



30nff

30th National Film Festival, 1983

30TH NATIONAL

FILM FESTIVAL

MAY 1983

Compiled and edited by the Directorate of Film Festivals, National Film Development Corporation Ltd.

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jury for feature films

Hrishikesh Mukherjee (Chairman)
N.B. Kamat
Amita Malik
Komala Varadan
V. Shivaraman
K.V. Subbanna
Girish Kasaravalli
Valampuri Somanathan
Kanchana
Manzoor
Anil Varshney
Nabendu Ghosh
Subodh Roy
Kamal Bose

jury for short films

Durga Khote (Chairperson)
S. Krishnaswamy
Sidharth Kak

jury for the best book on cinema

K.K. Nair (Chairman)
Swapan Mullick
Samick Bandopadhaya
Bikram Singh
Suresh Kohli
Thakazhi Sivasankara Pillai
Omcheri N.N. Pillai
K.S. Srinivasan
Kaa Naa Subramaniam

award for the best feature film

CHOKH

Swaran Kamal and a cash prize of Rs. 50,000 to the Producer, the Government of West Bengal.

Swaran Kamal and a cash prize of Rs. 25,000 to the Director, Utpalendu Chakraborty.

citation The award for the Best Feature Film of 1982 is given to the Bengali Film 'CHOKH' for "its courage in exposing an aspect of contemporary reality which has great social relevance and for doing so with passion and integrity."



award for the Best First Film of a Director in 1981. CHOKH (The Eye) is his second film. The film won a Special Prize of the Jury at the 9th International Film Festival of India, 1983. CHOKH was also the Indian entry in the International Forum of Young Cinema of Berlin Film Festival, 1983, and won a cash award with a citation.

Starting with a documentary MUKTI CHAI, based on his three years' experience of living with tribal people, Utpalendu Chakraborty made his first feature film MOYNA TADANTA (Post Mortem) which won the national

award for the second best feature film

KHARUJ

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer, Neelkanth Films.

Rajat Kamal and a cash prize of Rs. 15,000 to the Director, Mrinal Sen.

citation

The award for the Second Best Feature Film of 1982 is given to the Bengali Film 'KHARUJ' for "the subtlety and simplicity with which it analyses the dehumanisation creeping into our society, with cinematic elegance and economy of expression."



One of the most celebrated film directors in the country, Mrinal Sen has been making films apart from Bengali, in Hindi, Oriya and Telugu also for the last 27 years. He has received several national and

international honours including the prestigious Silver Bear at the Berlin International Film Festival for his film AAKLER SANDHANE in 1981. His films BHUVAN SHOME, CHORUS, MRIGAYA and AAKLER SANDHANE have earlier won National Awards for the Best Feature Film. Another film CALCUTTA—71 had won the National Award for the Second Best Feature Film. Mrinal Sen had also won the National Awards for the Best Direction for his films BHUVAN SHOME, EK DIN PRATIDIN and AAKLER SANDHANE.

nargis dutt award for the best feature film on national integration

AROODAM

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer, Rosamma George.

Rajat Kamal and a cash prize of Rs. 15,000 to the Director, I.V. Sasi.

citation

The Nargis Dutt award for the Best Feature Film on National Integration of 1982 is given to the Malayalam Film 'AROODAM' for "its compassionate treatment of the plight of the under-privileged."



Rosamma George produced her first feature film OPPOL, which won the National Award for the Second Best Feature Film in 1981. AROODAM is her third film.



A veteran film director, I.V. Sasi, started his film career as an art director. He has directed over 70 films mainly in Malayalam. In recent years he has also directed films in Hindi, Tamil and Telugu.

award for the best feature film on family welfare

SPANDAN

Rajat Kamal and a cash prize of Rs. 30,000 to the Producers, Satyanarayan Misra, Abdul Majid and Durga Nanda.

Rajat Kamal and a cash prize of Rs. 15,000 to the Director, Biplab Raychaudhuri.

citation

The award for the Best Feature Film on Family Welfare of 1982 is given to the Hindi Film 'SPANDAN' for "its intense and graphic interpretation of the twin problems of poverty and over-population, which it tackles on the level of both the family and of society."



Satyanarayan Misra is a business man and a film producer.



Durga Nanda, a Civil Engineer, is also an exhibitor.



After working as an editor for several features and documentaries, Biplab Raychaudhuri directed his first feature film BARNNA BIBARNNA in 1975. His second film CHEELIKA TEEREY won the National Award for the Best Oriya Film in 1978. SHODH, his next film, won the Swaran Kamal for the Best Feature Film in 1980.



Abdul Majid is also a business man and a film producer.

award for the best first film of a director

KANN SIVANDHAL MANN SIVAKKUM

Rajat Kamal and a cash prize of Rs. 10,000 to the Director, Sreedhar Rajan.

citation The award for the Best Feature Film of a Director is given to Sreedhar Rajan for his work in the Tamil Film 'KANN SIVANDHAL MANN SIVAKKUM' for its "original interpretation of a deep-rooted social evil, combining folk art with modern cinematic idiom."



After working as advertising executive, journalist and editor, Sreedhar Rajan switched over to film direction with the present film. He has also done screenplay for the film. He has produced several programmes for television. As an active worker for the promotion of good cinema, Sreedhar Rajan has served in various committees like Film Censor Advisory Panel, NFDC Script Committee, etc.

award for the best direction

UTPALENDU CHAKRABORTY

Rajat Kamal

citation The award for the Best Direction of 1982 is given to Utpalendu Chakraborty for his work in the Bengali Film 'CHOKH' for "his merciless expose of several aspects of social injustice with admirable command over his medium."



award for the Best First Film of A Director in 1981. CHOKH (The Eye) is his second film. The film won a Special Prize of the Jury at the 9th International Film Festival of India, 1983. CHOKH was also the Indian entry in the International Forum of Young Cinema of Berlin Film Festival, 1983, and won a cash award with a citation.

Starting with a documentary MUKTI CHAI, based on his three years' experience of living with tribal people, Utpalendu Chakraborty made his first feature film MOYNA TADANTA (Post Mortem) which won the national

award for the best screenplay

MIRNAL SEN

Rajat Karnal and a cash prize of Rs. 10,000.

citation The Award for the Best Screenplay of 1982 is given to Mrinal Sen for his work in the Bengali Film 'KHARU' for "its economy of expression in the treatment of a sensitive theme."



BHUVAN SHOME, CHORUS, MRIGAYA and AAKLER SANDHANE have earlier won National Awards for the Best Feature Film. Another film CALCUTTA-71 had won the National Award for the Second Best Feature Film. Mrinal Sen had also won the National Awards for the Best Direction for his films BHUVAN SHOME, EKDIN PRATIDIN and AAKLER SANDHANE.

This is the second time he is winning the National Award for the Best Screenplay, the first being for AAKLER SANDHANE.

One of the most celebrated film directors in the country, Mrinal Sen has been making films apart from Bengali, in Hindi, Oriya and Telugu also for the last 27 years. He has received several national and international honours. His films

award for the best actor

KAMALAHASAN

Rajat Kamal and a cash prize of Rs. 10,000.

citation The award for the Best Actor of 1982 is given to Kamalahasan for his performance in the Tamil Film 'MOONDRAM PIRAI' for "the versatility and naturalness with which he portrays the character of Seenu.



films in six Indian languages, including very popular films like APOORVA RAGANGAL, PATHINARU VAYATHINILAY, SIGAPPU ROJAK-KAL (all Tamil), YEETA (Malayalam) and EK DJJE KE LIYE (Hindi). He is also connected with a number of film societies.

Kamalahasan made his debut in films as a child artist in 1959 when he was four years old. Later he took to stage. After getting training in classical dances, he worked as choreographer, assistant director, assistant editor and dialogue and screenplay assistant before becoming a full time actor. He has so far acted in more than 100

award for the best actress

SHABANA AZMI

Rajat Kamal and a cash prize of Rs. 10,000.

citation The award for the Best Actress of 1982 is given to Shabana Azmi for her performance in the Hindi Film 'ARTH' for "the restraint with which she conveys a wide range of emotions."



A graduate from the FTII, Shabana Azmi is one of the most talented actresses in the country. She had earlier won the National Award for the Best Actress for her role in ANKUR in 1975.

award for the best child artist

MASTER VIMAL

Rajat Kamal and a cash prize of Rs. 5,000.

citation The Award for the Best Child Artist of 1982 is given to Master Vimal for his performance in the Malayalam film 'AROODAM' for "its touching innocence and lack of self-consciousness which lend meaning to the theme."



Five-year old Master Vimal is acting in several films in Malayalam and Tamil.

award for the best cinematography (colour)

BALU MAHENDRA

Rajat Kamal and a cash prize of Rs. 10,000.

citation The award for the Best Cinematography (Colour) of 1982 is given to Balu Mahendra for his work in the Tamil film 'MOONDRAM PIRAI' for "the brilliant use of vivid imagery to create a variety of moods."



(Kannada) in 1977. He had also handled camera for this film. MOONDRAM PIRAI is the fifth film written, photographed and directed by him. Balu Mahendra had earlier won the National Award for the Best Cinematography (B&W) for his film KOKILA.

