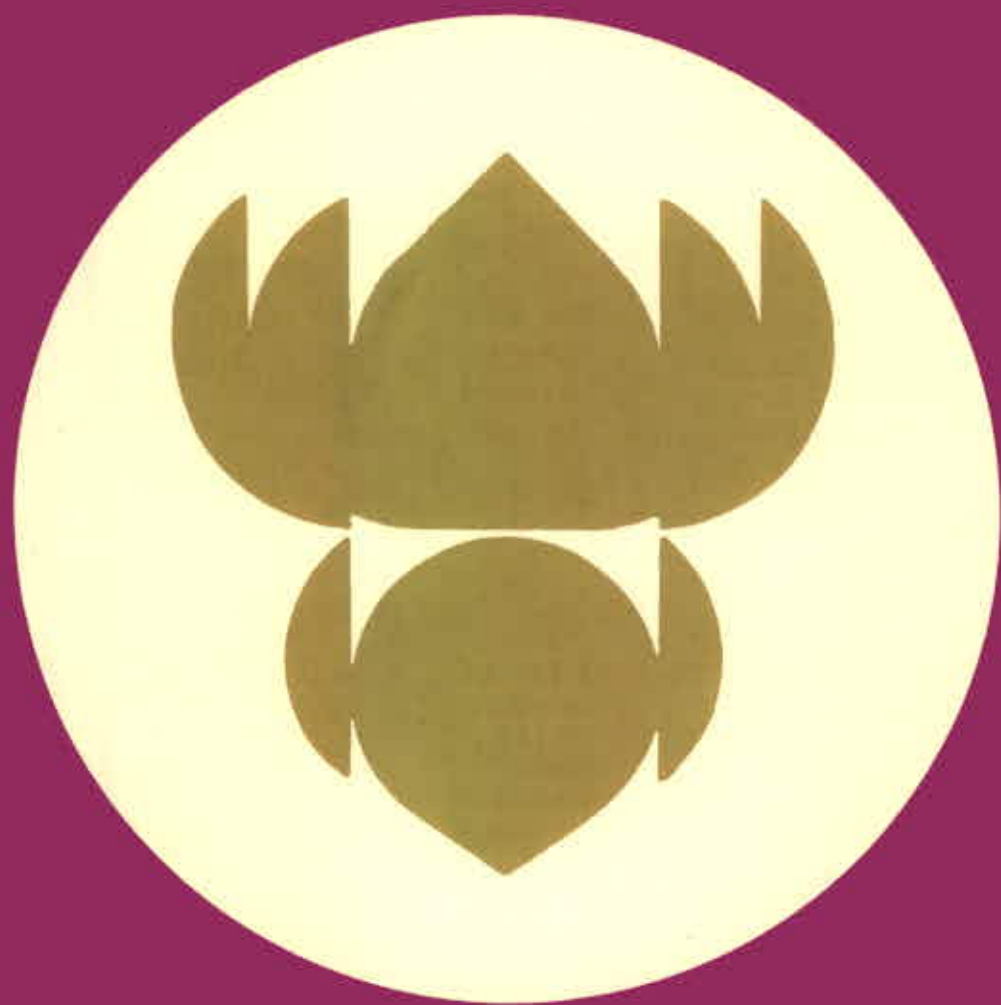




**twentythird
national
film festival**

**DIRECTORATE OF FILM FESTIVALS
MINISTRY OF INFORMATION
AND BROADCASTING
GOVERNMENT OF INDIA**



Twentythird National Film Festival

all india
awards

feature films



TITLE	PRODUCER(S)	DIRECTOR	AWARDS
Award for the National Best Feature Film Chomana Dudi (Kannada)	Ashok Kumar	R.V. Karanth	Swarn Kamal and cash prize of Rs. 40,000 to the Producer; Rajat Kamal and cash prize of Rs. 15,000 to the Director.
Award for the Second Best Feature Film Mausam (Hindi)	P. Mallikharjuna Rao	Gulzar	Rajat Kamal and cash prize of Rs. 15,000 to the Producer; Rajat Kamal and cash prize of Rs. 10,000 to the Director.
Special Award for Feature Film with mass appeal wholesome entertainment and aesthetic value Tapasya (Hindi)	M/s Rajshri Productions (Pvt) Ltd.	Anil Ganguly	Swaran Kamal to the Producer and Rajat Kamal to the Director.

