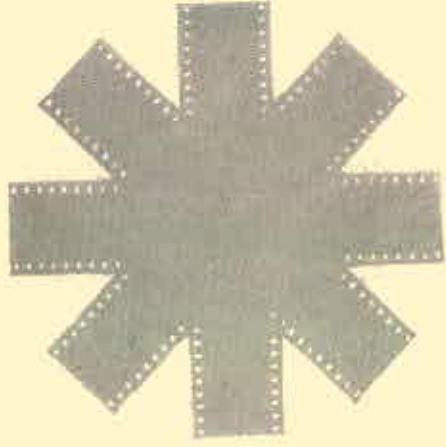


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(at Vigyan Bhavan - award)
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(Indira)



1967
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68

NATIONAL AWARDS FOR FILMS-1967

NOVEMBER 25, 1968

VIGYAN BHAVAN

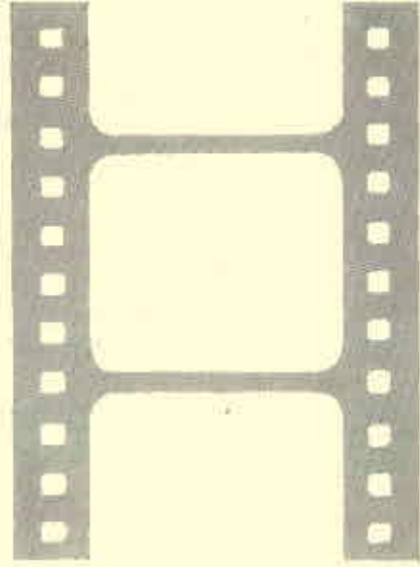
NEW DELHI

MINISTRY OF INFORMATION AND BROADCASTING, GOVERNMENT OF INDIA

FIFTY-FIVE YEARS OF INDIAN CINEMA

Cinema, like railroad and telegraph, came to India almost as early as elsewhere in the world. The first cinematographic exposition in the country dates back to July 7, 1896. Since then enterprising Indians started their adventures with the Tenth Muse. Save Dada of Bombay made the first short film, *The Wrestlers*, in 1897. In less than a decade and a half thereafter, the first feature film, *Raja Harish Chandra*, made by D. G. Phalke, was released on May 3, 1913. This is significant in view of the fact that many Atlantic countries made their maiden feature films only after the end of the Second World War.

Since then Indian cinema has never looked back. Both qualitatively and quantitatively, it was a steep rise for the country's film industry. In terms of production figures, by 1930, India was making 300 films a year which placed her in the top bracket with USA and Japan. This position, once achieved, has never been surrendered. The average now stands at 324 films per year. But this is only the numerical side of the story. In terms of artistic merits, Himansu Rai's *Light of Asia*, made in 1926, created a big impact abroad. It should therefore be no surprise that in 1937 Prabhat's *Sant Tukaram* was adjudged one of the three best films at the Venice Film Festival. This lead was maintained even after the war. When cinema in many countries was bedeviled with crises consequent upon the War, Chetan Anand's *Neecha Nagar* bagged the Grand Prix at the first Cannes Festival after the war. So, Satyajit Ray was continuing the glorious traditions of the Indian cinematography when in the mid-fifties his *Apu Trilogy* hit the headlines throughout the globe with a string of international honours never before won by any single individual in the entire history of cinematography. No doubt, therefore, the Indian film celebrities, like Satyajit Ray, Bimal Roy, Mehboob Khan, Nargis and



Title

Producer

Director

Award

III. Regional Awards

Feature Films

1. <i>Aalavam</i> (Tamil)	M/s. Sambam, Madras	Thirumalai & Mahalingam	Cash prize of Rs. 5,000 to the producer and President's Silver Medal to the director.
2. <i>Anveshachu Kandechiyilla</i> (Malayalam)	Ravi	P. Bhaskaran	Cash prize of Rs. 5,000 to the producer and President's Silver Medal to the director.
3. <i>Arogya Niketan</i> (Bengali)	Arogya Film Corpn. Pvt. Ltd.	Bijoy Basu	Cash prize of Rs. 5,000 to the producer and President's Silver Medal to the director.
4. <i>Arundhati</i> (Oriya)	Dhruvan Patnaik	P. K. Sen Gupta	Cash prize of Rs. 5,000 to the producer and President's Silver Medal to the director.
5. <i>Bangarada Hoovu</i> (Kannada)	B. A. Arasa Kumar	B. A. Arasa Kumar	Cash prize of Rs. 5,000 and President's Silver Medal.
6. <i>Hannaz</i> (Hindi)	B. R. Chopra	B. R. Chopra	Cash prize of Rs. 5,000 and President's Silver Medal.
7. <i>Sarbh, Mahate Krishnamai</i> (Marathi)	Chairman, Sakakari Chitrapat Samitha Ltd.	M. G. Pathak	Cash prize of Rs. 5,000 to the producer and President's Silver Medal to the director.
8. <i>Sudagundalu</i> (Telugu)	Chakravarthi Chitra	Achuthi Subba Rao	Cash prize of Rs. 5,000 to the producer and President's Silver Medal to the director.
9. <i>Sutlej De Kande</i> (Punjabi)	P. P. Maheshwary	P. P. Maheshwary	Cash prize of Rs. 5,000 and President's Silver Medal.