A cinematography graduate from the Film and T.V. Institute of India, Balu Mahendra started his film career as a cinematographer in 1972 in NELLU directed by the late Ramu Kariat. His first directorial venture was KOKILA

award for the best audiography

(LATE) ESSABHAI M. SURATWALA

Rajat Kamal and a cash prize of Rs. 10,000

citation The award for the Best Audiography of 1982 is given Posthumously to the Late Essabhai M. Suratwala for his work in the Hindi film 'NAMKEEN' for "his skillful structuring of the sound track to create the atmosphere for the film."



(Late) Essabhai M. Suratwala was a senior sound recordist. He had been a sound recordist of many good films of prominent directors. He was a highly respected Sound Recordist in the industry and had won many awards.

award for the best editing

KESHAV HIRANI

Rajat Kamal and a cash prize of Rs. 10,000.

citation The award for the Best Editing of 1982 is given to Keshav Hirani for his work in the Hindi Film 'ARTH' for "sustaining the inherent tension in the plot by precise timing and artistic juxtaposition of images and sounds."



A diploma holder from FTII, this is his first independent assignment as an editor.

award for the best art direction

NITISH ROY

Rajat Kamal and a cash prize of Rs. 10,000.

citation The Award for the Best Art Direction of 1982 is given to Nitish Roy for his work in the Bengali Film 'KHARUJ' for "recreating a milieu with delicate detail."



A graduate from the Government College of Arts and Crafts, Nitish Roy has done his independent assignment as an Art Director for the first time in this film. His current assignments are MANDI, a film by Shyam Benegal, KHANSAHAR by Mrinal Sen and NEHRU, a feature length documentary by Shyam Benegal.

award for the best music direction

RAMESH NAIDU

Rajat Kamal and a cash prize of Rs. 10,000.

citation The award for the Best Music Direction of 1982 is given to Ramesh Naidu for his work in the Telugu Film 'MEGHASANDESAM' for "his use of classical music to enhance the aesthetic quality of the film."



With the record of composing music for more than 150 films in Marathi, Hindi, Tamil, Kannada, Oriya, Bengali, Nepali and of course his mother tongue Telugu, Ramesh Naidu has a reputation of using both classical and folk forms in film music. He is also a playback singer. He has received many awards during the course of his career spanning over three decades.

award for the best male playback singer

K.J. YESUDAS

Rajat Karnal and a cash prize of Rs. 10,000.

citation The award for the Best Male Playback Singer of 1982 is given to K.J. Yesudas for his singing in the Telugu Film 'MEGHASANDESAM' for "his rich contribution to the musical element of the film."



One of the most popular playback singers in the country today, K.J. Yesudas had received extensive training in classical Carnatic music from R.L.V. Music Academy, Tripunithura, and Swathithirunal College of Music, Trivandrum. He started his career in films with Kalpadukal (Malayalam). Since then, he had been regularly singing in various languages. Yesudas has already won the National Award for the Best Male Playback Singer three times for films ACHANUM BAPPAYUM (Malayalam) in 1973, GAYATHRI (Malayalam) in 1974 and CHIT CHOR (Hindi) in 1977.

award for the best female playback singer

P. SUSEELA

Rajat Kamal and a cash prize of Rs. 10,000.

citation The award for the Best Female Playback Singer of 1982 is given to P. Suseela for her singing in the Telugu Film 'MEGHASANDESAM' for "her immense contribution to the musical excellence of the film."



studied in the Madras Music Academy. A winner of National Award for the Best Female Playback Singer three times before, for UYARNDHA MANITHAN (Tamil) in 1970, SAVALAY SAMALI (Tamil) in 1972 and SIRI SIRI MUJVA (Telugu) in 1977, Suseela had the distinction of winning the award the very first year in 1970 when separate award was introduced for the Best Female Playback Singer.

P. Suseela started her career in films with 'KANNATHALLI (Telugu) and PETRATHAI (Tamil) in 1951. She has been singing in Telugu, Tamil, Kannada and Malayalam films for the last 32 years. Before joining the films, Suseela had undergone training in classical music in Maharaja's Music College, Vizianagaram. She had also

award for the best assamese film

APAROOPA

Rajat Kamal and a cash prize of Rs. 15,000 to the Producer, Jahnu Barua.
Rajat Kamal and a cash prize of Rs. 7,500 to the Director, Jahnu Barua.

citation The Award for the Best Assamese Film of 1982 is given to 'APAROOPA' for "its deeply felt and controlled study of life in a village."



A graduate from FTII, Pune, Jahnu Barua worked as satellite television producer under Indian Space Research Organisation and made more than 200 TV programmes. He also worked as assistant director to Arunavikas in Shaque. Made several documentary films and advertising films. Aparoopa is the first feature in Assamese to be financed by NFDC and also Barua's first.

award for the best bengali film

NAGMOTI

Rajat Kamal and a cash prize of Rs. 15,000 to the Producer, Sibaprasad Sen.

Rajat Kamal and a cash prize of Rs. 7,500 to the Director, Gautam Chatterjee.

citation The award for the Best Bengali Film of 1982 is given to 'NAGMOTI' for "its absorbing portrayal of an ethnic group."



A graduate from Calcutta University, Sibaprasad Sen was interested in the art and literature from his childhood. He was actively connected with the group-theatre movement in Calcutta. Now he has formed his own production and distribution company in Calcutta to promote a different kind of cinema.



A science graduate, Gautam Chatterjee, during his student life, formed a rock group and played in different night clubs in Calcutta to earn his pocket expenses. He is actively connected with theatre, music and film. At present he is involved in paratheatrical activities. Gautam has made a few ethnographic short films.

award for the best hindi film

KATHA

Rajat Kamal and a cash prize of Rs. 15,000 to the Producer, Suresh Jindal

Rajat Kamal and a cash prize of Rs. 7,500 to the Director, Sai Paranjpye.

citation The award for the Best Hindi Film of 1982 is given to 'KATHA' for "its social satire of great charm and wit."



A producer of good quality films, Suresh Jindal's first film RAJANIGANDHA won the National Award for the Best Playback Singer for Mukesh in 1975. Another famous film of his, SHATRANJ KE KHILARI, directed by Satyajit Ray, won the National Award for the Best Hindi Film in 1978. Jindal is also associated producer of the now world-famous and Oscar Winner film, GANDHI.



Sai Paranjpye started her artistic pursuits at a very young age. Writing stories and articles was followed by conducting programme for radio. Later she joined the Delhi Doordarshan as a producer. During the eight years she remained with the television, she produced several TV films and one such film THE LITTLE TEA SHOP won the prestigious Asian Broadcasting Union Prize. She then joined the Children's Film Society and produced and directed two feature films for children, JADOO KA SHANKH (1974) and SIKANDER (1976).

Her first feature film SPARSH won the National Awards for the Best Hindi film, Best Screenplay and Best Actor in 1980

award for the best kannada film

PHANIYAMMA

Rajat Kamal and a cash prize of Rs. 15,000 to the Producer, Prema Karanath.

Rajat Kamal and a cash prize of Rs. 7,500 to the Director, Prema Karanath.

citation The Award for the Best Kannada Film of 1982 is given to 'PHANIYAMMA' for "its poignant portrayal of a real life character, who stood up single handed against cruel social customs."



also designed costumes for HANSAGEETE and GODHULI, besides PHANIYAMMA and for about eighty plays. Prema Karanath has translated a number of plays from Hindi to Kannada and vice versa. Phaniyamma is her maiden directorial venture.

A graduate of the National School of Drama, New Delhi, Prema Karanath has produced a number of plays, including a few for children. She has

award for the best malayalam film

CHAAPA

Rajat Kamal and a cash prize of Rs. 15,000 to the Producer, P.K. Abdul Latif.

Rajat Kamal and a cash prize of Rs. 7,500 to the Director, P.A. Backer.

citation The award for the Best Malayalam Film of 1982 is given to 'CHAAPA' for "its powerful depiction of a lone individual's determined fight against tyranny."



P.K. Abdul Latif, engaged in film business in Kerala, is interested in making good films.



An eminent director in Malayalam, P.A. Backer came to limelight with his very first film KABANEE NADHI CHUVANNAPPOL. His film MANI MUZHAKKAM had earlier won the National Award for the Best Malayalam Film in 1977.

award for the best marathi film

SHAPIT

Rajat Kamal and a cash prize of Rs. 15,000 to the Producers, Madhukar Rupji, Sudha Chitale and Vinay Newalkar.

Rajat Kamal and a cash prize of Rs.7,500 to the Directors, Rajdatt and Arvind Deshpande.

citation The award for the Best Marathi Film of 1982 is given to "SHAPIT" for "dealing with several dimensions of feudalism."



Madhukar Meghashyam Rupji is engaged in business, especially concerned with the housing and construction industries.



A diploma holder from Bombay's J.J. Institute of Applied Art, Vinay Newalkar joined the film industry as an assistant to V.K. Murthy and Padmanabh. Newalkar is also a trained puppeteer and has participated in as many as 400 puppet shows. "SHAPIT" is his first film as a producer.



Rajdatt, who has been in Marathi films for nearly 30 years, started as an assistant director to the eminent actor-director Raja Paranjpe. His first directorial venture was MADHU-CHANDRA in 1965. His other important films include GHARCHI RANI, APRADH and DEVAKI NANDAN GOPALA.



