the last 25 years. He is also a well-known writer of stories. His collection of stories, LETTER BOX, was awarded by the Hindi Academy, Delhi for the year 1985-86.
SPECIAL MENTION

The Non-Feature Film Jury gives a Special Mention of ASHOK GUNJAL for his aesthetically pleasing and technically proficient camerawork in the film THE KINGDOM OF GOD.

AWARDS NOT GIVEN

The Feature Film Jury did not give the following awards:

1. Best Film on Family Welfare
2. Best Feature Film in Gujarati
3. Best Feature Film in Telugu
4. Best Feature Film in a language other than those specified in Schedule VIII of the Constitution and in which the entries are less than five.

There were no entries in the following languages:

1. Kashmiri
2. Punjabi
3. Sanskrit
4. Sindhi
5. Urdu
6. A language other than those specified in Schedule VIII of the Constitution and in which a minimum of five films were entered.
SYNOPSES:
FEATURE
FILMS

कथासारः
कथा चित्र

कथासारः
कथा चित्र
The film is the story — or rather stories — of Ajayan, a gentle and sensitive young man. Each story, told in the first person narrative, brings forth new events and relationships into focus as it unfolds.

We learn of Ajayan’s birth, an unwanted child, he is abandoned by his mother in the labour room of a hospital.

The doctor of the hospital rescues him and when he retires, brings Ajayan up like his own son, lavishing affection upon him.

As a schoolboy, Ajayan is a misfit. His sharp wit and exceptional brilliance prove his undoing. Society, he discovers, is essentially averse to anything out of the ordinary; it is more at home with the average. The very essentials of daily living depend on conformity and on compliance.

The impossibility of a fulfilling relationship with anyone, whether a family or within the society he finds himself in, the absence of a feeling of belonging, drives Ajayan to despondency.

As the first story drives to a close, Ajayan is riddled with guilt and remorse about his forbidden feelings for his foster-brother’s young bride.

Ajayan’s mind wanders between memory and imagination. Events and impressions are reconstructed to justify an impossible relationship. The real grows into the fantastic.
ANTARYALI YATRA

Bengali/Colour/35 mm/120 mins.

Production: National Film Development Corporation
Direction and Screenplay: Gautam Ghose
Cast: Shatrughan Sinha, Shampa Ghose, Pramod Ganguli, Basant Chaudhury, Robi Ghosh, Sagal Roy Chaudhury, Mohan Agashe
Camera: Gautam Ghose
Audio: Jyoti Chatterji, Anup Mukherji
Editing: Moloy Banerji
Art Direction: Ashok Bose
Costume Design: Neelanjana Ghosh
Music Direction: Gautam Ghose

The times in which Antaryali Yatra is set were times of great societal change and re-awakening. The Bengal Renaissance of the 19th century challenged many customs and practices that had established themselves in Hindu Society through antiquity. The Brahminical monopoly on the reading of ancient texts being broken, mainly by Western Indologists, several distorted interpretations of Hindu laws came to be challenged and, specially, the perverse rituals that these had perpetrated through the ages. Primary among them was Satidaha - the practice of burning widows on the funeral pyres of their husbands - or Suttee, as it came to be known to the western world.

This film takes place after 1829, and the story must be seen in the light of important social events, some of them not even directly related to the practice of Suttee itself. It belongs to a time when other reform movements, like the remarriage of Hindu widows, were in full force. All this is of consequence in the understanding of the film. It refers to a phase in Indian history from which a modern nation started to emerge, a movement that continues even today.
Gurudas Bhattacharya teaches Sanskrit in a Bengali village. He grows to discover, in his teachings, how spoken Bengali has evolved beyond its classical moorings to take on newer kinds of significances. The time is still the relatively peaceful 1930s, the village not yet the victim of Partition.

Gurudas decides to compile a dictionary of the language of Bengali. It is a mammoth task, beyond the meagre resources of his family. Although his daughter helps, the scholars in the big city of Calcutta are not cooperative. A young writer he meets in a bookshop is, however, enthusiastic enough to donate his entire collection of books on linguistics and philology to Gurudas.