twentythird national film festival

regional awards



TITLE	PRODUCER(S)	DIRECTOR	AWARDS
Chameli Memsaab (Assamese)	M/. Seuj Bolechari Santha	Abdul Majid	Rajat Kamal and cash prize of Rs. 10,000 to the Producer; Rajat Kamal and cash prize of Rs. 5,000 to the Director.
Palanka (Bengali)	M/s. Filmarts Calcutta	Rajen Tarafdar	Rajat Kamal and cash prize of Rs. 10,000 to the Producer; Rajat Kamal and cash prize of Rs. 5,000 to the Director.
Nishant (Hindi)	Freni M. Varivaya Mohan J. Bijlani	Shyam Benegal	Rajat Kamal and cash prize of Rs. 10,000 to the Producer; Rajat Kamal and cash prize of Rs. 5,000 to the Director.
Hamsa Geethe (Kannada)	M/s. Anantha Lakshmi Films	G. V. Iyer	Rajat Kamal and cash prize of Rs. 10,000 to the Producer; Rajat Kamal and cash prize of Rs. 5,000 to the Director.
Samna (Marathi)	Ramdass Phutane	Dr. Jabbar Patel	Rajat Kamal and cash prize of Rs. 10,000 to the Producer; Rajat Kamal and cash prize of Rs. 5,000 to the Director.
Swapna- danam (Malayalam)	T. Mohamed Bapu	K. G. George	Rajat Kamal and cash prize of Rs. 10,000 to the Producer; Rajat Kamal and cash prize of Rs. 5,000 to the Director.
Apoorva Raagangal (Tamil)	D. Jayalakshmi G. Vijaya- lakshmi	K. Bala Chander	Rajat Kamal and cash prize of Rs. 10,000 to the Producer; Rajat Kamal and cash prize of Rs. 5,000 to the Director.
Muthyala Muggu (Telugu)	M. V. L. Narasimha Rao	Bapu	Rajat Kamal and cash prize of Rs. 10,000 to the Producer; Rajat Kamal and cash prize of Rs. 5,000 to the Director.

twentythird national film festival

TITLE	PRODUCER(S)	DIRECTOR	AWARDS
BEST INFORMATION FILM (Documentary) Winged Wonderland (English)	Shanti Varma	Shanti Varma	Rajat Kamal and cash prize of Rs. 5,000.
BEST EDUCATIONAL/ INSTRUCTIONAL FILM Induced Breeding (English)	K. K. Kapil	Suraj Joshi	Rajat Kamal and cash prize of Rs. 5,000 to the Producer; Rajat Kamal and cash prize of Rs. 4,000 to the Director.
BEST SOCIAL DOCUMENTATION FILM Bastar-Rhythm of Progress (English)	Chandra-shekhar Nair	Chandra-shekhar Nair	Rajat Kamal and cash prize of Rs. 5,000.
BEST COMMERCIAL PROMOTIONAL FILM (Advertisement) Zenith of India (English)	M/s Film Media Bombay	Jyoti G. Thakur	Rajat Kamal to the Producer; Rajat Kamal to the Director.
BEST PROMOTIONAL FILM (Non-Commercial) Poems in Pattern (English)	Ranabir Ray	Ranabir Ray	Rajat Kamal.
BEST EXPERIMENTAL FILM Awashesh (Hindi)	Director, Film and TV Institute of India	K. G. Girish	Rajat Kamal and cash prize of Rs. 5,000 to the Producer; Rajat Kamal and cash prize of Rs. 4,000 to the Director.
BEST ANIMATION FILM Business is People (English)	M/s Akar Films Bombay	Kantilal Rathod	Rajat Kamal and cash prize of Rs. 5,000 to the Producer; Rajat Kamal and cash prize of Rs. 4,000 to the Director.
BEST NEWS REVIEW Indian News Review No. 1399	N.V.K. Murty		Rajat Kamal
BEST NEWSREEL CAMERAMAN Flood Havocs (INR 1399)	A.S. Agnihotri Abinashi Ram A.R. Saroef		Rajat Kamal

short films



twentythird national film festival

all india awards for artists and technicians



CATEGORY	NAME OF THE RECIPIENT	TITLE OF FILM	AWARDS
Dada Saheb Phalke Award	Dhiren Ganguli	—	Cash prize of Rs. 20,000 and a Swarn Kamal and a shawl.
Award for Excellence in Direction	Satyajit Ray	Jana Aranya (Bengali)	Cash prize of Rs. 20,000 and a Rajat Kamal.
Award for Excellence in Cinematography (B&W)	B. S. Lokanath	Apoorva Raagangal (Tamil)	Cash prize of Rs. 5,000 and a Rajat Kamal.
Award for Excellence in Cinematography (Colour)	Ishana Arya	Muthyala Muggu (Telugu)	Cash prize of Rs. 5,000 and a Rajat Kamal.
Best Actor of the Year Award	M. V. Vasudeva Rao	Chomana Dudi (Kannada)	Cash prize of Rs. 10,000 and a Rajat Kamal.
Best Actress of the Year Award	Sharmila Tagore	Mausam (Hindi)	Cash prize of Rs. 10,000 and a Rajat Kamal.
Best Male Play Back Singer of the Year Award	M. Balamurali Krishna	Hamsa Geethe (Kannada)	Rajat Kamal.
Best Female Play Back Singer of the Year Award	Vani Jayaram	Apoorva Raagangal (Tamil)	Rajat Kamal.
Best Music Director of the Year Award	Dr. Bhupen Hazarika	Chameli Memsaab (Assamese)	Cash prize of Rs. 10,000 and a Rajat Kamal.
Best story of the Year Award	K. Shivarama Karanth	Chomana Dudi (Kannada)	Cash prize of Rs. 10,000 and a Rajat Kamal.



all india awards
feature films



Chomana Dudi

(KANNADA)

PRODUCER ASHOK KUMAR

DIRECTION B. V. KARANTH

& MUSIC

PHOTOGRAPHY S. RAMACHANDRA

CAST M. V. VASUDEVA RAO
KUM. PADMA KUMTA
NAGENDRA
NAGARAJA



"Chomana Dudi" is the story of 'Choma' and Dudi'. It centres on, departs from, but always returns to the life of Choma, the devout, humble untouchable.