Sudha Chitale is active in business, especially in construction industry.



A well-known actor of the Marathi theatre, Arvind Deshpande also acted in number of films like ZUNJ, SHANTATA, COURT CHALU AAHE and GAMAN. With SHAPIT, Arvind Deshpande makes his debut as a film director.

award for the best tamil film

EZHAVATHU MANITHAN

Rajat Kamal and a cash prize of Rs. 15,000 to the Producer, Palai N. Shanmugam.

Rajat Kamal and a cash prize of Rs. 7,500 to the Director, K. Hariharan.

citation

The award for the Best Tamil Film of 1982 is given to 'EZHAVATHU MANITHAN' which "focuses attention on the important topical problems of pollution and industrial exploitation."



From being a veteran freedom fighter during the national independence movement and a leading criminal lawyer, Palai N. Shanmugam has now changed over to producing films, his passion since younger days. Currently he is working out a programme for his next production to be shot in 16mm and also plans to release it all over the state in 16mm theatres.



After graduating from the Film and T.V. Institute of India, Pune, K. Hariharan joined the Yukt Films Cooperative to make GHASHIRAM KOTWAL in Marathi. He also directed WANTED THANGARAJ for the Children's Film Society. Besides, he has made several documentaries and short films for the Films Division and other organisations. Currently he is working on documentaries for the Management Development Institute and the UNICEF

award for the best telugu film

MEGHASANDESAM

Rajat Kamal and a cash prize of Rs. 15,000 to the Producer, Dasari Narayana Rao.

Rajat Kamal and a cash prize of Rs. 7,500 to the Director, Dasari Narayana Rao.

citation The award for the Best Telugu Film of 1982 is given to 'MEGHASANDESAM' for "its lyrical and aesthetic qualities."



with a number of award winning films in Telugu, Tamil, Hindi and Kannada. He has so far made 65 films in all these languages.

An active member of some of the professional organisations, Dasari has served as President of the South Indian Film Directors' Association for four terms.

Starting with his participation in the theatre as an actor, director and playwright, Dasari Narayana Rao later joined the film industry as an associate director and dialogue writer. He made his first film THATA MANAVADU in 1973 at the age of 26. Today he is one of the most successful writer-directors

award for the best information film

AN INDIAN STORY

Rajat Kamal and a cash prize of Rs. 5,000 to the producer, Suhasini Mulay.
Rajat Kamal and a cash prize of Rs. 5,000 to the Director, Tapan. K. Bose.

The award for the Best Information Film of 1982 is given to 'AN INDIAN STORY' for being "an outstanding, investigative report into a subject of national concern and for its moving, graphic and sensitive treatment of a controversial subject."



A graduate in mass-communication from McGill University, Montreal, Suhasini Mulay had worked as a teaching assistant to the Late Dr. John Grierson. She has also worked as assistant to Satyajit Ray and Mrinal Sen. She is now producing and directing documentary films. Suhasini is also well known as an actress in several Hindi and regional language films.



Tapan K. Bose started his career as a journalist. Later he worked with the Late S. Sukhdev and learnt film making from him. Since 1974, he has been working as an independent filmmaker. He has produced and directed several educational and information films.

award for the best educational/instructional film

KOODUTHAL PAAL VENAMENKIL

Rajat Kamal and a cash prize of Rs. 5,000 to the Producer, Kerala State Film Development Corporation.

Rajat Kamal and a cash prize of Rs. 5,000 to Director, V.R. Gopinath

citation

The award for the Best Educational/Instructional film of 1982 is given to 'KOODUTHAL PAAL VENAMENKIL' for being "a simple yet explicit film, with a down to earth approach, presenting nature's procreation with both restraint and beauty."



A graduate from FTII, V.R. Gopinath is working with the Kerala State Film Development Corporation. Scripted and directed several documentaries. GREESHMAM, his first feature was included in the Indian Panorama section of the 8th IFFI and also participated in other foreign festivals.

award for the best film on family welfare

KAL AUR AAJ

Rajat Kamal and a cash prize of Rs. 5,000 to the Producer, Vimala Swaminathan.

Rajat Kamal and a cash prize of Rs. 5,000 to the Director, Vimala Swaminathan.

citation

The award for the Best Film on Family Welfare for 1982 is given to 'KAL AUR AAJ' of "presenting family planning as a simple, entertaining and direct comparison of the situation of today, with the past, in terms immediately understandable to the common man."



Vimala Swaminathan has been writing, producing and directing documentary films since 1968. She has so far produced 35 documentaries. Recent films include SO FAR SO NEAR and AANE WALA KAL both produced and directed by her for the Films Division.

award for the best experimental film

CHAKKAR CHANDUKA CHAMELIWALA

Rajat Kamal and a cash prize of Rs. 5,000 to the Producer, Film and T.V. Institute of India.

Rajat Kamal and a cash prize of Rs. 5,000 to the Director, N.C. Thade.

citation

The award for the Best Experimental Film of 1982 is given to 'CHAKKAR CHANDUKA CHAMELIWALA' for being "a romantically mysterious film which successfully dispenses with the normal time-space framework and chronological sequence."



A diploma holder from the Films and Television Institute of India, N.C. Thade has specialised in motion picture photography. 'Chakkar Chanduka Chameliwala', a student film, was directed by him while he was a final year student.

award for the best animation film

RAJU AND TINKU

Rajat Kamal and a cash of Rs. 5,000 to the Producer, Children's Film Society, India.

Rajat Kamal and a cash prize of Rs. 5,000 to the Director, Ajoy Kumar Chakravarty.

Rajat Kamal and a cash of Rs. 5,000 to the Animator, Ajoy Kumar Chakravarty.

citation

The award for the Best Animation Film of 1982 is given to 'RAJU AND TINKU', "an outstanding work in the difficult art of puppet animation, made with professional finesse, a joyous treat to child and adult audiences alike."



first animated puppet film "NANHE MUNHE SITARE" won the National Award for the third Best Children's Film in 1962.

A graduate in Fine Arts from the Vishwa Bharati University, Shantiniketan, Ajoy Kumar Chakravarty had worked as a finishing artist and visualiser, before starting his own servicing Art Studio in 1960. He has won several national and international awards in designing. His



award for the best indian news review

ASIAD 82—NEWS 1

Rajat Kamal and a cash prize of Rs. 5,000 to the Producer, N.S. Thapa, Films Division, Bombay.

citation The award for the Best Indian News Review of 1982 is given to 'ASIAD 82—NEWS 1' for being "an evocative and stirring record of one of the most colourful events of our time."



of the major sports event, Asian Games, on a massive scale never done in the country before. He has recently completed a feature length documentary film on the Asian games.

In recognition of his work, the President conferred on him PADMASHREE award.

Till recently he was Chief Producer, Films Division.

N.S Thapa joined the Films Division in 1948. Before that he was a soldier, a teacher and also a mountaineer. For thirty-five long years he produced and directed several films and many of them won national and international awards, including two Presidents Gold Medals and one Silver Medal for Best Documentary films in previous national film festivals. His recent achievements include film coverage

national award for the best book on cinema

VIJAYAKRISHNAN

Rajat Kamal and a cash prize of Rs. 5,000

citation

The national award for the Best Book on Cinema, 1983 is given to 'CHALACHITRA SAMEEKSHA' by Vijayakrishnan for "fairly systematic analysis of the way in which the film has reflected the major concerns of man - aesthetic, social, spiritual - with specific reference to various film classics and the outlooks of well-known directors, for persuasive argument and clear communication."

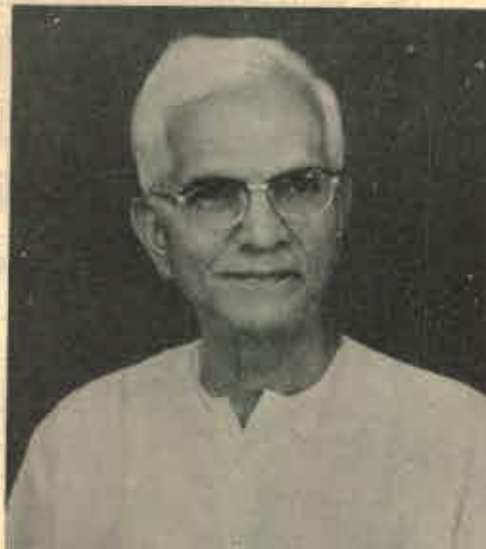


A story writer and film critic, Vijayakrishnan has so far published four novels and many stories. Besides 'CHALACHITRA SAMEEKSHA' his books on film include 'SATYAJIT RAYYUDE LOKAM' (The world of Satyajity Ray) and 'MALAYALA CINEMA'. He is a regular contributor to 'Kala Kaumudi' and 'Film Magazine', two major weeklies in Malayalam. He also worked as an assistant director for the Malayalam film, ATITHI. He has directed two documentary films TENANTS OF A TREE and SOUND. He was also a member of the Kerala State Film Award Committee this year.

dada saheb phalke award for 1982

L.V. PRASAD

Swaran Kamal, a cash prize of Rs. 40,000 and a shawl.



