
29th National
Film Festival
April 1982

Jury for Feature Films

Ashok Kumar (Chairman)

B. A. Arasukumar

Leela Chitnis

B. R. Chopra

Salil Chowdhury

Suresh Kathuria

Yamini Krishnamurti

R. Lakshman

Dnyaneshwar Nadkarni

Bhabendra Nath Saikia

M. Shamim

Sundari K. Shridharani

S. G. Vasudev

Inturi Venkateswara Rao

Jury for Short Films

Vasant Joglekar (Chairman)

Hari Sadhan Das Gupta

Jagat Murari

Ramesh Sharma

Jury for the Best Book on Cinema

Asok Mitra (Chairman)

P.V. Akilandan ('Akilan')

Chidananda Das Gupta

Sunil Gangopadhyay

Pritish Nandy

P. Padmarajan

Naa Parthasarathy

M.T. Vasudevan Nair

Citation

The award for the best feature film of 1981 is given to the Bengali film *Dakhal* for "the visual eloquence with which it portrays the travails of a daughter of the soil courageously fighting for social justice in the face of all odds and for the remarkable ability of its young director who writes the screenplay, handles the camera, scores the music and directs the film in a poetic manner".

Award for the Best Feature Film

DAKHAL

Swaran Kamal and Rs. 50,000 to the producer, Government of West Bengal

Swaran Kamal and Rs. 25,000 to the director, Goutam Ghose

With a background of theatre and photo-journalism, Goutam Ghose's entry into the field of cinema in 1972 was perhaps expected. His documentary *Hungry Autumn* brought him international recognition in 1978 when he won the main prize at the Oberhausen Film Festival. His first feature *Maa Bhoomi* was in the Indian Panorama of Filmotsav'80 in Bangalore. *Dakhal* is his second feature film.



Citation

The award for the second best feature film of 1981 is given to the Malayalam film *Pokkuveyil* for "visualising in a sustained, poetic manner the gnawing agony of the human mind dangerously hovering on the edge of insanity; for marrying the images superbly with haunting classical music on the sound track and creating an unorthodox, sensitive, deeply moving work of exquisite beauty".

Award for the Second Best Feature Film

POKKUVEYIL

Rajat Kamal and Rs. 30,000 to the producer, K. Ravindranathan Nair
Rajat Kamal and Rs. 15,000 to the director, Aravindan

A businessman, K. Ravindranathan Nair is known for his philanthropic and cultural activities. He came into films in 1967 and is wellknown as a promoter of avant-garde filmmakers. He has produced all Aravindan's films since *Kanchana Sita* in 1977, Adoor Gopalakrishnan's latest film *Elippathayam* and M.T. Vasudevan Nair's film under production now.

Aravindan made his name as a painter and cartoonist before he turned a filmmaker with *Uttarayanam*, which won the National Award for Best Feature Film on the occasion of the 25th Anniversary of Indian Independence in 1975. He also won the National Awards for Best Direction for his *Kanchana Sita* and *Thamp* for 1977 and 1978. Well-versed in both Hindustani and Karnatic classical music, he wrote the score of V.K. Pavitran's film *Yaro Oral*. He is also active in the theatre and is a leading figure in the theatre group, Thiruvarang. He has made some documentaries as well. He is planning a film on the refugees with Calcutta as a backdrop.



Citation

The Nargis Dutt award for the best feature film on national integration of 1981 is given to the Telugu film *Saptapadi* for "focussing on the problems of society whose orthodoxy inflicts grave injustice on the under-privileged, for the dilemma faced by a brahmin disciplinarian in confronting his grand-daughter's love for a Harijan, for resolving the problem in a rational manner, worthy of the country's best secular traditions".

Nargis Dutt Award for the Best Feature Film on National Integration

SAPTAPADI

Rajat Kamal and Rs. 30,000 to the producer, Bheemavarapu Buchireddy

Rajat Kamal and Rs. 15,000 to the director, Kasinathuni Viswanath

Belonging to a family of agriculturists, Bheemavarapu Buchireddy is a businessman. He decided to enter films in 1979. *Saptapadi* is his first major production.

Beginning his career in films as a sound engineer, Kasinathuni Viswanath directed his first film *Aimagouravam* in 1965. He writes the stories for his films himself. His *Sankarabharanam* won the National Award for the Best Film with Mass Appeal for the year 1979 and the Prize of the Public at the Besancon Film Festival in 1981.



Citation

The award for the best first film of a director is given to *Ashok Ahuja* for his work in the Hindi film *Aadharshila* for "making a bold statement on the aspirations and frustrations of the young generation of filmmakers he himself represents and for a very sensitive treatment of the relationship between an idealist director and an inscrutable story-writer".

Award for the Best First Film of a Director

AADHARSHILA

Rajat Kamal and Rs. 10,000 to the director, Ashok Ahuja

Ashok Ahuja is a graduate of the Film and TV Institute of India, Pune. *Aadharshila* is his first feature film.



Citation

The award for the best direction of 1981 is given to Aparna Sen for her work in the English film *36 Chowringhee Lane* for 'effectively orchestrating the creative and technical elements in her first film, for a poignant portrayal of loneliness in old age and for bringing to the screen a true-to-life situation in post-independence India'.

Award for the Best Direction

APARNA SEN

Rajat Kamal and Rs. 20,000

Aparna Sen's debut in films in 1961 was as an actress in Satyajit Ray's *Samapti* (*Teen Kanya*). This later led to stardom and challenging roles in films like Mrinal Sen's *Akash Kusum*, Tapan Sinha's *Ekhonee*, James Ivory's *Guru*, *Bombay Talkie*, *Hullabaloo over George and Bonnie's Pictures*, Satyajit Ray's *Pikoo* and in her father Chidananda Das Gupta's *Rakta* (*Bilet Pherat*). Her debut as a director came twenty years after *Samapti* with *36 Chowringhee Lane*. The film won the grand prix at the Manila Film Festival 1982.



Citation

The award for the best screenplay of 1981 is given to K. Balachander for his work in the Tamil film *Thanneer Thanneer* for "translating the sufferings of the people in drought-affected areas into a gripping visual narrative"

Award for the Best Screenplay

K. BALACHANDER

Rajar Kamal and Rs. 10,000

While working in a government office, K. Balachander became an active participant in the Tamil theatre and directed and produced several Tamil plays. His first film was *Neer Kumizhi*. A prolific director, he has made about 52 films in Tamil, Telugu and Hindi. His films *Iru Kodugal* and *Apoorva Raagangal* won the awards for Best Tamil Film for 1969 and 1975.



Citation

The award for the best actor of 1981 is given to Om Puri for his performance in the Hindi film *Arohan* for "a very convincing portrayal of a harassed farmer courageously fighting vested interests who seek to block the implementation of land reforms"

Award for the Best Actor

OM PURI

Rajat Kamal and Rs. 10,000

A graduate of the National School of Drama, New Delhi and Film and TV Institute of India, Pune, Om Puri is wellknown for his sensitive portrayals. Notable among his films are Biplab Ray Chaudhuri's *Shodh*, Ketan Mehta's *Bhavni Bhavai*, Govind Nihalani's *Aakrosh* and Satyajit Ray's latest, *Sadgati*. He has also acted in a couple of Punjabi and Bengali films.



Citation

The award for the best actress of 1981 is given to Rekha for her performance in the Hindi film *Umrao Jaan* for "an appealing portrayal of Umrao Jaan, a real-life courtesan and poetess of the 19th century".