For Artists & Technicians

ALL INDIA AWARDS

<i>Category</i>	<i>Name of recipient</i>	<i>Title of film</i>	<i>Award</i>
1. Best actor of the year Award	Uttam Kumar	Antony Firingee and Chirshakana	A figurine
2. Best actress of the year Award	Nargis Dutt	Raat Aur Din	A figurine
3. Award for excellence in cinematography—Colour	M. N. Malhotra	Hannaz	Cash prize of Rs. 5,000 and a plaque.
4. Award for excellence in cinematography—Black & White	Ramchandra	Kambal Raat Ki Babun Mein	Cash prize of Rs. 5,000 and a plaque.
5. Award for excellence in direction	Satyajit Ray	Chirshakana	Cash prize of Rs. 5,000 and a plaque.
6. Best music director of the year Award	K. V. Mahadevan	Kandan Karunai	Cash prize of Rs. 5,000 and a plaque.
7. Best playback singer of the year Award	Mahendra Kapoor	Upkar	A plaque.
8. Best screen-play of the year Award	S. L. Puram Sadanandan Agripouthri		Cash prize of Rs. 5,000 and a plaque.

In Assam, the recently established film studio at Gauhati has already commenced production.

In Orissa, plans for a studio and film complex near Bhubaneswar are shaping well.

The problem with the regional cinema is not that of technical or artistic material, which is available in abundance, but of the comparatively small size of the clientele which restricts the area of commercial exploitation.

Yet the regional cinema has shown a trend of sustained growth. During the year, a new high in national film production was reached with 333 films, compared to 316 in 1966 and 325 in 1965. Of these, 248 were in regional languages—39 more than in the previous year. Compared to this, production of Hindi films fell from 107 in 1966 to 85 in 1967. The number of Telugu films was 61, 20 more than in the previous year. Tamil and Kannada production rose by 5 and 3 respectively, the figures being 65 and 24 respectively.

The most spectacular growth has been registered by the Malayalam cinema. Thematically rich and artistically strong, Malayalam film industry is the most forward looking film fraternity in the country today. "Chemmeen" got the President's Gold Medal for 1966 and the Soul of Darkness won the award for a 'theme with social and national purpose' for the year 1966. During 1967, Malayalam production rose to 39 from 31 in 1966.

Production in Marathi also rose to 20 from 12 in the previous year. While the number of films in Punjabi (5), Gujarati (3), Assamese and Oriya (2 each) and Konkani and Sindhi (1 each) remained unchanged, Bengali film production suffered a setback with 25 films in 1967 as against 30 in the previous year. However, artistically, the industry has maintained its leading position as is evident from the President's Gold Medal and the awards for Best Acting and Direction going to Bengali films.

Events of the Year

An event of unique significance for the Bengali film and entire Indian people was the selection of Satyajit Ray for the year's Magasaysay Award for humanism in Arts. According to the citation, Shri Ray was chosen for the award—the first ever given to a film maker—"in recognition of his uncompromising use of the film as an art, drawing themes from his native Bengal to depict a true image of India."

Another honour earned by Indian cinema was the Award of Golden Bear won by M. F. Hussain's "Through the Eyes of a Painter", a Films Division production, at the 17th Berlin Film Festival. Sunil Dutt's "Yaadein" also won the top honour in the Fourth Afro-Asian Film festival at Frankfurt the same year.

Also in the same year, the Films Division released the 1000th edition of its weekly Indian News Review.

Production Trends

The most striking production trend during the year was the involvement of the Indian cinema with the world. Apart from a number of Indian artists playing in foreign films, for the first time an Indian artist Shashi Kapoor was signed to play the male lead in a foreign film. The film 'A Matter of Innocence', has since been released. Satyajit Ray became the first Indian signed by Hollywood to direct a film for them. The film 'Alien' will feature Indian and foreign talents. More and more Indian film units are shooting abroad. Similarly, foreign filming interest in India has also increased a great deal. With excellent weather conditions, beautiful locales and rich supporting talents available here, the foreign movie makers are taking more and more to Indian settings as backdrop for their films. With official and unofficial participation, a number of film festivals were held bringing the cinematographies of various countries to the discriminate moviegoer.

Tapan Sinha, were invited frequently to sit on the juries of the important film festivals in the world. Nargis in *Mother India*, Suchitra Sen in *Sat Pake Bandha*, Dilip Kumar in *Gunga Jumna*, Sivaji Ganesan in *Veera Pandia Katta Bomman* and Prithviraj Kapoor in *Aasman Mahal* bagged the best acting honours at some of the best known film festivals.

Technically also, the journey of the Indian film is a story of continued excellence. Sound came to Indian film within five years of its invention abroad, with the release, on March 14, 1931, of India's first talkie, *Alam Ara* made by Ardasher Irani. In 1937, came the first indigenously made colour film, '*Kisan Kanya*'. Colour filming, however, got a big boost with the production of Mehboob's *Aan* in 1952 and Sohrab Modi's *Jhansi Ki Rani* in 1953—both of them blockbusters. In 1959, Guru Dutt made India's first film in Cinemascope. It was *Kaagaz ke Phool*. Two years later Devendra Goel made '*Pyar ki Pyas*', combining colour with Cinemascope. In 1964, Indian cinema witnessed another milestone in film technique when Sunil Dutt made the one-actor movie, *Yaadain*, which won Grand Prix at Frankfurt last year. Also during the year was made, *Around the World*, India's first film in 70 mm technicolor and with stereophonic sound.

During its fifty-five year old span, the Indian cinema has been rich by 9535 films (excluding the year 1968). Of this, 8475 were talkies. The Hindi talkies numbered the largest, 3908. Production in other languages, numbered 1333 for Tamil, 1110 for Bengali, 828 for Telugu, 440 for Marathi, 254 for Kannada, 234 for Malayalam, 129 for Gujarati, 88 for Punjabi, 37 for Assamese and 36 for Oriya.