This year's Dada Saheb Phalke Award is conferred on AKKINENI LAKSHMI VARAPRASADA RAO, popularly known as L.V. Prasad, for his outstanding contribution to the cause of Indian Cinema. Prasad's films in Hindi, Telugu, Tamil and Kannada have captured the attention of millions of cinegoers throughout the country.

Prasad started his career in the film industry in the year 1930 as junior artist and has risen to the position of an eminent Producer and Director. His recent Hindi film 'EK DJJE KE LIYE' was a superhit. For his outstanding contribution, Prasad has been honoured with numerous awards viz. Filmfare Award in 1970 (Khilona), Urdyog Patra Award by the Central Government in 1980, Raja Sandow Memorial Award in 1978-79 by Tamil Nadu Government, Raghupathi Vankayya Award by Andhra Pradesh Government in 1980 and Ramnoth Award in 1982 by Cine Technician Association. Some of the outstanding films for which Prasad has been responsible as Producer and/or Director are SHARDA, CHHOTI BAHEN, BETI BETE, HAMRAHI, SASURAL, DAASI MAA, MILAN, RAJA AJIR RUK, JEENE KE RAAH, KHILONA, SHAADI KE BAAD, BIDAAL, UDHAR KA SINDHUR, JAY VJAY, YEH KAISA INSAF? (all in Hindi).

In Tamil he has produced films like THAYILLA PILLAI, IRUVAR ULLAM, IDAYA KAMALAM and PIRIYA VIDAI. In Telugu he has directed films like PALNATI UDDHAM, MANA DESAM, SHAVUKAR, PELLICHESI CHOODU, MISSAMMA, SAMSARAM and MANOHARA. In Kannada too, he has produced films MANE BELIGIDA SOSEY and THANDE MAKKALU.

Prasad built the Prasad Studios in 1965, and the Colour Film Laboratory with a 70 mm colour processing plant and stereophonic sound recording theatre in 1976. Actively involved in several trade bodies, Prasad is now the President of South Indian Film Chamber of Commerce. He is also a member of the Board of Film Censor.

SPECIAL MENTION

The Short Film Jury makes an honourable mention of the following five films entered in the Competition.

1. I THINK I CAN IF ONLY YOU CAN produced by Yash Chaudhary of Films Division and directed by Manjul K. Sinha.
2. GANGA 82 produced by N.S. Thapa of Films Division and directed by D.R. Haldankar.
3. CHARAKKU produced by K.K. Garg of Films Division and directed by Omprakash Sharma.
4. KAMBALA produced by the Department of Information and Publicity, Govt. of Karnataka, and directed by T.S. Nagabharana.
5. SYMPHONY OF INDUSTRIALISATION produced by N.S. Thapa of Films Division and directed by Mazahir Rahim.

AWARDS NOT GIVEN

The Feature Film Jury decided not to give awards for the **Best Children's Film**, **Best Cinematography (Black & White)** and **Regional Award in Oriya language**, as no films in these categories were found suitable for these awards. The Jury also decided not to give Special Jury Award.

The Short Film Jury decided not to give awards for the **Best Promotional Film (Commercial/Non-Commercial)** and **Best Newsreel Cameraman** as no films in these categories were considered deserving of the awards.

APAROOPA

Assamese/Colour/125 mins.

Production and Direction Jahnu Barua **Screenplay** Jahnu Barua and J.S. Rao **Photography** Binod Pradhan **Audiography** Rajen Rankhowa **Editing and Art Direction** Jahnu Barua **Music** Bhupen Hazarika **Leading Players** Biju Phukan, Suhasini Mulay

The film 'APAROOPA' examines the predicament of an educated young woman when she is transplanted from her middle-class existence to the luxurious loneliness of a tea-garden.

Rana Phukan, an army captain, returns to Assam after four years, nostalgic for the sights and sounds of his village. At the estate hospital Rana meets Barua the owner, the husband of his childhood friend and college mate, Aparoopa. Rana tries to help his neighbours. He gets Radha, hounded by gossip, married to a friend. He also sees the pain beneath the joking cynicism of Jeevan, the poet actor.

Barua is aware of Aparoopa's feelings of suffocation and buries himself in

the work of the tea-garden. Rana spends more and more time with Aparoopa as she unburdens herself to him. Barua is an enigmatic spectator of the growing involvement. The village watches and whispers. Meanwhile, Rana's mother dies, putting off all his ties with the village except the newly forged, nebulous feelings for Aparoopa. Barua leaves for an extended business trip to Calcutta quite aware of the simmering situation between Rana and Aparoopa. He makes Aparoopa's choice that much easier. And it is she who makes the choice of leaving, surprising Rana at the station. Aparoopa is happy before she dies of a serious illness.



AROODAM

Malayalam/Colour/110 mins

Direction I.V. Sasi **Production** Rosamma George **Screenplay** M.T. Vasudevan Nair **Photography** Jayanan Vincent **Audiography** Rajagopal **Editing** K. Narayanan **Art Direction** I.V. Sathish Babu **Leading Players** Nedumudi Venu, Lakshmi Mohan, Seema Sasi, Master Vimal and Baby Sonia

AROODAM, meaning a base or a planting ground, tells the story of a man's search for his roots.

Bhaskar Varma decides to resign his city job and settle down in his ancestral house in the village. Indira, unable to reconcile with this idea, hates the proposal to move to the village.

The village is a wonderland to the six year old Unni, who becomes friendly with a little harijan girl, Paru. Indira finds fault with each and everything. Neeli, a young harijan woman, living in the corner of their vast compound, becomes a target of anger for Indira.



Why should she stay alone if she is not bad and of course there is the vague scandal about a harijan girl in Varma's past.

Unni meets Neeli, who showers lot of affection on him. Indira tries in vain to stop this. Ultimately she gets Neeli vacated from the compound. But Unni visits her even in her new hut. Neeli falls sick.

Unni wants to know why some are born harijans and some thampurans. The father has no answer.

The quarrel between Varma and Indira ends in an understanding between them.

Neeli dies and Unni loses his dear friend. Young Unni tries to find some answers for some of the questions nagging him for quite a long time.



ARTH

Hindi/Colour/140 mins.

Direction and Screenplay Mahesh Bhatt **Production** Kuljit Pal
Photography Pravin Bhatt **Audiography** Hitendra Ghosh **Editing** Keshav Hirani **Art Direction** Madhukar Shinde **Music** Jagjit Singh and Chitra Singh **Leading Players** Kulbushan Kharbanda, Shabana Azmi and Smita Patil

Pooja, an orphan by birth, is facing a crisis. Her husband, Inder, an advertising film executive, has thrown away his rather secure job. They have to vacate the company flat. She accuses Inder for failing her in her only dream of owning a house of her own. Later, much to Pooja's surprise, Inder provides her with a spacious flat.

The secure world of Pooja is once again threatened by something much bigger, her husband is involved passionately with a film actress, Kavita Sanyal, who wants him for herself. She wants marriage and children. The situation, much against Inder's wishes, is pushed to the point of choice. Inder chooses Kavita. Pooja goes through a harrowing phase after

her husband leaves her. She even walks out of her house when she learns that it was in fact bought with Kavita's money. She is back on the streets helpless and vulnerable. Fortunately she meets Raj, a struggling ghazal singer who helps her find a job and above all her lost dignity. Kavita, tormented with the guilt of wrecking Pooja's home, has a nervous breakdown. The relationship between her and Inder reaches its inevitable doom. Kavita asks Inder to quit. Broken, Inder comes to Pooja, to make a fresh start but is rejected by her. She is no longer a dependent woman. Pooja even refuses to accept the help extended by Raj, who by now is in love with her.



CHAAPA

Malayalam/B&W/85 mins.

Direction and Screenplay P.A. Backer **Producer** P.K. Abdul Latif
Photography Vipin Das **Editor** Ayappan **Art Direction** P.A. Hamzakoya
Music Devarajan **Leading Players** Hari, Beena

In spite of the hot sun the unemployed labourers assemble at a spot in Cochin Port in the thirties and wait for the Mooppen (the middle man) to come and throw Chaapa (token). Only a few of them get Chaapas and thereby work for a day in the port. In order to get these Chaapas they have to undergo great struggle. Those who are lucky and have stamina get Chaapas and the others return to their homes in desperation. But at last a young man, Azeez, raises his voice against this practice. It is for the first time that some one has whispered against the Mooppen. The Mooppen reacts violently. Azeez demanded only the human rights towards the labourers. Mooppen removes Azeez from the group and tells others not to

follow Azeez. No one dares to disobey Mooppen. Mooppen does not stop there. He harasses Azeez and his family. They suffer a lot. Azeez for the sake of his co-workers, at last kills the Mooppen.

After twenty years in jail he comes out with astonishment to see the developments in the port and improvements in the life style of labourers. He is happy to see it because it was he who first raised his voice for the benefit of the labourers. But he sees that the labourers are still agitating for more and more facilities and benefits. He dies in the coast of the Arabian Sea and the blood from his body spreads to reach the whole world.



CHOKH

Bengali/Colour/98 mins.

