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TWENTY-FIRST  
NATIONAL AWARDS  
FOR FILMS

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## Award for the National Best Feature Films

THE President's gold medal for the national best feature film of the year 1973 is awarded to the Malayalam film NIRMALAYAM, Produced and directed by Shri M. T. Vasudevan Nair.

Shri Vasudevan Nair, popularly known as 'MT' is a journalist, litterateur and scenarist. In 1957, he began his journalistic life as an apprentice with "Mathrubhumi", Kerala's centurian Malayalam daily. Twelve years later he assumed the editorship of their literary magazine, "Mathrubhumi Weekly." As a creative writer Shri Vasudevan Nair has to his credit 14 volumes of short stories, six novels, two travelogues and two studies on literature. In 1958, his novel "Nalukettu" won the State Sahitya Academy Award while in 1971 the Central Sahitya Academy gave a prize to his novel 'Kalam'.

Many of his short stories and novels have been filmed into award-winning documentations of life in Malabar. These include Murapennu, adjudged the best Malayalam film of 1963, Iruttinte Athmavu (The Soul of Darkness), adjudged the best film with a social purpose in 1966, Olavum Theeravum (Ripples and the Shore), adjudged the best film in the Kerala State Awards competition of 1970 and also at the Delhi Malayalam Film Festival. NIRMALAYAM, based on Shri Vasudevan Nair's short story, was his first film as producer and director.

Shri Vasudevan Nair is the youngest son of a farmer in South Malabar, a region which provides the background to all his literary creations.

**Shri M. T. Vasudevan Nair,**  
producer-director of the national best film, NIRMALAYAM, receives the President's gold medal, a cash prize of Rs 40,000 and a certificate.

**Smt. K.R. Sumithra,**  
Female lead player of the film, receives a souvenir.

**Shri P.J. Antony,**  
Male lead player, receives a souvenir.



## Award for the Second National Best Feature Film

THE President's silver medal for the second national best feature film of the year goes to the Kannada film, KAADU, jointly produced by Shri K. N. Narayan and Shri G. N. Lakshmipathy, and directed by Shri Girish Karnad.

Producer Shri K. N. Narayan is an industrialist turned film-maker. In association with Shri Lakshmipathy, Shri Narayan made his debut as producer in Uyyale (Swing), directed by N. Lakshminarayana from a novel by 'Chaduranga'. The film was given the best Kannada film award for the same year. KAADU is the third film of the two entrepreneur filmmakers. Shri Narayan heads the Small Scale Industries Corporation and the Karnataka National Alliance for Young Entrepreneurs.

Co-producer Shri G. N. Lakshmipathy, like Shri Naryana, is a leading industrialist of Karnataka. He is the General Secretary of the Karnataka State Contractors' Association and a member of the State Town Planning Centre, besides serving on the executive committees of the Karnataka Film Chamber and Karnataka Flooring Mosaic Tiles Manufacturers' Association.

Director Shri Girish Karnad is a celebrity of the stage. Born in Dharwar and educated at Karnataka University and Oxford, Shri Karnad studied mathematics, philosophy, politics and economics. But he started life as an editor with the Oxford University Press, Madras, where he edited books prescribed for Indian Universities. Shri Karnad started in the theatre as an actor and playwright and

soon became a director of renown. His three plays 'Yayati', 'Tughlaq' and 'Hayaya Vadana' are well known to the theatre enthusiasts. 'Hayaya Vadana' was adjudged the best play in 1971 by Bharatiya Natya Sangha. Shri Karnad entered films as an actor in the lead role of Praneshcharya in Samskara (The Last Rites), produced and directed by Shri T. P. Ramma Reddy and adjudged the national best feature film of 1970. His second film, Vamsha Vriksha, co-directed by Shri Karnad and Shri V. B. Karnath, was adjudged the best Kannada film of 1971 besides winning the award for best direction. In KAADU, Shri Karnad emerged as a full-fledged film director. He is now the Director of the Film and TV Institute of Poona.



**Sarvashri K. N. Narayan and  
G. N. Lakshmipathy,**

producers of the second national best film, KAADU, receive President's silver medal, a cash prize of Rs 15,000 and a certificate.

**Shri Girish Karnad,**

director of the film, receives a cash prize of Rs 10,000, a silver medal and a certificate.

**Smt Nandini,**

female lead player, receives a souvenir.

**Shri Amarish Puri,**

male lead player, receives a souvenir.

## Special Award for the Best Feature Film on National Integration



THE special award for the best feature film on national integration goes to the Urdu film, GARM HAWA, produced by M/s Unit 3 MM of Bombay and directed by Shri M. S. Sathyu.

Shri M. S. Sathyu, director of GARM HAWA, was born in Mysore in 1930. After finishing his education in Karnataka, Shri Sathyu came to Bombay to work as a designer and director of stage and in films. He has designed 40 plays and ballets so far. He started his film career as an Assistant Director, costume designer and art director. His art direction in 'Haqeeqat' (1965) won him an award. Among the documentaries he made was a short film on Ghalib. GARM HAWA is his first feature film.

M/s Unit 3 MM producers of the best film on national integration, GARM HAWA receive President's silver medal, a cash prize of Rs 30,000 and a certificate.

**Shri M. S. Sathyu,**  
director of the film receives cash prize of Rs 10,000, a silver medal and a certificate.

**Kumari Gita,**  
female lead player, receives a souvenir.

## Award for the Best Assamese Film

THE award for the best Assamese film goes to MAMTA produced by Shri Nalin Dowerah, Prafulla Dutta and Shiba Thakur and directed by Shri Nalin Dowerah.

Producer-director Shri Nalin Dowerah is a cinematographer-turned-film director. Born in Golaghat, upper Assam in 1926, Shri Dowerah studied at Calcutta and also at Bombay's St. Xavier's College Technical Institute from where he graduated in Cinematography in 1949. After working with several producers as Assistant Cameraman, lensing several Bengali films in Calcutta, Shri Dowerah got his first independent assignment in the Assamese film 'Runumi' in 1952. He has since photographed 11 short films and 22 feature films, most of them in Assamese. MAMTA is his first feature film as producer-director.

Co-producer Shri Prafulla Dutta also comes from Golaghat where he had his earlier education. Afterwards he studied at St. Anthony's College, Shillong. Shri Dutta took keen interest in amateur theatre. A businessman by profession, 48-year old Shri Dutta made his debut as a producer along with Shri Dowerah in MAMTA.

Co-producer Shri Shiba Thakur is a scientist, being lecturer in botany at D. R. College, Golaghat. Shri Thakur obtained his Master's degree in botany from Gauhati University and took up teaching in 1954. He is a keen sportsman and an actor and playwright of some standing. Besides sharing responsibilities as a co-producer of MAMTA, Shri Thakur acted as chief assistant director and played the villainous Deben in the film.

**Sarvashri Nalin Dowerah, Prafulla Dutta  
and Shiba Thakur,**

producers of the best Assamese film MAMTA  
receive cash prize of Rs 10,000, a silver medal  
and a certificate.

**Shri Nalin Dowerah,**

director of the film receives cash prize of  
Rs 5,000, a silver medal and a certificate.

**Smt Eva Achow**

female lead player, receives a souvenir.

**Shri Rudra Barua**

male lead player receives a souvenir.



## Award for the Best Bengali Film

THE award for the best Bengali film goes to **ASHANI SANKET**, produced by Smt Sarbani Bhattacharya and directed by Shri Satyajit Ray.

Born in a distinguished family of Calcutta, Shri Satyajit Ray had his education in Baliganj Government High School. Graduating from the Presidency College in 1940, Shri Satyajit Ray went to Kala Bhavan, Santiniketan, to study painting. Shri Satyajit Ray began his career as a visualiser-artist with a leading advertising concern in the eastern metropolis. Having founded the first film society in Calcutta in 1947, Shri Ray was always keenly interested in the film medium. His very first film *Pather Panchali* (1955) got the largest number of international honours ever won by any single film in the entire history of the world film. Shri Ray is a versatile genius: he writes the screenplay and the music of his films himself. Shri Ray is the only filmmaker to have been awarded in 1967 the Raymon Magsaysay award by the Magsaysay Foundation, Manila.

### **Smt Sarbani Bhattacharya,**

producer of the best Bengali film, **ASHANI SANKET**, receives cash prize of Rs 10,000, a silver medal and a certificate.

### **Shri Satyajit Ray,**

director of the film, receives a cash prize of Rs 5,000, a silver medal and a certificate.

### **Kumari Babita,**

the female lead player receives a souvenir.

### **Shri Soumitra Chatterjee**

the male lead player, receives a souvenir.





## Award for the Best Hindi Film

THE award for the best Hindi film goes to 27 DOWN, produced and directed by late Awtar Krishna Kaul.

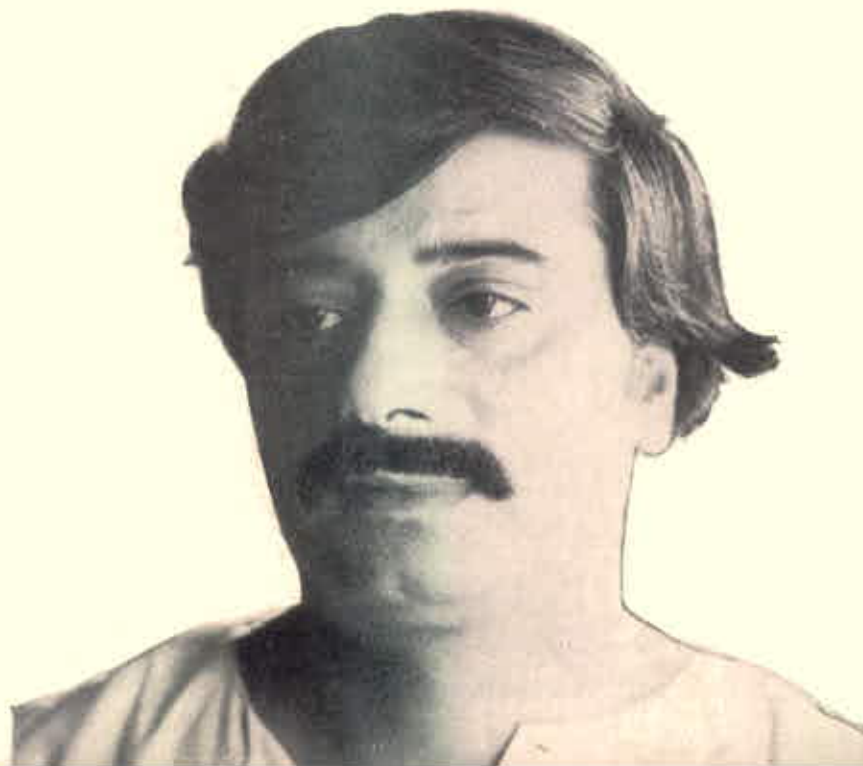
Born 1940 in Kashmir, Awtar Krishna Kaul met a tragic death on July 20 this year, the day his film was nominated by the National Jury for the best Hindi film award. Graduating in Science from Panjab University, Shri Kaul went to New York where he studied cinema at the Institute of Film and TV Techniques, City University, New York. During his training period Kaul produced three short

films. 27 DOWN was his first independent feature film and sadly became his last.

Cash prize of Rs 10,000, a silver medal and a certificate for late **Awtar Krishna Kaul** for the best Hindi film 27 DOWN as its producer-director, is received by his brother.

**Raakhee,**  
female lead player, receives a souvenir.

**Shri M.K. Raina,**  
male lead player, receives a souvenir.



## Award for the Best Kannada Film

AWARD for the best Kannada film goes to ABACHURINA POST OFFICE, produced by Patre C. Vinayak and directed by SHRI N. Lakshminarayan

Producer Shri Patre C. Vinayak is the son of a pioneer: his father, the late Patre Channaveerappa, was the first Indian coffee planter. Shri Vinayak has another family tradition, the stage. He is also a good painter and photographer. ABACHURINA POST OFFICE is his maiden offering as a film producer. He has also played a small role, of the bus driver in the film.

Director N. Lakshminarayan has the distinction of being the first Indian who made a film for the British Film Institute, London. The film BLISS (1961) received an award at the 1962 San Francisco Film Festival in the category of 'film as a medium of

artistic expression.' Shri Lakshminarayan is the first Kannada filmmaker who has been honoured by the State Sahitya Parishad. He received his early training in cinema under the veteran Shri R. Nagendra Rao and his own uncle Shri B. R. Krishna Murthy.

**Shri Patre C. Vinayak,** producer of the best Kannada film ABACHURINA POST OFFICE receives a cash prize of Rs 10,000, a silver medal and a certificate.

**Shri N. Lakshminarayan,** director of the film, receives Rs 5,000, a silver medal and a certificate.

**Kum. Girija,** female lead player, receives a souvenir.

**Shri B.N. Narayan,** male lead player, receives a souvenir.



## Award for the Best Malayalam Film

AWARD for the best Malayalam film goes to GAYATRI, produced by Shri A. R. Sreedharan Elayidom and P. B. Ashram and directed by Shri P. N. Menon.

Shri A. R. Sreedharan Elayidom has an enterprising spirit. While doing his matriculation he started a bus service in the then Cochin State and built it up with a large network covering a better part of South India. He has also been a successful forest contractor. He took to filmmaking with the ambition of building a studio of his own. GAYATRI is Shri Elayidom's maiden offering as a producer.

Director Shri P. N. Menon is one of the best known Malayalam filmmakers. After schooling, Shri Menon learnt painting and worked as production boy, set painter, assistant director, illustration artist, cartoonist, publicity designer, art director, and finally a full-fledged director of films. He made his first independent

film Rosi from his own story in 1965. Since then the forty-four year old director has made 10 films, some of them considered to be the best Malayalam films made in recent years. In 1972 the South Indian Film Directors' Association named Shri Menon as the best director.

### **S/Shri A.R. Sreedharan Elayidom and P.B. Ashram,**

producers of the best Malayalam film GAYATRI share the cash prize of Rs 10,000, receive a silver medal and a certificate.

### **Shri P.N. Menon,**

director of the film receives Rs 5,000, a silver medal and a certificate.

### **Smt. S. Jayabharathi,**

female lead player receives a souvenir.

### **Shri V. Raghvan,**

male lead player receives a souvenir.



## Award for the Best Tamil Film

THE award for the best Tamil film goes to DIKKATRA PARVATHI, produced by Sarvashri M. Lakshmikantha Reddy and H. V. Sanjeeva Reddy of M/s Navtarang, and directed by Shri Singitam Srinivasa Rao.

Producer Shri M. Lakshmikantha Reddy belongs to Kurnool, Andhra Pradesh. An exhibitor of long standing, he entered film production along with his partner, Shri H. V. Sanjeeva Reddy, with the Telugu film, Neethi Nijayithi. Shri Lakshmikantha Reddy is the Chairman of the Kurnool Zila Parishad.