Award for the Best Actress

REKHA

Rajat Kamal and Rs. 10,000

Daughter of star parents, Rekha has mostly acted in Hindi films. Her individuality has added lustre to the glamour of the Bombay film world. Besides commercial films, she is keen on acting in films by independent filmmakers. Her first film was *Sawan Bhadon*. Notable among her recent films are *Khubsoorat*, *Kalyug* and *Silsila*.



Citation

The award for the best child artist of 1981 is given to Leikhendra Singh for his performance in the Manipuri film *Imagi Ningthem* for "an endearing portrayal of a child and his yearning for a mother's love".

Award for the Best Child Artist

LEIKHENDRA SINGH

Rajat Kamal and Rs. 5,000

For nine-year-old Leikhendra Singh, *Imagi Ningthem* is his first film. A student in an Imphal school, he is fond of kite flying.



Citation

The award for the best cinematography (Colour) of 1981 is given to Ashok Mehta for his work in the English film *36 Chowringhee Lane* for "technical excellence, for highlighting the tonality, texture and nuances of the story and for an outstanding work as a cameraman".

Award for the Best Cinematography (Colour)

ASHOK MEHTA

Rajat Kamal and Rs. 10,000

Starting as a camera attendant in 1964 in Bombay, Ashok Mehta had a break as a full-fledged cameraman in 1972. He has so far photographed seven films, including *36 Chowringhee Lane*. He has also shot documentaries and advertisement shorts.



Citation

The award for the best cinematography (Black & White) of 1981 is given to Shripati R. Bhat for his work in the Kannada film *Mooru Darigalu* for "projecting the mood of the film in a vivid manner".

Award for the Best Cinematography (Black and White)

SHRIPATI R. BHAT

Rajat Kamal and Rs. 10,000

Shripati R. Bhat obtained his diploma in cinematography from the Film and TV Institute, Pune in 1977. He joined the Kannada film industry as assistant cameraman. *Mooru Darigalu* is his third film as an independent cameraman. He has also shot documentaries and short films.



Citation

The award for best audiography of 1981 is given to P. Devadas for his work in the Malayalam film *Elippathayam* for "a brilliantly mixed sound track and an impressive use of silences to underline the dramatic moments of the film".

Award for the Best Audiography

P. DEVADAS

Rajat Kamal and Rs. 10,000

After obtaining his diploma from the Film and TV Institute of India, Pune, P. Devadas has been working in Malayalam films. His work in Aravindan's *Thamp*, *Esthappan* and *Pokkuveyil* has already received acclaim.



Citation

The award for the best editing of 1981 is given to Bhanudas Divkar for his work in the Hindi film *Arohan* for "precision in timing, for excellent juxtaposition of images, for sustained tempo and rhythm and a masterful creation of the deluge sequence".

Award for the Best Editing

BHANUDAS DIVKAR

Rajat Kamal and Rs. 10,000

Bhanudas Divkar joined the Famous Pictures in 1948 and worked in various departments. Editor of all the feature films made by Shyam Benegal, he has also edited Rabindra Dharmaraj's *Chakra* and Aparna Sen's *36 Chowringhee Lane*. He has edited over 500 advertisement films and 40 documentary films as well.



Citation

The award for the best art direction is given to Manzoor for his work in the Hindi film *Umrao Jaan* for "re-creating the sets of the Lucknow Kothas and aristocratic homes with an unerring sense of the historical period portrayed".

Award for the Best Art Direction

MANZOOR

Rajat Kamal and Rs. 10,000

Trained at the Indore School of Art and Bombay's J.J. School of Art, Manzoor joined the Mehboob Studios in 1959. Beginning with *Flight to Assam* in 1961 as an independent art director, he has so far 37 films to his credit. He has also held exhibitions of his paintings.



Citation

The award for the best music direction of 1981 is given to Khayyaam for his work in the Hindi film *Umrao Jaan* for "a finely turned score which invokes the spirit of the period and for a felicitous use of music to enrich the central character of the film".

Award for the Best Music Direction

KHAYYAAM

Rajat Kamal and Rs. 10,000

Not satisfied with his earlier training in classical music in Delhi, Lahore and Calcutta, Khayyaam has been a disciple of Ustad Fayyaz Ahmed Khan and Ustad Niaz Ahmed Khan of Kirana Gharana for a period. He made his debut as a composer with the film *Heer Ranjha*. His first high success came with *Biwi* in 1950. Notable films with his hit compositions are *Footpath*, *Phir Subha Hogi*, *Kabhi Kabhie*, *Noorie*, *Khaandan*, *Dard* and *Umrao Jaan*. A creative and versatile composer, he is a household name in Indian film music.



Citation

The award for the best male playback singer of 1981 is given to S.P. Balasubramanyam for his singing in the Hindi film *Ek Duuje ke Liye* for "the great feeling and sense of rhythm which he brings to his vocal rendering".

Award for the Best Male Playback Singer

S.P. BALASUBRAMANYAM

Rajat Kamal and Rs. 10,000

S.P. Balasubramanyam's debut as a playback singer was in the Telugu film *Sri Sri Sri Marayada Ramanna* in 1966. He has since sung about 6,000 songs in seven languages. He has also composed music for Telugu, Kannada and Hindi films. The National Award for the Best Playback Singer for 1979 also went to him for the film *Sankarabharanam*.



Citation

The award for the best female playback singer of 1981 is given to Asha Bhosle for her singing in the Hindi film *Umrao Jaan* for "the style with which she invests the rendering of the ghazals that form a part of the texture of the film."

Award for the Best Female Playback Singer

ASHA BHOSLE

Rajat Kamal and Rs. 10,000

ASHA BHOSLE was

Trained in classical music, and

Asha Bhosle 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 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* (1981) in 1982.



Citation

The Special Jury Award for 1981 is given to Satyajit Ray for his Hindi film *Sadgati* based on the story of Munshi Premchand for "making the strongest of comments in the simplest of language on the caste system and for probing the complex relationship between a down-trodden tanner and a callous brahmin priest in a village".

Special Jury Award

SATYAJIT RAY

Rajat Kamal and Rs. 5,000

Satyajit Ray has made 23 feature films, 4 documentaries and 2 TV featurettes to date. A complete artist, he scripts, directs and scores his films, besides handling the camera, editing and designing sets, costumes, credit titles and even the publicity material on his films. Apart from the numerous national and international film honours to his credit, he has been awarded honorary doctorate degrees by the Oxford, Delhi and Jadavpur Universities. In addition to his contributions to film literature, he writes regularly for children and edits a children's journal. He is now making a film based on Rabindranath Tagore's *Gharey Bairey*.



Citation

The award for the best Bengali film of 1981 is given to *Adalat O Ekti Meye* for "its powerful presentation of the problem of rape and its shattering after-effects in the life of a woman".

Award for the Best Bengali Film

ADALAT O EKTI MEYE

Rajat Kamal and Rs. 15,000 to the producer, Dhiresk Kumar Chakraborty

Rajat Kamal and Rs. 7,500 to the director, Tapan Sinha

Primarily a businessman, Dhiresk Kumar Chakraborty embarked upon a career in film production and distribution in 1974. He has the distinction of having produced films like *Aakaler Sandhane* and *Chaal-chitra* by Mrinal Sen and distributed films like *Shatranj ke Khilari*, *Shodh*, *Aakrosh*, *Albert Pinto ko Gussa Kyon Aata Hai* and *Chakra*. He is now producing Satyajit Ray's *Gharey Bairey* and Sandip Ray's *Fatik Chand*.

Starting his career as a sound recordist with New Theatres in 1946, Tapan Sinha is today one of the foremost film directors of Bengal. His first film *Kabuliwala* participated in the Berlin Film Festival in 1956. With *Safed Hath* he won the National Award for the Best Children's Film for 1977. His *Bancharamer Bagan* was in the Indian Panorama of the VIII International Film Festival of India in 1981.