Regional Cinema

Indian cinema right since its inception remained centred in three principal regions—West, South and

East. The traditional film centres in these regions are: Bombay, Poona and Kolhapur in the West; Madras, Mysore, Salem, Coimbatore, Trivandrum, Alleppey, Alwaye and Hyderabad in the South and Calcutta in the East. Attempts are now being made to create full-fledged units in Gauhati in Assam, Bhubaneswar in Orissa, Ghaziabad in U.P. and in Haryana, Punjab and Gujarat. The Governments of Gujarat, Maharashtra, Andhra Pradesh, Mysore and Tamilnad have introduced their own State Awards. Apart from this a number of measures are being taken to boost local film making. In Ghaziabad, U.P. Government has allocated a 200-acre plot of land for studios and a film complex.

In Andhra Pradesh, India's first film city, Brahamanda Chitrapuri is fast coming up on 200 acres of sprawling forest land. Besides this, each film made in the State will be given a subsidy of Rs. 50,000. In addition, two interest-free loans of Rs. 5 lakhs each have been given for the construction of two new studios. The existing two studios will also receive similar loans. The State Government proposes to earmark 10% of the entertainment tax to create a film development fund.

The Government of Mysore also gives a subsidy of Rs. 30,000 per film for films produced in the State.

The Government of Maharashtra has taken several steps to put the Marathi cinema, which has played a pioneering role in the growth of national film art, on a sound economic footing. A special committee was appointed to go into the problem of employment and wages in the film industry. The Government has also a blue print ready for a film city near Bombay.

The Bengali cinema, artistically virile and exuberant, has shown signs of strain and the State Government is contemplating a number of measures to boost the local industry. One of them pertains to the allocation of compulsory screening time for Bengali films.

in South East Asia. Two offices, one in Singapore and other in Malaysia, will be set up by this Corporation.

The question of supporting quality film production in the country is tackled by the Film Finance Corporation, set up in March, 1960 with an authorised capital of Rs. 1 crore. The Corporation had advanced loans worth Rs. 133.92 lakhs by the end of January, 1968. A scheme to finance purchase and import of production and projection equipment worth upto Rs. 1 lakh or 75% of the cost of equipment has been set in operation.

Training in Skills

Equal attention is being paid to the problem of maintaining steady circulation of technical skills. Film Institute of India, Poona, set up in April, 1960, offers three-year courses in direction, screen-play writing, motion picture photography and sound recording. Two-year courses are offered in film editing and film acting. In 1966, the Institute became a regular member of International Liaison Centre of Cinema and T.V. Schools, Paris. The UNESCO, having recognised the Institute as its Regional Centre, last year collaborated on a six-month refresher course in script-writing in which students also came from five other countries. Another three-week course in film appreciation was also organised last year. The Institute has its own full-fledged processing laboratory. In addition, the Institute boasts of the richest collection of film books and periodicals in its well stacked library. The films made by the students here have successfully competed in many film festivals abroad.

The Archive

In the neighbourhood of the Institute, is another important establishment having a bearing on the film industry in the country. It is the National Film Archive. Set up in February, 1964, the Archive seeks (i) to preserve for posterity the heritage of national cinema, (ii) to set up a nucleus for undertaking research in Indian

and foreign films, and (iii) to act as a centre for the spread of film culture by setting up a chain of National Film Theatres in metropolitan centres in the country. With the help of the Archive, the various film societies in the country have been able to arrange a retrospective of old Indian masters. Affiliated to the International Federation of Film Archives, Vienna, the Archive has entered into exchange arrangements with the Soviet Union, Czechoslovakia, Rumania, West Germany, East Germany, France, Belgium, the Netherlands, Canada and the U.K. The Archive now has 216 features and 76 shorts made in India and 33 features made abroad. Its collection also includes 2294 rare stills, 688 discs and around 400 wall posters. According to a recent decision all scripts of films which have been with the Central Board of Film Censors for over 5 years, will be transferred to the Archive for preservation. Already, all the films winning National Awards are deposited with the Archive.

The question of film censorship and its rationalisation with a view to helping the cause of better film making is now under consideration *de novo* by a high powered Committee headed by Mr. G. D. Khosla. Censorship is presently done region-wise in Bombay, Calcutta and Madras under a centralised code which became effective in 1952.

Films Division

Apart from these promotional and catalytic functions, the Ministry of Information and Broadcasting has two other establishments for making the kind of films that for many reasons have not been possible for the non-government sector to engage in on a wide scale.

Of first magnitude is the Films Division, one of the biggest short film producing units in the world with an annual production of 150 films a year, 90 of them documentaries of informational, instructional and experimental character. The Division makes available 45,000 prints of newreels and documentaries every year

Another trend was the spurt in colour production. With three colour processing laboratories working to standard specifications of performance and quality, the making of colour film in India assumed a dimension which made it necessary for the government to institute separate awards for colour and black and white cinematographies when the National Awards rules were modified last year to make these honours more broad-based and specifically related to the growth of departmental excellence in film making.

Another significant trend is the new awareness of the importance of the film medium. This is evident at all levels and in almost all regions. The most significant evidence of this trend is to be seen in the regeneration of the documentary movement as the base for film experimentation. Documentary film has a very in-exhaustible potential not only in themes but also in terms of cultural needs. The advent of television and the prospect of an early nationwide network sustained by satellite communications have thrown up a new challenge and an opportunity for the short film maker in the country. One can clearly see the future development in Indian cinema as being the birth of T. V. film. Taking this aspect in view, the short film awards this year have been so modified as to reflect this trend as also to encourage it.