Co-producer Shri H. V. Sanjeeva Reddy belongs to Halaharvi in Kurnool District. Shri Sanjeeva Reddy is a banker and an exhibitor of Kurnool.

Director Shri Singitam Srinivasa Rao was born on September 21, 1931 in Nellore District of Andhra Pradesh. A Physics graduate from Madras University, Shri Rao wrote several

plays in Telugu which won awards at various festivals. Shri Rao joined late Shri K. V. Reddy as associate director in Pellinati Pramanalu (Telugu) which won the President's silver medal in 1958. Shri Rao was also director of Samskara (Kannada) which won the President's gold medal in 1970.

**Shri M. Lakshmikantha Reddy and Shri H. V. Sanjeeva Reddy,** producers of the Tamil film DIKKATRA PARVATHI, receive a cash prize of Rs 10,000, a silver medal and a certificate.

**Shri Singitam Srinivasa Rao,** director of the film, receives a cash prize of Rs 5,000, a silver medal and a certificate.

**Smt Lakshmi,** female lead player, receives a souvenir.

**Shri Sreekanth,** male lead player, receives a souvenir.



## Award for Excellence in Direction

THE award for excellence in direction goes to Shri Mani Kaul for his work in the Hindi film, DUVIDHA.

Shri Mani Kaul graduated from Rajasthan College, Jaipur in 1962. He received diploma in advance direction from the Film Institute of India in 1966 and made his first feature film US Ki Roti (1970) with the financial assistance from the Film Finance Corporation. It won a silver medal at Milan in 1973. Shri Kaul

served as a juror at the Berlin International Film Festival in 1972. His two subsequent films, Ashad Ka Ek Din and Duvidha, form a kind of 'unconscious' trilogy on the life of the traditional Indian woman. Shri Mani Kaul was awarded Nehru Fellowship in 1974 for his research project: The Crisis of Form in Cinema.

**Shri Mani Kaul,**  
director of DUVIDHA, receives a cash prize of Rs 20,000, a silver medal and a certificate.

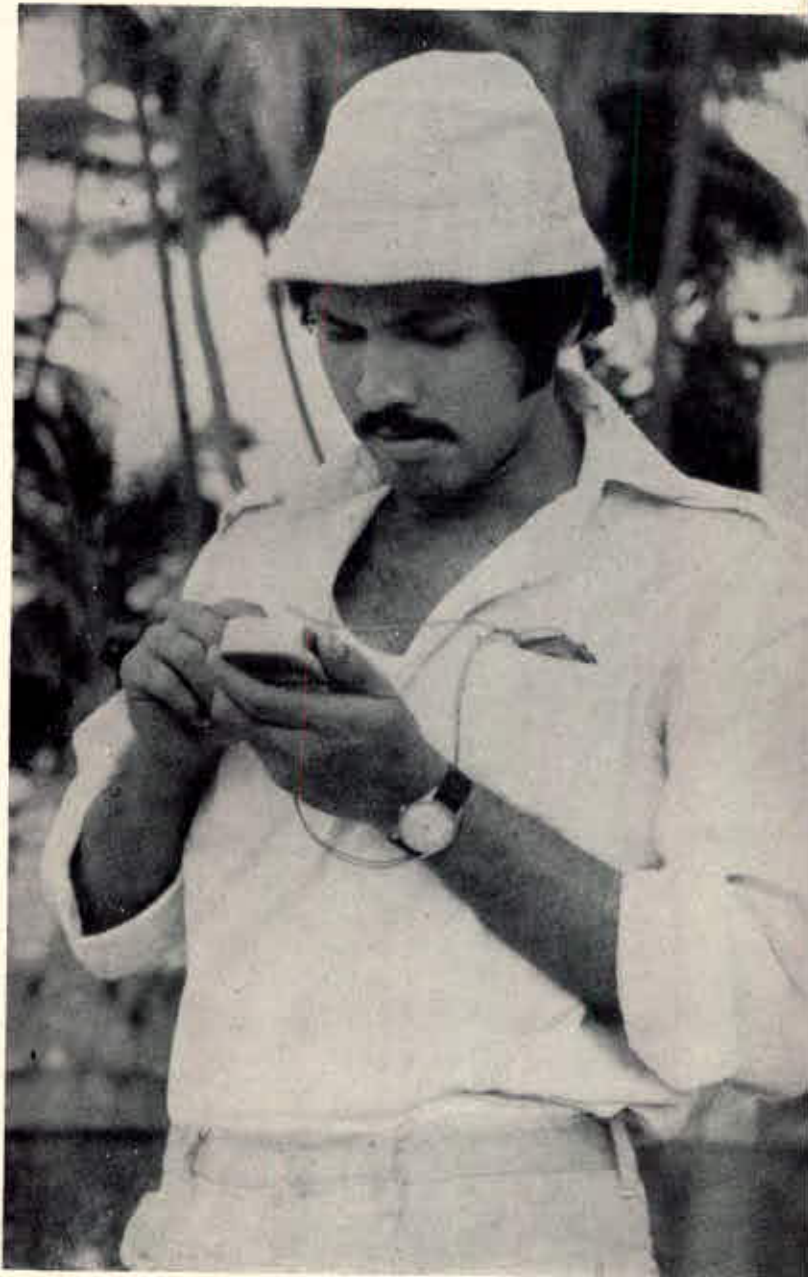


## Award for Excellence in Cinematography (Black & White)

THE award for excellence in cinematography (black and white) goes to Shri Apurba Kishore Bir for his lensing of the Hindi film, 27 DOWN.

Cinematographer Shri Apurba Kishore Bir was born in 1948 at Cuttack, Orissa. After graduation, he joined the Film Institute of India, Poona from where he obtained a diploma in cinematography in 1970. He started his career as a cameraman of advertisement and documentary films. 27 DOWN is Shri Kishore's first feature film.

**Shri Apurba Kishore Bir,** cinematographer of 27 DOWN, receives cash prize of Rs 5,000, a silver medal and a certificate.



## Award for Excellence in Cinematography (Colour)

THE award for excellence in cinematography (colour) goes to Shri Soumendu Roy for his lensing of the Eastmancolour Bengali film, ASHANI SANKET.

Shri Soumendu Roy was born in 1933. He became a camera apprentice in 1954 and got his first independent assignment in Shri Satyajit Ray's documentary on Tagore in 1961. His first feature film was Shri Ray's Teen Kanya. He has since lensed most of the films of the distinguished director. He visited the Soviet Union in 1967 as a technician delegate.

**Shri Soumendu Roy**, cinematographer of ASHANI SANKET, receives a cash prize of Rs 5,000, a silver medal and a certificate.

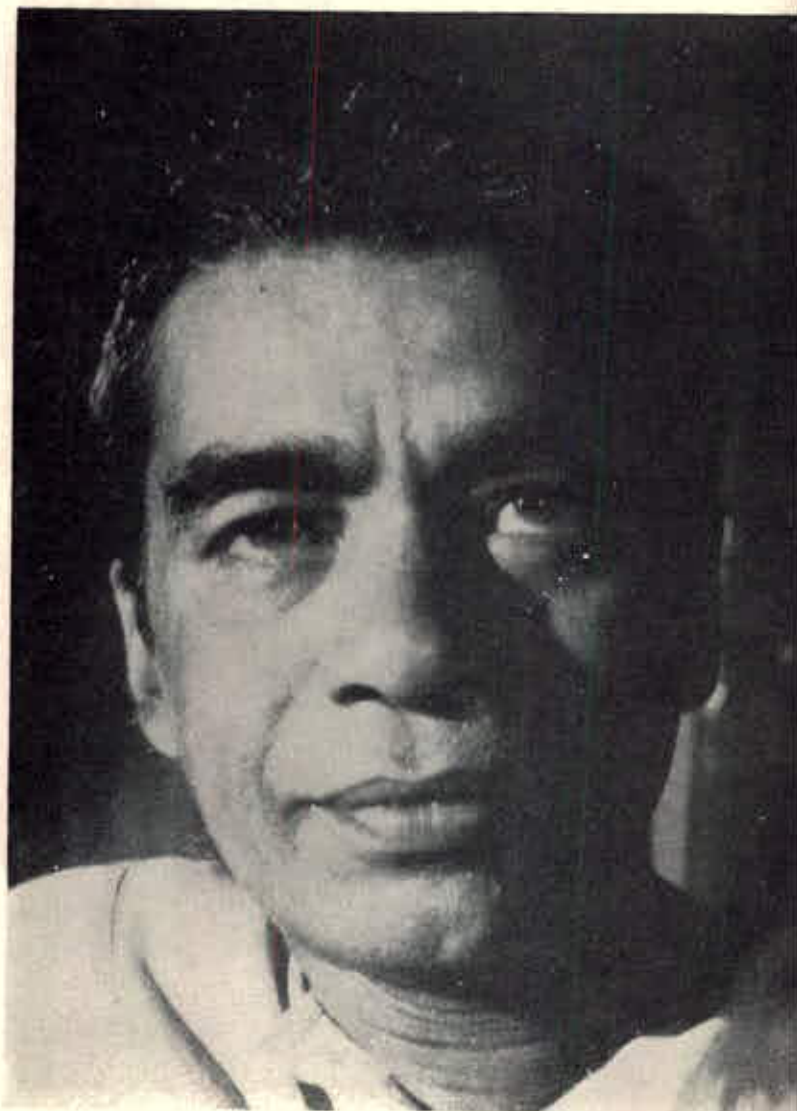


## Bharat Award for the Best Actor

THE Bharat Award for the best actor goes to Shri P. J. Antony for his characterisation of Vellichapad, the oracle, in the Malayalam film, 'NIRMALAYAM'

Shri P. J. Antony was born in 1925 at Ernakulam. After passing the Sanskrit Sasthri Examination, he joined the Royal Indian Navy in 1942 and was discharged for participation in the naval mutiny of 1946. Back in his native place he started work in an automobile workshop. Simultaneously he started the progressive theatre movement which brought him in conflict with authority. He has written 95 plays and acted in sixty films, including the one directed by him. He has also written nearly 300 songs; many of them were tuned and sung by him. Shri Antony has also written five novels, ten filmscripts. Many of his stories have been filmed.

**Shri P. J. Antony,**  
male lead player of NIRMALAYAM,  
receives a figurine and a certificate.





## Urvashi Award for the Best Actress

THE Urvashi Award for the best actress of the year goes to Smt Nandini Bhaktvatsala for her role in Kannada film, KAADU.

Smt Nandini Bhaktvatsala was born at Tellichery in Kerala. The family later shifted

to Bangalore. Smt Nandini is a graduate from the University of Mysore

**Smt Nandini Bhaktvatsala,** female lead player of KAADU, receives a figurine and a certificate.



## Award for the Best Child Actor

THE Award for the best child actor goes to Master G. S. Nataraj for his performance as Kitti through whose eyes we watch the decimation of a whole village in the Kannada film, KAADU.

Master G. S. Nataraj is the grandson of the late Gubbi Veeranna, the Grand Old Man of Kannada theatre and film. Master Nataraj's father, Shri

Shivanand, is also a famous actor of Karnataka. Master Nataraja had also featured in 'Vamsha Vriksha' the best Kannada film of 1971. The young actor is studying at Desia Vidyashala in Bangalore.

**Master G. S. Nataraj,** the child actor of KAADU, receives a silver medal and a certificate.



## Award for Best Playback Singer (male)

THE award for the best male playback singer goes to the renowned K. J. Yesudos, who wins this honour for the second time, for his work in the Malayalam film, GAYATRI.

Cochin-born Yesudos inherited this gift from his father, Shri K. Augustin. He then learnt music under Guru Kunjan Velu who was the disciple of the famous Raja Rattnam Pillai. In 1961, twenty-one year old Yesudos obtained his diploma in 'Ganabhushanam' from the RLV Academy of Music in Kerala. Shri Yesudos made his debut as a

playback singer under the baton of the great composer M. B. Srinivasan in Kalpadukal, directed by Shri K. S. Antony and has since recorded more than 500 songs in Tamil, Telugu and Kannada besides Malayalam. Shri Yesudos was adjudged the best playback (male) voice for his song in Malayalam film, *Achhanum Bappayum*, in the national awards competition of the year 1972.

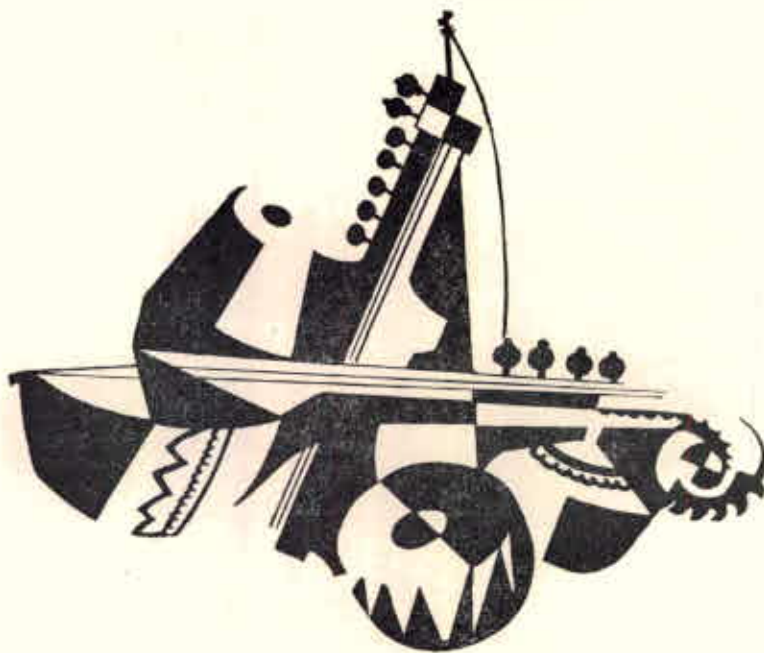
**Shri K. J. Yesudos,** male playback singer of GAYATRI, receives a silver medal and a certificate.



## Award for Best Music Director

THE award for the best music director goes to the world-renowned filmmaker, Shri Satyajit Ray, for his original musical score in the Bengali film, ASHANI SANKET, which was scripted and directed by him and which won the Golden Bear at the Berlin Film Festival in 1973.

**Shri Satyajit Ray,** music director of ASHANI SANKET receives a cash prize of Rs 10,000, a silver medal and a certificate.



## Award for the Best Screenplay

THE award for the best screenplay goes to Shri Mrinal Sen and Shri Ashish Burman for their scripting of the Bengali film, PADATIK.

Shri Mrinal Sen is a distinguished filmmaker of Bengal. The significant films of Shri Sen are *Neel Akasher Neechay*, *Punaische Baisey Sravan*, *Protinidhi*, *Akash Kusum*, *Matira Manisha* in Oriya, *Bhuvan Shome* in Hindi, *Calcutta 71*, and *Interview*. *Bhuvan Shome* was adjudged the best picture of 1969 and also got Shri Sen the award for the best direction.