Citation

The award for the best English film for 1981 is given to *36 Chouringhee Lane* for "eloquently portraying the tragedy of a lonely woman belonging to the Anglo-Indian community in contemporary India".

Award for the Best English Film

36 CHOWRINGHEE LANE

Rajat Kamal and Rs. 15,000 to the producer, Sashi Kapoor
Rajat Kamal and Rs. 7,500 to the director, Aparna Sen

Beginning his career as an actor with the Shakespeareana Company, Shashi Kapoor has been a popular star for many years in the cinema. Among his many notable performances are the roles he played in Merchant-Ivory Productions' *The Householder*, *Shakespearewallah* and *Bombay Talkie*, in Conrad Rooks' *Siddhartha* and Shyam Benegal's *Junoon* and *Kalyug*. As a producer he has the distinction of promoting the new cinema. He has worked with Shyam Benegal and Aparna Sen and is at present producing films by Girish Karnad and Govind Nihalani.

Aparna Sen's debut in films in 1961 was as an actress in Satyajit Ray's *Samapti* (*Teen Kanya*). This later led to stardom and challenging roles in films like Mrinal Sen's *Akash Kusum*, Tapan Sinha's *Ekbonee*, James Ivory's *Guru*, *Bombay Talkie*, *Hullabaloo over George and Bonnie's Pictures*, Satyajit Ray's *Pikoo* and in her father Chidananda Das Gupta's *Rakta* (*Bilet Pherat*). Her debut as a director came twenty years after *Samapti* with *36 Chouringhee Lane*. The film won the grand prix at the Manila Film Festival 1982.



Citation

The award for the best Hindi film of 1981 is given to *Arohan* for "its hard-hitting treatment of contemporary reality, especially as it is reflected in the continuing predicament of the West Bengal peasantry".

Award for the Best Hindi Film

AROHAN

Rajat Kamal and Rs. 15,000 to the producer, Government of West Bengal

Rajat Kamal and Rs. 7,500 to the director, Shyam Benegal

With 20 years of filmmaking, ten features and thirty documentaries behind him, Shyam Benegal is one of the most celebrated film directors in the country. His first feature, *Ankur*, brought him instant acclaim in India and abroad and every film thereafter has followed suit. His work is in demand at all international film festivals. Benegal is currently directing a long documentary on Satyajit Ray and co-directing the Indo-Russian production on Jawaharlal Nehru.



Citation

The award for the best Kannada film of 1981 is given to *Bara* for "an incisive analysis of the socio-political situation in a drought-affected district".

Award for the Best Kannada Film

BARA

Rajat Kamal and Rs. 15,000 and Rajat Kamal and Rs. 7,500 to the producer-director, M.S. Sathyu

M.S. Sathyu has been working in the theatre and films as a designer and director since 1952. Apart from documentaries and children's films he has directed three features before *Bara*. His first feature, *Garm Hawa*, won the National Award for the Best Feature Film on National Integration for 1973 and was in the competition at the Cannes Film Festival in 1975.



Citation

The award for the best Malayalam film of 1981 is given to *Elippathayam* for "presenting the total decadence of the feudal system with unusual sensitivity and realism and for perceptively portraying the personal tragedy of those caught up in it"

Award for the Best Malayalam Film

ELIPPATHAYAM

Rajat Kamal and Rs. 15,000 to the producer, K. Ravindranathan Nair
Rajat Kamal and Rs. 7,500 to the director, Adoor Gopalakrishnan

A businessman, K. Ravindranathan Nair is known for his philanthropic and cultural activities. He came into films in 1967 and is wellknown as a promoter of avant-garde filmmakers. He has produced all Aravindan's films since *Kanchana Sita* in 1977. Adoor Gopalakrishnan's latest film *Elippathayam* and M.T. Vasudevan Nair's film under production now.

A graduate in direction from the Film and TV Institute of India, Pune, Adoor Gopalakrishnan carried away the National Award for the Best Feature Film for 1972 with his very first feature *Swayamvaram*. His second feature, *Kodiyettom*, won the award for Best Malayalam Film for 1977. Both the films also won acclaim at international film festivals abroad. *Elippathayam*, his third feature, has been accepted in the official section of the Cannes Film Festival this year.



Citation

The award for the best Manipuri film of 1981 is given to *Imagi Ningthem* for "its charm, simplicity and freshness of approach".

Award for the Best Manipuri Film

IMAGI NINGTHEM

Rajat Kamal and Rs. 15,000 to the producer, K. Ibohal Sharma
Rajat Kamal and Rs. 7,500 to the director, Aribam Syam Sharma

Starting his career as a still photographer, K. Ibohal Sharma went on to make several documentary films. He is also a cameraman. *Imagi Ningthem* marks his debut as a producer.

Educated in Shantiniketan, Aribam Syam Sharma began his career as an actor and director in the theatre. He has directed several documentaries. He has won the award for Best Manipuri Film twice before for his features *Saaphabee* (1976) and *Olangbagee Wangmadasoo* (1979).



Citation

The award for the best Marathi film is given to *Umbartha* for "a sincere cinematic statement on the theme of a woman seeking to establish her identity by pursuing a career, even at the risk of alienation from her family".

Award for the Best Marathi Film

UMBARTHA

Rajat Kamal and Rs. 15,000 to the producers, D.V. Rao and Jabbar Patel

Rajat Kamal and Rs. 7,500 to the director, Jabbar Patel

A still photographer for the last 20 years, D.V. Rao has co-produced *Simhasan* and *Umbartha*.

A paediatrician by profession, Jabbar Patel is an eminent theatre personality with productions like *Ghasiram Kotwal* to his credit. His first feature film *Samna* underlined the versatility of his talents. He has won the award for Best Marathi Film twice before for *Jait Re Jait* (1977) and *Simhasan* (1979).



Citation

The award for the best Oriya film of 1981 is given to *Seeta Raati* for "a commendable work on the theme of a woman who faces life courageously despite the orthodox forces aligned against her".

Award for the Best Oriya Film

SEETA RAATI

Rajat Kamal and Rs. 15,000 to the producer, Balram Misra

Rajat Kamal and Rs. 7,500 to the director, Manmohan Mahapatra

A businessman by profession, Balram Misra has recently entered the field of cinema. *Seeta Raati* is his first production.

A graduate in direction from the Film and TV Institute of India, Pune, Manmohan Mahapatra made a mark with his student films. *Seeta Raati* is his first feature.



Citation

The award for the best Tamil film of 1981 is given to *Thanneer Thanneer* for "powerfully projecting the helplessness of a village community living in a drought-affected area and its valiant efforts to solve its problems through self-help being thwarted by an insensitive administrative system"

Award for the Best Tamil Film

THANNEER THANNEER

Rajat Kamal and Rs. 15,000 to the producers, P.R. Govindarajan and D. Jayalakshmi

Rajat Kamal and Rs. 7,500 to the director, K. Balachander

P.R. Govindarajan is the co-founder of Kalakendra Movies. Starting with *Edbir Neechal* in Tamil, the concern has produced 15 films in Tamil, Telugu and Hindi. All of them have been directed by K. Balachander, including the award-winning *Iru Kodugal* and *Apoorva Raagangal*.

Smt. D. Jayalakshmi is the other partner of the concern.

While working in a government office, K. Balachander became an active participant in the Tamil theatre and directed and produced several Tamil plays. His first film was *Neer Kumizbi*. A prolific director, he has made about 52 films in Tamil, Telugu and Hindi. His films *Iru Kodugal* and *Apoorva Raagangal* won the awards for Best Tamil Film for 1969 and 1975.