"Happiness is an occasional episode in the general drama of pain." This is very true in respect of Choma's life. His strong desire to have a piece of land meets objections mainly because Choma was an untouchable and traditional custom forbade untouchables from having their own land.

To add to Choma's agonies, he finds himself deserted by his own people. His two sons—Chaniya and Neela die prematurely. The third son Guruva betrays his traditional values and elopes with Mary, daughter of a convert. His agony is further deepened when he finds his daughter—Belli in love with Manvella—The estate clerk.

Choma becomes dejected. He breaks the plough into pieces and sets them on fire; enters his hut,

closes the door and grabs the Dudi—his ultimate refuge. Finally, Dudi overpowers him. He dies as if all his life he was preparing for a sudden departure. But the beating of the Dudi is still heard...still heard...still heard....







Mausam

(HINDI)

PRODUCER P. MALLIKHARJUNA
RAO

**DIRECTOR
& SCREEN-PLAY** GULZAR

PHOTOGRAPHY K. VAIKUNTH

MUSIC MADAN MOHAN

CAST SANJEEV KUMAR
SHARMILA TAGORE

Amarnath Gill, owner of pharmaceutical factories, comes to Darjeeling for vacation after a lapse of twenty years. When he was a medical student, he had fallen in love with a girl here, whom he could not marry. He is anxious to know about the destiny of this girl. While on his walking rounds, Gill makes inquiries at a small tea shop and asks the owner if he knew one Thapa 'Vaid'. After slight pause, the old man tells the tale. Yes, Sir the Vaid has expired, but his daughter who loved a stranger, was forcibly married to some body from Nilighati. The stranger had not kept his promise.

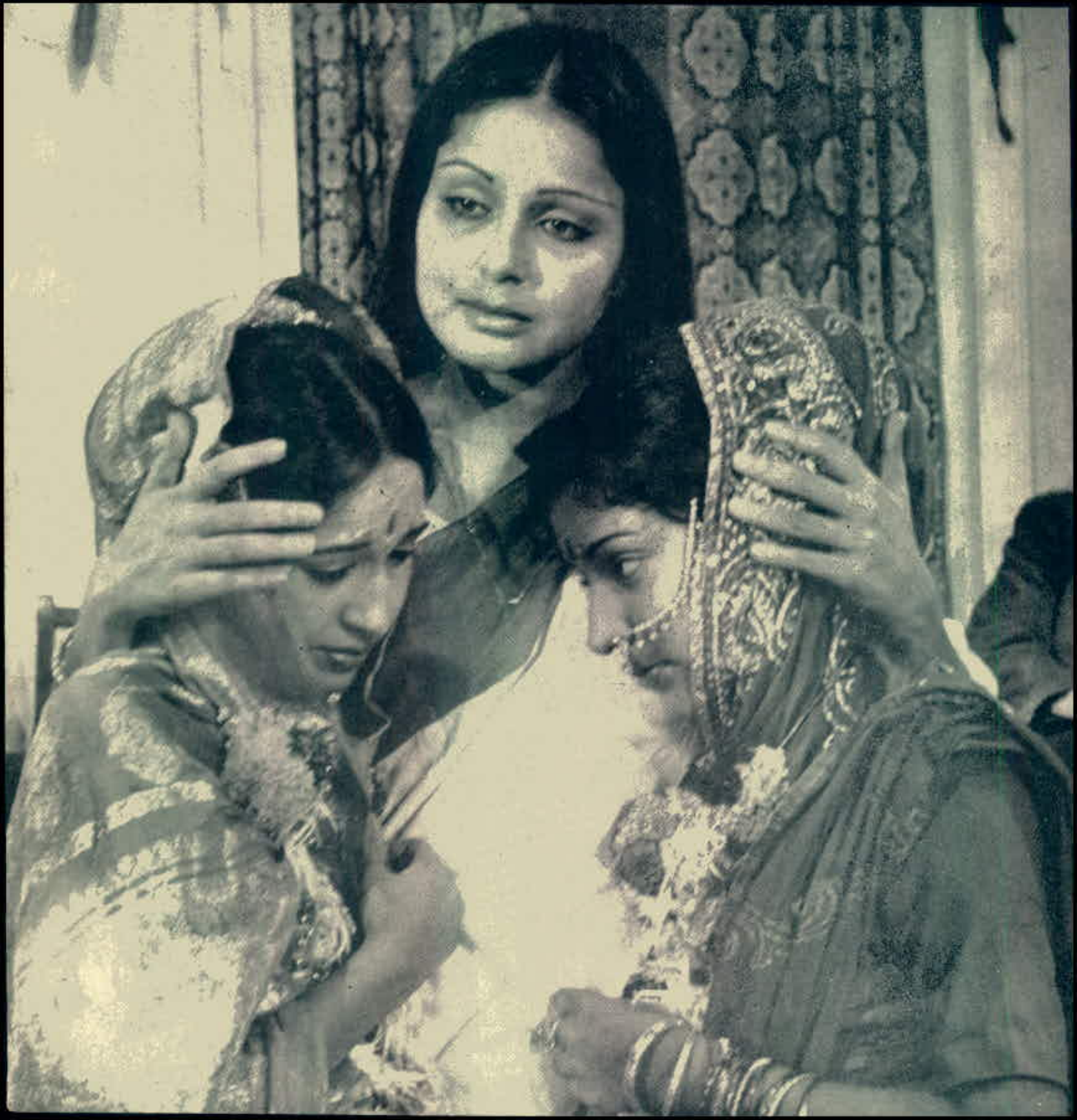
Gill was the stranger who broke the promise. He goes to Nilighati to find Chanda, but he is told that her husband is dead and that, now she has left this place also with her daughter. He goes to the Pilli Kothi in search of Chanda. There he gets the news Chanda is no more.