Shri Ashish Burman has written three novels, many short stories and several articles on cultural matters. He started in films as an assistant with Shri Satyajit Ray in *Pather Panchali*. Four of his stories have been filmed. Since 1958, Shri Burman, 46, has been working with "Patriot", daily, and "Link", weekly, both published from Delhi.

### **S/Shri Mrinal Sen and Ashish Burman,**

screenplay writers of PADATIK, share the cash prize of Rs 10,000, a silver medal and a certificate.



## Award for the Best Story

THE award for the best story of the year is shared by Shri KAIFI AZMI and Smt ISMAT CHUGTAI for their co-authorship of the Urdu film, GARM HAWA.

The lovers of Urdu mushaira all over the country; and the connoisseurs of Urdu poetry know Kaifi Azmi as a poet. Born in Azamgarh, UP, Shri Kaifi Azmi in 1945 took up a job in a Bombay Urdu paper. Later he joined producer-director Shahid Lateef, for writing lyrics. The long night of ordeal ended as he became a popular film lyricist.

Coauthor Smt Ismat Chughtai is one of the most respected short story writers of modern Urdu literature. Together with her husband, Shahid Lateef she worked on the scenarios of a

number of films. A teacher by profession, Smt Chughtai's writings blazed a new trend in Urdu literature.

Smt Ismat Chughtai was born on August 21, 1915. She did her B.A., B.T. from Aligarh in 1938. After serving at Bareilly and Jodhpur as the head of the girls' schools, Smt Chughtai was appointed Superintendent of Municipal Schools in Bombay 1941-43. She was prosecuted for her controversial short story 'Lehaaf' but was honourably acquitted in 1946. She has published seven novels, six collections of short stories, two books for children and a large number of articles.

**Shri Kaifi Azmi and Smt Ismat Chughtai**, co-authors of GARM HAWA, share the cash prize of Rs 10,000, receive a silver medal and a certificate.



## Award for Best Information Film (Documentary)

THE award for the best information film goes to the English short film, **THE FLAME BURNS BRIGHT**, produced and directed by Shri Ashis Mukherjee for the Films Division.

From a penpushing secretariat job to movie making was an uncertain leap for the 44-year old Shri Ashis Mukherjee who made his debut as a short film maker in 1957 with a film on Tagore. Titled, 'Nature and Tagore,' the film's wide acclaim helped Shri Ashis Mukherjee in going a long way on his chosen path. He already has 70 films to his credit. Many of these films were shown abroad and earned for the filmmaker several international

awards. **SILK WEAVER** bagged the gold medal at the International Festival of Industrial and Artisan Films at Monza, Italy. Shri Mukherjee is the Joint Secretary of the Short Filmmakers' Association of Eastern India. A graduate from Calcutta University, Shri Mukherjee is devoted to Tagoreana besides being associated with Dakshinee, for which he has produced and directed a number of Tagore plays.

**Shri Ashis Mukherjee**, producer-director of the best information film **THE FLAME BURNS BRIGHT**, receives cash prize of Rs 5,000, a silver medal and a certificate.



## Award for the Best Educational/Instructional Film

THE award for the best educational/instructional film goes to the short film in Hindi SATH KUTCH NA JAYEGA, produced and directed by Shri Dhiru Mistry and Shri Sureshwar Singh

Shri Dhiru Mistry was born on 9th May, 1939 at Baroda. He completed Post Diploma in Kathak—Indian classical dance—from the Music College of Maharaja Sayajirao University of Baroda. He is also a graduate with English

Literature from The Gujarat University. He was also Table Tennis champion in Gujarat. Shri Sureshwar Singh was born in November, 1932 in a princely family of Gujarat. He studied at the Rosary High School Baroda and Mayo College Ajmer. Later he visited the continent.

### **Dhiru Mistry and Sureshwar Singh**

producers & directors receive cash prize of Rs. 5,000, a silver medal and a certificate.





## Award for the Best Social Documentation Film

THE award for the best social documentation film goes to the English film, LAND OF KRISHNA, produced by M/s Bhardwaj Films for the Films Division and directed by Shri G. L. Bhardwaj.

Born and brought up in Lahore, Shri G. L. Bhardwaj like many of his compatriots had to discontinue his studies and cross over to India after the partition of the subcontinent. His love of films brought him to Bombay where he did apprenticeship with various cinematographers. Shri Bhardwaj made his first independent film *The Fifth Eye* in 1964 and was brought on the panel of approved producers

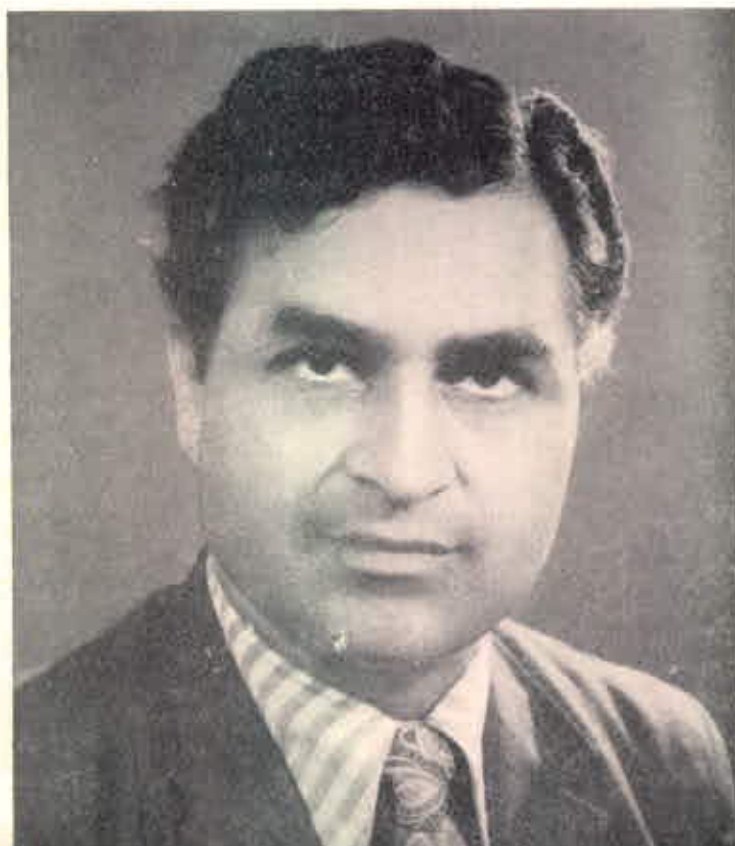
of the Films Division. He has already made a large number of films. One of these *Festival Time*, won an international award. In the 1973 national film awards competition, Shri Bhardwaj figures twice in the list of awards.

### **M/s Bhardwaj Films**

producer of the best social documentation film LAND OF KRISHNA, receive cash prize of Rs 5,000, a silver medal and a certificate.

### **Shri G.L. Bhardwaj,**

director of the film, receives a cash prize of Rs 4,000, a silver medal and a certificate.



## Award for Best Promotional Film (Commercial)

THE award for the best promotional film (commercial) goes to the English film, DELHI: THE CITY BEAUTIFUL, produced and directed by Shri Jagdish Banerjee for Delhi Administration.

**Shri Jagdish Banerjee,**

producer-director, took to films, leaving a career in foundry technology. He was trained under late Bimal Roy in films like *Sujata* (1959), *Parakh* (1960), *Usne Kaha Tha* (1961). Shri Banerjee directed his first documentary film *A Quick Growing Crop* for the Films Division. He is now engaged in making promotional short films.

**Shri Jagdish Banerjee,**

producer—director of the best promotional film (commercial) DELHI, THE CITY BEAUTIFUL, receives a silver medal and a certificate.



## Award for the Best Promotional Film (non-commercial)

The award for the best promotional film (non-commercial) goes to the English film, FIBRE THE FABRIC OF LIFE, produced by Khadi and Village Industries Commission, Bombay, and directed by Shri G. L. Bhardwaj.

**Khadi and Village Industries Commission**

producer of the best promotional film (non-commercial), FIBRE THE FABRIC OF LIFE, receives a silver medal and a certificate.

**Shri G. L. Bhardwaj**

director of the film, receives a silver medal and a certificate.



## Award for the Best Experimental Film

The award for the best experimental film goes to the English film, *HOMI BHABHA—A SCIENTIST IN ACTION*, produced by Shri Jagat Murari and directed by Shri K. Vishwanathan for the Films Division.

Producer Shri Jagat Murari who has a distinguished academic career, holds a Master's degree in cinema from the University of Southern California. He joined the Films Division in 1948 and made several award winning films. Later Shri Jagat Murari was appointed Principal of the Film and Television Institute Poona. He is a member of the Executive Council and Honorary Treasurer of the Children's Film Society besides heading the Directorate of Film Festivals.

Director Shri K. Vishwanath graduated from Madras Christian College and obtained Diploma in Cinematography from the Central Polytechnic, now designated as Madras Institute of Film Technology. Later he joined

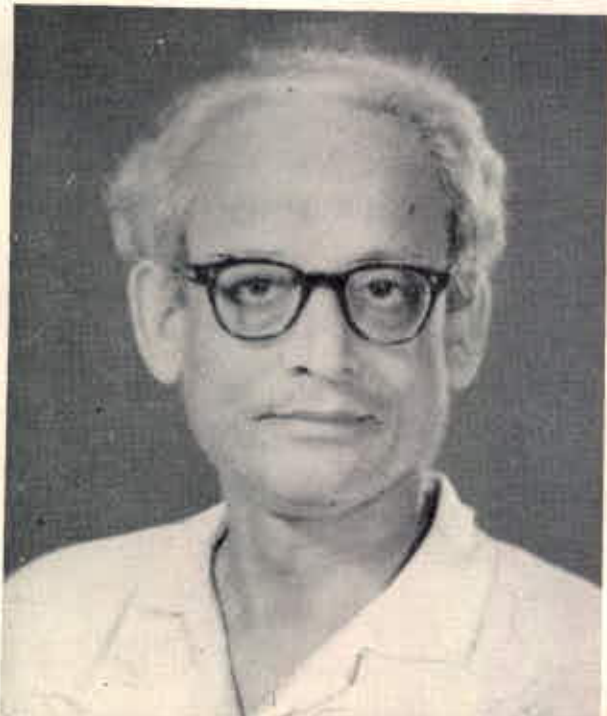
Modern Theatres, Salem, as an assistant cameraman. In 1962 he was appointed an Assistant Director in the Films Division. Under an Indo-Czech Cultural Exchange Fellowship Shri Vishwanath studied at the Prague Film and TV Faculty from where he graduated with honours in film direction. During the five-year period at the Czech Faculty (1965-70), Shri Vishwanath made several films. Returning to India, he worked on several projects. *Transcendence* won him the best social documentation film award in 1972.

### **Shri Jagat Murari**

producer of the best experimental film *HOMI BHABHA—A SCIENTIST IN ACTION* receives a cash prize of Rs 5,000, silver medal and a certificate.

### **Shri K. Vishwanath**

director of the film receives cash prize of Rs 4,000, a silver medal and a certificate.



## Dada Sahib Phalke Award



THE Fifth Dada Sahib Phalke Award for the year 1973 for distinguished services to the Indian film goes to Smt. Sulochana.

Smt. Sulochana, Ruby Meyers in life, was like Asta Nielsen in the West, India's first movie star in the sense the word is understood today. One of the very few leading heroines of the silent era, Smt. Sulochana was the highest paid screen artiste at a time when the best male artiste received only a three-figure salary. The 53 films in which she played starring roles between 1925 and 1947 gave the Indian moviegoer a unique image of a screen star.

Ruby Meyers was a telephone girl in Bombay when she was picked up to play the female lead in *Veer Bala*, a costume drama made in 1925 by M. Bhavnani for Kohinoor Film Company. She was an instant hit. Next year she appeared in nine

films. The Indian movie audiences looked for a screen image which in their eyes, could rival Marlene Dietrich and Greta Garbo. Sulochana provided this image. After Kohinoor she joined Imperial Film Co and made 37 films under this banner. She was one of the few film stars who not only survived the Indian film's transition from silent to the talkie era but also scaled even greater heights of popularity. When Imperial's fortunes dwindled Sulochana tried her hand at production. A new generation of artistes emerged during and after the Second World War and Sulochana gradually receded into the background. Her years of glory, from 1925 to 1939, are the Sulochana Era in Hindi cinema.

### **Smt. Sulochana, Ruby Meyers**

winner of the fifth DADA SAHIB PHALKE AWARD for distinguished services to the Indian film, receives a cash prize of Rs 20,000, a gold medal and a shawl.



TWENTY-FIRST NATIONAL AWARDS FOR

**films**

DIRECTORATE OF FILM FESTIVALS

MINISTRY OF INFORMATION AND BROADCASTING, GOVT. OF INDIA



**TWENTY FIRST NATIONAL  
AWARDS FOR EXCELLENCE  
IN MOTION PICTURE  
ARTS AND SCIENCE  
1973**

*Title*

*Producer(s)*

*Director*

*Awards*

**I. FEATURE FILMS**

**1. National Best Feature Film Award**

Nirmalayam  
(Malayalam)

M.T. Vasudevan  
Nair

M.T. Vasudevan  
Nair

The President's Gold Medal  
and cash prize of Rs 40,000.

**2. Award for the Second Best Feature Film**

Kaadu  
(Kannada)

K.N. Narayan and  
G.N. Lakshmipathy

Girish Karnad

Cash prize of Rs 15,000 and  
the President's silver medal to  
the Producers; Rs. 10,000 and  
a silver medal to the Director.

**3. Special Award for the Best Feature Film  
on National Integration**

Garm Hawa  
(Urdu)

M/s Unit 3 MM

M.S. Sathyu

Cash prize of Rs 30,000 and  
a medal to the Producer ;  
Rs 10,000 and a medal to the  
Director.