Citation

The award for the best Telugu film of 1981 is given to *Seethakoka Chilaka* for "skillfully handling the theme of inter-communal marriage and making an impassioned stand against bigotry".

Award for the Best Telugu Film

SEETHAKOKA CHILAKA

Rajat Kamal and Rs. 15,000 to the producer, Edida Nageswara Rao
Rajat Kamal and Rs. 7,500 to the director, Bharathi Raja

Primarily an actor who moved from a successful career on the stage to film in *Athma Bhanduvu*, Edida Nageswara Rao's first venture into film production was *Siri Siri Muvva*. His interest in classical music and dance was reflected in his popular production *Sankarabharanam* which won the National Award for the Best Feature Film with Mass Appeal for 1979.

Starting his career as an assistant to directors Puttanna Kannagal and K.S. Sethumadhavan, Bharathi Raja came into prominence with his directorial debut in *16 Vayathinile*. Since then he has never looked back, directing films without stars and yet being successful at the box office. He is also a film actor himself.



Citation

The award for the best information film of 1981 is given to *Faces after the Storm* for "a hardhitting comment on a social problem capturing the anguish and horror of communal violence, made without compromise but with humanism and sincerity".

Award for the Best Information Film

FACES AFTER THE STORM

Rajat Kamal and Rs. 5,000 to Films Division, Government of India
(Producer: Yash Chaudhary)

Rajat Kamal and Rs. 5,000 to the director, Prakash Jha.

With a diploma in direction from the Film and TV Institute of India, Pune, Yash Chaudhary began his career as a script-writer. After joining Films Division in 1967, he has made over 70 films, of which 14 have won international awards. Notable among these are *Chandigarh*, *Krish*, *Safety in the Use of Tractors* and *New and Renewable Sources of Energy*.

Trained at the Film and TV Institute of India, Pune, Prakash Jha has made over a dozen documentaries. Notable among these are *Rhythms of a Land and its People*, *Friends Together*, *Shree Vatsa* and a television feature *Pas de deux*.



Citation

The award for the best educational/instructional film of 1981 is given to *The Four Minutes* for "an effective and purposeful film made with imagination and skill which may save precious lives."

Award for the Best Educational/Instructional Film

THE FOUR MINUTES

Rajat Kamal and Rs. 5,000 to Films Division, Government of India
(Producer: Vijay B. Chandra)
Rajat Kamal and Rs. 5,000 to the director, B.G. Devare

With 26 years' experience as producer, director, cameraman and scriptwriter, Vijay B. Chandra has over 400 films to his credit. He studied cinema in U.K., U.S.A., Canada and Japan and had the good fortune to work closely with John Grierson. He has held various important positions during his career with Films Division and has represented the Government of India at some conventions abroad. Many of his films have brought him national and international acclaim.

Starting his career with Films Division as a cameraman, B.G. Devare has been directing films since 1974. He has made over 30 documanteries.



Citation

The award for the best promotional film is given to *Hydrum* for "putting across innovative techniques of lifting water which will revolutionise the concept and practice of agriculture in hilly areas."

Award for the Best Promotional Film

HYDRUM

Rajat Kamal to Films Division, Government of India
(Producer: Omprakash Sharma)

Rajat Kamal to the director, Mahmood Qureshi

With Films Division since 1960, Omprakash Sharma has produced and directed over a hundred films. These have brought him 27 awards, some of his notable films are *Eradicating Rinderpest* which won him awards at Berlin and Zaragoza, *Desert Reclamation* and *Prosperity in Drought-prone Areas* for which he received prizes at Zaragoza and *Caesariotomy on Milch Animals* which was awarded at Berlin. He has won National Awards twice for *Sandesh* (1967) and *Mariculture* (1980).

Having worked in Doordarshan and the B.B.C., Mahmood Qureshi eventually joined Films Division as a director. He has made over 30 documentaries, many of which have won acclaim in India and abroad. *The Story of Wheat* has recently won a prize at Berlin.



Citation

The award for the best animation film of 1981 is given to *The Thinker?* for "well done animation and for focussing on the problems of man and his environment."

Award for the Best Animation Film

THE THINKER?

Rajat Kamal and Rs. 5,000 to Films Division, Government of India (Producer: B.R. Shendge)

Rajat Kamal and Rs. 5,000 to the director, A.R. Sen

Rajat Kamal and Rs. 5,000 to the animator, Shaila M. Paralkar

Starting his career as a painter and teacher of art, B.R. Shendge joined Films Division in 1961. He has scripted, produced and directed several animation films, many of which have won acclaim. He has won National Award for the Best Animation Film three times before for *Umbrella* (1969), *Synthesis* (1974) and *Law of Nature* (1977). *Precious Water* brought him the first prize at the Espino Animation Film Festival, Portugal, in 1980.



Trained as an artist and animator in India and abroad, A.R. Sen has been with Film Division since 1956. His films *Chaos* and *Skin in the Bin* were awarded at International Film Festivals in Leipzig and Sofia. He was the director of the nationally awarded animation film *Synthesis* (1974).



Starting her career as an animator with Kantilal Rathod in the Akar Studio, Shaila M. Paralkar joined Films Division in 1962. She has scripted, directed and animated several films. Notable among these are *Bottled Cannibals* and *Wisdom of Moupram*. She has also worked on the awardwinning productions *Umbrella*, *Weave Me Some Flowers* and *Law of Nature*.



Citation

The award for the best Indian News Review of 1981 is given to *News Magazine No. 12* for "its over-all technical competence."

Award for the Best Indian News Review

NEWS MAGAZINE NO. 12

Rajat Kamal and Rs. 5,000 to Films Division, Government of India
(Producer: Vijay B. Chandra)

With 26 years' experience as producer, director, cameraman and scriptwriter, Vijay B. Chandra has over 400 films to his credit. He studied cinema in U.K., U.S.A., Canada and Japan and had the good fortune to work closely with John Grierson. He has held various important positions during his career with Films Division and has represented the Government of India at some conventions abroad. Many of his films have brought him national and international acclaim.



Citation

The award for the Best Book on Cinema of 1981 is given to the author, Aranthai Narayanan for his work in Tamil, *Thamiz Cini-mavin Kathai*, for "being the first systematic full-length account of the Tamil Cinema from its inception, with pertinent observations on the art of film-making, for the likelihood of it enduring as a standard reference work, for lucid, systematic writing with appropriate illustrations, for being based more on original and personal perceptions than on derived or second-hand sources".

Award for the Best Book on Cinema

ARANTHAI NARAYANAN

Rajat Kamal and Rs. 5,000

A journalist and film critic since 1966, Aranthai Narayanan has also written six plays and eight novels. He writes on films for various periodicals in Tamil and Malayalam.



Dada Saheb Phalke Award for 1981

NAUSHAD ALI

Swaran Kamal, Rs. 40,000 and a shawl

The Dada Saheb Phalke Award for 1981 is conferred on Naushad Ali for his outstanding contribution to the cause of Indian cinema. His music has inspired generations of theatre and cine-goers.

Like most legendary film personalities, Naushad had a humble beginning. Although he had his training as a classical musician, his first job was as a piano and harmonium player in a theatrical company.

In 1937 he went to Bombay where he worked as an assistant to various music directors before establishing himself. His first great music success was in the film *Rattan*. Out of the 57 films for which he has composed the music, 35 have been silver jubilee hits. The music in films like *Anmol Ghadi*, *Anokhi Ada*, *Andaz*, *Mela*, *Bahul*, *Uran Khatola*, *Palki* and *Baiju Bawra* remains a fine example of his greatness.