A New Venture

The biggest problem, however, for the Indian film maker and the cinephile in the country has been their concern for the wider circulation of the quality film. The Film Finance Corporation is taking up a new venture in collaboration with the New Cinema Movement (NCM) to undertake the distribution and exhibition of quality films in a coordinated manner throughout the country. This calls for a great breakthrough in exhibition facilities and will provide the nucleus for art theatre development in the country.

The Government of India, seized of the needs of the industry creatively, economically and organisationally, has strengthened its many arms to play their effective role in the promotion and diffusion of the Indian cinema. The culmination of this is to be seen in the proposed Film Council the draft outline of which is ready for presentation. Through the agency of Film Council, the Government wants to create an institutionalised arrangement that, with the joint participation of the Centre and the States, the industry and all the related interests, should provide the necessary framework for dealing with developmental, organisational and economic problems of Indian cinema which is now a leading medium-sized industry with an estimated capital investment of Rs. 90 crores in studios, laboratories, production, distribution and exhibition. An idea can be had from the fact that over 1,25,000 persons are directly employed in the industry. With an estimated 90 crore rupees of annual box office collection and an export earning of the order of around two crores, the industry annually spends Rs. 210,00,000 on import of raw film of about 250 million feet and Rs. 80 lakhs on the import of equipment and materials. The daily attendance in the country's 5600 cinemas is in the neighbourhood of five million. This involves around one thousand producers and one thousand and two hundred distributors.

Agencies for Promotion

An industry of this size must necessarily look forward to strengthening its traditional markets in East and West Asia and to forging into new areas in Europe and America. The Indian Motion Picture Export Corporation, set up in 1963 with a share capital of Rs. 1 crore, is busy with this task. Already, export delegations have visited the United States, Singapore, Malaysia, Thailand, Hong Kong and Japan. A Motion Picture Combine of India (MPCI) has been formed with the participation of leading South Indian film makers to promote export

HATEY BAZAREY

National best feature film

President's Gold Medal, a cash prize of Rs. 20,000 and a plaque to its Producer and Rs. 5,000 and a plaque to its Director.

Producer

Ashim Dutta

Director

Tapan Sinha

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

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

After the death of his beloved wife the doctor gives up his job and moves from village to village in a mobile medical van dedicating himself completely to the service of suffering humanity. He is helped by the retired judge Nutu Banu, driver Ali and Chhipli, who becomes the nurse. Chhipli has also attracted Laxmanlal, son of a business magnate who tries to fulfil all his desires with ferocious determination.

Climax is reached when Laxman rapes Chhipli and kills Sadasiva who tried to rescue her.

Although Sadasiva, the popular doctor, is no more, yet the spirit of love and dedicated service to humanity he had enkindled lives on.



for commercial and non-commercial screening in India and abroad. Its weekly audience has been estimated at 25 million. Besides, film exchange arrangements with a number of foreign countries, the Division is the biggest source for the supply of stock shots to the film industry. During the year under review it participated in 33 international competitive events and walked off triumphantly with 26 trophies for distinction and excellence. Outstanding among these are the Golden Bear at Berlin won by M. F. Hussain's experimental film "Through the Eyes of a Painter" and the Silver Medal at Montreal for "The Perspectives" in the "Man and His World" category of films.

On December 8 last year, the Division released the 1,000th edition of its weekly Indian News Review. Apart from the fact that the Films Division brings to the viewer film documentation of important events of news value, a glimpse into what it has already covered would reveal that it is the country's biggest archive of history recorded on celluloid. At a time when the documentary production was not a movement, Films Division kept up high and aloft the documentary tradition and the documentary movement bringing the much needed visual education to the millions of our countrymen.

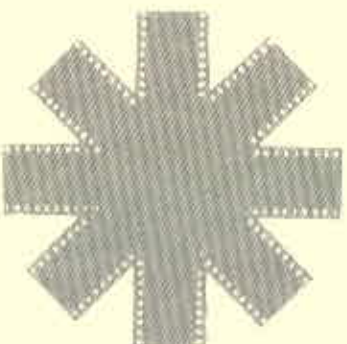
Similarly, there was little scope for films specially for children to be made by private producers. As such the setting up of a Children's Film Society in May 1955 filled the great void. Recently, a Committee was set up to study and evaluate the performance of this body and the recommendations of this Committee are under examination by the Government. Over the years the Society has successfully participated in a number of International Film Festivals, the most noteworthy of them being the Best Picture Award at Venice won by its production 'Jaladeep' in 1967.

Summing Up

In view of the multi-sided growth and development of Indian Cinematography, the Government of India

decided to reorganise its Awards Scheme to make it more representative of this growth and development. Therefore, new categories were created. For the first time this year departmental talents like excellence in direction, scripting, acting, cinematography in colour and b & w, music and playback singing are being acknowledged and rewarded. Also for the first time this year, note has been taken of a quiet but significant development in Indian cinema i.e. the making of advertisement films. This has been incorporated in the category Best Promotion Film (Commercial). The short film has been appropriately reclassified into Best Information Film (Documentary), Best Education/ Instructional Film, Best Social Documentation Film, Best Promotional Film (Non-Commercial), Best Experimental Film and Best Animation Film.

A package of award winning films in these categories can be the sure indication of Indian cinema's ramified excellence and the trends in these directions. From the first State Awards—as these were then known—given on October 10, 1954, to the 14th National Awards being given this evening, the Indian cinema has travelled a long way on the path of maturation, fulfilment and perfection, the awards themselves serving as inspiration, recognition and milestones dotting the chequered history of the many-splendoured thing called the Indian cinema.



UPKAR

Second best feature film

A Cash prize of Rs. 5,000 and a plaque to its Producer and President's Silver Medal to its Director.