Gill has lost all the charm of life. He goes to a medical store to

purchase medicine for headache. Suddenly he hears a woman abusing a gentleman, Gill looks astonished and speaks out unknowingly "Chanda". On further inquiry, he is told that the woman is a prostitute.

Back in his room, all the while he is thinking about this woman. At night he goes to the Kotha and meets Kajli. He addresses her as "daughter" but she does not like his behaviour and sends him away with abuses. Not losing hope Gill comes back to Kajli as a customer and takes her to his house. Gill tries to change her in every manner but she regards him as a customer while he sees her as a daughter.

Finally, the entire mystery unfolds itself. And the story ends with a happy note.





Tapasya

(HINDI)

PRODUCER RAJSHRI PRODUCTIONS
PRIVATE LTD.

DIRECTOR ANIL GANGULY

STORY ASHA POORNA
DEVI

PHOTOGRAPHY DILIP RANJAN
MUKHERJI

MUSIC RAVINDRA JAIN

CAST PARIKSHAT SAHNI
RAAKHEE

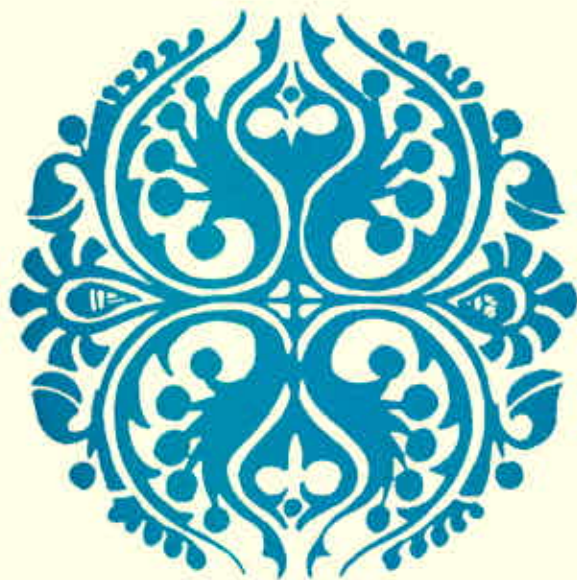
The story of 'Tapasya' is the story of Indu. Indu was the eldest daughter of Prof. Chandranath and was studying a Post-graduate course. Like any eligible girl she dreamt of completing her studies and marrying a doctor she loved.

But after the death of her parents, she had to shoulder responsibilities of the entire family consisting of a younger brother and two sisters. The doctor offered her a solution. He was more than ready to take the responsibility of the entire family. But she decided otherwise. She thought it was her own duty and responsibility to look after the brother and sisters. So she decided to give up her studies, started a kindergarten school in their own house and stopped thinking of her own future till her brother and sisters could face life on their own.

Though the youngsters adored her, when they became grown-ups they too underwent change. And her 'Tapasya' continued. Did

she ever get respite from her responsibility? Did the doctor have further patience to wait? These questions find emotionally elevating answers in the climax of this stirring story of a woman's patience and endurance.