Naushad also has the distinction of having introduced singers like Mohammed Rafi and Lata Mangeshkar in the cinema.



Awards Withheld

The Feature Film Jury has withheld the awards for the *Best Feature Film on Family Welfare* and the *Best Children's Film* as no film was considered suitable for these awards.

The Short Film Jury has also withheld the awards for the *Best Film on Family Welfare*, the *Best Experimental Film* and the *Best Newsreel Cameraman* as no film was considered deserving of the awards.

AADHARSHILA

Hindi/1981/Colour/149 mins.
Direction, Production, Story & Screenplay Ashok Ahuja/
Production Company Ashok Films/Photography Sharad
Navle/Editing Renu Saluja/Music Ranjit Kapoor, Uttam
Singh/Leading Players Naseeruddin Shah, Anita Kanwar,
Devki Nandan Pandey, Neena Gupta, Raja Bundela

Aadharshila is a film about a young film maker. Ajay has just finished his training as a film director and has married Asha. He has brought his wife, who is still wearing her wedding bangles, to show her around the Film Institute from where he graduated. As the couple walk across the studio floor he narrates to her the story of Prabhat Studio that was later converted into the Film & TV Institute of India to train up young people to make better films. He talks of the hundreds of young people who came here with countless dreams. Only a handful of them earned a name for themselves, the rest were lost in oblivion. From

here they must begin.

Fortunately for Ajay and Asha, they have a house of their own. They paint its walls, scrub its floors and fill it with warmth. She teaches in a school. He too gets work. They make new friends and life begins to move. But Ajay's desire to express himself through his work constantly disturbs him. Through him and his friends we discover the hopes and dreams of young people today as also the odds against them.



ADALAT O EKTI MEYE

Bengali/1981/Colour/119 mins,
Direction, Story, Screenplay & Music Tapan Sinha/*Producer*
Dhiresb Kumar Chakraborty/*Production Company* D.K. Films
Enterprise/*Photography* Bimal Mukherjee/*Editing* Subodh-
Roy/*Audiography* Balaram Barui/*Art Direction* Buddhadeb
Ghosh/*Leading Players* Tanuja, Monoj Mitra, Patanjali
Guha Thakurtha, Nirmal Kudmar

Urmila, a young school teacher, goes to a sea-side resort on a holiday and is gangraped. A sympathetic police officer manages to arrest the culprits, all sons of wealthy men. The case comes up before a court on a complaint lodged by the state. The accused are sentenced to jail. Urmila is forlorn, shunned by her friends and her finance. The sensational publicity in the newspapers endangers her job. Her father, though shaken, threatens to

bring a law suit against the governing body of the school.

The accused appeal to the High Court against their sentence. The father of one of them gets the police officer suspended on a false charge. Meanwhile, Urmila wants to run away from school but her little students will not let her go.



AROHAN

Hindi/1981/Colour/147 mins.

Direction Shyam Benegal/*Production Company* Information and Cultural Affairs Department, Government of West Bengal/*Screenplay* Shama Zaidi/*Photography* Govind Nihalani/*Editing* Bhanudas Divkar/*Audiography* Hitendra Ghosh/*Music* Purna Das Baul/*Art Direction* Hansi Chandragupta/*Leading Players* Om Puri, Victor Banerjee, Noni Ganguly, Rajen Tarafdar, Gita Sen, Pankaj Kapoor, Srila Marumdar, Sekhar Chatterjee, Shamanand Jalan, Dipti Bhatt

Hari Mandal is a share-cropper for a landlord who lives in Calcutta. When he requests a loan to get his sister married, the landlord concedes it on the condition that he refrain from registering his share-cropping rights. The sister is married off but Hari becomes a daily-wager. His brother, Bolai, and dependent Kalidasi leave for Calcutta to meet the fate of the many rural poor migrating to the city. Bolai lives by his wits, has brushes with politics and the law and eventually gets a life sentence for the murder of a trade union official. Kalidasi works as a domestic servant; her daughter Panchi is tempted away from the village with promises of work and becomes the mistress

of a Calcutta businessman who eventually discards her. Hari Mandal meanwhile decides to establish his share-cropping rights by registering himself with the Land Reforms Office. Despite the laws being enacted in favour of the share-croppers, the struggle is hard and arduous. The landlord has influence, money and power and uses them all to thwart the efforts of Hari. In the government-instituted "Operation Barga", Hari is finally able to register his claim as a share-cropper after 13 years of struggle. He decides it is time for him to get his family back. He leaves for Calcutta.



BARA

BARA

Kannada/1981/Colour/131 mins.

Direction & Production M.S. Sathyu / *Screenplay* Shama Zaidi, Javed Siddiqi based on a story by U.R. Ananthamurthy / *Photography* Ashok Gunjal / *Editing* S. Chakraborty / *Audio-graphy* A.V. Bhashyam / *Art Direction* Bijon Das Gupta / *Leading Players* Anant Nag, Lavlin Madhu, Nitin Sethi, Veeraj Byakod, Uma Shivkumar

Bidar, a district in Karnataka, is famine stricken. Satish Chandra, the Deputy Commissioner, is desperately trying to give relief to the people. Factional squabbles both at the state and the local levels frustrate his efforts. At the state level, the Chief Minister and the Home Minister, Rudrappa, whose constituency is Bidar, are fighting to gain control over the party machine. The conflict extends to Bidar. Rudrappa's supporters are the Superintendent of Police, Nagarajan and Gangadharaswami, president of the grain marchants' association. The Chief Minister's supporter is Bhimoji, a maverick local politico, who has his own scores to settle with

Gangadhar. Chandra's wife, Rekha, stands by him. When all attempts to find water fail, Chandra decides to take the help of a half-mad water diviner. A group of mocking villagers follow him to a rocky plateau. Miraculously, the rock yields water. But Chandra's jubilation is short lived. Bhimoji now organises an attack on Gangadhar's land and the latter retaliates by withdrawing the supplies of grain. All this and more lead to a communal riot. The Superintendent of Police opens fire to quell it. The firing leads to a scandal which forces Rudrappa to resign. The Chief Minister immediately arranges to rush grains to Bidar.



DAKHAL

Bengali/1981/Colour/72 mins.

Direction, Photography & Music Goutam Ghose/*Production Company* Information and Cultural Affairs Department, Government of West Bengal/*Screenplay* Goutam Ghose, Partha Banerjee based on a story by Sushil Jana/*Editing* Prasants Dey/*Audiography* Jyoti Chatterjee, David Roy Chowdhury/*Art Direction* Ashok Bose/*Leading Players* Mamata Shankar, Robin Sen Gupta, Sunil Mukherjee, Sajal Roy Chowdhury, Bimal Deb

Andi came from a nomadic tribe commonly known as crowhunters. She had eloped in her youth with Joga, a peasant, belonging to a different caste. They settled down in the southern part of riverine Bengal, where peasants have to struggle hard to grow crops on land reclaimed from the salt water. When Andi was expecting her second child, her husband died of a snakebite. The local zamindar had eyes on her land and had been trying to grab it as part of his legally permitted 25 acres of *khas* land. Opportunity to do so comes with the arrival of Andi's tribesmen on the scene. The zamindar's

henchman, Govinda, offers them hospitality and wins them over. Govinda tricks Bagambar, the leader of the tribe, to identify Andi in a law court as one of them to prove that her marriage with Joga was illegal and her heirs had no right to Joga's land. Andi, now at bay, attacks Govinda prejudicing her case in the eyes of law. The same night, Govinda's men set fire to her hut. Bagambar, now repentant, offers to take her with them, but Andi stays on to put up a last fight.