Direction Music and Screenplay Utpalendu Chakraborty **Production** Deptt. of Information and Cultural Affairs, Govt. Of West Bengal **Photography** Shakti Banerjee **Audiography** Jyoti Chatterjee **Editing** Bulu Ghosh **Art Direction** Suresh Chandra **Leading Players** Om Puri, Shreela Mazumdar, Shyamanand Jalan

Jadunath Sahu, a labour leader, is hanged. Before his execution he leaves instructions that his eyes should be given to a worker who has never seen the world. A class conflict erupts after his execution over the fate of his eyes stored in the Eye Bank. Jethia, a powerful and influential business magnate, uses his influence to acquire the eyes for his son. On the other hand the workers want the eyes to be given to Chhedilal, a blind worker, whose name is first in the list of those waiting for eyes. It becomes evident that Jethia was responsible for the events that finally led to Jadunath's execution.

Dr. Mukherjee, a popular ophthalmologist, who is entrusted with the operation for comeagrafting on Jethia's son, learns the manipulations of Jethia. He tells the medical

superintendent that he must see the papers before he operates. Jethia later learns that the eyes he has been trying to acquire illegally from the Eye Bank for his son belong to Jadunath, the aggressive worker in his factory, whom he had driven to death. He cannot bear the idea of the eyes surviving, for the eyes contain the fighting spirit of the workers. He again uses his influence to destroy them.

Meanwhile workers led by Jadunath's widow hold a demonstration before the superintendent and demand that Jadunath's eyes should go to Chhedilal. They are obstructed by the police armed with shields and batons. Jadunath's widow turns around and looks at the demonstrators. For a few tense moments nobody moves. She holds the blind Chhedilal's hand and takes the first step forward.



EZHAVATHU MANITHAN

Tamil/Colour/124 mins.

Direction and Screenplay K. Hariharan **Production** Palai N. Shanmugam
Photography Dharmaraj **Audiography** Koteswara Rao **Editing** K.N. Raju
Art Direction Rajeev and Shiva **Music** L. Vaidyanathan **Leading Players**
Raghuvaran, Ratna

The film deals with devastating effect of industrial air pollution caused by a giant cement factory on its surrounding picturesque rural environment and its people.

Anand, a skilled engineer from the city, comes to the cement factory. He is appalled by the cruel environment, poor conditions of work and pay. He becomes friendly with Chendamarai, a casual labourer, and is attracted to Gouri, Chendamarai's sister.

Anand is shocked by the cold indifference of the Director and the management to the death of Sudhakar, a young casual worker in

the factory's polluted packing Division.

When the new manager is unsuccessful in trying to buy off Anand, he has him beaten and picked up by the police on a charge of drunkenness. A trade union lawyer comes to the help of the bewildered villagers and bails out Anand. Seth, the Director, and Ramkumar, his nephew decide to blow up the factory, and claim insurance.

However, they themselves fall a prey to their heinous plan. The factory is saved in time by Anand and his friends.



KANN SIVANDHAL MANN SIVAKKUM

Tamil/Colour/130 mins.

Direction and Screenplay Sreedhar Rajan **Production** R. Venkatraman
Photography Somendhu Roy
Audiography Sp. Ramanathan **Editing** V. Rajagopal
Art Direction P. Krishnamurthy **Music** Elayaraja **Leading Players** Jaishankar, Poomima Jayaram

Gautam, an artist bubbling with text-book revolutionism, meets Arundhati, student of Bharatanatyam, who seeks his help to stage a classical ballet on NANDANAR, a 10th Century Harijan Saint. Gautam talks her into staging the ballet in folk art form and they undertake a voyage into the interior Tamilnadu in search of Thambiran, an aged exponent of Theru-Koothu, a dying art form.

Once in the village they meet various characters—Vairam, a tea-shop owner, Kalai, a village blacksmith, Valli, Vairam's pregnant wife, Papathy, a village belle, and Pakkiri, a mad minstrel, and find themselves embroiled in the lives and struggles of these rustic characters.

The film also introduces the tale of the

legendary Harijan who, about ten centuries ago, was such a devout Shiva-Bhakta that he scaled divine heights, performed incredible miracles, and came to be known and worshipped by the high caste and low caste alike, as NANDANAR—THE APOSTLE.

The tale is briefly worked out in the classical Bharatanatyam format, while a fresh interpretation, as appropriate to the developments in Kilvenmani, is woven out in the Theru-Koothu form. The reinterpretation establishes the continuity in the immiserated conditions of the Harijans unbroken for centuries, and today, it is difficult to contain the rebellious down-trodden, and force is resorted to, and where fraud fails, force prevails...but for how much longer?



KATHA

Hindi/Colour/132 mins.

Direction and Screenplay Sai Paranjpye **Production** Suresh Jindal
Photography Virender Saini **Audiography** Narinder Singh **Editing** Apurwa Yagnik **Art Direction** Ram Yadekar **Music** Raj Kamal
Leading Players Naseeruddin Shah, Deepti Naval, Farooque Shaikh

Raja, a simple sincere soul, lives in a chawl. He secretly loves Sandhya, a pretty chawl girl, but is unable to express his feelings. There is Dadiamma, a lovable story-telling grandma, and Bapu, an invalid constantly ringing for attention. And then, there are other colourful chawl dwellers who live harmoniously, and sometimes otherwise.

One day, a long-lost friend of Raja enters this bustling neighbourhood. Basu dazzles the men and charms his ways into the hearts of the women; and thus takes over not only Raja's humble home but also wins the heart of his sweetheart, Sandhya. The race has begun.

Next, impersonating as an amateur golf enthusiast, Basu meets Dhindoria, the boss of Footprint Shoe Company, where Raja is a mere Clerk and lands himself in a high positioned job. Dhindoria's charming second wife, Anuradha, and also his daughter Jo Jo fall prey to his charm.

Meanwhile, Raja watches painfully Sandhya's growing involvement with Basu. However, things come to an end when Jo Jo spots Basu and Anuradha whispering sweet nothings to each other. Basu is sacked. He packs and leaves clandestinely in search of greener pastures, leaving Raja to face the situation. In an emotional scene Sandhya realises the 'substance' of Raja's love.



KHARIJ

Bengali/Colour/95 mins.

Direction and Screenplay Mrinal Sen **Production** Neelkanth Films
Photography K.K. Mahajan **Audiography** Jyoti Chatterjee **Editing**
Gangadhar Naskar **Art Direction** Nitish Roy **Music** B.V. Karanth **Leading**
Players Anjan Dutt, Mamta Shanker, Debapratim Das Gupta, Indrani
Maitra.

The servant boy (a minor) in a middle-class family dies mysteriously locked in the kitchen. Police enquiries reveal that he was sleeping in the kitchen near a burning coal oven instead of under the damp staircase allotted to him, for he was feeling cold. Postmortem report confirms carbon monoxide gas poisoning. The happy household is suddenly thrown into a psychological trauma. Torn between

an oppressive sense of guilt and fears of a police case, the members of the family expose themselves somewhat clumsily. Fearing accusation from the boy's father and the relatives who come from the village, they make futile attempts to please them. That nothing happens to them and the father departs quietly leaves them completely defeated and crushed.



MEGHASANDESHAM

Telugu/Colour/145 mins.

Production, Direction and Screenplay Dasari Narayana Rao **Photography** P.S. Selvaraj **Audiography** A.R. Swaminathan **Editing** B. Krishnamraju **Art Direction** V. Bhaskar Raju **Music** Ramesh Naidu **Leading Players** Akkineni Nageswara Rao, Jayasudha

Ravindrababu is a highly respected member of the village community. He loves his wife Parvathi and daughter and has a happy and affluent home. But there is a streak of restlessness deep down in his heart and he becomes moody. This void is filled by the advent of a dancer, Padma. Motivated by a desire to keep the youth of the village from falling into her clutches, he keeps guard in front of her house. He succeeds in keeping the village folk from frequenting the house, but is himself drawn to her. Spontaneous poetry springs from his heart when he sees her dancing and singing. On closer acquaintance, he realises that she is a woman of virtue. His brother-in-law persuades her to leave the village. Ravindrababu feels miserable. Out of this despondency emerge a series of poems, expressing his longing for Padma. These poems are printed in a book form named 'MEGHASANDESHAM'.

Parvathi and their daughter go to live with Parvathi's brother. She wants her husband to find peace and happiness with Padma. Later, Parvathi, comes to know that Ravi is not with Padma. Padma also realises that Ravi is not with his wife. Padma is persuaded to take up dancing again so that Ravi would surely be attracted to it.

After some time they meet and Ravi lives an idyllic life in the company of Padma composing great songs which he sets to music. Several volumes of his poems appear.

On the occasion of the marriage of his daughter Ravi comes back to his village. He feels a deep sense of remorse for having neglected his wife. This emotional crisis leads Ravi to have a stroke and he dies. Parvathi insists that Padma be brought before his cremation. When her brother reaches Padma's home, he finds her dead.



MOONDRAM PIRAI

Tamil/Colour/135 mins.

Direction and Screenplay Balu Mahendra **Production** G. Thyagarajan
Photography Balu Mahendra **Audiography** S.P. Ramanathan **Editing** D. Vasu **Art Direction** A. Ramaswamy **Music** Elayaraja
Leading Players Kamalahasan, Sreedevi

Vijaya, the only daughter of an upper middle class family, suffers from loss of memory due to a car accident and behaves like a small child. She misses from the hospital suddenly. Seenu, a young estate school master, on his visit to Madras, who is taken by a friend to a brothel, meets Vijaya.