His daughter Shibani, whose marriage has been arranged, dies of typhoid. His son Nabendu cannot continue his studies and takes a job in the railways. Finally, Gurudas finds a publisher in Calcutta. Immortality for the author of so definitive a compilation appears to be at hand. Nabendu arranges a visit for his father to Shantiniketan, that shrine of modern Bengali learning. When Gurudas returns from there he discovers that his son has been killed in an accident.

EKTI JIBAN
Bengali/Colour/35 mm/135 mins.

HALODHIA CHORAYE
BAODHAN KHAI

Assamese/Colour/35 mm/120 mins.


Rakheswar is a farmer who survives with his wife Taru and son Mohen on the produce of his small paddy field. When the delayed monsoon arrives, he feels his worries for the year are over. But the rich Sonathan Sharma claims the land was mortgaged to him by Rakheswar’s father and never redeemed. He has the papers to prove it.

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

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

An altercation in the Collector’s office also brings a sympathetic audience from the Collector. The Collector realises that Rakheswar has no legal evidence to back his claim, but promises do something about it. He persuades Sonathan to relinquish his claim over the land, since the opposition has widely publicised the case and the political losses Sonathan might have to bear would be far greater.

Rakheswar gets his papers back, but his joy is fore-stalled by the election posters of a laughing Sonathan surrounding him everywhere.
Keshu dreams about the future, the life that all nature around him promises. Having lost his parents early, he lives alone in the village and does odd jobs in the manor of the chief. Naduvancherry Mooppil Nair. When he fails in school, he decides to go to the big city of Madras, where his dream future beckons. Waiting at tables there, he is overcome with nostalgia for his village. And so he leaves his job and returns.

Things have changed, however. The Nair household is involved in expensive litigation for the family estate. Their feudal splendour gone, they have broken up — Mooppil Nair’s sister and family live in an adjacent building. His brother-in-law is looking after the litigation. Devu, Nair’s daughter, who had earlier befriended Keshu, faces a difficult life with an alcoholic and spendthrift husband.

The Government announces compensation to the family for the forest lands they have taken over from the Nair estate. As the family discovers that among those who would benefit is the crazy Appu, a young man ignored by them, they seek to appropriate his share too. Mooppil Nair arranges a fraudulent wedding between Appu and his daughter Thangakani. The day of the marriage comes and no one can change Mooppil Nair’s mind about it. Keshu’s dreams come crashing down.
At a wayside station in the verdant hills, with the rain lashing furiously outside, Sudha is cooped up inside the First Class waiting room. She had arrived there to get a connecting train, but it is cancelled due to flash floods. She now waits for the next train, in the morning.

Another train arrives. A lone passenger enters the waiting room! He, too, is boarding the morning train.

Forced to spend the night in each other’s company, Sudha and Mahendra recognise each other with a sense of shock. It is their first meeting after six years since their marriage broke up.

Strangers now to one another and yet not strangers, they go back to the past. Fragments of memories are recalled, old bitternesses discussed. They spend the night in clearing away old misunderstandings and doubts.
old cook. Although for Manchari this relationship is fulfilling, Raghuram suffers from pangs of guilt.

On the insistence of his mother, Raghuram marries Yeshoda and takes her to Kanamardani. Yeshoda is happy despite the fact that Raghuram cannot give her conjugal bliss, until she discovers his intimate relationship Manohari. She returns to her parents and retreats into a state of psychiatric shock.