EK DUUJE KE LIYE

Hindi/1981/Colour/195 mins.

Direction, Story & Screenplay K. Balachander/*Producer* L.V. Prasad/*Production Company* Prasad Productions/*Photography* B.S. Lokanath/*Editing* N.R. Kittoo/*Music* Laxmikant Pyarelal/*Leading Players* Kamalahasan, Rati Agnihotri, Madhavi, Sunil Thapa, Suhra Khote, Arvind Deshpande, Ramesh Bedi

Vasu, a young TAMILIAN, on a visit to his parents in Goa meets their North Indian neighbour's daughter Swapna, a teenaged college-going girl. They promptly fall in love. Swapna's parents do not approve and do their best to stop the relationship.

This does not work and the young couple declare their love for each other openly. After some deliberation it is decided that Vasu and Swapna must refrain from seeing each other for one year to prove that their love is not mere infatuation. If they pass the test, there will be no objection to their getting married.



Vasu goes away to Hyderabad and gets a job. There he meets Sandhya, a young widow who lost her husband in a plane crash, and they become good friends. Meanwhile, Swapna's mother invites Chakram, a comedian, to make her forget Vasu. But it is of no avail.

Some misunderstandings lead Vasu to get engaged to Sandhya but this is eventually sorted out. The period of separation is over. However, Vasu is beaten up by Sandhya's brother's henchmen and Swapna is raped by a ruffian. The two lovers meet by the seashore and together roll down into the sea. They are united in death at last.



ELIPPATHAYAM

Malayalam/1981/Colour/126 mins.

Direction, Story & Screenplay Adoor Gopalakrishnan/
Producer K. Ravindranathan Nair/*Production Company*
General Pictures/*Photography* Ravi Varma/*Editing* M. Mani/
Music M.B. Srinivasan/*Art Direction* Sivani/*Leading Players*
Karamana, Sarada, Jalaja, Rajam K. Nair, Prakash

Unni, the pivotal character of the film is the representative of a decadent social order that is now fast disintegrating in Kerala in the wake of the successive socio-economic changes. The pace and style of life in Kerala, even in remote villages, has succumbed to the quick and cruel beat of the jet-set world outside.

Unni is the last link in the long lineage of a feudal family that had lived on the fruits of others' toil. The langour and leisure afforded by such a life style had rendered them lethargic, inconsiderate and insensitive.

With the advent of the modern times the land-holdings got divided and the institution of the matrilineal joint family crumbled. Yet some of the

jaded values of the old order have survived.

As an inheritor of this legacy, Unni is caught between the two—the dark decadent past and the inhospitable present. He is unable to face up to a situation or any real issue. He evades them and withdraws like a rat into a dark hole.

Out of Unni's relationship with his three sisters—Janamma, the assertive elder sister, lives separately with her husband and grown up children, Rajamma, the unmarried self-effacing younger sister, slaves in the house, and Sridevi, the youngest, is practical and positive—emerges a picture of the man in relation to society, the family being the nuclear unit.



IMAGI NINGTHEM

Manipuri/1981/Black & White/110 mins.

Direction Aribam Syam Sharma/*Production & Photography* K. Ibohal Sharma/*Production Company* X-Cine Productions/*Story & Screenplay* M.K. Binodini Devi/*Editing* Madhusudan Banerjee/*Music* Khundrakpam Joykumar/*Leading Players* Leikhendra Singh, Ingudam Mangi, Indra Kumar, Manglem, Rashi Devi, Bhubaneswari, Jamini

Dhani, a sensitive and intelligent young woman, sacrifices a bright career to teach in a little village in Manipur. There, she befriends a little boy of six, Thoithoi. She senses an emotional void in Thoithoi's life. She finds out that his mother was seduced by a married man, Dinachandra, and died at child-birth. Dhani also discovers that Dinachandra is the husband of her cousin Ekashini, who leads the life of a leisured lady. Ekashini confronted with the truth of her husband's depravity is first shocked and then curious. She persuades Dhani to take her to

Thoithoi. The boy who has been led to believe by his old grandfather that his mother is alive takes Ekashini to be his mother. Ekashini too is won over by the boy's affection and adopts him. She even arranges for Thoithoi to play the part of Krishna during the Ras Leela celebrations. But Thoithoi's grandfather wants him back and Dinachandra is afraid of the possible consequences. But neither the old man's bitterness nor Dinachandra's cowardice is strong enough to part Ekashini from the child. The bond between her and the child is inviolable.



MOORU DARIGALU

Kannada/1981/Black & White/140 mins.

Direction & Screenplay Girish Kasaravalli/*Producer* Deviprasad/*Production Company* Deviprasad Productions/*Photography* S.R. Bhat/*Editing* Suresh Urs/*Audiography* K.S. Krishnamurthy/*Music* B.V. Karanth/*Art Direction* Jayanth Kaikini/*Leading Players* Sriranga Krishnaswamy, C. Viswanatha Rao, Bhargavi Narayan, Jerry Anantharam, Goda Ramkumar

Nirmala is an innocent but strong-willed girl. Her father, Vishwanath Shanbag, runs a shop. He is a God-fearing man, steeped in traditional values. Vasudev, the young school master, is an idealist, but immature and unpractical.

Nirmala becomes a victim of baseless slander. People start talking and she has to suffer for no

fault of hers. The marriage proposal breaks down. Mere sympathies are of no use to her. Her father is also helpless. In a fit of uncontrollable rage she takes her own life.

Totally despondent, Vasudev decides to leave his village.

POKKUVEYIL

Malayalam/1981/Colour/103 mins.

Direction Aravindan/*Producer* K. Ravindranathan Nair/
Production Company General Pictures/*Screenplay* Aravindan,
Dr. Ramesh/*Photography* Shaji N. Karun/*Editing* Gopala-
krishnan/*Audiography* P. Devadas/*Art Direction* Namboodiri/
Leading Players Balachandran, Kalpana, Sateesh, Ansar,
Vijayalakshmi, V.P. Nair

The film depicts the slow breakdown of a sensitive young man. At the beginning we see the mother taking the young man to a mental asylum. In the asylum he goes into trances in which incidents of his past life—his dreams and hopes—disturb him. A sensitive artist, he had been leading a quiet happy life in the company of his father, a revolutionary friend, an ambitious sportsman and a girl

fascinated by the poet in him. Suddenly, his world crumbles all around him. The father dies, the revolutionary becomes a fugitive from law, and the girl, along with her parents, shifts to a bigger city. The young man becomes a victim of hallucinations. The film ends with the mother visiting her son in the mental asylum.



SADGATI

Hindi/1981/Colour/50 mins.

Direction, Screenplay & Music Satyajit Ray/*Production Company* Doordarshan, Government of India/*Story* Munshi Premchand/*Photography* Soumendu Roy/*Editing* Dulal Dutta/*Audiography* Amulya Das/*Art Direction* Ashoke Bose/
Leading Players Om Puri, Smita Patil, Mohan Agashe, Gita Siddharth, Bhaiyalal Hedau

The untouchable Dukhi comes to the brahmin Ghasiram to ask a favour : he wants the brahmin to come to his house to find an auspicious date for his daughter's wedding.

The brahmin agrees. He makes Dukhi perform various chores while he himself has his meal and siesta. Weak from a recent fever, Dukhi dies while chopping wood.

This precipitates a crisis. The corpse lies close to

the road which the brahmins use to go to the village well. The untouchables are warned that since the death might lead to police investigation, they must stay away from the corpse.