*Title*

*Producer(s)*

*Director*

*Awards*

## II. REGIONAL FEATURE FILMS

- |   |  |                               |  |
|---|--|-------------------------------|--|
| 1. Abachurina<br>Post Office<br>(Kannada) | Patre C. Vinayak                                     | N. Lakshmi-<br>narayan        | Cash prize of Rs 10,000 and<br>a silver medal to the Producer;<br>Rs 5000 and a silver medal<br>to the Director.   |
| 2. Ashani Sanket<br>(Bengali)             | Smt. Sarbani<br>Bhattacharya                         | Satyajit Ray                  | Cash prize of Rs 10,000 and<br>a silver medal to the Producer;<br>Rs 5000 and a silver medal<br>to the Director.   |
| 3. Dikkatra Parvathi<br>(Tamil)           | M/s Navtarang  | Singitam<br>Srinivasa Rao     | Cash prize of Rs 10,000 and<br>a silver medal.   |
| 4. Gayatri<br>(Malayalam)                 | A.R. Sreedharan<br>Elayidom and<br>P.B. Ashram       | P.N. Menon                    | Cash prize of Rs 10,000 and a<br>silver medal to the Producers;<br>Rs 5,000 and a silver medal<br>to the Director. |
| 5. Mamta<br>(Assamese)                    | Nalin Dowerah,<br>Prafulla Dutta and<br>Shiba Thakur | Nalin Dowerah                 | Cash prize of Rs 10,000 and a<br>silver medal to the Producers;<br>Rs 5,000 and a silver medal<br>to the Director. |
| 6. 27 Down<br>(Hindi)                     | (Late) Awatar Krishna<br>Kaul                        | (Late) Awatar<br>Krishna Kaul | Cash prize of Rs 10,000 and<br>a silver medal.   |

<i>Category</i>	<i>Producer(s)</i>	<i>Director</i>	<i>Awards</i>
<b>III. SHORTS AND DOCUMENTORIES— FILM AS COMMUNICATION</b>			
<b>1. Best Information films (Documentary)</b> The Flame Burns Bright (English)	Ashis Mukherjee	Ashis Mukherjee	Cash prize of Rs 5,000 and a silver medal.
<b>2. Best Educational/Instructional Film</b> Sath Kutch Na Jayega (Hindi)	Dhiru Mistry and Sureshwar Singh	Dhiru Mistry and Sureshwar Singh	Cash prize of Rs 5,000 and a silver medal.
<b>3. Best Social Documentation Film</b> Land of Krishna (English)	G.L. Bhardwaj	G.L. Bhardwaj	Cash prize of Rs 5,000 and a silver medal.
<b>4. Best Promotional Film (Commercial)</b> Delhi the City Beautiful (English)	Jagdish Banerjee	Jagdish Banerjee	A silver medal.
<b>5. Best Promotional Film (Non-Commercial)</b> Fibre The Fabric of Life (English)	Khadi & Village Industries Commission	G.L. Bhardwaj	A silver medal.
<b>6. Best Experimental Film</b> Homi Bhabha— A Scientist in Action (English)	Jagat Murari	K. Vishwanath	Cash prize of Rs 5,000 and a silver medal to the Pro- ducer, Rs 4000 and a silver medal to the Director.

**ALL INDIA AWARDS  
FOR ARTISTS  
AND TECHNICIANS  
1973**



<i>Category</i>	<i>Name of Recipient</i>	<i>Title of Film</i>	<i>Awards</i>
1. Dadasaheb Phalke Award	Sulochana		Cash prize of Rs 20,000, a gold medal and a shawl.
2. Award for Excellence in Cinematography (B & W)	Apurba Kishore Bir	27 Down (Hindi)	Cash prize of Rs 5,000 and a silver medal.
3. Award for Excellence in Cinematography (Colour)	Soumendu Roy	Ashani Sanket (Bengali)	Cash prize of Rs 5,000 and a silver medal.
4. Award for Excellence in Direction	Mani Kaul	Duvidha (Hindi)	Cash prize of Rs 20,000 and a silver medal.
5. Best Actor of the year Award	P.J. Anthony	Nirmalayam (Malayalam)	Bharat award A figurine
6. Best Actress of the Year Award	Smt. Nandini	Kaadu (Kannada)	Urvashi award A figurine
7. Best Child Actor of the Year Award	Master G.S. Nataraj	Kaadu (Kannada)	A silver medal
8. Best Male Playback Singer of the Year Award	K.J. Jesudos	Gayatri (Malayalam)	A silver medal
9. Best Music Director of the Year Award	Satyajit Ray	Ashani Sanket (Bengali)	Cash prize of Rs 10,000 and a silver medal.
10. Best Screenplay of the Year Award	Mrinal Sen, Ashish Burman	Padatik (Bengali)	Cash prize of Rs 10,000 and a silver medal.
11. Best Story of the Year Award	Smt Ismat Chughtai and Kaifi Azmi	Garm Hawa (Urdu)	Cash prize of Rs. 10,000 and a silver medal.

## NIRMALAYAM (Malayalam)

**Producer & Director** : M.T. Vasudevan Nair  
**Cinematography** : Rama Chandra Babu  
**Music** : K. Raghavan  
**Cast** : P.J. Antony, Kaviyoor Ponnamma, Ravi Menon, Sukumaran, Sumitra, Sankaradi, Devidasan.

The ancient temple is in ruins and the villagers rarely bring offerings to the deity. The trustees have no interest in maintaining it, as it once used to be. The life-long Oracle of the temple, however, firmly believes that the day will come when the temple will regain its ancient glory; the goddess had worked miracles in the past.

The priest leaves in disgust in the belief that any other job would be preferable; a trustee sends his cook's son as the new priest. The young man, preparing for an examination, is not interested in his new assignment, but is unable to refuse it.

Ammini, the Oracle's teenaged daughter, helps him with the routine work in the temple. Their friendship develops into intimacy.

Appu, the son of the Oracle spends most of his time in undesirable company in the village. One day, Appu tries to sell his father's sacred sword and the temple bells, but cannot find a buyer for the sanctified articles. Appu leaves the village the same day. Small pox breaks out in the village. The villagers take it as a curse of the goddess. The temple servant decides to organise the annual ritual in grand style to propitiate her. His dream comes true.

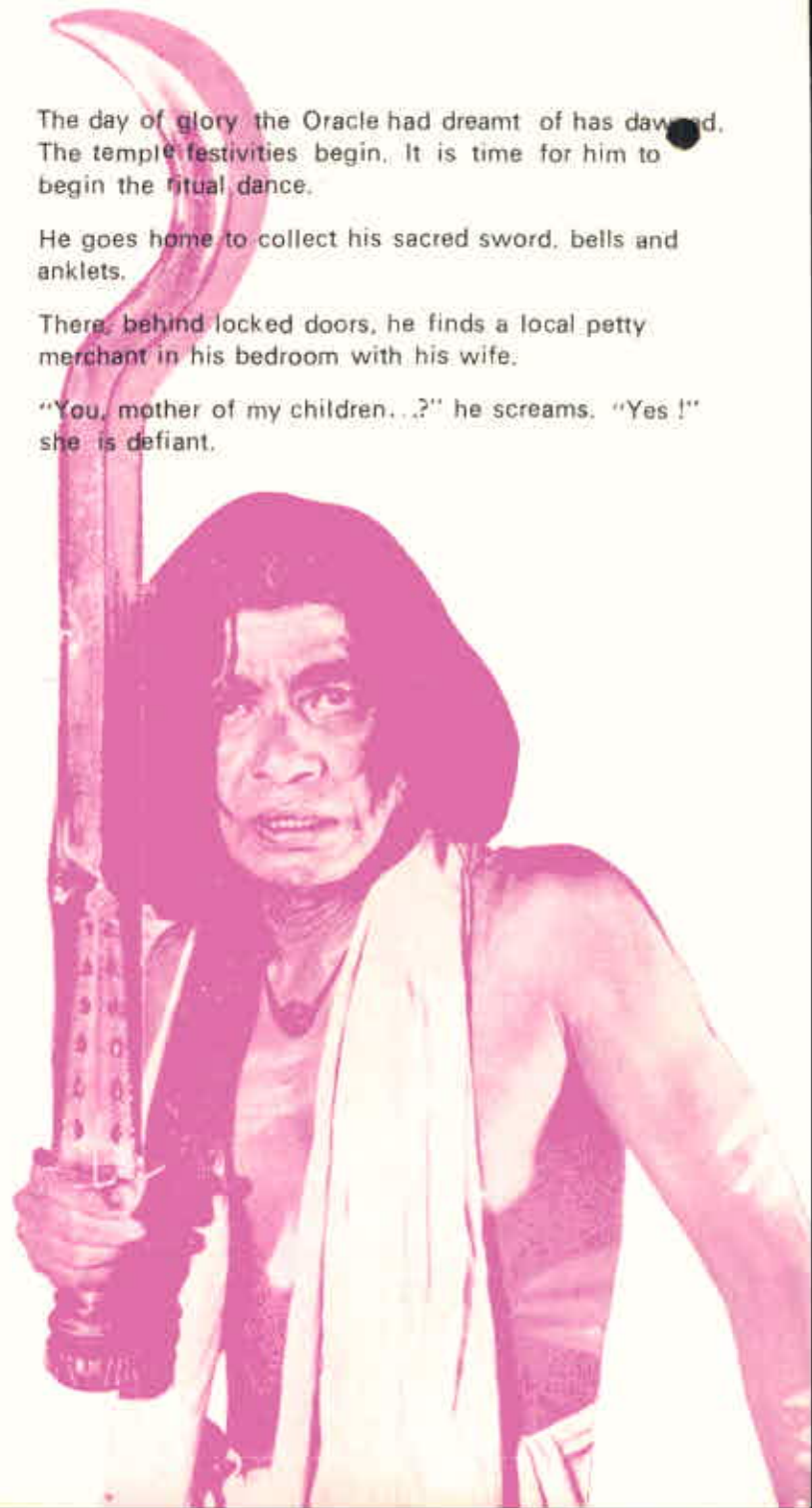
The young priest has to leave on urgent summons from his father; his marriage has been fixed to raise the money for his sister's wedding.

The day of glory the Oracle had dreamt of has dawned. The temple festivities begin. It is time for him to begin the ritual dance.

He goes home to collect his sacred sword, bells and anklets.

There, behind locked doors, he finds a local petty merchant in his bedroom with his wife.

"You, mother of my children...?" he screams. "Yes!" she is defiant.





"When my children are hungry, does your goddess  
bring rice for them or money?"  
He lowers his sword.

The drums beat announcing the commencement of the  
final ceremony at the temple.

The Oracle's dance begins. In a trance, he draws  
blood, as is usual. The devotees are struck by the  
intensity of his performance that day.



## KAADU (Kannada)

**Producers** : G.N. Lakshmipathi, K.N. Narayan  
**Director** : Girish Kamad  
**Cinematography** : Govind Nihalani  
**Music** : B.V. Karanth  
**Cast** : Master G.S. Nataraj, Amarish Puri, Nandini, Lokesh

The story is seen through the eyes of an eight-year old boy, Kittu. Kittu's parents live in the city, but he has been brought to the village, Koppal, by his uncle Chandre Gowda, who is childless. Kittu is deeply attached to his aunt Kamali and also to the thick woods around Koppal.

Chandre Gowda is a regular visitor to another nearby village Hosur, where he has a mistress, Basakka. Every night after dinner Chandre Gowda puts on his sandals, takes his torch and goes off to Hosur. Every night, his wife, Kamali watches his departure with tearful eyes.

The film begins on one such ordinary evening. Kamali takes Kittu and a servant to the forest. There a

witch-doctor performs a ceremony and casts a spell which is meant to keep Chandre Gowda away from Basakka; Kamali is told she will have her husband to herself soon.

On his way back from school as usual with his cousin, Nagi, Kittu has watched a pair of lovers in the bushes—he has seen the man though not the woman—he tries to win attention of the servants of the house by narrating the incident to them.

That night there's a 'Nyaya'—meeting of the village court—in Koppal. Kencha has seduced another man's wife, and the village elders gather to judge his crime and punish him. Things go wrong from the start. Kencha lives in Koppal, but he works in Hosur for a man called Shivaganga. Shivaganga turns up at the 'Nyaya' to 'ensure that justice is done to his servant'. This shocks the Koppal people. Inevitably, a fight develops in which Chandre Gowda whips Shivaganga with a cane. The 'Nyaya' ends in confusion.

It is the beginning of a feud between Shivaganga and Chandre Gowda.

Things move more rapidly after that. First, the pet dog owned by Kittu dies; it has been poisoned, though no one knows why. Then, while the people in Chandre Gowda's house are away at a play, the corn heaped in their backyard is set on fire. It had been kept apart specially as that year's share of food for the servants.

The elders of Koppal, however, refuse to investigate the arson or to demand an explanation from Shivaganga. They refuse to go to the police seeking justice. The feud worries others in Hosur. An attempt is made to bring the two villages together. Koppal is invited to participate in a water sport called 'Okali' at Hosur. In an effort to end the growing enmity, Chandre Gowda and others accept.

The game starts. Chandre Gowda's servants pick up a fight with their Hosur counterparts, and in a minute the sport turns into a mass fight.



What until then had been an individual fight now becomes a feud between the two villages. Chandre Gowda is wounded and is confined to bed. It looks as though Kamali's witchcraft may yet have its effect but message is received from Basakka asking Chandre Gowda not to come to Hosur at night since his life might be in danger.

Chandre Gowda's pride is hurt and in order to prove that he fears no man, he sends word to Basakka that he will come to her the very next night.

Kamali is in panic. Now she wants to keep her husband at home because she fears for his life. She decides to make a second attempt at 'witchcraft', which may keep Chandre Gowda at home.

On the way to the witch-doctor, however, she is attacked by Shivaganga and his men, who have been waiting for her.

Kamali dies as a result of the assault.

For Koppal, it is as though the whole community has been insulted.

Led by Chandre Gowda, the entire village attacks Hosur. There is a fight in which Shivaganga dies.

The police descends on the village. The entire younger generation, responsible for the crime, is arrested. A new police outpost is set up and the villagers of Koppal and Hosur have to pay a fine towards the maintenance of the outpost. The villagers also lose their right to conduct 'Nyaya',

The story of 'Kaadu' thus combines three complex and interdependent themes; the tragic history of a village slowly destroying its own values, the tragic story of Kamali who becomes a victim of forces which she does not even comprehend, and then the story of a sensitive boy growing up, finding the jungle symbolic of the whole world of adults.



## GARM HAWA (Urdu)

**Producer** : M/s Unit 3 MM  
**Director** : M.S. Sathyu  
**Cinematography** : Ishan Arya  
**Music** : Ustad Bahadur Khan  
**Cast** : Balraj Sahni, Gita,  
Dinanath Zutshi Jamal Hashmi,  
A.K. Hangal, Jalal Agha

Salim Mirza is a middle aged trader whose family has for generations been shoe-manufacturers in Agra. Then comes the partition of the country; the leather trade which prospered in the hands of Muslims is in shambles. Salim's colleagues are going over to Pakistan. His elder brother Halim Mirza seems anxious to take all of them with him. Salim feels it was unwise to leave a flourishing business. Then there was their aged mother, who refused to leave their ancestral home. Halim Mirza leaves for Karachi with his wife and son Kazim. Kazim is engaged to be married to Salim's daughter, Amina. It is decided that as soon as Kazim

is assured of a steady job in Pakistan, he would return to marry Amina and take her away. But neither Kazim nor his parents return. They opt for Pakistani nationality.

Their ancestral house, being in Halim's name, is declared evacuee property. A refugee Sindhi businessman, Ajmani, stakes his claim to the house, and Salim Mirza and his family are forced to shift to a rented house nearby.