In the meantime, Manohari and her old husband leave Kanamardani and Yeshoda then agrees to go back there to live with her husband. But now Raghuram is suffering from a host of psycho-sexual problems. When these are revealed, Yeshoda is profoundly shocked. A bizarre series of events leads her to attempt suicide. Eventually, it is only after joint treatment at a psychiatric clinic that both Raghuram and Yeshoda are cured.
नायकन

तमिल/रंगीन/35 एम.एस./165 मिनट

निर्देश: सुजाता फिल्म लि. 
लेखक और विनिर्देशक: मणि रामाप्पा अधिकारी
लेखक: कमल हासन, शरायणा, जनक राज, 
कार्य कार्यकर्ता: मार्टर संघात कृपाय, छाया: श्री श्री राम छावनी 
विज्ञापन कला विनिर्देशन: थोड़े धरणी वेंकृमुख 
विनिर्देश: इलाको राजा गीत: पुनर्विशिष्ट पीठव गायक: 
इलाको राजा, कमल हासन, मनो, श्री.एल. महाराजन, पी. 
मुश्शीता 

शाहिद बेल्ल नायकन एक मजदूर नेता का बेटा है, जो अपने 
शहर से भोग कर बस्तव में धराकार स्तम्भ में रहने लगता है। 
उसे छोटे व्याख्याते से बेल्ल कहते हैं। हूलेन भाई नाम का एक 
व्यक्ति उसका पालन पूरा करता है। हूलेन भाई का मानना 
है कि अगर कुछ लोगों को इस्तेमाल के लिए नहीं रहने से 
गुरुआई नहीं है।

बहुत हीकर बेल्ल अपराधी बन जाता है लेकिन वह गरीबों की 
मदद करता है। वह बदमाश पत्ते दुराई उनके साथ फ्रांट 
पॉलिस मैन कलाकार और सेहत और जगत लाल को डीक लगाता है, 
जिन्होंने स्थानीय मूल्य अक्सर की जीवन होध की थी और हजारों 
स्त्री बालिकाओं को बेच-प्यार कर दिया था। इन सब कामों का 
देखकर वह लोगों की नजर में नायक या हीरो बन जाता है।

NAYAKAN

Tamil/Colour/35 mm/165 mins.


Shakthivelu Nayakan, the son of a trade union leader, runs away from his hometown Thuthukudi (Tuticorin) after a traumatic childhood experience and grows up in the slums of Dharavi in Bombay. Velu, as he is called, is brought up by Hussain Bhai, a good samaritan, whose philosophy of life is strongly imbibed by him—that there is nothing wrong in those acts of life which ultimately help a few people to survive as human beings.

As he grows into a young man, Velu takes a life of crime, but shows his own sense of social justice. He deals effectively with Pandi Durai, a local hooligan and his ally, a corrupt policeman; Kelkar and Seth Jagannal who almost succeeds in usurping the land and temple belonging to the slum dwellers and uprooting thousands from their homes. All these deeds raise him to the pedestal of a 'Nayakan' or hero.
resists having to stay back in the village, but he
doesn’t have the courage to break away from the
family and set up his own house in the city.

Arup is engrossed in amateur dramatics and pays
little attention to household affairs. Sochi and Auro-
bindo are on the lookout for a groom for Radha and all
seems to be going well, until a love letter is dis-
covered, from which it emerges that Radha is having an
affair with a man called Bimal, whose caste is unsuit-
able. This revelation triggers off a series of varied
reactions among the family members.

Radha is told to end the affair. In the meantime, an
astrologer tells Sochi that a mishap is about to befall
Radha. Religious rites are performed to ward off the
evil, but during the ceremonies, it is dramatically
discovered that Radha, after contemplating suicide,
has eloped with Bimal to defy the false social values
of her family.
ORU ORU GRAMATHILEY

Tamil/Colour/35 mm/130 mins.

Production: S. Rangarajan
Direction: K. Jothipandian
Screenplay: Kavignar Vaalee
Cast: Lakshmi, Pooram Viswanathan, Vinu Chakravarthi, Manorama, Arunthadi, Baby
Lakshmi
Camera: Ranga
Audiography: S.P. Ramanathan
Costume design: Narashimha Rao
Editing: T. K. Rajan
Art Direction: Ramkumar
Music Direction: Ilayaraja
Lyrics: Kavignar Vaalee
Male Playback Singers: K.J. Yesudas, S. P. Balasubramaniam, Ilayaraja, Malaysian Vasudevan
Female Playback Singers: Chitra, S. Janaki

Village Annayayal is affected by floods and a Harijan lady I.A.S. Officer named Karuppayee is appointed to look after the relief work. She works wonders for the village and the people start virtually worshipping her. In the meantime, an alcoholic named Anthony comes to her office and blackmails her, threatening to expose her past. She quietly pays him wherever he demands money.