Seenu learns that she has been brought to the brothel only that morning and understands that she is mentally deranged. Seenu brings her to Ooty along with him and takes very good care of Vijaya, just as a mother, cooking food, playing with her, entertaining her, washing her clothes and combing her hair. She becomes a part of his life.

Seenu takes her to a village doctor who agrees to cure Vijaya, applies

some medicine and she falls asleep.

In the meanwhile, Vijaya's parents get the information about her and rush to Ooty. With the help of the police they trace her to the country doctor's house. Vijaya wakes up from her sleep completely cured. She remembers nothing about Seenu or Ooty.

Her parents take her away. Seenu comes to know from the country doctor about the police and her parents and their probable departure by the evening train.

Seenu rushes to the station where he could not get near Vijaya due to a crowd. But she sees him and could not remember him or his antics with which he used to entertain her before, leaving Seenu sad and sorrowful.



NAGMOTI

Bengali/Colour/115 mins.

Direction and Screenplay Gautam Chatterjee **Production** Siba Prasad Sen **Photography** Vivek Banerjee **Audiography** Durga Das Mitra **Editing** Bulu Ghosh

Music Gautam Chatterjee **Leading Players** Atanu Roy, Joy Banerjee, Sreela Majumdar

The story of Nagmoti is about a floating nomadic snake-worshipping community known as "Bede" of the densely riverine southern Bengal. They strongly believe that their divine mission is to spread the glory of their deity, the Goddess Bishahari, the snake goddess.

Mahabbat, the bonded labourer of the landlord, runs into Shankini, the young Bede girl who feels quite suffocated in her own community. Love inspires them to seek a new stable natural home. The patriarchal Bede community is ruled by the

severe vigilance of Asmani against all the poisons of the land. Shankini and Mahabbat plan to flee from their respective prisons. In the process of executing their plan they become the victims of contradictions. Shankini is exorcised. After having submitted to the ritual as a tactical move on her part, she resumes her struggle for freedom with a renewed zeal. They are chased by both the communities. Finally the deliverance is brought by the snake goddess Bishahari. Will she also deliver Zulfikar, the mute, who kills Asmani and runs away with the youngest girl of the Bede fleet!



NAMKEEN

Hindi/Colour/145 mins.

Direction and Screenplay Gulzar **Production** Jayant Malkan **Photography** M. Sampath **Audiography** Late Essabhai M. Suratwala **Editing** Waman Bhosale and Guru Dutt Shirali **Art Direction** Ajit Bannerji **Music** R.D. Burman **Leading Players** Sanjeev Kumar, Sharmila Tagore and Shabana Azmi

A mother, with her three daughters, lives in a ramshackle dilapidated house in a small village in the mountain region. There is no male member in the family.

Jyotamma is an old woman always mumbling, fumbling and forgetful—and yet surprisingly alert and watchful in matters concerning her daughters. The eldest daughter Nimki is past the age of marriage. Mithu is also of marriageable age. The youngest daughter, Chinki, is rapidly approaching that age.

Gerulal, a truck driver, enters their life as a tenant in the house. An ordinary common man, he is simple, warm hearted, kind and sympathetic.

Insignificant humdrum routine chores and events of daily life seem to generate faith, affection, sense of belonging and desire for a happy tomorrow for all.

Each of the sisters would want Gerulal for the other sister. Gerulal on the eve of his departure proposes to Nimki who cannot easily shirk off her sense of responsibility towards her sisters. Gerulal leaves. After a lapse of three years Gerulal meets Chinki. Memories come back and many questions arise. What actually happened? Is Amma alive? What about Nimki? Suddenly there is a strong urge he cannot resist, he goes back to the mountain village.



PHANIYAMMA

Kannada/Colour/115 mins.

Direction, Screenplay and Production Prema Karnath **Photography** Madhu Ambat **Audiography** C.D. Viswanathan **Editing** Aruna-Vikas **Art Direction** K.S. Sridhar **Music** B.V. Karanth **Leading Players** L.V. Sharada Rao, H.N. Chandru, Baby Pratima

Phaniyamma was born in Hebbalige, a small village in Malnad. When Phani was nine years old, her father started searching for a new bridegroom. After going through several horoscopes, the horoscope of Nanjunda tallied with that of Phaniyamma.

Young Phani got married to Nanjunda without knowing what marriage was. Within six months, she lost her husband. After four years she attained puberty and accepted the ghostly image of a widow. But Phani had an amazing strength for carrying out every work, becoming an austere woman in her ripe youth. She started growing merciful and compassionate. She was required by everybody.

Phaniyamma started growing older along with the radical change in the

village. She came across so many incidents which lead her to question herself, why should there be separate codes for man and woman.

At the age of seventy, Phaniyamma argued on behalf of Dakshayini, a sixteen year old widow who refused to allow her head to be shaved off after her husband's death. Dakshayini revolted against the entire society, slept with her own brother-in-law and gave birth to a baby boy. Phaniyamma lived a long life from 1870 to 1952. Her history became one of the epics in the village.



SHAPIT

Marathi/Colour/140 mins.

Direction Rajdatt, Arvind Deshpande **Production** Madhukar Rupji, Sudha Chitale and Vinay Newalkar **Screenplay** G.R. Karnat **Photography** Ishan Arya **Audiography** Manohar Amberkar **Editing** Das Dhaymade **Art Direction** D.M. Kulkarni **Music** Sudhir Phadke **Leading Players** Yeshwant Datt, Madhu Kambikar, Master Ashutosh

Bali is a servant-labourer employed by a caste-Hindu landlord to whom he is tied through a loan advanced to his father. The story begins with Bali trying desperately to flee from his tormentors. He is overpowered and brutally whipped by the henchmen of the landlord. The landlord's son Raosaheb, is an arrogant and vicious character. Though married, he has no child. He has in him a deep rooted inferiority complex because his virility has not been proved.

Raosaheb comes across a beautiful girl, Bijli. He is infatuated with her and wants to possess her. His father bribed Bijli's father to get her married to Bali, who belongs to the same community. On the very first night Raosaheb manages to sleep with Bijli. It was a cruel plot. Next morning, to her horror,

she discovers what has happened during the night. She has no choice. Bijli becomes pregnant, Raosaheb is jubilant. He feels his manhood has been proved after all. The child is born. Though initially sceptical, Bali is convinced that in reality the child is his. Bijli does not want her son, Kisan, to grow into a slave. The boy is sent to school. Soon Kisan comes to realise the horrifying nature of these relationships.

A dam is being built near the village. The labourers want to work in the dam. They are attacked by Raosaheb's goondas. Bali is killed. Kisan's efforts to mobilise the villagers do not succeed. Just as Kisan is about to kill Raosaheb, Bijli enters Raosaheb's bedroom and kills him.



SPANDAN

Hindi/Colour/135 mins.

Direction Biplab Raychaudhuri **Production** Satyanarayan Misra, Abdul Majid and Durga Nanda **Screenplay** Vijay Tendulkar **Photography** Rajan Kinagi **Audlography** S.V. Sekhar and S.P. Ramanathan **Editing** Biplab Raychaudhuri **Art Direction** Ashoke Bose **Music** Bhubaneswari Misra **Leading Players** Amol Palekar, Aparna Sen, Utpal Dutt

An impoverished apothecary, with the burden of a large family, survives by supplying human embryos to Batabyal, a racketeer who exports them to medical insitutions abroad. The source is a small private clinic, Tarak has worked out a regular supply of embryos between 8 to 20 weeks. The tension of constant poverty is sharpened by a domestic crisis. Money is an urgent necessity, and the only ray of hope is a special offer from Batabyal, 3,000 rupees for an 8 months old foetus. It is impossible and dangerous to arrange such a late abortion. Finally, he finds a man ready to trade his pregnant wife for cash. Tarak strikes the deal, gives an advance, but an accident deprives

Tarak of the foetus. In the midst of this crisis, wife Malati becomes pregnant, and Tarak strikes upon a wild and dangerous plan. When the time comes, Malati is wheeled into the operation theatre. Tarak waits outside with his jar of formalin, and acute apprehension. Finally, the doctor comes out and informs him that Malati has given birth to a premature child. Tarak breaks down. In a daze Tarak looks at his son, and then wanders out of the clinic. In the streets of Calcutta, Tarak encounters a political procession. Immersed in the sea of humanity, Tarak realises that the struggle for survival cannot be won by tact or guile.



AN INDIAN STORY

English/Colour/56 mins.

Direction Tapan K. Bose **Production** Suhasini Mulay **Photography** Salim Shaikh **Audiography** Adam Kamal **Editing** Prakash Kothare

The film is on civil and democratic rights of the people. It mainly focuses on blinding incidents in Bhagalpur.

CHAKKAR CHANDUKA CHAMELIWALA

Hindi/B&W/32 mins.

Direction and Screenplay N.C. Thade **Production** Film & T.V. Institute of India **Photography** N.C. Thade **Audiography** P.K. Ramteke **Editing** Vijay Kumar **Leading Players** Amol Gupta, Shahnaz Merchant



The film is a study of a day dreamer whose daydreaming is narcissistic. The boy is in love with a girl. The film takes him through a series of experiences.

KAL AUR AAJ

Hindi/Colour/6 mins.