Suddenly the doctor appeared on the scene again. Ultimately, Indu's selfless dedication and the doctor's patience triumphed.





regional films





Chameli Memsaab

(ASSAMESE)

PRODUCER SEUJ BOLECHABI
SANTHA

**DIRECTION
& SCREEN-PLAY** ABDUL MAJID

PHOTOGRAPHY BIJOY DEY

MUSIC BHUPEN HAZARIKA

CAST GEORGE BAKER
BINITA GOHAIN
HARESH DUTTA

The story of Chameli Memsaab is a drama of human sufferings. Sonti, a young man, newly appointed primary school teacher in a tea-garden in Assam was shocked and surprised to see the negative attitude of the people towards a middle aged retired handsome British Tea-garden Manager, Berkeley. They all hated him. The school students were scared to approach the area where Berkeley's wife Chameli Memsaab lived and died. Berkeley was isolated both socially and emotionally. One morning, Sonti approaches Berkeley. Unexpectedly Berkeley takes a liking for Sonti and tells him the entire story. To put in Berkeley's words...

"I came from England to serve in this Assam Tea Garden and was enamoured by a young worker named Chameli, daughter of Birbal, my labourer. In spite of various reactions from many quarters, I married her.

I loved her more than anything on earth. I was abandoned by my own kith and kin, but my life was complete and blissful. One day

Chameli showed a small wound on her waist. After checking up thoroughly a brilliant Assamese doctor told me to my utter bewilderment that she was suffering from leprosy and that she must be physically separated and kept in an isolated bungalow.

I could have taken her out of India for treatment, but the doctors convinced me that treatment of that type of leprosy the world over was the same and that Chameli might give birth to a healthy child. We were blessed with a child, a girl. She could not fondle the baby. She had to see her baby from a distance. Her heart became heavier with sorrow. She committed suicide.

I was living with my child. But to my misfortune, people around me started hating me as an evil. They were scared to cross their ways with mine. My hopes were shattered. Doctors now have told me this little child will never grow up. She will be physically handicapped for her whole life. Master babu, I am waiting for the end of this child."



Palanka

(BENGALI)

PRODUCER FILMARTS CALCUTTA
DIRECTOR & SCREEN-PLAY RAJAN TARAFDER
PHOTOGRAPHY SAILAJA CHATTERJEE
MUSIC SUDHIN DAS GUPTA
CAST UTPAL DUTTA
SANDHYA ROY

Palanka is the story about two strongmen—Rajmohan and Maqbool, but essentially involves the people of an entire village. Rajmohan is an aging rich Hindu who refuses to leave ancestral land and home. Maqbool is the poor Muslim who is his aids-cum-protege.

Rajmohan or 'Dholakarta' (affectionate term meaning Fair Lord), lives a solitary life. He is alone because he does not want to share the uncertain existence his son and family have chosen for themselves in Calcutta.

The story expands to a universal allegorical dimension when a letter arrives from his daughter-in-



law, requesting 'Dholakarta' to sell the bed (since it is the one article in the house which doesn't belong to him), and send them the money to alleviate their strained circumstances in Calcutta.

For 'Dholakarta' this is humiliating. In a fit of insane fury he orders the bed to be thrown out—and Maqbool, who also has a passion for this bed, buys the leaky tattered hut. To Maqbool, buying the bed has been the expression of his shaking off the shackles of feudalism. 'Dholakarta' however regrets his impulsiveness and wants the bed back. But he does not succeed. To Maqbool, the bed becomes the very symbol of his manhood, his prestige.

While Maqbool searches for an avenue for work and food, Dholakarta makes numerous pretences to come to his hut to see whether the bed is still there. Through the chinks of the fences and bamboo walls he sees his bed. His eyes burn with a feudal sense of possession. His attempts to establish rapport with Maqbool's wife fails,

The woman is too scared about her husband's peculiar passion for the bed—while the family goes hungry. Maqbool returns home every night to the gaze of his hungry children and his sad wife.

Situation is build up to a crescendo on a rainy night—'Dholakarta', fearing the rumour that Maqbool in desperation has sold the bed to a rich Muslim from a nearby village, hovers apprehensively near about his hut in a feverish delirium. And finally he has a revelation. He sees the bed still intact and Maqbool's starving and withered son and daughter sleeping peacefully on it.

His feudal personality undergoes a metamorphosis—and he now sees two heavenly deities in the form of the two little children. And the barren bed as their sacred throne.

The entire village unites in favour of Rajmohan (of course for different reasons). Maqbool is socially bycotted. He goes without food for days together. He sees his children and wife starving. But he does not want to part with the bed,





Nishant

(HINDI)

PRODUCER FRENI M. VARIAVA
MOHAN J. BIJLANI

DIRECTOR SHYAM BENEGAL

STORY VIJAY TENDULKAR

MUSIC VANRAJ BHATIA

PHOTOGRAPHY GOBIND NIHALANI

CAST GIRISH KARNAD
SHABANA AZMI
MASTER ALTAF

This film is based on a true-life incident which occurred in 1945 in a village of a former Princely State.

This village is completely controlled and dominated by a wealthy zamindar family made up of four brothers. The villagers are in their powerful clutches and practically owned body, mind and soul.

Into this feudal atmosphere comes a new school master, his wife and their child. The school-master gradually becomes aware of the curious tensions in the village and of an undercurrent of fear among the people.