However, matters come to a head when he demands that a government contract be awarded to his friend who is not worthy of it. Karuppayee refuses and Anthony ultimately reveals her secret: that in fact she belongs to a ‘forward’ community and that she had obtained a false certificate from a Tehsildar stating that she belonged to a backward community when she was young, so that she could take advantage of the concessions that are granted to backward communities.

She is suspended and a court of enquiry is instituted. However, the entire village revolts and requests the Government to withdraw the case against her. Eventually, at the people's request and considering her valuable contribution towards the upliftment of the village, the Government withdraws the case against her and she is reinstated.
Kalapesi Costume Design: Ramilla Patel, Mani Rabadi
Music Direction: Vanraj Bhatia

Jeroo is offered in marriage to both the bachelors Piroj and Pesi, but while Piroj takes time in making up his mind, Pesi agrees and the wedding takes place. From the beginning, husband and wife show signs of incompatibility, Piroj is transferred out of Bombay. Pesi meets Soona, a merry widow. She is a lawyer and agrees to help Pesi out in fighting a case against his brother.

Five years later, on learning that Pesi and Jeroo are expecting a child, Piroj visits them to see the baby. He finds that there has been a miscarriage, that Jeroo has become a shrew and that Pesi is having an affair with Soona. Piroj quarrels with Pesi over this situation and the two friends part.

Three years later, Piroj receives a new year's card from Pesi and he is transferred back to Bombay. He meets Pesi briefly and the friends try unsuccessfully to recapture their lost bond.

The next morning Pesi dies suddenly of a heart attack Jeroo now comes across as a hypochondriac, constantly blaming the whole world for her misery. Soona has a son by Pesi and he is named Piroj. Pesi, in his death, has taught Piroj that life is for the living and not for complaining.
PRATHAM RAGINI

Assamese / Colour / 35 mm / 95 mins.

Production: S.N. Bora
Direction: Dhruv Bhuyan
Screenplay: Mohammad Sadulla, Gautam Bora
Cast: Pratim Goswami, Purobi Sarma, Dhruv Bhuyan, Agha Ahmed, Arup Biswas, Bandana Sarma, Jeemoni Choudhury
Camera: Vijay Anand Chavarwali
Audigraphy: Arup Mukhopadhyay
Editing: Satyan Kumar
Costume Design: Jun Periat
Music: Manjula Barua
Direction: Sher Choudhury
Lyrics: Kirti Kamal Bhuyan, Gilbert Shemha
Female Playback Singer: Malabika Bora

Mridu Pawar Barua, an engineer, has to leave his newly-wed wife Latika in his home town in Upper Assam and go to Shillong, where he works in a private firm. He promises to come back to fetch his bride as soon as he is able to set up house in Shillong.

There he makes the acquaintance of the pretty college girl Minnie Andrews Borbora, who lives with her elder sister Ruth, a school mistress. Within a short period, an intimate relationship develops between Mridu and Minnie, who is unaware that he is married.

One day, a letter from Latika reminds Mridu of his promise to his wife. In his absence, there is an encounter between Latika and Minnie, when all is revealed. Minnie’s world come crashing down around her and it is only the compassion and endearing persuasion of a close relative which helps her overcome her trauma. She decides to take up nursing as her mission, to take care of those who, like her, have suffered in life.
Bhadra Vasudev, a young and urbanised woman, is haunted by memories of her husband’s death. She and her son Vineet are journeying to his native village. There, we discover, she wishes to perform the rituals that would free her from her husband’s ghostly visitation.