Producer

R. N. Goswami

Director

Manoj Kumar

The glamour and glitter of the city lures many young men from the land, disrupting agricultural economy of communities. This alienation generates all kinds of tensions and breeds hybrid values. Bharat, a young farmer, however, is made of a different stuff. He passionately loves the land that has been bequeathed him by his parents and tills it to sustain and preserve this sacred legacy.

On the other hand Puran, his brother, is not only fascinated by the glamour of urban life, but also falls a victim to economic motivations of a rapacious social order.

The two brothers are thus pitched against each other, the love-hate relationship symbolising the clash of two principles.

The war acts like a crucible in which the two are placed, purified of dross.

In the end, both return to each other, and to the land which Bharat had defended and which will continue to sustain them together.





INDIA '67

Best information film—Documentary

President's Silver Medal and a cash prize of
Rs. 5,000 to its Producer & Director

Producer & Director
S. Sukhdev

The film is a personal statement by a sensitive observer who is not a mere spectator of the kaleidoscopic variety of the Indian scene but a committed propagandist. This documentary probes and interprets the diverse faces of India and brings out in high relief the sources of stases and dynamisms.





AKBAR

Best educational/instructional film

President's Silver Medal and a cash prize of Rs. 5,000 to its Producer and President's Silver Medal & a cash prize of Rs. 2,000 to its Director

Produced by :
Films Division

Director
Shanti S. Varma

'Akbar' is an exposition of what the enlightened king stood for. Built on a collection of rare Moghul paintings, some of which not larger than the palm of a hand, the film portrays various facets of the personality of one of the most dynamic historic figures of Indian history.







I AM 20

Best social documentation film dealing with a contemporary problem.

President's Silver Medal and a cash prize of Rs. 5,000 to its Producer and President's Silver Medal and a cash prize of Rs. 2,000 to its Director.

Produced by
Films Division

Director
S. N. S. Sastry

A group of young people, from various walks of life and with varying interests, all born on Independence Day 1947, react to life around them. The film presents these spontaneous reactions and candid comments on institutions, traditions, innovations, hopes, fears and aspirations.



THE BROWN DIAMOND

Best Promotion film—Commercial

President's Silver Medals to its Producer and Director

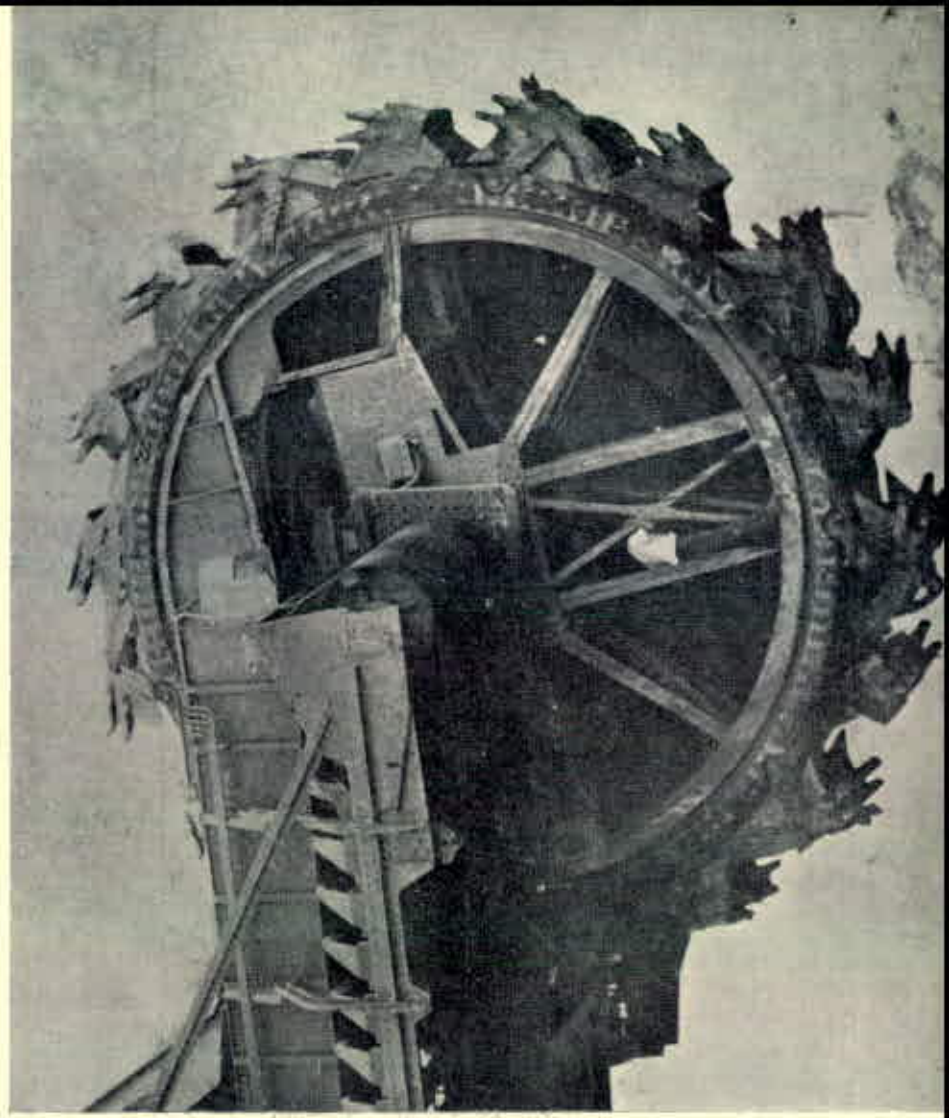
Producer

Krishnaswamy Associates

Director

S. Krishnaswamy

This is the story of Neyveli, one of the major public industrial undertakings. About 100 miles south of Madras, a mammoth project for the extraction of lignite (Brown Diamond), production of electricity, fertilizer and fuel at a cost of 400 million rupees has taken shape, the result of the spirit of enterprise and hard work of the people.