Direction, Screenplay and Production Vimala Swaminathan **Photography** Raokoha **Effect Audiography** Mangesh Desai **Editing** V. Prabhakar **Art Direction** Kajal Sen

This is a film on the need for planning the family and methods of controlling the population.



KOODUTHAL PAL VENAMENKIL

Malayalam/Colour/15 mins.

Direction V.R. Gopinath **Production** Kerala State Film Development Corporation **Screenplay** V.R. Gopinath **Photography** S. Kumar **Audiography** T. Krishnan Unni **Editing** Vasanth Kumar **Music** K.P. Udayabhanu

A film on scientific breeding, it also explains the need for rearing better cows.

RAJU AND TINKU

Hindi/Colour/17 mins.

Direction, Screenplay, Animation and Photography Ajoy Kumar Chakravarty **Production** Children's Film Society, India **Music** Apurva Seth

It is a puppet animation film centred on two important characters.



INDIAN NEWS REVIEW/ASIAD-82 NEWS-1

English/Colour/22 mins.

Production N.S. Thapa **Production Company** Films Division, Government of India **Photography** Films Division's Cameramen **Music** Raghunat Seth, K. Narayanan

The film is on the inaugural function of the Asiad 82.

Retrospective

A selection of films winning the National Award for the Best Actor and Best Actress, 1972-82.

- | | | | |
|------|--|------|--|
| 1972 | RICKSHAWKARAN
Actor: M.G. Ramachandran
RESHMA AUR SHERA
Actress: Waheeda Rahman | 1978 | KODIYETTOM
Actor: Gopi
BHUMIKA
Actress: Smita Patil |
| 1973 | KOSHISH
Actor: Sanjeev Kumar
SWAYAMVARAM
Actress: T. Sarada | 1979 | PARASHURAM
Actor: Arun Mukherjee
NIMAJJANAM
Actress: Sarada |
| 1974 | NIRMALYAM
Actor: P.J. Anthony
KAADU
Actress: Nandini | 1980 | SPARSH
Actor: Naseeruddin Shah
PASI
Actress: Shobha |
| 1975 | ANKUR
Actor: Sadhu Meher
Actress: Shabana Azmi | 1981 | OPPOL
Actor: Balan K. Nair
CHAKRA
Actress: Smita Patil |
| 1976 | CHOMANA DUDI
Actor: M.V. Vasudeo Rao
MAUSAM
Actress: Sharmila Tagore | 1982 | AAROHAN
Actor: Om Puri
UMRAO JAAN
Actress: Rekha |
| 1977 | MRIGAYA
Actor: Mithun Chakraborty
SILA NERANGALIL SILA MANITHARGAL
Actress: Lakshmi | | |

national film awards down the years

—BIKRAM SINGH

"State Awards for films have been instituted on the basis of the recommendation of the Film Enquiry Committee in order to encourage the production of films of a high aesthetic and technical standard and educational and cultural value", said the official brochure issued on the occasion of the presentation of India's first ever Government-sponsored film awards. "Awards have been instituted", said the brochure "for the best feature film as well as the best documentary and the best film for children. In subsequent years there will also be Regional Awards for feature films."



—Do Bigha Zamin

In the inaugural year (1953), the President's gold medal for the 'best all-India feature film' went to the Marathi film "Shyamchi Aai," directed by that celebrity of the Marathi cultural world, P.K. Atre, litterateur, journalist, politician, film-maker. Two certificates of merit (undoubtedly intended to be high honour at the time) were awarded to Bimal Roy's "Do Bigha Zamin" (Hindi) and Debaki Bose's "Bhagwan Sri Krishna Chaitanya" (Bengali). There were also the awards for short films. The first presentation of awards took place on October 10, 1954 at the National Physical Laboratory Auditorium with an introductory speech by Dr. B.V. Keskar, Minister of Information and Broadcasting, who would be in charge of the portfolio for several years to come. The following day, on October 11, besides the I & B Minister's reception at Rashtrapathi Bhavan in the evening, the programme included a symposium on the theme of "Children's films". And no wonder, for the much-heralded Prime Minister's

Gold Medal for the best children's film had gone abegging since "None of the entries in the Children's Film Section was felt by the Central Committee of Awards to be of a high enough standard for the award of the Prime Minister's gold medal". Thus the principle that a high honour like a gold medal is meant not for the 'best among the worst', but for an achievement of a certain minimum standard, was established right in the first year of the National Film Awards. It is another matter that it seemed to have been frequently ignored.

The solemn promise of 'Regional Awards for feature films in subsequent years', was perhaps the expression of political concern more than aesthetic concern, an anxiety to provide representation to every region. So in the following years, when the President's gold medal was given to Sohrab Modi's "Mirza Ghalib", (released in the year of "Taxi Driver", "Baadbaan", "Munna", "Biraj Bahu", "Parichay", "Jagrati", not to mention the runaway hit "Nagin", just to indicate the mainstream context), as many as five President's silver medals

went to regional language films, (one each to a Bengali, Marathi, Malayalam, Tamil and Telugu film) and as many as eight certificates of merit were divided among five regional language films, not counting Hindi. Suddenly, it seemed, there were a whole lot of awards in search of worthwhile films—a situation that has inevitably prevailed ever since, inevitable because of the large number of awards accessible to films speaking a specific language rather than having a certain minimum artistic standard. Misgivings are unavoidable when in a given year you find an unlikely "Jagga" (Punjabi) or even a song-filled "Dosti" (by the same Director, Satyen Bose, whose outstanding "Parichay", went unnoticed in the "Mirza Ghalib" year) flaunting a silver medal while Sunil Dutt's "Yaadein", an unquestionably courageous and off-beat, if rather overheated experiment, could show only a certificate of merit for its pains.

In just the third year of the awards for the year 1955 (presented in 1956) came the big breakthrough event in the history of Indian Cinema which lent a new seriousness to the Awards themselves. The event was "Pather Panchali". The film naturally won the President's Gold medal (in the year of Raj Kapoor's "Shri 420" and Bimal Roy's "Devdas" which received a certificate of merit each and "Jhanak Jhanak Payal Baje" — Silver medal). Around this time, it was still the anomalous rule that a film, even after winning the President's gold medal, did not vacate its silver medal slot in the relevant language group. So we have "Pather Panchali" winning the President's gold medal as the best all-

The views expressed here are not necessarily the views of the Directorate of Film Festivals.



—Pathar Panchali

India feature film and also a silver medal as the year's best Bengali Film. (This rule would be modified five year's later from 1960 onwards.) The "Pathar Panchali" and other awards, incidentally, were given away by Prime Minister Nehru on behalf of the President (who happened to be indisposed).

From the 5th year of the Awards (covering the year 1957) onwards, the Government decided to introduce cash prizes in the All-India category of awards, the President's gold medal being supported by Rs. 20,000/- in cash for the producer, Rs. 5,000/- for the director, The All-India Certificate of Merit for the second best feature film was also given with a cash prize of Rs. 10,000/- for the producer, Rs. 2500/- for the director. There were cash prizes also for documentary films and children's films. The first feature film

to benefit from the cash prize scheme was Shantaram's gold medal-winning "Do Ankhon Barah Haath", the prize for the second best position going to "Andhare—Alo" (Bengali). Mehboob's "Mother India", which ranked third in the All-India Category, got a certificate of merit, but not silver medal or cash since "Do Ankhon", thanks to the absurd rules, collected the silver medal also as the best film in Hindi. The Prime Minister's gold medal for the best children's film was 'lifted' for the first time this year, the winning entry being AVM's "Hum Panchhi Ek Dal Ke" directed by the pot-boiler expert Santoshi least associated in the normal course with the regular children's film. Another feature film that won a humble certificate of merit at the time, "Musafir" (Hindi), was the first film of an editor-turned-director, Hrishikesh Mukherjee. Just two years later (1959)

Hrishikesh Mukherjee would be bagging the Silver medal for the best Hindi film with his Raj Kapoor - Nutan starrer "Anari" and the very next year (1960) the President's Gold medal with his "Anuradha", a sensitively told tale of marital tensions with Leela Naidu in the title role. The competition that "Anuradha" faced included Tapan Sinha's "Kshundhita Pashan" (2nd best film), Satyajit's Ray's "Devi" (Silver medal), K. Asif's opus "Mughal-e-Azam" (Silver medal), Rajan Tarafdar's much talked about "Ganga" (Certificate of merit), Raj Kapoor's Radhu Karmakar—directed "Jis Desh Mein Ganga Behti Hai" (Certificate of merit) and B.R. Chopra's songless "Kanoon" (Certificate of merit). It seems Ritwik Ghatak's "Meghe Dhaka Tara" was also eligible that year.