In the ritual, however, it appears that Bhadra was actually involved with her husband’s death and possibly even responsible for it. This suggestion is rapidly discounted, and it is decided that a sacrificial offering be made at the temple of Rameshwaram. On the way there they meet Ninan. Bhadra confesses to him her utter boredom in the village and Ninan, flashy and cheerful, entertains her. Ninan shortly capitalises on his relationship to solve his problem for a house loan.

Vineet, increasingly alienated by this relationship, secretly takes the ceremonial dip in holy water. As the ritual begins he is struck by grief. Bhadra tries to pacify Vineet and Ninan tries divert him. But Vineet, in a rage, throws the sacrificial rice balls at Ninan. As they return, Vineet’s estrangement from his mother is complete.
कर रहा है। वह उसका पीछा करता है और उसे धनी व्यक्ति के घर की परिवारिक पता लगा जाती है। यद्यपि उसकी पत्नी अब पता नहीं है और कमल पुराना हामी को ठीक करने की कोशिश करता है। वह धनी व्यक्ति को गर्वित उसके कमरे में भेज देता है और ताध-साथ अमला को भी सज्जाई के बारे में लिखता है। धनी व्यक्ति एवं उसकी पत्नी का फिर से मेल हो जाता है। अमला भी होटल छोड़ देती है और कमल जल्द से धनी व्यक्ति के स्वप्न छोड़कर फिर से गोजजार की तलाश में लग जाता है।

**PUSHPKA VIMANA**

*Kannada (without speech)*/Colour/35 mm/
130 mins,

*Production :* Sringar Nagraj, Sineetam Srinivasa Rao
*Direction and Screenplay :* Sineetam Srinivasa Rao
*Cast :* Kamal Hasan, Amala, K.S. Ramesh,
*Camera :* B.C. Gouni Shankar
*Editing :* D. Vasu
*Art Direction :* Thotla Thanini
*Music Direction :* L. Vaidyanathan

Kamal is a young unemployed graduate who dreams of riches as he looks for jobs.

One day, he finds a rich man lying on the pavement in a drunken state. On finding the key to a room in a luxury hotel named “Pushpak,” in his pocket, Kamal upon an idea. He carries the rich man to his own room, and keeps him a prisoner there with the help of forced doses of alcohol, meanwhile moving into the hotel room himself.

In the hotel, he meets Amala, the daughter of a performing magician, and love blossoms between them. But unknown to him, the rich man’s wife is having an affair with his best friend who has hired a killer to kill him. Since Kamal is living in the rich man’s room, the killer starts stalking him, but several of his attempts fail.

Kamal discovers that he is being followed by a killer and, on following him, discovers the situation in the rich man’s household. However, the wife has now repented and Kamal sees about undoing all he has done. He puts the rich man back in his hotel room and writes to tell him as well as Amala the truth. The rich man and his wife are reunited. Amaia leaves the hotel and Kamal, forgoing short cuts, once again joins a queue of job-seekers.
from the clutches of Chandra Bhan Baxi, a Rajput sardar in the Mughal Army, who has taken a fancy to her. But in this attempt, both he and Kastura are captured, only to be saved when Shivaji’s guards attack the Mughals.

Deeply impressed, Sarja wants to be of service to Shivaji, but is made a prisoner by people. Nevertheless, in response to an open challenge from Shivaji, he scales the walls of the newly-built fort of Raigach and receives a reward.

Later, when Shivaji entrusts the task of sabotaging two Mughal cannons to Bahirji Naik, the latter selects Sarja to do the job. Sarja and his colleagues are unfortunately ambushed. Sarja is made a prisoner, while his comrades are hanged. Now Kastura, her mother Gaura and Bahirji mount a daring rescue operation which succeeds. Kastura sabotages the cannons and Sarja kills Baxi to avenge the deaths of his friends. Shivaji publicly acknowledges their feat and Sarja’s dream comes true.
स्वामी

हिंदी/संगीत/35 मिन./112 मिन.