THROUGH THE EYES OF A PAINTER

Best experimental film

President's Silver Medal and a cash prize of Rs. 5,000 to its Producer and President's Silver Medal and a cash prize of Rs. 2,000 to its Creator

Produced by

Film Division

Creator

M. F. Hussain



"Through the Eyes of a Painter" is an experimental film by the well-known painter, M. F. Hussain. It presents his impressions of Rajasthan. This film won the Golden Bear Award at the XVII International Film Festival, Berlin. According to its creator, "the idea of the film is cow, umbrella plus lantern minus a shoe is equal to man and woman."

Three different moods—Jaisalmer; for its infinite space; Chitore; for massive structure; Bundi for poetic and lyrical images, orchestrate this bold and delicate film.





ARUNDHATI

Best feature film—Oriya

Cash prize of Rs. 5,000 to its Producer and President's Silver Medal to its Director.

Producer

Dhiram Pattnaik

Director

P. K. Sen Gupta

Arundhati belonged to a dancing troupe. One day as she was performing before an enthralled audience, someone leapt across to the stage and exclaimed, "Madhumati, my love". This puzzled her but her lover, Manoj, was jolted by this exuberance of the intruder named Biswajit. In disgust, Manoj left Arundhati and the dancing troupe to which both of them belonged.

On Biswajit's suggestion, the troupe set out on a country-wide tour. During one of these tours Biswajit left his companion to search for Manoj.

They met at a small railway station. Biswajit, who had since long found out that Madhumati, his love, was Arundhati's twin sister, persuades Manoj to return to Arundhati.

As Arundhati and Manoj are re-united, Biswajit resumes his unfinished quest for 'Madhu'.



BANGARADA HOOVU

Best feature film—Kannada

President's Silver Medal and a cash prize of Rs. 5,000 to its Producer and Director

Producer & Director

B. A. Arasa Kumar

The film deals with the problem of leprosy and dispels the belief that this disease is incurable.

Ananda and Latha grow up together. Latha falls in love with Ananda. After his education Ananda goes to Rampur village as a Block Development Officer where he falls in love with his friend's sister, Seetha. However, Seetha suddenly refuses to marry Ananda as she finds that she is suffering from leprosy. Disappointed Ananda returns to his village. His mother presses him to marry Latha telling him that leprosy is an incurable disease. However, Seetha is cured and on her return, she finds that Ananda is about to marry Latha. In desperation, she tries to commit suicide but Ananda and her relations come to know of it. Ananda rushes to her rescue and they are united.



HAMRAAZ

Best feature film—Hindi

President's Silver Medal and a cash prize of Rs. 5,000 to its Producer and Director

Producer & Director

B. R. Chopra

Captain Rajesh secretly marries Meena and is then called on duty to NEFA border following emergency. During the course of the war he is reported dead. Meena is forced by her father to remarry Kumar—a great stage artist. But Rajesh was only taken prisoner. His return creates a delicate situation for Meena, who has settled down to a peaceful family life. Rajesh decides to walk out of her life. An intriguing situation creates suspicion in Kumar's mind about Meena's fidelity. Later he finds her shot dead in his house. The mystery is solved with the help of evidence adduced by a child born to Meena from Rajesh.

The film has been shot mostly at Darjeeling and Ooty in Eastmancolor. Shri M. N. Malhotra gets an award for the best photography in colour. This film also gets a regional award as the best feature film in Hindi language.



SANTH WAHATE KRISHNAMAI

Best feature film—Marathi

Cash prize of Rs. 5,000 to its Producer and
President's Silver Medal to its Director.

Producer

Chairman, Sahakari
Chitrapat Sanstha Ltd.

Director

M. G. Pathak

A tiny village on the banks of river Krishna is the scene of a grim social conflict. Manohar, an educated young man, wants to bring lift-irrigation to the village so that all the people may benefit from it. On the other hand, the village Sarpanch and landlord sees a threat to his own interest in the new idea.

Manohar, however, finds great support in the village school teacher whose daughter he is in love with. The kindly teacher donates his piece of land to the young man to experiment his ideas. This enrages the Sarpanch who hires a mercenary to do away with the teacher.

Soon, the public and the police find out who the real culprit was. But before they could book him, the Sarpanch commits suicide by plunging into the flooded river.

The experiment yields its happy results. The entire village is proud of the young man. With the villain of the piece gone, the lovers are re-united in marriage.



SUDIGUNDALU

Best feature film—Telugu

Cash prize of Rs. 5,000 to its Producer and President's Silver Medal to its Director

Producer

Chakravarthi Chitra

Director

Adharthi Subba Rao

Judge Chandrasekhar is humanism and compassion personified. His family consists of himself and his motherless son, Raja. Raja is being brought up in an ideal atmosphere congenial for the growth of mind. He is murdered by a boy and a girl of tender ages belonging to affluent families. When these juveniles are about to be convicted, Chandrasekhar resigns the judgeship and steps forward donning the robes of a lawyer to defend them. He is moved by the conviction that it is unhealthy homes and unholy environments which are responsible for perversion of character and delinquency. He pleads that the children are not the culprits but the wanton neglect of parents is responsible for their crimes.