After some time, Kazim obtains a Canadian scholarship. He is anxious to see Amina. He sneaks across the Indo-Pak border to Agra. Amina's mother finds this a good opportunity to marry her daughter. Feverish preparations are made for the wedding. But right in the middle of the ceremonies, the police comes and takes Kazim away. After this incident, Shamshad another cousin is anxious to marry Amina but as his elder sister is still unmarried they must wait. He and Amina would snatch what moments of happiness they can in the repressive puritan middle class Muslim family traditions.

Meanwhile because of Halim Mirza's departure the family business begins to suffer. Suspicious that Salim Mirza might also decamp over the border, the banks refuse to advance him loans.

The Agra Shoe Manufacturers' Association feel that Agra has not been given a proper quota for the export trade. A one-day hartal is observed. Salim and his son Baqar decide not to cooperate. When the hartal is successful they try to get a share of the quota. This is refused to them. Badar insists that the refusal is due to the anti-Muslim stand of the majority of association members. He is dissatisfied with the state of affairs in the family business. The hartal and its aftermath are enough to persuade him to follow his uncle over the border to Pakistan.

Meantime, Salim's mother dies. His business is now definitely running down without Badar's help. His other son Sikander shows no interest in the family business and wants to get an executive job in a firm.







One day, Salim Mirza is going to the factory in a tonga, when the driver smashes against a loaded hand-cart. The hand-cart puller gets injured and the goods get damaged. This leads to an altercation. A large crowd gets collected. Because the two are of different communities the incident gets blown up and soon turns into a minor riot. Salim tries to stop the rioters, but he is knocked down from the tonga. His factory is burnt down.

Salim is taken home with his head bandaged. All this time Amina receives no news of Shamshad. Suddenly his mother arrives on a visit from Pakistan. She has come to buy trousseau for her daughter and for Shamshad's would-be wife. When Amina's mother broaches the subject of setting a date for the wedding, the aunt coolly replies that her son is not marrying Amina, but someone in Pakistan. She says she has an unmarried daughter and the son-in-laws's parents

agreed to the marriage only on condition that Shamshad would marry their daughter.

The news of Shamshad's marriage was too much for Amina, and in a fit of despair she ends her life. Salim Mirza is now broken in spirit but when his wife insists that they too should leave for Pakistan he says he is too old now to change.

Matters come to head one day in the shoe market when he is called a spy. He decides to leave the country. As their tonga piled high with luggage is enroute to the railway station they are stopped by a huge procession of demonstrators, holding placards asking for jobs, bread, butter, education. Amongst them are friends of Sikander who like him are unable to get jobs. Sikander tells his father he isn't going to the station after all. He jumps down. Salim watches the procession go by. He too decides to join it.

## ABACHURINA POST OFFICE

(Kannada)

*Producer* : Patre C. Vinayak  
*Director* : N. Lakshminarayan  
*Cinematography* : N. G. Rao  
*Music* : Vijaya Bhaskar  
*Cast* : Nani, Girija, Ramesh, Rama Rao



The film revolves round the life of a simple and honest man, Bobanna, who is also a field worker in a coffee estate. Bobanna handles the one man post office in the tiny village, Abachur.

Bobanna works whole-heartedly and manages to retain good contacts with the vivid characters in the village and helplessly smiles at some of the happenings around him. The shy and illiterate youth's visit to the post office to get a love letter written to his wife amuses Bobanna. One day the school teacher Dasappa gets a post card from an unknown person, which directs him to copy the contents of the card and post it to 13 persons. This would bring "fortune" to the sender of 13 such cards. Sakappa, a stingy man in the village hosts a party in the toddy shop to celebrate the occasion of his getting a money order of Rs. 50. The 'drink party' by Sakappa was a great surprise but it turns out to be a big joke to all of them when it is revealed that the M.O. was "self-addressed", a mistake committed in filling up the M.O. form due to ignorance of the man.

At home, Bobanna is not happy. His relationship with his wife Cauvery is shadowed by the domineering mother-in-law, Machamma, who wishes the couple to be under her thumb lest they abandon her. Cauvery afraid of her mother is more particular about pleasing her mother than her husband. The charm of family life is a nightmare to the couple, but they are too helpless to come out of the situation. Young Ramesh, an amateur photographer and the pampered only son of the estate owner Srikantiah is leading a fast life even as a student. He comes to Abachur during vacation. As he does not want his private affairs to be known to his father, he wants Bobanna to personally hand over all his mail to him. He has full faith in the innocent Bobanna. He asks him to preserve some important mails. One day by sheer chance, the contents of the mail packet of Ramesh are

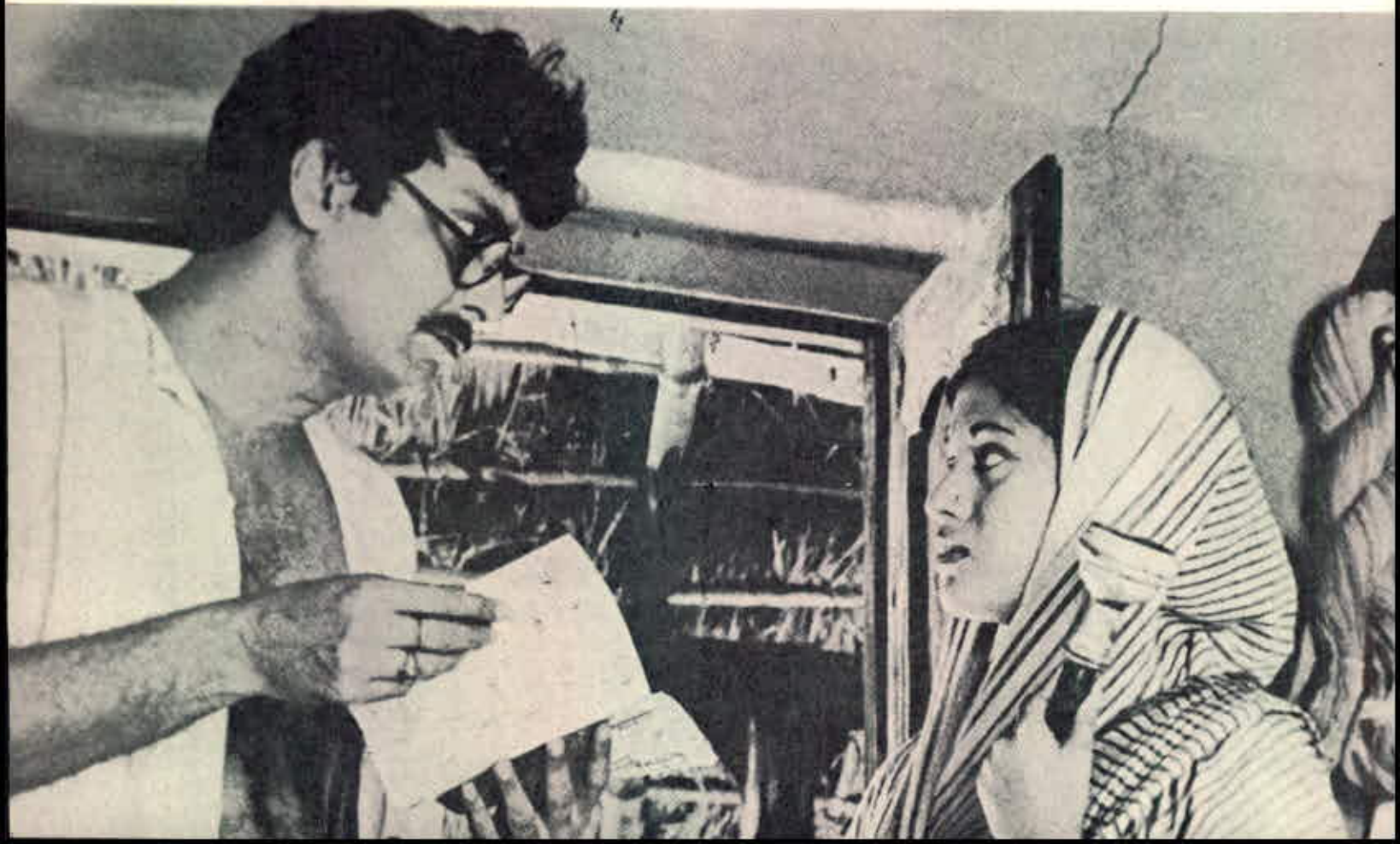
exposed. Bobanna finds among them a book on nudity! A look at female nudes provokes Bobanna. He becomes a little romantic and even borrows perfume from Ramesh, who is often offering him 'imported' cigarettes. Bobanna takes courage to take out Cauvery to a 'fair'.

As these developments are taking shape in the personal life of Bobanna, another event happens. A post-card comes to be delivered to Belayada, a worker in the toddy shop, addressed c/o Bobanna. Belayada, a 'rolling stone', is not permanently staying in one place, and as a matter of fact he is not in Abachur at that time. In the post-card to Belayada, an anonymous person make allegations against his unmarried daughter Padmini. Bobanna is not aware of the contents of the post-card. But the entire village comes to know of it because of Machamma's mischief, Machamma manages to steal the card and gets it read by Rangappa. The post-card gets drenched and Machamma keeps the smudged card in its original place. Over-enthusiastic Bobanna finding the card smudged, with good intentions, copies the contents to another post-card and posts it to the probable address of Belayada. By this time, the scandal has made the situation explosive in which Bobanna himself becomes a victim. Belayada and Maistry take Bobanna to task for the scandal against the innocent girl-Padmini. When the original smudged postcard addressed to Belayada is produced, it is realised that Bobanna is not the writer of the original card.

Seeing his and Cauvery's image tarnished before the villagers, Bobanna gets completely lost and frustrated. Also, Bobanna's faith in goodness gets shattered when his estate owner gives a decision in favour of his mother-in-law regarding the loan she had drawn for her daughter's marriage with Bobanna. Distressed, Bobanna and his wife leave the village in search of a new life.

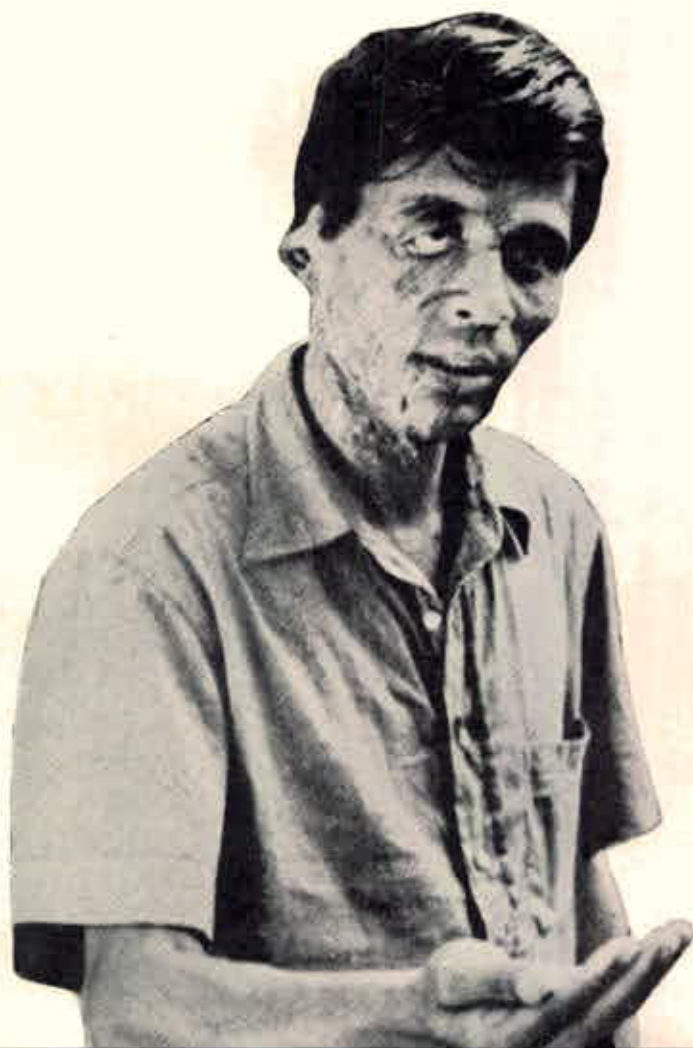
## ASHANI SANKET (Bengali)

*Producer* : Sarbani Bhattacharya  
*Director* : Satyajit Ray  
*Cinematography* : Soumendu Roy  
*Music* : Satyajit Ray  
*Cast* : Soumitra Chatterjee, Babita,  
Sandhya Ray, Gobindra  
Chakraborty, Ramesh Mukherjee  
and others.



It is the year 1942-43. The place—a remote little village in Bengal. The Second World War is on but to the villagers it only means an occasional sight of planes flying overhead.

Young Ganga and his wife Ananga are the only Brahmins newly settled in this village of low-caste peasants. Ganga is respected by all as the priest, the doctor, as well as the only teacher in the school, he had himself started with the help of the rich peasant,



Biswas. Biswas also helps him with a free monthly quota of provisions. Ananga, a childless still, is friendly with the peasant women, particularly with the jolly Chhutki, wife of the peasant Hiru. Life on the whole is pleasant.

One day, an old Brahmin inhabitant Dinu tells Ganga of the sudden rise in the price of rice in some neighbouring villages. 'This is because of the war,' says Dinu 'our king is fighting the Germans and Japanese, the rice is being sent to our fighting men.' Ganga does not take this seriously at first, but soon signs begin to appear which suggest that in spite of a good harvest, a man-made famine may be in the offing. As the price of rice goes spiralling upwards, the whole scene of the peaceful village changes. Peasants sell off their stocks, and then have to go starving; rice shops are looted; the once-generous Biswas tells Ganga bluntly that he can't help him any more; Chhutki has to yield to the advances of the scarfaced Jadu for a handful of rice. Looking for edible roots in a forest, Ananga is nearly raped by an unknown man.

At the height of the famine, Moti, the untouchable woman, comes to Ananga to beg for rice and dies on her doorstep. In this darkest of hours, Ananga tells her husband that she is going to have a baby—their first child.



## DIKKATRA PARVATHI (Tamil)

**Producer** : M/s Navtarang  
**Director** : Singitam Srinivasa Rao  
**Cinematography** : Ravi Varma  
**Music** : Chitti Babu  
**Cast** : Sreekanth, Lakshmi

Parvathi and Karuppan are a newly married couple. Parvathi is pretty and hard working like a honey bee. Karuppan is a robust young farmer of thirty. Both of them love each other. In accordance with the village custom a new hut is constructed for them and as they enter their new dwelling they are filled with hopes of a blissful future. Soon, a child is born to them. With the farm, the house, the child and themselves there is nothing more they need in this world.

Karuppan now thinks of buying a cart to make extra money. He takes load from a *Mirasdar*. Soon on way to the market Karuppan is initiated into the drinking habit. Parvathi tries to wean him from this. Karuppan feels guilty and promises that he would not touch toddy again. But the habit is so powerful that he soon becomes an addict. As the money earned goes into drinking Karuppan is not able to repay the *Mirasdar*. *Mirasdar* seizes Karuppan's bullocks. Karuppan has no alternative but to raise money from one Qadar Khan to pay the *Mirasdar*.