निर्देशक : शंकर नाग
निर्माता : गिरीश कर्नाड, वैशाली कक्षाकर, माधव मुंजुळ
कार्यालय : एस. मानजी, अशोक चतुर्वेदी, अशोक चतुर्वेदी
सांग : सांग

स्वामी म्यार्ड सर्क चला है। उसके पिता परसाराम छात्रों विशेष बाल एक खिलाल है। स्कूल में जब अध्यापक स्वामी के धर्म को लेकर अपनानुसार शायद कहता है तो उसका मन दूरी होता है। जब विरोध करता है तो अध्यापक उसके कान परोड़ता है।

लेकिन राजम के आ जाने से हालात बदल जाते हैं। राजम सब बच्चों में दोस्ती और मेल-मुलाकात का भाव पैदा करता है और उस बच्चे मिलकर कई तरह से साधारण काम करते हैं। इस भीन स्वामी के मन में श्रद्धालुक की भावना बनली हो उठती है और वह अंतर्जीण स्थान छोड़ देता है। सालाहूदी में एक ही और स्कूल है लेकिन उसमें भी बच्चों लगे में उसके इतिहास महत्व है। वह बच्चे के लिए समय नहीं निकाल पाएगा। स्वामी बच्चों के दृश्य दल के साथ निर्मातार छलंग में के लिए समय निकाल पाने की सारी हस्तक्षेप आजमाता है। जब स्कूल के हैडमास्टर को पता चलता है कि स्वामी हिल की क्षमा में

SWAMY

Hindi/Colour/35 mm/112 mins.

Production: T.S. Narasimhan
Direction: Shankar Naga
Screenplay: Mariam Jetpurwala
Cast: Girish Karnad, Vaishali Kasaravalli, Master Manjunath
Camera: S. Ramachandra
Audiography: Krishnamurthy
Editing: Suresh Urs
Art Direction: Joshin Devraj
Costume Design: Arundhati Rao
Music Direction: Sharang Dev

Swamy, the 11-year-old son of a traditional Hindu lawyer, is piqued by the teacher's insulting reference to his religion. A protest, however, leads to a severe wrenching of his ears.

Things take a new turn with the arrival of Rajam. Rajam forges a strong bond of friendship with the boys and leads them into several exciting adventures. Swamy, meanwhile, is possessed with patriotic fervour and leaves his English school. Admission into the only other school in Malgudi is a problem, for the school timings interfere with the boys' new passion: cricket. Swamy tries every trick to find time for the all-important cricket match planned with the rival Young Men's Union team. When his headmaster discovers Swamy's constant absence from drill class, he canes Swamy severely. Swamy escapes from school again and finds himself in a new dilemma. He has now to face his parents.

Swamy runs away from home and gets lost on the eve of the long-awaited match.

The last farewell scene at the railway station is characteristic of R.K. Narayan's masterly handling of children's life in India.
Maile Playback Singers: Surendra Singh Sachdev, Tejpal Singh Sachdev ("Singh Bandhu") Female Playback Singer: Uttara Baokar

Nathu is paid five rupees for a pig, which next day is found dead on the steps of a local mosque. This incident ignites communal tensions and both Hindu and Muslim fanatics inflame the situation, while the British administrators evade taking a firm stand. When violence breaks out, Nathu and his wife decide to leave for a safer place. An old sikh and his wife, who are also trying to escape, are given shelter by two sympathetic Muslim women, who even fight with their husbands to save them. The two couples take shelter in a gurudwara, but as tensions mount, the men go out to forestall an attack. When they do not return, the women pray, make their way towards a distant well and one by one jump into it.

The next day a peace committee is organised. But at a relief camp, amidst a score of corpses, Nathu’s wife finally finds the dead body of her husband. She collapses and is carried into a makeshift medical clinic. Shortly afterwards, the cry of a newborn child is heard, but it suddenly stops. After a few moments of silence, a scream of anguish is heard from Nathu’s wife.
UNNIKALE ORU KATHA PARAYAM

Malayalam/Colour/35 mm/120 mins.


Aby, a destitute orphan, finds an oasis of love in Thomas Abraham, a rich man whom he meets as the result of a road accident and who treats him like his own son. But his happy days in college end with the sudden death of Abraham and he is thrown out of the house by the latter’s divorced wife.