SUTLEJ DE KANDE

Best feature film—Punjabi

President's Silver Medal and a cash prize of
Rs. 5,000 to its Producer and Director.

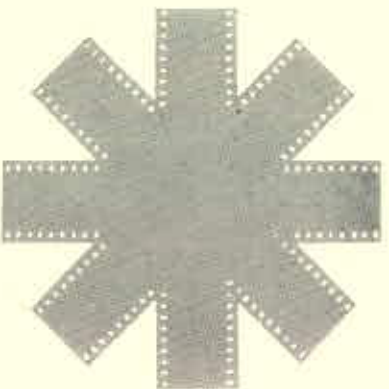
Producer & Director
P. P. Maheshwary

Engineer Ram Prakash's wife Reshma dies of snakebite leaving behind their only son Kesho. Later, he rescues a woman Naini who resembles his wife. At least for young Kesho, Naini fills the void caused by Reshma's death. In this, a crafty contractor, Ishwar Das, finds an opportunity for himself. He persuades Naini's guardian to marry their daughter to the engineer. He also works out a plan to catch the engineer in a situation when he cannot help marrying Naini.

Naini, however, loved another man Chintu. This the engineer discovers on the eve of the wedding. The designing contractor is left disappointed when Ram successfully persuades Naini's guardian to let the lovers unite.

Kesho, the young one, is offered to the newly-weds as a wedding present by Ram's mother who had developed fondness for Naini.





NARGIS

In 1943, producer-director Mehboob Khan picked up a school girl in her teens and featured her as the heroine of his film "Tagdeer" opposite the best known actor of the time, the late Motilal. Fourteen years later, this very girl played an epochmaking role in the same director's magnum opus, "Mother India" and brought for her country the first international honours in her field—acting.

Born in Allahabad on June 1, 1929, Nargis was studying at Queen Mary's High School in Bombay when "Tagdeer" swept the course of her life. Between Tagdeer and Mother India, Nargis made over fifty films. Her performances in the musicals of the 40s like Meha, Babul, Barsaat had a charm and appeal all their own. But her histrionic talents found fuller play in more deeply etched roles in films, most of which were tragedies, like Andaz, Hulchul, Jogan, Deedar and Mother India. At Karlovy Vary in

1958, she was adjudged the best actress for her sterling performance of a toiling peasant woman in Mother India. The same film earned her similar honours at Lima (Peru) and Greece.

She was the first Indian film celebrity to have been honoured by the title Padma Shri.

She also scripted her husband's experimental one-actor movie, 'Yaadein' in 1964.

Widely travelled and very polished in her mannerism, Nargis has also served on two international juries—at Karlovy Vary in 1964 and at Moscow in 1967.

Although she had retired from the film scene after Mother India, she returned to the screen in Raat Aur Din to honour an earlier commitment and became the first Indian heroine to receive this coveted national honour.



UTTAM KUMAR

In 20 years he has been on the film scene, Uttam Kumar has made over 100 films and carved a niche for himself in the hearts of millions of movie-goers in Bengal. In Antony Feringee, he plays an Eurasian. In Chirakhana, he plays a masked Chinese and in Nayak, he plays a matinee idol. Each one of these portrayals are not the continuation of the same star image but altogether different personages. Last year, Uttam turned his attention to Hindi films and made an impressive debut with his own production: Chhoti Si Mulaqat. Some of his best known and highly acclaimed performances include Saptapadi, Grihaddha, Jatu Griha, Bicharak, Jeevan Mrityu, Raja Lakshmi Sreekantho, Harano Sur and Tasher Ghar and Antony Feringee, for which he receives the best actor award this evening.

MANOJ KUMAR

First in Shaheed and again in Upkar, Manoj Kumar distinguished himself by becoming the embodiment of a film's creative trinity—the writer, the director and the actor. His Upkar which earned him a special award this year has been widely acclaimed abroad.

Born in Lahore, Manoj Kumar came to India after the partition. Delhi educated Manoj, joined films as an Assistant. He made his debut as the lead player in Kaanch Ki Gudiya. Among his outstanding performances are Himalaya Ki Gode Mein, Aadmi, Shaheed and Upkar.

SATYAJIT RAY

At one Berinale, it was agreed by a distinguished jury that Satyajit Ray is among the six greatest directors of the cinema of all times and two of his films were included among the 20 greatest works of film art. In the entire history of cinema no other individual and no other film has won so many international honours as by Satyajit Ray and his Apu Trilogy. Last year, the Rayman Magasaysay Foundation selected him—the only film-maker to have been so honoured—for their annual award “in recognition of his uncompromising use of the film as an art, drawing themes from his native Bengal to depict a true image of India”. His Parter Panchali, Aparajito, Apur Sansar, Parash Pathar, Debi, Teen Kanya, Jalsaghar, Kanchenjunga, Abhijan, Mahanagar, Charulata, Kapurush-o-Mahapurush, Nayak and Chitrakhana bear an eloquent testimony to his creative genius. Besides directing, Satyajit Ray has been scripting his own films and also composing music for them. Ray has also made a number of short films, outstanding among them was Rabinranath Tagore which won him the President's Gold Medal.



MAHENDRA KAPOOR

Over a decade in the field, playback singer Mahendra Kapoor has already recorded over one thousand songs in over 400 films in Hindi and five other languages.

Born in an affluent family of Amritsar on January 9, 1934, Mahendra Kapoor entered films through an all-India singing contest. He first shot to fame with Sohni Mahiwal (1958). His work in Nav Rang (1959) brought him greater acclaim. He gets the award for playback singing in Utkar for his soulful rendering of "Mere Desh Ki Dharti".