Left with no choice, the brahmin himself has to dispose of the corpse by tying a noose around its ankle. Then he sprinkles holy water on the spot where Dukhi had died.



SAPTAPADI

Telugu/1981/Colour/140 mins.

Direction, Story & Screenplay K. Viswanath/*Producer* Bheemavarapu Butchireddi/*Production Company* Jyothi Art Creations/*Photography* Kasthuri/*Editing* G.G. Krishna Rao/*Audiography* A.R. Swaminathan/*Music* K.V. Mahadevan/*Art Direction* Thota Venkateswara Rao/*Leading Players* J.V. Somayajulu, Ravikanth, Sabitha, Girish, Ramanamurthy, Janaki

Yajulu is the priest of the local temple. His son Avadhani and grandson Gowrinath live with him. Yajulu had severed all relations with his daughter, who married a Kuchipudi dancer against his will. Her daughter, Hema, now a celebrated Kuchipudi dancer, comes to the village to perform during the Navarathri celebrations.

The relationship between the two families are renewed. Impressed with Hema's artistic talent, Yajulu wishes to take her as a bride to Gowrinath.

Hema is in love with Hari, a flute player in her troupe. But they cannot even dream of a marriage

as Hari belongs to a low caste. Hema agrees to marry Gowrinath to oblige her grandfather.

The marriage precipitates a catastrophe. Gowrinath sees the Goddess he worships in his wife during the first night and he loses his mental balance. A light of wisdom dawns on Yajulu and he decides on a bold step. He wants Hema and Hari to be united. The villagers react adversely. But finally Yajulu succeeds to win them over after long discourses on scriptures



SEETA RAATI

Oriya/1981/Black & White/99 mins.
Direction & Screenplay Manmohan Mahapatra/*Producer*
Balram Misra/*Production Company* Varatee Pictures/*Photo-*
graphy Ranjit Roy/*Editing* Arinmoy Chakraborty/*Music*
Santanu Mahapatra/*Art Direction* Sampad Mahapatra/
Leading Players Arun Nanda, Mahasweta Ray, Hemanta Das,
Samuel Sahu, Sadhu Meher, Sanjay Patnaik

Aruna lives with her father, mother and younger brother Aju. The father, who has been ailing, dies.

Akhil helps Aruna to get a job in the village school. She and Pranab, Akhil's son, have known each other since childhood. Pranab is a weakling and cannot decide to marry her against his father's will.

Aruna's uncle wants to get her married, he also finds a suitable match after some efforts. When he learns about Aruna's affair with Pranab, he approaches both Pranab and his father. He is refused as well as insulted.

Akhil and Ramapada, another sly character, have an eye on a plot of land owned by Aruna's mother. Ramapada finally succeeds to convince her to mortgage the land to him as she badly needs cash for her daughter's marriage, which infuriates Akhil.

Akhil is contesting for the Sarpanch election. Ramapada belongs to the opposite camp. Aruna's refusal to canvass for Akhil makes him wild.

Aruna meets Pranab for the last time. He is evasive. She further learns that Akhil has finalised his son's marriage elsewhere. Next morning, she accepts the match arranged by her uncle.



SEETHAKOKA CHILAKA

Telugu/1981/Colour/130 mins.

Direction & Screenplay Bharathi Raja/*Producer* Edida Nageswara Rao/*Production Company* Poornodaya Movie Creations/*Photography* Kannan/*Editing* Kotagiri Venkateswara Rao/*Audiography* S.P. Ramanathan/*Music* Ilaya Raja/*Art Direction* Kamala Sekhar, Jaya Balan/*Leading Players* Murali Karthick, Aruna, Jaggaiah, Sarat Babu, Janaki, Smita, Hazam Ali

Saradhamma, a brahmin widow, and her son Raghu live in a sea-shore village. She earns her living by giving music lessons to the local children. Raghu and his four friends are always together. David, a rich christian, lives in the same village. His sister Karuna, studying in a nearby city, comes to the village for her vacations and confronts Raghu and his team.

Raghu and Karuna become close and it reaches a stage where one cannot live without the other. When David comes to know of it, he threatens to

kill Raghu if he and his mother do not leave the village before the next morning.

Raghu's friends hide Raghu and Karuna in a cave. Next morning David finds them and is about to strike them with his axe, when the priest of the local church intervenes. A long argument follows. Raghu casts off his sacred thread and Karuna her cross in defiance of all caste and religious taboos. All they want is to lead a happy life together.



THANNEER THANNEER

Tamil/1981/Colour/135 mins.

Direction & Screenplay K. Balachander/*Producers* P.R. Govindarajan, D. Jayalakshmi/*Production Company* Kalakendra Movies/*Story* Komal Swaminathan/*Photography* B.S. Lokanath/*Editing* N.R. Kirtoo/*Music* M.S. Viswanathan/*Art Direction* A. Ramaswamy/*Leading Players* Saritha, Rajesh, V.K. Veeraswami, Shunmugham, M.R. Radha

Athipettai is a tiny village in Tamil Nadu. Its nearest source of water is a hilly spring, ten miles away. The villagers have exhausted their patience making futile petitions for a well to the authorities. They refuse to vote in the elections as a protest.

Vellaichamy, a murderer and a fugitive from justice, comes to the village looking for water. He decides to stay on and villagers give him money to buy a bullock to bring water from the spring. Grateful villagers shield Vellaichamy even after they come to know that he is an outlaw. A politician, angry at the villagers' refusal to take part in

the elections, destroys the bullock-cart. Undaunted, Vellaichamy, with the help of the villagers, starts work on a scheme to channel water from a distant river-bed. But a group of petty officials stop the work on the plea that it involves an encroachment on government property. Seventhi, the wife of the village constable who had to walk miles to get water, prevents her husband Alagiri from entering the village to arrest Vellaichamy. Alagiri returns with reinforcements. The helpless villagers persuade Vellaichamy to flee to the jungle where he dies.



36 CHOWRINGHEE LANE

English/1981/Colour/113 mins.

Direction, Story & Screenplay Aparna Sen/*Producer* Shashi Kapoor/*Production Company* Film-Valas/*Photography* Ashok Mehta/*Editing* Bhanudas Divkar/*Audiography* Hitendra Ghosh/*Music* Vaneaj Bhatia/*Art Direction* Bansi Chandragupta/*Leading Players* Jennifer Kendall, Dhritiman Chatterjee, Debashree Roy, Geoffrey Kendall

36 Chowringhee Lane is the story of Violet Stoneham, an ageing Anglo-Indian school teacher who lives in a dingy flat in Calcutta and teaches Shakespeare to a class of inattentive school girls. In fact, Shakespeare is her one great love and brightens up her otherwise uneventful existence.

A pair of young lovers walk into her life on Christmas morning and break up its regulated pattern. Nandita and Samaresh are tired of sneaking kisses in taxis and start using her flat as a meeting place. In the process, a warm and exciting relationship grows up between the young lovers and the old lady.

Just as this new-found friendship becomes paramount in the old teacher's life, the young couple get married. They do not need to use her place any longer. They now have a house of their own. After they are gone, Violet Stoneham's life refuses to fall back into its earlier pattern and she lives in constant hope. Perhaps they will come back, her young friends.

Christmas comes once again, bringing with it a final rejection from the couple and the old lady realises with a deepened sense of loneliness that they do not need her any more.



UMBARTHA

Marathi/1981/Colour/145 mins.