Once again on the footpath, he meets some orphaned children and decides to take care of them. In this he is helped by a priest, who arranges for some church land for them. Aby and the children start a farm and live in a world of brotherhood and love.

On a vacation, Aby meets Annie and soon they decide to marry and adopt more and more children. Suddenly, however, Aby learns that he is dying. He sends the children away to a nearby orphanage. When Annie learns of this, she goes with the priest and brings all the children back to the farm. But by that time, Aby dies and Annie resolves to continue the farm with the children to realise Aby’s dream and fulfill his goal.
Balu Deyar, the headman of a village is a staunch atheist with a golden heart. He lives along with his wife Peychi and only son Shankarapandi. In the same village lives a pious Brahmin widower named Neelakanta Shastri, with a daughter Vaidehi and a son Sankaran.

Vaidehi and Shankarapandi fall in love with each other. But when their love becomes known to her father after a dramatic episode, he is shocked. Vaidehi runs away from her father and he has a confrontation with Shankarapandi in which both accidentally fall off a Cliff and die.

The child Sankaran is left all alone. The only person who comes forward to take care of him is Balu Deyar. When Vaidehi learns of her father’s death and returns to the village to meet Shankaran, her jilted lover Krishna Iyer creates a furor over several incidents which he says are omens that her coming to the village is most inauspicious.

The villagers fall for his trick and come to chase away Vaidehi and Sankaran from the village for good. In the chaos, Balu Deyar is killed. The villagers are shocked and ashamed.
बचाये हुए सुपरेखा करके छठ वनवा देता है। लेकिन पलस्तर कश्मीर और लक्षद्वीप का काम अभी बांटी है। तभी एक और बड़ी समस्या उनके सामने आ खड़ी होती है।

**VEEDU**

Tamil/Colour/35 mm/108 mins.


Sudha, twenty-two and unmarried, is a middle class working girl. A school-going younger sister and a retired grandfather are the only other members of her family. The three of them live in a portion of an old tenement house in Madras. Sudha is to marry her colleague Gopi, with whom she is in love.

Their life is disrupted one day when the landlord sends a legal notice asking them to vacate the premises. New accommodation is impossibly expensive and the search leads to frustration and despair.

But then Mr. Iyengar, an office colleague, persuades Sudha to build her own small house on a bit of land the the family owns on the outskirts of the city. He helps her get various housing loans and assists in completing all the formalities. The construction work begins, but at every step there is an obstacle. The contractor cheats them, is caught and abandons the work; but then a construction site coolie comes to the rescue. Then the roof has to be put in and all sources of funds have dried up. Tempers run wild and relationships are strained. In the face of various dilemmas, Gopi secretly puts in his saving and finishes the roofing. But the plastering, flooring and woodwork still remain. It is at this stage that a massive problem shocks them.
कथासार :
गैर-कथाचित्र

SYNOPSIS :
NON-FEATURE FILMS
ANIMALS FOR WOOL

English/Colour/35 mm/20 mins.


This film is about rearing of wool-yielding Angora rabbits, which can be a profitable occupation for the people of the cool, hilly regions of our country, as it requires a temperature range of 15 to 20 degrees Celsius. The scientific methods of rabbit management, such as proper breeding selection, housing, feeding, prevention and treatment of diseases, shearing and grading of wool and, finally, marketing of Angora wool products, are depicted in the film.

ANTARCTICA — A CONTINUING MYSTERY
(NEWS MAGAZINE NO. 101)

English/Colour/35 mm/18 mins.


This newsmagazine highlights the Sixth Indian Scientific Expedition to Antarctica. The team of Indian scientists are shown carrying out experiments and research in the fields of non-conventional sources of energy, meteorology, marine resources, oceanography, land biology and geology during their stay on the icy continent.
BARREN HARVEST

English/Colour/16 mm/23 mins.
Production, Direction and Camera: Rajiv Mehrotra
Audiography: Shailesh Saxena Editing: Sameera Jain

This film shows how deforestation and frequent flooding have led to a serious iodine deficiency in parts of Eastern U.P.; which in turn has had a catastrophic effect on the health and mental ability of the local population.