Soon he also gets caught up in the web of exploitation. His lovely young wife attracts the lustful attention of the zamindar brothers. On the hitherto unquestioned assumption that every thing and everyone in the village belongs to them, they abduct her. The school-master tries frantically to rescue her—but fails.

He turns to the police and the civic authorities. They make no move to approach the powerful zamindars and turn a deaf ear to his pleas for help.

Even religious condemnation is not forthcoming. On the other hand, the village priest even warns him. Meanwhile the abducted woman has become the common property of the zamindar brothers. In despair she resigns herself to her fate and accepts her role, becoming part of the zamindari household. Gradually she is given a little freedom... an occasional visit to the temple.

On one such visit she unexpectedly comes face to face with

her husband. Suddenly her resignation vanishes and in a poignant scene she asks "Is this all you could do for me?" He starts talking cautiously to the peasants and other villagers. He begins instilling in them a sense of the total injustice of the centuries-old existing pattern of life. He questions their sense of utter helplessness.

Then comes a big festival day. The usual custom is for the villagers' procession to start from the temple, go straight up to the haveli of the zamindars and get the blessings of the four brothers. Only then would the puja and celebrations begin.

But things take a dramatic turn. Popular discontentment suddenly turns the procession into a mob. Centuries of feudal domination and injustice dissolve swiftly into retaliation and retribution. Once the rampage is started, there's no stopping the mob. The mob massacres all the brothers and in the bloody chaos, a crucial decision is made.





Hamsa Geethe

(KANNADA)

PRODUCER M. S. ANANTHA
LAKSHMI FILMS

DIRECTION G. V. IYER

PHOTOGRAPHY NIMAI GHOSH

MUSIC M. BALAMURALI
KRISHNA

CAST ANANTH NAG
REKHA RAO

'Hamsa Geethe' is the story of Bhairavi Venkata Subbaiah (Venkanna for short), the great exponent of Carnatic music. The saga of his struggle, love, rise and fall and rise again is the central theme of the film.

As the film begins, a musical performance is going on where the master and his disciple are the performers. After the master sings a composition, the disciple offers to sing the same composition in a different Tala (rhythm) and does so with distinction. Humiliated the master commits suicide. This disciple is Venkanna.

With the loss of Guru, Venkanna's training remains incomplete. He approaches different masters but his musical ambitions remain unsatisfied. Ultimately he finds a 'Guru' in a recluse-Buwa.

After Buwa's death, Venkanna returns home and becomes a court musician under the ruler of Chitradurga. He becomes arrogant. However, during a concert, a boy

accompanying him on the Mridangam, defeats him in musical excellence and his arrogance is shattered. He becomes humble again. In course of time, he is drawn towards Chandra, a singing mate of younger days and goes to stay with the courtesan.

The film ends with a pathetic note. Chitradurga is attacked by Tippu Sultan and its ruler is defeated. The Sultan presses Venkanna to sing but he refuses. The Sultan, out of anger, orders his tongue to be cut off, if he refuses to sing and gives a day's ultimatum. Venkanna goes to the temple, sings gloriously as never before and himself cuts off his tongue.





Samna

(MARATHI)

PRODUCER RAMDAS PHUTANE
DIRECTOR JABBAR PATEL
STORY & SCRIPT VIJAY TENDULKAR
PHOTOGRAPHY SURYAKANT LAVANDE
MUSIC BHASKAR
CHANDAVARKAR
CAST SRIRAM LAGOO
HINGORANI
NILU PHULE

Out of wilderness Hindurao Dhodde Patil created a cooperative empire and ruled over it as the uncrowned sovereign. Anyone who threatened the security or obstructed the development of the empire was an enemy. Maruti Kamble was one such enemy taken care of. Now the empire had no threats.

In this situation a State Transport Bus dumped "Master" into the empire. Master has been an ardent nationalist and Gandhian who had once cherished dreams of a prosperous future for the nation. After independence he becomes an alcoholic. Dead drunk he gatecrashes into Hindurao's empire. Hindurao was shrewd enough to retain this white-collared man with largely unknown past in his employ. While on the one hand a close friendship was developing between the two, whisper of Maruti Kamble's mysterious disappearance reached Master, repeatedly. And in attempts to get on the root of the matter he clashed again and again with Hindurao's vested interests.

Warnings go unheeded and ultimately result in a confrontation "Samna". Demanding that the absconding Maruti Kamble be traced so that a murder allegedly committed by him can be investigated. Proud teetotaler, Hindurao turned the addict and alcoholic. Master confronted him and convinced Hindurao that alcohol was no answer; "One cannot run away from self, one has to bear the responsibility of one's own creations". Hindurao surrenders to the police. Master leaves the area for good.