Direction Jabbar Patel/*Producers* D.V. Rao, Jabbar Patel/
Production Company Sujata Chitra/*Screenplay* Vijay Tendulkar based on a novel by Shanta Misal/*Photography* Rajan Kinagi/*Editing* N.S. Vaidya/*Audiography* Ravindra Sathe/
Music Hridaynath Mangeshkar/*Art Direction* Dinanath Chavan/*Leading Players* Smita Patil, Girish Karnad, Ashalata, Kusum Kulkarni, Shrikant Moghe, Purnima Gaanu

Sulabha receives an appointment letter from a home for deserted women. She obtained the diploma in social work after her marriage. She is keen to accept the job rather than helping her mother-in-law, herself a devoted social worker. Subhash, her husband, agrees reluctantly to let her go. She has to leave behind her five-year old daughter in the care of her brother-in-law and his wife.

At the rescue centre, far away from her own family, she is plunged into a world of unbelievable corruption and cruelty. She must cope with prostitution and black marketeering, sexual deviates, self-immolation, insanity, all the mindless exploitation which are inflicted on the hapless inmates and the pomposity and greed of a corrupt, over-riding managing committee. But

there is also love and affection and a sense of community as her charges start to respond to her with trust. She experiences a flowering of maturity which would never again be repressed.

Two inmates commit suicide in protest as they are brought back forcibly by the police after running away. A commission of inquiry is instituted. Sulabha fights to the last. But she finally decides to go back to her family and resigns.

Returning home after two years, she realises that the gap between her and her family has widened. Her husband confesses that there is another woman in his life.

She now finds herself an outsider in her own family and decides to leave.



UMRAO JAAN

Hindi/1981/Colour/145 mins.

Direction and Production Muzaffar Ali/*Production Company* Integrated Films/*Screenplay* Shama Zaidi, Javed Siddiqi, Muzaffar Ali based on the novel by Mirza Hadi Ruswa/*Photography* Pravin Bhatt/*Editing* B. Prasad/*Audiography* B.K. Chaturvedi/*Music* Khayyaam/*Art Direction* Bansi Chandragupta, Manzoot/*Leading Players* Rekha, Farouque Shaikh, Naseeruddin Shah, Raj Babbar

Umrao Jaan is the story of a courtesan of Lucknow in the mid-nineteenth century when Avadh culture was at its height and also when its decline began.

Umrao, a young girl, is abducted from her home in Faizabad and sold to a *tawaif* of Lucknow, Khanum Saheba. She is then trained in music, dance and letters and takes the city by storm with her poetry and singing. Umrao goes through a series of emotional experiences : her first love

affair with the sensitive aristocrat Nawab Sultan, her search for solace and security in Gauhar Mirza, her childhood companion, her escapades with Faiz Ali, a notorious dacoit, her attempts to free herself from her bondage in Lucknow. Her poetry—*ghazals*—transcends these experiences into expressions of beauty. Umrao emerges as a mature and cultured human being, and an accomplished poetess.



FACES AFTER THE STORM

Hindi/1981/Black & White/19 mins.
Direction, Screenplay & Editing Prakash Jha/Producer Yash Chaudhary/Production Company Films Division, Government of India/Photography Ram Khapekar/Audiography Anjanabh Dutta/Music K. Narayanan

The film is based on the communal disturbances which shook the Nalanda district in Bihar in May 1981.



HYDRUM

Hindi/1981/Colour/16 mins.
Direction, Screenplay & Editing Mahmood Qureshi/Producer Omprakash Sharma/Production Company Films Division, Government of India/Screenplay B.K. Bhan/Photography Jagjivan Ram/Editing M.S. Mani/Audiography D.S. Saini/Music Robi Ghosh

The film deals with the problems and new innovative techniques of lift irrigation system and its usefulness to agriculture.



THE FOUR MINUTES

English/1981/Black & White/18 mins.
Direction & Screenplay B.G. Devare/*Producer* Vijay B. Chandra/*Production Company* Films Division, Government of India/*Photography* M.S. Pendhurkar/*Animation Photography* Ramachandra Kashid/*Editing* U.K. Wadke/*Audiography* H.P. Srivastava

The film explains what causes a heart attack and demonstrates the life-saving technique which could save a victim if administered within the first four minutes following an attack.



THE THINKER?

English/1981/Colour/10 mins.
Direction & Screenplay A.R. Sen/*Producer* B.R. Shendge/*Production Company* Films Division, Government of India/*Animation* Shaila M. Paralkar/*Layouts* Datta Raut/*Backgrounds* B.S. Mhatre/*Photography* Jayendra Desai/*Editing* S.S. Kalamkar/*Audiography* A. Visvanathan/*Music* Raghunath Seth

The film deals with the environmental problems of modern city life and how pollution affects it.



NEWS MAGAZINE NO. 12

English/1981/Colour/11 mins.

Producer Vijay B. Chandra/Production Company Films Division, Government of India/Made by Vijay B. Chandra, A. Nandagopal, H.P. Srivastava, K. Narayanan, Shailesh Shetye, Makarand Joshi

The film covers Prime Minister Indira Gandhi's visit to Sofia, Rome and Paris in November, 1981.



In Memorium

Santi P. Chowdhury

Films

A Painter of Our Time

Dakater Hatey

Entertainers of Rajasthan

Hirer Prajapati

Pahar Thekey Sagar

Subho Tagore

Retrospective

A selection of films winning the National Award for the Best Cinematography, 1967-80

A selection of films winning the National Award for the Best Cinematography, 1967-80.

<i>Humraaz (Colour)</i>	1967
<i>Photography M.N. Malhotra</i>	
<i>Thillana Mohanambal (Colour)</i>	1968
<i>Photography K.S. Prasad</i>	
<i>Shanti Nilayam (Colour)</i>	1969
<i>Photography Marcus Bartley</i>	
<i>Mera Naam Joker (Colour)</i>	1970
<i>Photography Radhu Karmakar</i>	
<i>Uski Roti (Black & White)</i>	1970
<i>Photography K.K. Mahajan</i>	
<i>Reshma Aur Shera (Colour)</i>	1971
<i>Photography Ramchandra</i>	
<i>Maya Darpan (Colour)</i>	1972
<i>Photography K.K. Mahajan</i>	
<i>Swayamvaram (Black & White)</i>	1972
<i>Photography M.C. Ravi Varma</i>	
<i>27 Down (Black & White)</i>	1973
<i>Photography Apurba Kishore Bir</i>	
<i>Sonar Kella (Colour)</i>	1974
<i>Photography Soumendu Roy</i>	
<i>Chorus (Black & White)</i>	1974
<i>Photography K.K. Mahajan</i>	

Muthyala Muggu (<i>Colour</i>)	1975
<i>Photography</i> Ishan Arya	
Apoorva Raagangal (<i>Black & White</i>)	1975
<i>Photography</i> B.S. Lokanath	
Rishya Shringa (<i>Colour</i>)	1976
<i>Photography</i> S. Ramachandra	
Mohiniyattom (<i>Black & White</i>)	1976
<i>Photography</i> P.S. Nivas	
Shatranj ke Khilari (<i>Colour</i>)	1977
<i>Photography</i> Soumendu Roy	
Junoon (<i>Colour</i>)	1978
<i>Photography</i> Govind Nihalani	
Thamp (<i>Black & White</i>)	1978
<i>Photography</i> Shaji	
Shodh (<i>Colour</i>)	1979
<i>Photography</i> Rajan Kinagi	
Neem Annapurna (<i>Black & White</i>)	1979
<i>Photography</i> Kamal Nayak	
Nenjathai Killathe (<i>Colour</i>)	1980
<i>Photography</i> Ashok Kumar	
Yagam (<i>Black & White</i>)	1980
<i>Photography</i> Sivan	