Parvathi now takes up work in a building construction of Qadar Khan. There Qadar Khan's son, Ismail, sees her and decides to do everything to gain her. In the process the child is neglected and becomes sick. Karuppan once again visits the toddy shop and comes back late one night only to find that his child has died. Parvathi is heart-broken. She looks miserable and life seems worthless. At this time, Ismail meets her and makes approaches. She does not encourage him.





But when she finds that her husband comes home drunk every night she loses all energy to oppose the circumstances which are engulfing her. One night he finds Ismail and Parvathi together. In a mood of frenzy, Karuppan throws a sickle, which wounds Ismail severely. Karuppan is taken to the police station. He faces a trial for an attempt to murder. Kith and kin regard Parvathi responsible for all the miseries. She wants to tell the truth, if it could only save her husband. But, she is not able to. Karuppan is sentenced to rigorous imprisonment. Frustrated and rejected by the society Parvathi goes up the hill temple and asks "Mother Kali" to forgive her. She jumps down from the cliff and ends her life.



## GAYATRI (Malayalam)

**Producers** : A.R. Sreedharan Elayidom and  
P.B. Ashram

**Director** : P.N. Menon

**Cinematography** : Ashok Kumar

**Music** : Devarajan

**Cast** : Satasranam Sastrigal, Sankara  
Sastrigal

Filmed against the authentic background of the tradition-bound Brahmin 'agraharams' of Suchindram and its ancient temple, "Gayatri" revolves round the life of an old Brahmin priest—Sahasram—and his dreams and narrates a tale of changing values.

Sahasram, his widowed sister Ponnupatti, his son Sankara Sastri, also a priest, and his grand children, Rajamoni and Kanakam live in a small house. The house is mortgaged to the moneylender, Harihara Iyer. Sahasram, is revered by the whole village; his only ambition is to die like a true Brahmin and to be cremated with all the rituals and pomp.

Such an end requires considerable expenditure. The Sahasram household is poor. Sankara Sastri earns a pittance. So does Kanakam; she works in the village idli shop, collects and sells cowdung—all to earn a few coins. Sahasram hoards the coins under his pillow for his ritualistic death. Grandson Rajamoni is a loafer and a pseudo-rebel—he does not wear the sacred thread and even dares to eat meat. Ponnupatti, moves around as a silent critic of what she feels is the degeneration of the household. Ponnupatti is worried about Kanakam also. How to marry her by raising a dowry? The family set up often throws Sahasram into fits of pessimism. His friend Vikraman Pillai, an ex-palace servant, and his own prayers before the ancient Padmanabha idol alone give him some cheer. As days pass Kanakam falls in love with a washerman,



Appu. This is known to a few neighbours as also to Pottupatti as a scandal is brewing up. Meanwhile, the money-lender Harihara Iyer decides to appropriate the mortgaged property and evict Sahasram and family unless Rajamoni would marry his mentally deranged daughter, Chitra. Rajamoni refuses to oblige. Instead, unexpectedly he comes up with the required money to pay off Harihara Iyer. He has sold the family idol to a person who trafficks in them for tourists; he also rents a portion of the house to a Muslim vendor for setting up a stall. These incidents incite the villagers under Harihara Iyer's leadership. Slowly, Sahasram changes. He wonders: "Are not the living more important than my ritualistic death? Why do I hoard money for my death? Can't it be Kanakam's dowry?"

A Brahmin widower is persuaded to marry Kanakam. The marriage is fixed and all the money kept by Sahasram for his own cremation ceremonies is paid out as dowry. But Kanakam runs away; she goes with Appu and starts living in the washermen's colony. The shock kills Sahasram.

Tradition requires that Brahmins alone shall lift a Brahmin's dead body to the cremation ground. But no Brahmin comes forward to do Sahasram's last rites. Sahasram was regarded as a goodman by his fellow beings. Four persons carry his body to the pyre — Sankara Sastri, the Christian Lonan, the washerman Appu and the Muslim vendor. Vikraman Pillai walks in front with the sacred fire, the entire village watching like one man the blowing winds of change.





## MAMTA (Assamese)

**Producer** : Nalin Dowerah, Prafulla Dutta,  
Shiba Thakur

**Director  
&  
Cameraman** } Nalin Dowerah

**Music** : Mamik Bora, Basanta Bordoloi

**Cast** : Rudra Barua, Shiba Thakur, Eva Achow,  
Jaya Saikia, Master Sonit Kumar Saikia.

In a village live Maheswar, his wife Muhita, a young marriageable daughter Golapi and son, Takaru.

Maheswar is outspoken and easily gets annoyed. Muhita is mild tempered and puts up with all irritable situations created by her husband. She performs all household duties earnestly.

One day Maheswar comes home to have a wordy duel with his wife. Muhita leaves her husband and accompanied by Golapi goes to stay with her mother in the same village. Takaru stays with his father.

Takaru feels lonely. He asks his father to bring the mother back. Maheswar too finds it difficult to manage the household affairs. He feels the separation of his wife but his vanity prevents him from bringing back his wife.

The attitude of Muhita meanwhile hardens. She now stands on prestige and does not think of returning back to her husband. The couple now realises the outcome of their mistakes.

Takaru absents himself from school to help his father at home. When he takes the cows to the grazing grounds, he goes to meet his mother also. The father comes to know about Takaru's visits, which he does not like. But as soon as Takaru reveals the attitude of his mother towards her husband; about the advices

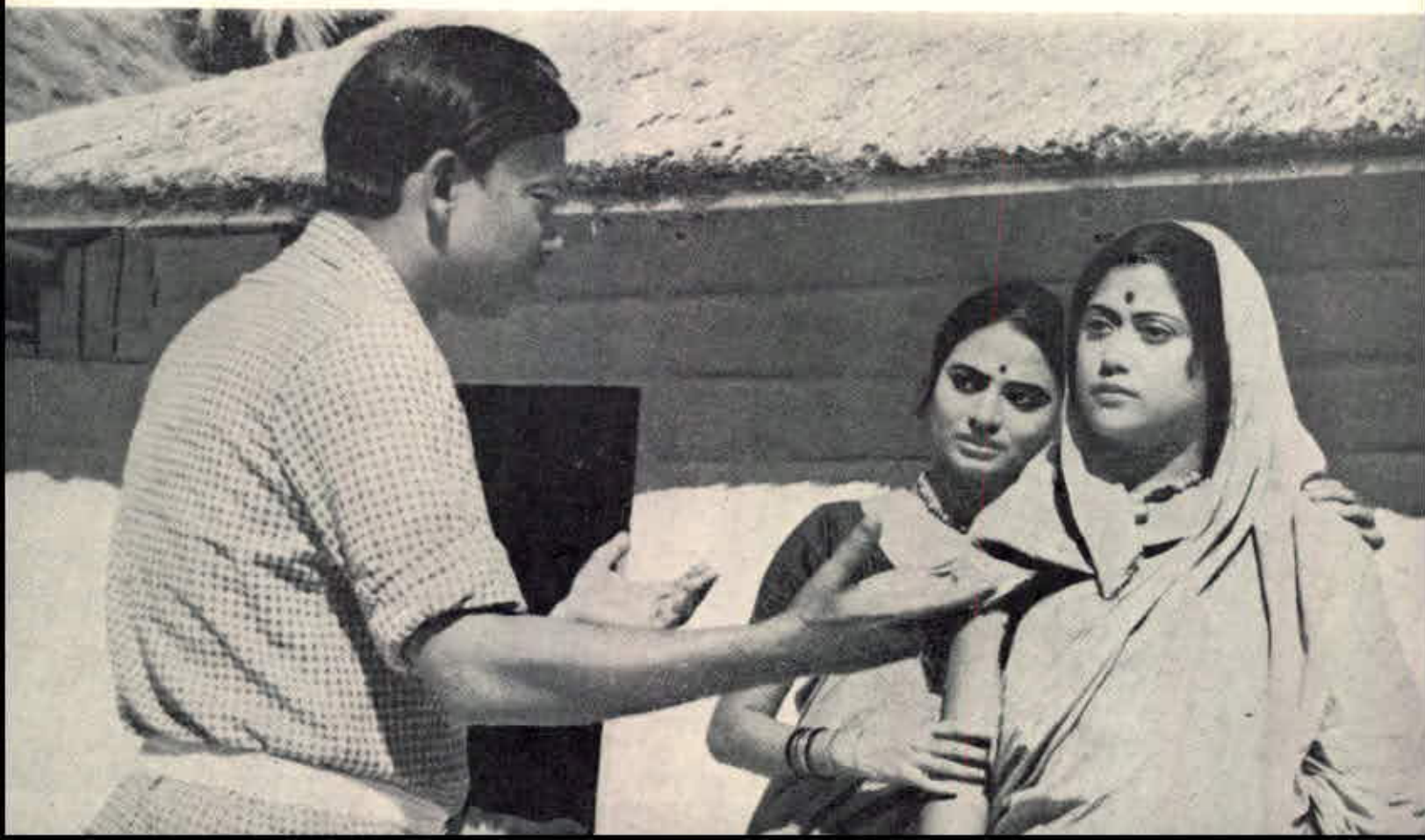
given to Takaru regarding the household affairs, which indicate the affection of his mother towards the family home, they cause a reaction in Maheswar's mind. But he maintains the look of an injured party. Takaru is now left free to see his mother.

In the same village there is the family of Bayan and his son Konlora. Konlora and Golapi, are in love. Deban, the unmanageable son of Satram, a village tout, gives up studies and causes trouble to all in the village by his mischievous behaviour. He starts troubling Konlora and Golapi also. Separation between the father

and the mother becomes unbearable for Takaru. He succeeds in bringing his parents together.

Satram earns a bad reputation for cheating villagers and Deban for his misconduct. The villagers get together to punish them. But Maheswar, who is respected by all, comes to save Satram and Deban from this unpleasant situation. Both of them are sorry for their misdeeds and beg forgiveness.

Love and affection binds them all together. The village becomes a paradise of love and affection.





sensitive introvert young man confused by conflicts and contradictions within himself.

To shape his own future, Sanjay leaves Bhusaval and comes to Bombay to study in an Art School. He is

## 27 DOWN (Hindi)

**Producer** } : (Late) Awtar Krishna Kaul  
**Director** }  
**Cinematography** : Apurba Kishore Bir  
**Music** : Bhuban Hari  
**Cast** : M.K. Raina, Raakhee, Nilesh Vellani

Young Sanjay Shinde is a Railway TT. He is frustrated and finds life meaningless. Unable to cope with his problems, he boards a train not knowing where it is taking him. Actually, the train is 27 Down, Bombay—Varanasi Express. Shaken by his emotional turmoil and further discomforted by jolts on a hard third class compartment he is unable to sleep or find respite. Past images keep coming back to his mind. His life begins to unfold itself before us.

Sanjay has spent his childhood in Bhusaval, a railway town, where his father was an engine driver. He grew up in the railway atmosphere of trains. The train becomes a source of strength to him; he identifies it with his father who drives the train. But an accident in which his father gets crippled shatters his illusions about trains. He begins to detest the rail tracks unconsciously. His father makes all important decisions for him. He lost his mother early in his youth, which alienated him further. Thus he grows up into a



unable to finish his course because the father has arranged a job for him in the railways. Thus, after turning away his heart from the rail tracks, he is put back on them. He becomes a train himself. The train becomes an escape from his problems and a source of

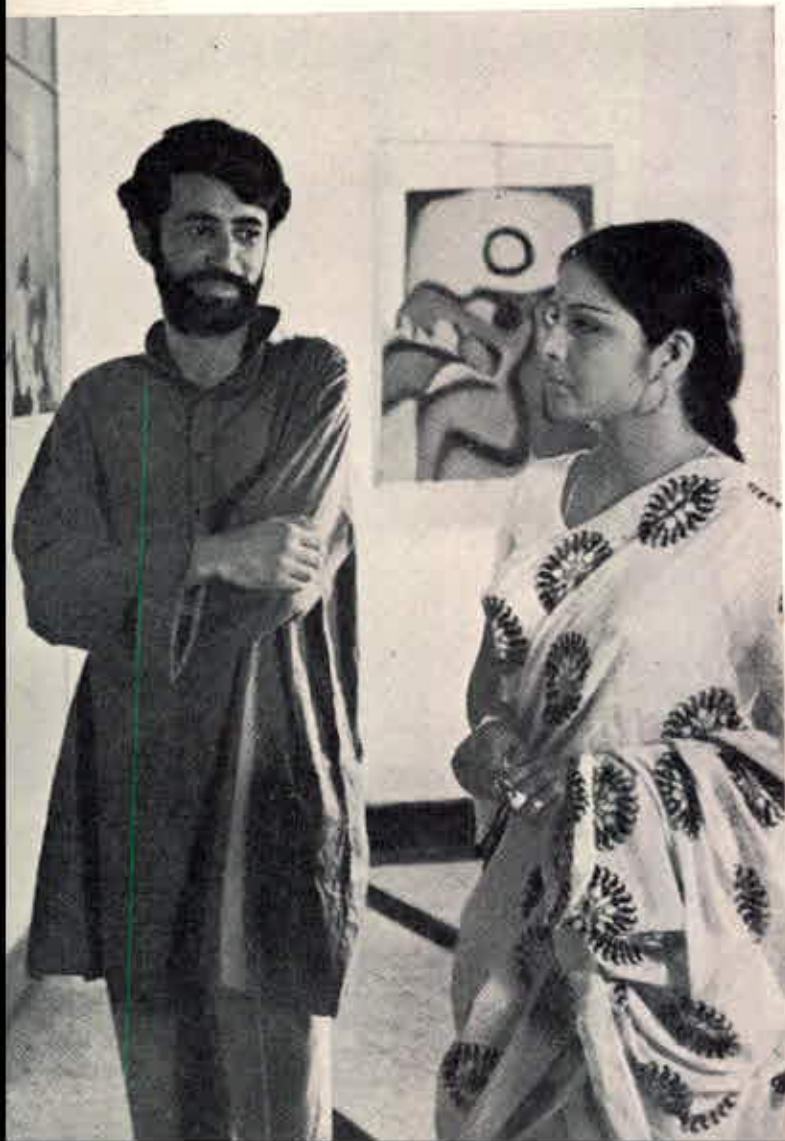
comfort. He does his job as mechanically as train runs on its course. Then he meets a young girl—Shalini.