Over the last six years, Mahendra Kapoor has several times entertained troops in forward areas from NEFA to Ladakh.





K. V. MAHADEVAN

Music director, K. V. Mahadevan is a veteran of 200 films—150 in Tamil and the rest in Telugu.

Born in March 1918, Mahadevan started his film career as an assistant to music director S. V. Venkataraman. In 1940, he made his debut as a full-fledged music director. He has been given the award for best music direction for his compositions in Tamil film, "Kandan Karunai".



S. L. PURAM SADANANDAN

The winner of the award for best scripting is a man who has travelled from pillar to post in quest of the most suitable vehicle for expression. Starting with poetry, first written while he was a student and in jail, he switched on to writing short stories and, via theatre, wended his way to films.

His play 'Yet Another Turfed Rogue' was a milestone in his writing career. This won him the highest recognition in the Stage and emboldened him to form his own troupe, the Kalpana Theatres, Agniputhi, for which he wins the award, is one of his four dramas which have been transcribed into films. In addition, he has written screenplay and dialogue for over 50 Malayalam films.

Born in a humble rural family of Kerala in 1928, Sadanandan, like many who travelled from stage to the screen, retains his love and preference for the former. "Stage is my house, screen my country", says the award winning scriptwriter who has a secret desire to direct his own films.

M. N. MALHOTRA

M. N. Malhotra, who wins the award for best colour cinematography in Hamraaz, has been a man on the move, always moving upwards. He travelled to the feature film via newsreel. He photographed his first silent picture Khyber Falcon in 1929 and his first sound film Swarg Ki Sirhi in 1935.

Born in Lahore on August 8, 1910, young Malhotra went abroad for training in motion picture photography in Germany and at other centres in Europe. On his return, he moved to Bombay and took on the job of newsreel stringer to the British Movietone News. He covered Gandhiji's historic visit to North West Frontier Province.

In 1936, he shifted to Calcutta where he joined the Film Corporation of India. After the start of the Second World War, he shifted to Lahore and joined Pancholi.

Partition brought him back to Bombay where he joined Sohrab Modi's Minerva Movietone. He was invited by the Burmese Government to photograph the 6th Buddhist Synod in Rangoon in 1954.

On his return to India, Malhotra worked with two other companies before he joined B. R. Films. Among his outstanding camera works are Kanoon and Gumrah (in b & w) and Waqt and Hamraaz (in colour).

S. SUKHDEV

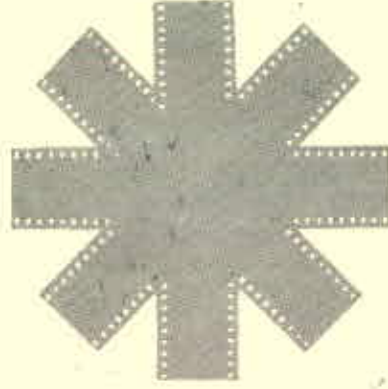
Sukhdev did not just happen to be what he is; he willed to be what he is. Born of a poor Jat family in Dehra Dun, Sukhdev waged a battle royal with life for survival in Bombay where he studied at Khalsa College. He joined Famous Studios as an Assistant. Later, he took the road to documentary films, joining Paul Zils on the editing table. This was the preparation for a big breakthrough. Sukhdev landed on the national film scene with a thud in his "And Miles To Go", an award winner at the Third International Film Festival of India in 1965. Sukhdev painted in this film a vivid portrait of a nation, its anguish and its fury. This was followed by "After The Eclipse"—a view through a glass darkly of the world behind the bars. Finally, in "India '67", Sukhdev has made a testament on celluloid. His cinematic pictography is not hard to decipher but it certainly is rich in meaning and suggestion.

RAMCHANDRA

Those who remember Shehar Aur Sapna, will vividly recall those incredible shots of the deserted streets of Bombay which formed a prologue to the film. That was writing the film with camera. And that was Ramchandra, the cinematographer. A year later in 1964, Ramchandra accomplished another feat of creative lens work when he captured the mood and the inner feeling in the stupendous sweep of his camera in Sunil Dutt's one-actor movie, Yaadein.

Though Ramchandra worked for Sunil Dutt in Yaadein, he has always been with K. A. Abbas whom he joined after finishing his apprenticeship under Jimmy Kapadia at the Shree Sound Studios in Bombay. His first film with Abbas was Dharti Ke Lal. Since then he has photographed all Abbas films. One of them, Munna brought him the best photography award at Montevido. This triumph followed a big challenge of photographing in colour and for wide screen. It was the first Indo-Soviet coproduction, Pardesi (1955). For his work in Bambai Raat Ki Bahon Mein, Ramchandra has been given the year's best b & w photography award.

Born in Calcutta on April 26, 1927, the 41-year old cameraman hails from a Rajput family of Allahabad.



NATIONAL AWARDS FOR FILMS - 1967

Central Committee, New Delhi

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Smt. Ammu Swaminadhan	...	<i>Member</i>
Shri Adya Rangacharya	...	<i>Member</i>
Shri Arghendu Mukherjee	...	<i>Member</i>
Shri B. V. Singaracharya	...	<i>Member</i>
Shri Roshan Lal Malhotra	...	<i>Member</i>
Shri Sunder Lal Nahata	...	<i>Member</i>
Shri Jainendra Kumar Jain	...	<i>Member</i>
Shri Ali Sardar Jafri	...	<i>Member</i>
Prof. M. Mujeeb	...	<i>Member</i>

Documentary Films Committee, New Delhi

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Shri R. S. Sharma	...	<i>Member</i>
Shri. Len Chatwin	...	<i>Member</i>

Short Films Committee, New Delhi

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