—Do Ankhon Barah Haath



The 13th year (1965) of the Awards saw the institution of some additional awards. There were two "All-India Certificates of merit for the best story" which went to "Chhoti Chooti Baten" (the late actor Motilal's partly autobiographical film) and "Shadeed". There was a third award (cash Rs. 20,000/-) for a film promoting national unity and emotional integration—again going to "Shaheed" (Hindi). The next year it was clarified that the additional cash awards introduced were for (i) the best film promoting national unity and emotional integration, (ii) the best film on a theme of social and national purpose and (iii) the best film based on a literary work of high merit (nothing was said about the film's own merit). The story award was changed to 'best screenplay' award and it was decided that films adjudged best in regional languages would each get the President's silver medal. And so the following year (1966), the year when Basu Bhattacharya's first film "Teesri Kasam" got the President's gold medal, the new awards were given out, "Chhuti" (Bengali) received the award for being based on a literary work of high merit, "Subhash Chandra," the award for promoting national unity, etc. and "Irttinte Athmavu" (Malayalam), the award for the film connected with national and social purpose. The first screenplay award (Rs. 2,500) went to Satyajit Ray for "Nayak".

The next year (1967), however, the nomenclatures of categories were changed all over again, a whole lot of new awards introduced and there was no trace left of the award for a film based on a literary work of high merit

nor of the award for a film swearing by 'national or social purpose'. Instead, the President's gold medal (along with the cash prizes) went to the 'national best feature film', Tapan Sinha's 'Hatey Bazarey' in Bengali; the next prize, called 'Special Award for the second best feature film', went to Manoj Kumar's "Upkar" and the seven new All-India awards 'for artists and technicians' added to the earlier screenplay award, went to the 'best actor of the year' (Uttam Kumar—"Antony Firingee and Chiriakhana"), 'best actress of the year' (Nargis Dutt—"Raat Aur Din"), the achiever of 'excellence in cinematography—colour' (M.N. Malhotra "Hamraaz"), achiever of 'excellence in photography—'Black and White' (Ramachandra—"Bambai Raat ki Bahon Mein"); the achiever of 'excellence in direction' (Satyajit Ray—"Chiriakhana"); the best music director of the year' (K.V. Mahadevan—"Kandan Karunai"), 'the best playback singer of the year' (Mahendra Kapoor—"Upkar") and of course the writer of the 'best screenplay of the year' (S.L. Puram Sadanandan—"Agniputhri"). Except for the two acting awards and the singer's award all other technical awards consisted of Rs. 5,000/- in cash and a plaque. With 'Upkar' making it to the 2nd place in the all-India category, B.R. Chopra's "Hamraaz" becoming the best Hindi Film of the year, "Raat Aur Din" also featuring among the winners, 1967 seems to have been a year of strong participation by the popular cinema in the national awards. The same year (1967) registered a peak of creative activity in the short films area. It was the year of Sukhdev's India "1967" (best

information film—documentary), S.N.S. Sastry's "I am 20" (best social documentation), M.F. Hussain's "Through the Eyes of a Painter" (best experimental film) and Clement Baptist's "Inquiry" (best animation film).

In the 16th year (1968) of the national film awards, some more new categories were added. There was for example the "special award for the best feature film on family planning" (which went to the Hindi Film "Anchal ke Phool"), in addition to the older 'special award for the best feature film on national integration' (claimed that year by the Malayalam film "Janmabhoomi"). As to the awards for artists and technicians, the playback singer award was understandably split into two, for male singers and female singers, and two new categories were introduced, "best child actor/actress of the year" and 'lyric writer of the best film song on national integration' (given to Kannadasan for the film Kuzhanthaikkaga").

The coveted, if a trifle too unpredictable, Dadasaheb Phalke award, named after the pioneering maker of India's first feature film "Raja Harishchandra" (1913), was instituted in 1969, on the occasion of the birth centenary of the pioneer. Intended as a token of recognition of the recipient's distinguished contribution to the film medium, its growth, and promotion, the Phalke Award initially consisting of Rs. 11,000 cash and a shawl, in the very first year was selected to honour Devika Rani, the first lady of Indian films in her heyday. Since then the Phalke award has gone



—Devika Rani

to B.N. Sircar (1970), Prithviraj Kapoor (1971, posthumously), Pankaj Mullick (1972), Solochana (Ruby Mayers) (1973, when the cash prize was raised to 20,000/-), B.N. Reddi (1974), Dhiren Ganguly (1975), Kanan Devi (1976-cash prize again raised to Rs. 40,000), Nitin Bose (1977), R.C. Boral (1978), Sohrab Modi (1979), P. Jairaj (1980), Naushad Ali (1981) and L.V. Prasad (1982).

A fleeting survey of the 30 years of the National Film Awards suggests that film makers destined for pre-eminence often began with small parts in the Awards, so to speak. Take the case of Mimal Sen. He first featured in the Awards way back in 1962 when his "Punascha" received a certificate of merit for the third place in Bengali films behind 'Kanchan Swarg' (silver medal) and "Saptapadi". His next awards were for 'Akash Kusum' (silver medal, 1965, the year Ghatak's "Suvarna Rekha" got only a certificate of merit), "Matira Manisha" (silver medal for the Oriya film he made, 1966) until three years later, in 1969, he won the President's gold medal with his first Hindi film "Bhuvan Shome", also annexing the best direction award (the film also won the best actor award for Utpal Dutt). That was the year of "Saat Hindustani", "Satyakaam", "Kanku" (Gujarati), "Aradhana" and "Sara Akash". Mrinal

Sen has since bagged three more President's gold medal: "Chorus" (Bengali 1974), "Mrigaya" (Hindi 1976) and "Aakler Sandhane" (Bengali 1980) reaching a position only a little behind Satyajit Ray (5 gold medals) as far as President's Gold medals are concerned. Incidentally, the cash prize going with the gold medal for the national best feature film, raised to Rs. 40,000 in 1970 was further increased in 1980 to Rs. 50,000 for the producer and Rs. 25,000 for the Director. It is also interesting to recall that the year 1970 when "Bhuvan Shome" and other awards were given away, the Awards presentation was held not in Delhi but in Madras at the University Centenary Auditorium. The next year again, the presentation for the "Samskara" and other awards was held at Bombay's

Shanumkhananda Hall, but the experiment of having the presentation away from Delhi was never repeated after that.

The late Ramu Kariat first figured in the Awards in 1961, the same year as Mrinal Sen, with a silver medal for his Malayalam film, 'Mudiyanaya Puthran' before winning the top award four year later with the celebrated "Chemmeen". Biplab Raychaudhuri, who won the top award with his "Shodh" (Hindi) in 1979 and who this year (1982) gets silver medal and cash prize for "Spandan", the 'best feature film on family welfare', had some ten years ago won an award for the short film 'Latent', followed by a silver medal for the Oriya film 'Cheelika Teerey' (1971). Besides Satyajit Ray and Mrinal Sen,

—Bhuvan Shome



there are names that you come across again and again in the list of award winners down the years. These include Tapan Sinha (atleast two top awards—"Kabuliwala"—1975 and "Hatey Bazarey", 1969 and several lesser awards), Ajay Kar, K.S. Sethumadhavan, K. Balachander, Jabbar Patel, Shyam Benegal, Girish Karnad and B.V. Karanth. This is understandable as evidence of continuing creative output from established talents. Happily, the equally exciting experience of the discovery of brand new fresh talent (e.g Basu Bhattacharya of "Teesri Kasam", Pattabirama Reddy of "Samskara", M.T. Vasudevan Nair of "Nirmalyam", Adoor Gopalakrishnan of "Swayamwaram") is also now and then provided by the National Film Award.

The list of award-winners down the years is naturally not expected to inspire instant agreement-everyone will have, here and there, some favourites who should have been in instead of the ones already there. In retrospect it looks that film makers like Bimal Roy and Guru Dutt deserved a better deal than they got from the National Awards. Basu Chatterji's "Sara Akash" (in the year of "Bhuvan Shome") certainly deserved much more than the black and white photography award to K.K. Mahajan. And the ill-fated Awtar Kaul's deceptively simple and stunningly insightful "27 Down" (in the year of "Nirmalyam", "Kaddu" and "Garam Hava") belonged way up in the ranks than just the best Hindi film rung. In 1978 the year when the President's gold medal was withheld (by a jury headed by Chetan Anand, the maker



—Samskara

among other films, of "Haqeeqat") on the ground of there not being a single film worthy of the award, Shyam Bengal's "Junoon" need not have been downgraded to the level of best Hindi film and that too shared with "Kasturi". With all its glaring shortcomings "Junoon" succeeded in conveying the sweep of an epic. And the same year there was Aravindan's fascinating "Thamp"—good enough for the best Malayalam film award and also the award for excellence in direction, but not good enough to fill the void at the top. It is intriguing that Aravindan, an outstandingly original talent in Indian Cinema, has never been considered worthy of the top prize; not even with "Esthappan", which does not seem to

—Swayamwaram



have figured prominently anywhere in the National Awards. And it is interesting that Adoor Gopalakrishnan who made the grade for the top prize with his first feature "Swayamwaram" could not repeat the performance with "Elippathayam" in the year of "Dakhal", a rare Indian film to win the British Film Institute award, and one of the most masterfully controlled journeys into the forbidding interiors of the mind attempted in India during the last two decades.

There is also a nagging fear that must be voiced. Fact or fancy, it is that juries sitting in judgement get awed to some extent by the big league names behind some films and that some of the awards are a reflection more of this awe than of the films' inherent merit. If it were at all feasible, it would be ideal to show the films to juries without letting them know who the makers behind them were. And then let them separate the gems from the pebbles and parodies with complete objectivity.

Meanwhile, the National Awards, in addition to other things, are needed to create the climate that inspires the making of gems.