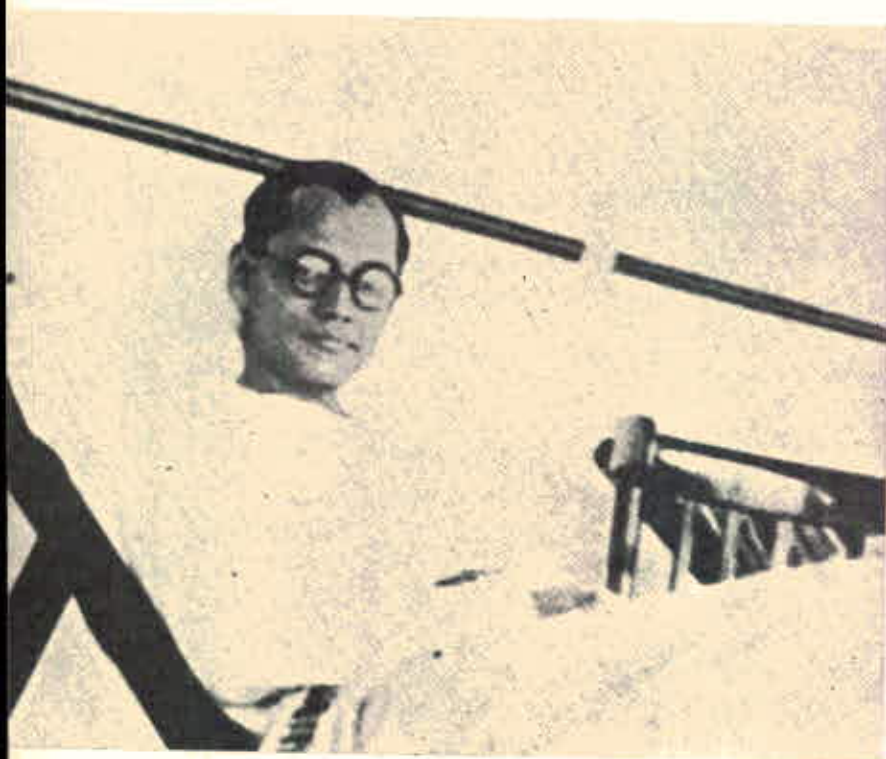
In her he finds an ideal beauty, a source of warmth and a means of communication on human level. Soon, the relationship becomes strained although he tries to adjust to her requirements. His father meanwhile has arranged a marriage for him in Jalgaon. He is unable to dissuade his father because he is not bold enough to revolt against him. Thus a relationship with Shalini that had a possibility of growth gets tragically ended.

His marriage to Yamuna is a disaster from the beginning. The couple has nothing in common. He is an introvert, sensitive and a passive character; she is a simple, straightforward, plain-speaking extrovert. To add to complications, his father-in-law comes to live in their small dwelling and starts a milk dairy. This is too much for him to bear. He escapes to the train and it is on this journey that we meet him.

The train ends in Varanasi. He wanders around the city in an effort to forget his past. He feels lonely as well and in need of some form of human communication. Somebody in a bar introduces him to a prostitute.

The short relationship with the prostitute brings back the memories and associations of his past once again. He begins to realize that by running away he had not solved any of his problems. In fact he is carrying them with him all the time. This is a turning point in his life. He decides to return home and face life once again. Returning home he finds his wife unchanged. Again he runs away, impulsively to Shalini this time, in the hope that perhaps he would find a response from her. But things never happen the way one imagines. At last he realizes that he should take life as it comes to him rather than fight it. He will go on and on as the train moves on the rail tracks.





## **The Flame Burns Bright** (English)

The film traces the life story of Subhash Chandra Bose. In early life, Subhash was influenced by Swami Vivekananda's creed of Service to humanity, particularly to Mother India. In his boyhood, Benimadhab Das, a great teacher, instilled in him virtues of honesty and steadfastness to one's duty. His political guru was Deshabandhu Chittaranjan Das. The film goes on to deal with the political career of Subhash Chandra Bose, the raising of Azad Hind Fouj which aimed at the attainment of India's freedom.

The man behind it all, Subhash Chandra Bose who declared that the roads to Delhi are many and Delhi still remains our goal; lives in the hearts of his people like an eternal flame that burns bright.

## **Saath Kutch Na Jayega** **(Hindi)**

The documentary film "Saath Kutch Na Jayega" is an appeal to the people to donate their eyes after death. Some blind man will be restored eye sight after the transplantation of the cornea.



## **Land of Krishna (English)**

The film brings to the screen colourful festivals in the land of Braj, the birth place of Lord Krishna. It also depicts the way of life of the people and their folklore which was always associated with Lord Krishna and the river Jamuna.





## **Delhi The City Beautiful** **(English)**

A blend of the modern and ancient, Delhi is a fascinating city. The film depicts the various tourist attractions in and around Delhi and the facilities provided for tourists.



## **Fibre the Fabric of Life**

( English )

Khadi & Village Industries Commission have brought out a film on their Fibre Crafts. Plant fibres have been with man from ancient times & even today articles made out of fibres are part of our daily life. Colourful articles made out of all kinds of fibres have a dynamic export potential.



## **Homi Bhabha**

**A Scientist in Action  
( English )**

A film which traces the life history of the nuclear Scientist, Dr. Homi Bhabha.



**DADA SAHEB  
PHALKE AWARD  
FOR DISTINGUISHED  
CONTRIBUTION  
TO INDIAN CINEMA**

D.G. Phalke was the greatest pioneer of the Indian cinema who established the basic norms of film-making in almost every department of this conglomerate art. He was his own scenarist, cameraman, art director, costume designer, editor, processor, printer, developer and even projectionist and distributor. This one-man institution gave India its most fundamental traditions in film-making and established the motion picture as a form of entertainment, a medium, an art, and an aspect and extension of the Indian culture.

1969 was the birth centenary year of the Father of the Indian Cinema. In a befitting commemoration of his contribution to the Indian cinema, a new National Award named after him was introduced from that year. This Award is annually given for distinguished contribution to the medium, its growth and promotion.

The first recipient of this Award was Smt. Devika Rani Roerick, the second B.N. Sircar, the third late Prithvi Raj Kapoor. Last year it went to Pankaj Mullick.



## Winner of 1973 Award

### Sulochana

Ruby Mayers, known to millions of moviegoers as Sulochana, was one of the most popular heroines of the 20's and the 30's. The 53 films in which she played gave the Indian moviegoer a unique image of a filmstar.

One of the few living leading personalities of the silent era, Sulochana was one of the highest paid artistes of her time. Ruby Mayers was a telephone operator when she was chosen to play female lead in Kohinoor Film Co's costume drama, *Veer Bala* (1925), made by M. Bhavnani. She was an instant hit, for she represented a different kind of screen glamour.

Next year, she was featured in nine films. One of them was *Mumtaz Mahal* in which she shared stellar honours with another raging screen beauty, Gauhar Bai. This film was made by Homi Master.

The Indian movie audiences looked forward for a screen image that could in their eyes be a rival to Marlene Dietrich and Greta Garbo of the Hollywood film industry. Hence a large number of films were made featuring Sulochana as the sultry siren, sometimes in Arabian Nights costumes, other times as the modern emancipated woman of western demeanour. Whatever the costume, whichever the role, Sulochana was always alluring.

After making nine films for Kohinoor, Sulochana joined the Imperial Film Co of Ardeshar Irani. The thirty seven films she made under this banner elevated her to become the most celebrated star of her time. These films included *Anarkali*, *Madhuri* and *Indira M.A.*, directed by R.S. Choudhry; *Heer Ranjha* directed by Pesi Karni; *Magic Flute* directed by M. Bhavnani. In 1931, Imperial released India's first talkie, *Alam Ara*, which threatened the career of many heroines who were not fluent in Urdu. But Sulochana not only managed to survive but also rose to new heights of popularity with her very first talkie, *Madhuri* (1932). Her roles opposite D. Billimoria in *Daku Ki Ladki*, directed by Moti Gidwani, *Gul Sanobar*, directed by Homi Master and several other films gave the Indian cinema its first romantic star team.

When Imperial's fortunes dwindled Sulochana tried her hand at production with *Prem Ki Jyot*, which was directed by Gunjal who also directed her last Imperial starrer, *Wah Ri Duniya*.

A new generation of artistes emerged during the war, and Sulochana began playing side roles. Her period of glory 1925-1939 can be termed the Sulochana Era in Hindi cinema.

## Excellence in Direction

### Mani Kaul (Duvidha—Hindi)

Mani Kaul entered films about eight years ago, after obtaining a Diploma in the Course of Advance Direction and Screen playwriting from the Film and Television Institute, Poona. His first feature film was *Uski Roti*, a film financed by the Film Finance Corporation. This film bagged the National Award for the best black and white cinematography and also received the Filmfare Critics' Award in 1970. It participated in Venice and Berlin Festivals.

Mani Kaul was a juror at the Berlin Festival. In 1971, he completed his second film *Aashad Ka Ek Din*

for which he received the Filmfare Critics' Award again in 1971. Mani Kaul was a member of the Khosla Enquiry Committee which looked into the working of the Film and Television Institute of Poona in 1971-72.

*Duvidha*, which has won Mani Kaul Excellence in Direction Award is based on a Rajasthani folk tale. Mani Kaul has received the Jawahar Lal Nehru Fellowship to write a book on the Crisis of Form in Cinema.





## Best Music Director of the Year

### Satyajit Ray (Ashani Sanket-Bengali)

Satyajit Ray's name is a household word in the realm of films. Fifty-three year old Ray has won some of the most coveted national and international film awards. He is reckoned as one of the foremost film directors of the world. Beginning with *Pather Panchali*, his first film which brought him world fame, almost all his art creations have been universally acclaimed. He has already won more than 35 national and international awards in different film festivals all over the world. *Pratidwandi* was his 19th film which three years ago bagged two awards for (i) Excellence in Direction, and (ii) Best Screenplay.

Calcutta-born Ray studied in Baliganj Government High School and graduated in 1940 from the Presidency College, Calcutta. He went to Kala Bhavan, Santiniketan, to study painting and became an expert Commercial Artist. As a Visualiser he was appointed Director of D.J. Keymer & Company, an advertising agency. But cinema was his first love from student days. While in college, he founded the first film society in Calcutta in 1947. Drawing themes from Bengal, Ray made the fullest use of this potent medium of films to depict a true image of India and her rich cultural heritage. Ray not only directs his films but has been his own script-writer and music director too. He is so far the only film director who has won Raymon Magsaysay Award (1967).

## Best Screen Play of the Year

(Padatik-Bengali)

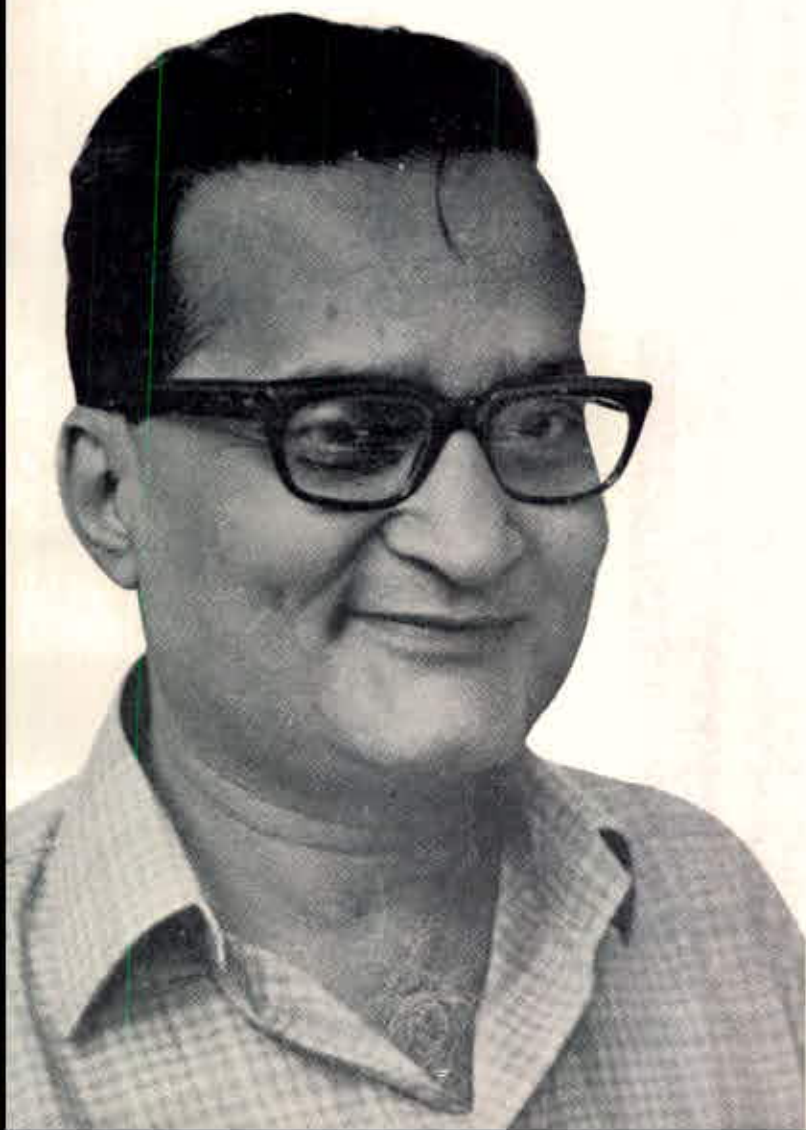
**Mrinal Sen, and Ashish Burman**

Mrinal Sen came to films after experimenting with varied avocations like sound recording, teaching, writing books, freelance journalism and medical representation. Extensive travelling in different parts of the country gave him an intimate understanding of the common man's problems. He was also connected with the Cultural wing of the Communist Party of India.

Mrinal Sen has so far made more than a dozen films in Bengali and Hindi. Some of them have received international and national awards. They include *Neel Akasher Neechay*, *Pratinidhi*, *Akash Kusum*, *Matira Manisha*, *Bhuvan Shome*, *Calcutta'71* and *Padatik*. *Bhuvan Shome* was adjudged the best feature film of the year 1969 and *Calcutta'71*, the second best feature film of 1972. Mrinal Sen shares the honour with Ashish Burman for the best screen-play writing for his film, *Padatik*, Mrinal Sen is fifty-one year old.







### **Ashis Burman**

Burman shares the political and cultural leanings of Mrinal Sen. Burman got seriously interested in films in the company of Satyajit Ray and worked as his assistant in the Bengali film, *Pather Panchali*. Burman was the story writer of Mrinal Sen's three earlier films *Punascha*, *Akash Kusum*, *Interview*.

Burman is 46. He has been writing regularly on cultural, political, and economic subjects for *Patriot*, daily, and *Link*, weekly, since 1958.