Swapnadanam

(MALAYALAM)

PRODUCER MOHAMED BAPU

DIRECTOR K. G. GEORGE

PHOTOGRAPHY RAMACHANDRA BABU

MUSIC BHASKAR
CHANDAVARKAR

CAST MOHANDAS
RANI CHANDRA
SOMAN, MALLIKA,
P. K. ABRAHAM, SONIA

In September, 1974, a man disappeared from a town in Kerala. A few weeks later he appeared in Madras. Pretending physical ailments he gets himself admitted in a hospital. Realising that his disease is not physical but mental, two psychiatrists, Dr. Isaac and Dr. Venu probe into his past. This is the result of the probe:—

"The man whose real name is Gopi is a doctor by profession. He married his rich uncle's daughter, Sumitra, a year ago. Before this marriage, Gopi had love-affair with another girl. The recurring memories of this affair make it difficult for the couple to have even a normal honeymoon.

They occupy portion of a house owned by Rosie, a college lecturer and a friend of Sumitra. Gopi finds it difficult to adjust himself with the westernised atmosphere in the household. He brings his mother to live with him. But soon he realises that his wife is not happy with the presence of his mother.

Sumitra who is lonely and

bored constantly compels a reluctant Gopi to visit her father's home. This leads to a quarrel and she goes home alone. That night Gopi has a disturbed sleep. He drinks, calls his servant, Kalyani and expresses suspicion about an affair of his wife with Rosie's brother, Mohan. He steps into the room of Mohan and soon realises that Mohan is a divorcee and equally sad. Heavily drunk Gopi makes advances to Rosie, which she cleverly avoids.

Sumitra's father brings her back and tries to patch up their differences but in vain. One night Gopi goes to the hospital to attend on a patient against the wishes of his wife. When he returns she refuses to let him enter the house. He goes to a beach and experiences another hallucination, loses his sense and in the morning leaves the place."

The doctors concluded that what made Gopi come to Madras is the presence of his old beloved, Kamalam who is now the wife of Dr. Venu.



Muthyala Muggu

(TELUGU)

PRODUCER M.V.L. NARASIMHA
RAO

DIRECTION BAPU

STORY M. V. RAMANA

MUSIC K. V. MAHADEVAN

PHOTOGRAPHY ISHAN ARYA

CAST SRIDHAR
SANGEETHA
BABY RADHA
MASTER MURALI



The story of 'Muthyala Muggu' revolves round a family and has all its typical characteristics — intrigues, distrust, suspicions, ill-feelings, separation and the final re-union.

Sridhar marries Lakshmi—sister of his friend Hari in strange circumstances. This annoys Soma Raju, brother-in-law of Raj Guru (Sridhar's father) who had fixed high hopes on a possible marriage between Sridhar and Sudha (Soma Raju's only daughter). Though perturbed, Soma Raju was not disappointed and looked out for opportunity to devise ways to separate Sridhar and Lakshmi. With this end in view, he engaged a 'cheat' whose sole business was to take contracts of such illegal and criminal affairs.

After various machinations and intrigues, Soma Raju succeeded in convincing Sridhar that Lakshmi was not faithful to him. In a state of pregnancy, she was forced to leave her husband's house. She got shelter in a Pujari's house where

she gave birth to twins — a son and a daughter.

Finally, the real story unfolded itself. Sridhar came to know the true story. The culprits were punished and the re-union of Lakshmi and Sridhar took place.





Apoorva Raagangal

(TAMIL)

PRODUCER D. JAYALAKSHMI
&
VIJAYALAKSHMI G.
DIRECTOR K. BALACHANDER
PHOTOGRAPHY B. S. LOKANATH
MUSIC K. S. VISWANATHAN
CAST KAMALASHASAN
SRI VIDYA

Mahendran, an estate owner of Bangalore (and a widower), is often embarrassed and pained by the violent and impulsive acts of his only son, Prasanna. One day he even helps the police in putting Prasanna behind the bars. This enrages the son and on his release, Prasanna leaves the father.

He goes to Madras and one day, he is beaten up and thrown on the road, when he picks up a quarrel with some people driving a car. The beaten and bruised Prasanna is taken home by Bhairavi, a singer, who on her return from a kutchery, finds him on the road. She arran-

ges for his treatment and makes him stay in her house. In this, she is goaded by the natural desire to help a helpless young boy, but at the same time, with the idea to prevent him from going out of the house, lest he gets involved in a clash of revenge with the people who beat him up earlier. He vehemently objects to the idea of staying in her house at first, but hesitantly agrees to stay, provided she accepts him as a paying guest.

Bhairavi, to her amusement, finds that the boy's behaviour is mellowing down and one day surprisingly finds out that he may be involved in romance with someone. But Bhairavi gets the shock of her life, when, on enquiry, he tells her that he is in love with her only. She tells him that his romance with her is unthinkable as she has a daughter of his age. She further informs him about her pathetic life. She became pregnant before marriage and her lover jilted her. She brought up her child as an orphan because she feared scandal and damage to her reputation. The child

Ranjani grows up into a young girl and when the girl comes to know of the secret about her birth and the fact that her mother has falsely been calling her an orphan, leaves the mother in anger.