BASHER—THE MAN

Malayalam/Colour/35 mm/33 mins.

The film tries to bring out the character of Padmashree Vaikkom Mohamed Basheer, the renowned writer from Kerala, in his own voice and words and his unique body language — his involvement in the freedom movement, his writing career, his periods in jail and in a lunatic asylum and even his ritualistic behavioural patterns. It attempts to depict the whole man in all his complexity and humanity.
Bhopal: Beyond Genocide

English/Colour/16 mm/80 mins.

The film records the events of the Bhopal gas leak disaster in December 1984 and its aftermath — the treating of symptoms rather than the diagnosing of the effects of toxins on the local population, the evasions of responsibility and the legal wrangles that still surround the struggle for compensation.
A COOPERATIVE FOR SNAKE CATCHERS

English/Colour/16 mm/19 mins.


The Irukas, a very poor tribe of hunter-gatherers, was deprived of a livelihood when ecological considerations led to the banning of snake catching for the snake skin trade. However, with the formation of a cooperative which utilises their wildlife knowhow to catch snakes for their venom, to be used in making anti-venom serum, about a hundred Iruka families have again found a livelihood.
ENDGAME

English/Colour/35 mm/3 mins.


Now our planet has almost become a chess board on which the super powers have placed sophisticated weapons. This has threatened the very existence of humanity. This short animation film attempts to make us aware that the use of atomic power for peace is the prime necessity now.

GOLDEN MUGA SILK — THE CULTURAL HERITAGE OF ASSAM

English/Colour/16 mm/30 mins.


A comprehensive look is taken at the industry which has developed around the famed golden yellow Muga silk, in the production of which Assam has a world monopoly.
THE KINGDOM OF GOD

English/Colour/35 mm/72 mins.

Production: Silpabharati Publicity for Films Division
Direction: Ranabir Ray
Script: S.V. Vasudev Ranabir Ray
Camera: Ashok Gunjal
Editing: Sudhansu Chakravarty
Music Direction: Apurva.

Various prominent traditions of the folk painting and art of India are shown in all their glory, with an outline of their significance, context and individual characteristics.

LOOKING BACK

English/Colour/35 mm/20 mins.

Production: Dristikion Production for Films Division
Direction and Script: Prakash Jha
Camera: Prakash Jha
Audiography: J. Keith Robinson
Editing: Prakash Jha

A detailed account of the wide range of electronic production activities of UPTRON and the quantum leap in its diversification into several sophisticated areas, such as industrial digital systems, communications, information technology and highly complex control and instrumentation systems, in the past decade.
PANI

Marathi/Colour/16 mm/34 mins.

Production and Direction: Sumitra Bhave for 'Srujan' Camera: Sharad Navte Audiography: William Hunt, Hemant Salvi Editing: Javed Salvi Music Direction: Shrirang Umrani

This film tells the story of a group of women's collective effort in solving the problem of drinking water in a village, with the help of a group of activists.

RASTE BUND HAIN SUB

Hindi/Colour/16 mm/54 mins.

Production: Manjira Dingwaney, Rural Labour Cell Direction: Manjira Datta Camera: B.P. Singh Audiography: A.N. Padmanavari Editing: Reena Mohan

Set in Jaunsar Bawar village in U.P., in neglected hilly terrain which was designated a backward tribal area in post-independence India, this film invites the audience to perceive for themselves the reasons for the quiet violence and resentment which today permeates and divides semi-feudal rural India.
SANKALP
Hindi/Colour/16 mm/27 mins.


The film explores poetically the construction of the Bansagar Project dam on the river Sone. Various allied schemes and their benefits to the population of the area.

THE STORY OF DELHI
Urdu, Hindi (with English titles)/ Colour/35 mm/60 mins


The film traces the 3000 years of the history of the city of Delhi, through five characters that appear in various sequences as historical persons.