## Best story of the year

**Ismat Chughtai and Kaifi Azmi**

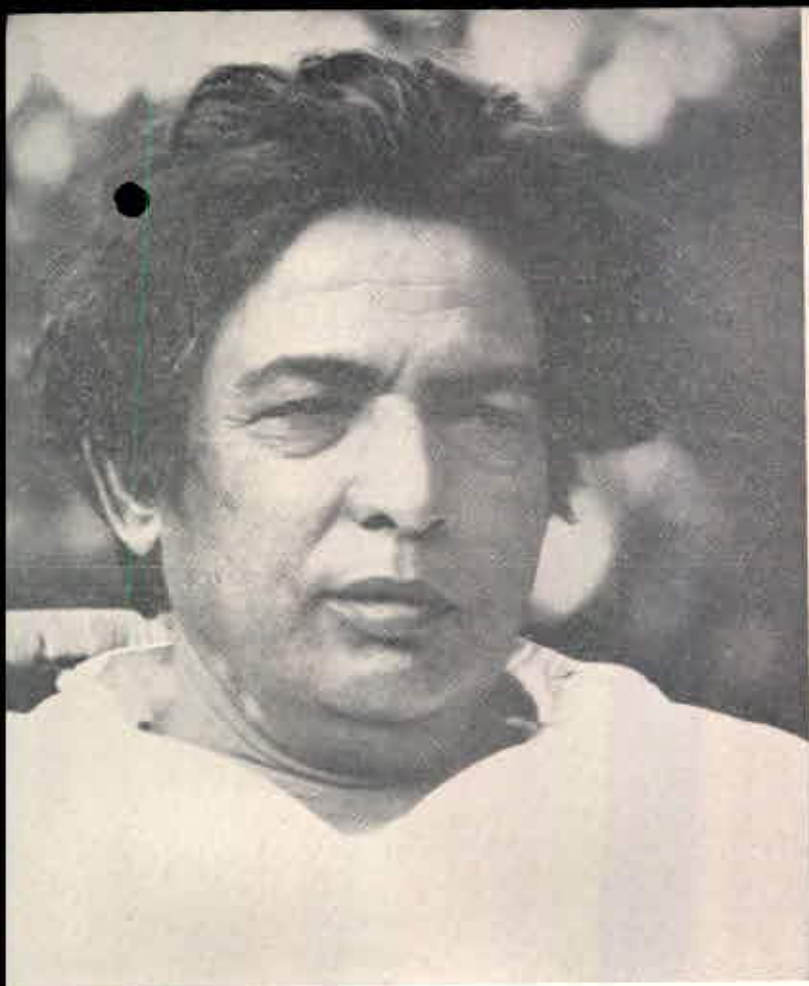
**Garm Hawa : (Urdu)**

Ismat Chughtai has held the distinction of being one of the widely-read Urdu story writers during the last three decades. She has published seven novels, six collections of short stories and articles and two books for children. Some of her stories have been translated in different Indian and European languages. She has written stories, dialogue and screenplays for more than a dozen films. One of her most controversial stories "Lehaaf" was written in pre-Independence days; the then British Government proscribed it on the grounds of moral implications. Ismat Chughtai was prosecuted but was later acquitted honourably of the charge.

Born on August 21, 1915 Ismat was educated at Agra and Aligarh. For several years she was associated with girls' high schools in Bareilly, Jodhpur and Bombay. In 1942, she married Shahid Lateef with whose collaboration Ismat made five films.

**Garm Hawa** is a soul-stirring story excellently portrayed by (the late) Balraj Sahni.





## Kaifi Azmi

Fifty-two year old Kaifi Azmi hails from a small village in Azamgarh district of Uttar Pradesh. Educated in the traditional manner in Persian and Urdu, he started writing Urdu poems in childhood. From the University of Lucknow he passed *Dabir Kamil*, a literary course in Urdu literature. From college days Kaifi Azmi was actively associated with the trade union activity and was a member of Progressive Writers' Association. One of his poems published in *Qaumi Jang*, a weekly of the Communist Party of India gave him an appointment in this paper. In Bombay he continued to organise the trade union movement particularly among the shoe-makers, beedi and textile workers. Much of the background of shoe-makers in *Garm Hawa* is due to his close association with them.

Kaifi's first collection of poems *Jhankaar* was published in 1945; the second entitled *Aakir-E-Shab* in 1947. Another collection of poems is now in the press. He wrote his first lyric for *Buzdil* directed by Shahid Latif. Since then, Kaifi has written lyrics for about 100 films, of which Hrishikesh Mukerji's *Anupama* has been the most successful commercially. He considers the lyrics for Guru Dutt's *Kaagaz Ke Phool*, as his best so far. He has written screen plays and dialogues for about 10 films. Among them was Chetan Anand's *Heer Ranjha*.

Kaifi's wife Shaukat played in *Garm Hawa*. His daughter Shabana is acting in several films. At present Kaifi is writing on several film themes and among them is a verse dramatisation for a musical film on a 19th century Urdu poem, *Zehr-E-Ishq*.

## Best Actor of the Year—Bharat Award

**P. J. Antony**

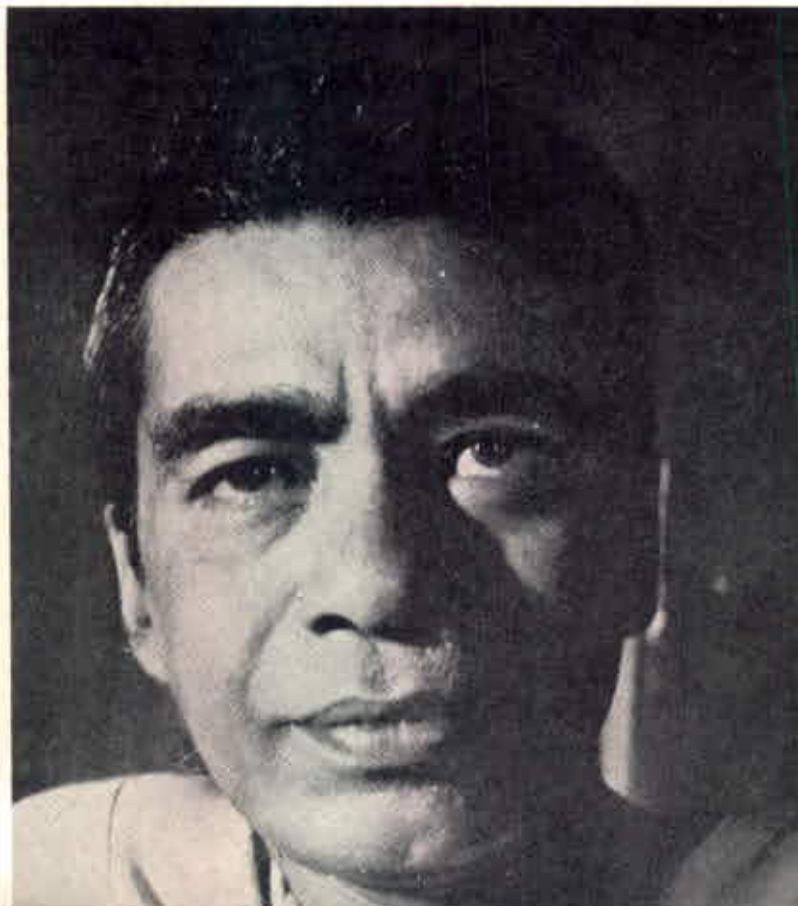
### **Nirmalayam (Malayalam)**

Joseph Antony has had a chequered career beginning with a sack from a job in the Royal Indian Navy for participation in the Naval Mutiny of 1946 to the opening of an automobile workshop in his home town. But all along, Antony was deeply interested in writing novels, short stories and producing plays.

Antony has 95 plays to his credit most of which have been played many times over in Kerala and other parts

of the country. He has so far acted in sixty films and also directed one film. Ten of his scripts and two stories have been filmed. He has written around 300 songs, sung many of them and also set them to music. He is the author of five novels.

In Nirmalayam, Antony plays Vellichapad, the Oracle, a powerful role as the spiritual guide of an ancient temple in Kerala.



## Best Actress of the year— Urvashi Award

**Nandini**

(Kaadu—Kannada)

Nandini was born at Tellichery, Kerala. Her parents settled down in Bangalore where her father was an eminent professor. Nandini studied at Mount Carmel and Maharani College, Bangalore and took a degree from the University of Mysore.

Nandini is married to Shri Bhaktavatasala, who is a producer and distributor of films. He is also the President of Karnataka Film Chamber of Commerce.



## Best Child Actor of the Year

**Master G. S. Nataraj (Kaadu—Kannada)**

Eleven-year old G.S. Nataraj belongs to a family of artists. He has already acted in several popular Kannada dramas, including Hosabageya Papa, Haya Vadana, Neeliya Kagada and Manniana Bandi. He played the title role in the children's play "Tenali Ramakrishna".

Nataraj acted in the film *Vamshavriksha*, which was adjudged the Best Kannada film of 1971, for

which Girish Karnad and B.V. Karanth shared the Best Director of the Year Award. The story of *Kaadu* is narrated primarily through the eyes of Kitti acted by Nataraj. He performs a delicate role excellently—child's curiosity, innocence, fears and confusion caused by the adult behaviour.

Nataraj is a student of VII Standard at Balamandira, Gandhi Nagar, Bangalore.



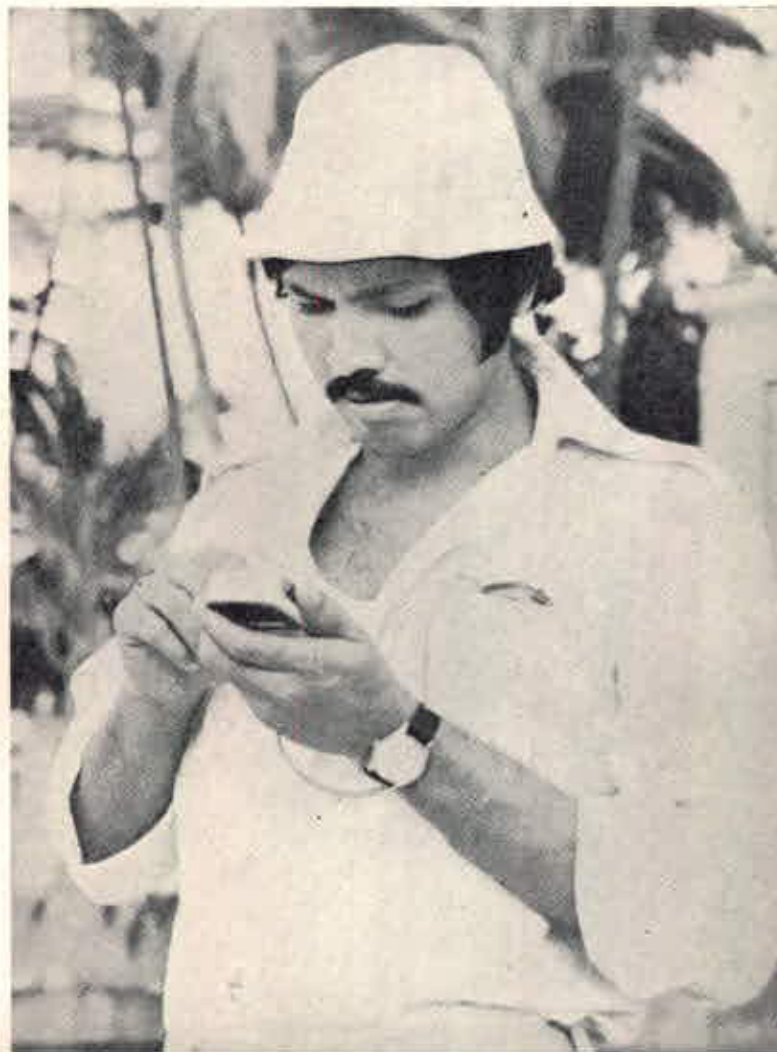
## Excellence in Cinematography (B&W)

**Apurba Kishore Bir**

**27 Down: (Hindi)**

Twenty-six year old Apurba Kishore Bir was born at Cuttack, Orissa. After graduating from a college in Cuttack, he joined the Film and Television Institute, Poona and obtained Diploma in Cinematography in 1969-70.

*27 Down* is his first feature film. Apurba Kishore Bir has been photographing advertisement and documentary films for quite sometime.



## Excellence in Cinematography (Colour)

**Soumendu Roy**

**Ashani Sanket (Bengali)**

Forty-one year old Soumendu Roy has worked as a film cameraman for several eminent directors including Tarun Mazumdar, Haridas Bhattacharjee, Nityananda Dutta, Sunil Banerjee and Eklabya.

His first independent chance as cameraman came with Satyajit Ray's documentary on Tagore. This was followed by Satyajit's feature films *Teen Kanya*, *Abhijan*, *Kapurush-o-Mahapurush*, *Chirya Khana*, *Gopy Gyane*, *Bagha Byan*, *Aranyer Din Ratre*, *Pratidwandi*, *Simabaddha*, *Ashani Sanket* and *Sonar Kella*.

Soumendu Roy visited the USSR as a technician-delegate from Eastern India in 1967. This year, he attended the International Cinematographers' Conference at Los Angeles, USA.





## Best Male Playback Singer of the Year

**K. J. Jesudos (Gayatri—Malayalam)**

Jesudos has won this award for the second time. Last year, he won it for his songs in another Malayalam film, *Achhanum Bappayum*.

Born in January 1940 at Cochin, Jesudos started humming songs from the age of three. His father, A. Augustin, a singer of great repute, started coaching him in music from early childhood. Jesudos' first Guru was Kunjan Velu, a disciple of Rajaratnam Pillai. In 1961, Jesudos secured diploma of Gana Bhushanam from the R.L.V. Academy of Music in Thripunithura.

He stood first in all the three music academies of Kerala.

Director K.S. Antony selected Jesudos to give songs for the film *Kalpadukal* under the music direction of the inimitable M.B. Srinivasan. So far, Jesudos has contributed some 500 songs in Tamil, Telugu, Kannada and Malayalam films. For three consecutive years from 1966 onwards, the Film Fans' Association gave him the Best Singer Award for Malayalam films.





**TWENTY FIRST  
NATIONAL AWARDS  
FOR FILMS  
1973**

## **National Jury For Feature Films**

### *Chairman*

Shri Romesh Thapar

### *Members*

Kumari Usha Bhagat  
Smt. Teji Bachchan  
Smt. Ismat Chughtai  
Shri Yunus Dehlvi  
Shri Ashis Barman  
Shri Firoze Rangoonwalla  
Smt. Dina Pathak  
Smt. B.V. Karanth  
Shri T.S. Pillai  
Shri T.K. Mahadevan  
Shri J. Swaminathan  
Shri Dileep Padgaonkar  
Shri Subodh Mukerji  
Shri U. Visweswar Row  
Shri Asim Paul  
Shri Tarun Mazumdar  
Shri Ananta Patnaik  
Smt. Illindula Saraswati Devi  
Shri M. Bhaktvatsala  
Smt. Sai Pranjpye  
Smt. K.R.K. Menon  
Shri O.V. Vijayan

## **National Jury for Short Films**

### *Chairman*

Shri S.K. Kooka

### *Members*

Shri Balwant Gargi  
Smt. Nalni Soni  
Shri Komal Kothari

**davp**

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C.L. Gupta.