Surprisingly this girl Ranjani goes to Bangalore and as ~~the~~ fate would have it joins Mahendran, Prasanna's father. Mahendran asks her to stay in his house, as he feels that Ranjani could fill the void in life created by the separation of his son. When Mahendran wants to give her in marriage to some one, she surprises everyone saying that she would only marry Mahendran.

Due to extraordinary and compelling circumstances, both the elders have perforce to agree, reluctantly, of course, to the youngsters' proposals. But before the marriage could take place they come to know of the queer combination and hence the quixotic relationship which the marriages may bring forth, ~~if fructified~~. The realisation of complications by the four characters, aided by the death of the lover, who once jilted Bhairavi, make them solve the problem in a pragmatic way. The "widowed" mother and her daughter leave together. The separated father and son unite.





Jana Aranya

(BENGALI)

PRODUCER SUBIR GUHA
DIRECTOR & MUSIC SATYAJIT RAY
PHOTOGRAPHY SOUMENDU RAY
CAST PRADIP MUKHERJEE
LILY CHAKRABORTY

Due to callousness of an examiner, Somnath, a bright student gets an ordinary pass at the B.A. examination. Mainly as a result of this all his efforts to get a job fail. Tired and frustrated after an abortive interview, Somnath runs across Bishuda, an elderly friend, who suggests that he should try his hand at business.

Next day, Somnath goes to see Bishu, who explains to him the basic principles of the brokerage business and introduces him to Mr. Adok, an accountant, with whose help Somnath gets his first commission.

In the hope of supplying a brand of optical whitener, Somnath takes a sample to a cotton mill and meets Mr. Goenka, the purchasing officer. Later he is told that although the laboratory report has come in Goenka has not finalised the decision. Desperate, Somnath gets in touch with Natabar Mitter, PRO, who tells Somnath of the weakness in Goenka's armour: his wife had polio as a child and is no good in

bed. Mitter promises to supply the 'goods' which Somnath must deliver to Goenka. Goenka would then hand him a chit, which would get him the order for the whitener.

On the appointed day, after a few unsuccessful attempts to get a call-girl, Mitter takes Somnath to a commercial school in the Anglo-Indian quarters. Charan, the pimp-cum-durban, asks them to wait for a new girl, Juthika. Mitter has an appointment and leaves Somnath alone.

Juthika arrives. She is Kauna, the sister of Somnath's closest friend. Somnath recognises her and decides to drop the whole thing. But Kauna refuses to recognise him and keeps insisting that she is Juthika. Somnath is left with no choice but to take her to the hotel and hand her over to Goenka.





short films

Winged Wonderland

PRODUCER SHANTI VARMA
& DIRECTOR FILMS DIVISION,
BOMBAY



The film is about the life of birds. A number of species have been covered. How they build their nests, lay eggs and bring up their chicks is shown in the film.

Induced Breeding

PRODUCER K. K. KAPIL
FILMS DIVISIONS
BOMBAY

DIRECTOR SURAJ JOSHI
FILMS DIVISIONS
BOMBAY



A film on the scientific methods of injecting hormone extracts and thus artificially inducing the fish to breed and thereby obtain their pure species with maximum yield.

Bastar—Rhythm of Progress

PRODUCER CHANDRASHEKHAR NAIR
& **DIRECTOR** FILMS DIVISION,
BOMBAY



This film depicts some aspects of the age old culture of the Adivasis of Bastar, their way of life and the development process in this district of Madhya Pradesh.

Zenith of India

PRODUCER M/S. FILM MEDIA
DIRECTOR JYOTI G. THAKUR

Zenith of India portrays India's industrial production capacity. In the film we see glimpses of India's progress since Independence and then we come over to the production of 'steel pipes' by Zenith Steel Pipes.

Poems in Pattern

PRODUCER & DIRECTOR RANABIR RAY
FILMS DIVISION
BOMBAY



The film presents the age old tradition of art fabrics in India. The various processes are shown to give an idea of the skill involved in the production of art fabrics.

Awashesh

PRODUCER DIRECTOR
FILM & TV INSTITUTE
OF INDIA, POONA

DIRECTOR K.G. GIRISH

Hari is neglected and isolated while all inmates of the house are busy in their own ways. Granny, the eldest member of the family is also neglected and not cared for. In the evening Hari goes to temple but does not get company. Ignored by the parents in the night, he goes to Granny who showers affection on him. Next day, while he is playing hide and seek alone, he refuses to listen to his father.

Business is People

PRODUCER M/S. AKAR FILMS
DIRECTOR KANTILAL RATHOD



On cordial relations between employers and the employees.

Indian News Review No. 1399

PRODUCER N. V. K. MURTHY
FILMS DIVISION
BOMBAY



Floods ravage Northern India. Rajasthan, unprecedented rains lash Ajmer. The city is turned into a vast sheet of water. Thousands are rendered homeless. The army comes to the rescue. Punjab also experiences a record rainfall.