

Sunday, the 1st May, 1960 at 5.30 p.m. at Vigyan Bhawan

PROGRAMME

1. Introductory Speech by Dr. B. V. Keskar, Minister of Information and Broadcasting
2. Report of the Central Committee of State Awards by Dr. K. B. Bharucha
3. Presentation of Awards by the Vice-President of India
4. Vice-President's Address
5. Speech of Thanks on behalf of Film Industry by the President, Film Federation of India

INTERVAL

6. Exhibition of Feature Film "Apur Sansar" Winning President's Gold Medal and Documentary "Kathakali" Winning All-India Certificate of Merit

Monday, the 2nd May, 1960 at 6.30 p.m.

Reception by Minister of Information and Broadcasting at Rashtrapati Bhavan

RECIPIENTS OF STATE AWARDS FOR FILMS
ALL INDIA AWARDS

<i>Title of the film</i>	<i>Producer</i>	<i>Director</i>	<i>Award</i>
FEATURE FILMS			
1. "APUR SANSAR" (Bengali)	Satyajit Ray Production, Private Ltd., 3, Lake Temple Road, Calcutta.	Shri Satyajit Ray	President's Gold Medal and a cash prize of Rs. 20,000 to its producer and Rs. 5,000 to its director.
2. "HEERA MOTI" (Hindi)	Shri Pravin Desai, Rupalaya, 123, Dadar Main Road, Bombay.	Shri Krishan Chopra	All-India Certificate of Merit and a cash prize of Rs. 10,000 to its producer and Rs. 2,500 to its director.
3. "SUJATA" (Hindi)	Shri Bimal Roy, Bimal Roy Productions, Mohan Studios, Andheri, Bombay.	Shri Bimal Roy	All-India Certificate of Merit.
DOCUMENTARY FILMS			
1. "KATHAKALI" (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri Mohan Wadhvani	All-India Certificate of Merit and a cash prize of Rs. 2,000 to its producer and Rs. 500 to its director.
2. "MAYURAKSHI DAM" (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri N. K. Issar	All-India Certificate of Merit.
CHILDREN'S FILMS			
"BANYAN DEER" (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri Ahmed Lateef Shri Shanti Verma Shri G. G. Saraiya	All-India Certificate of Merit.

REGIONAL AWARDS

	<i>Title of the film</i>	<i>Producer</i>	<i>Director</i>	<i>Award</i>
(a)	"ANARI" (Hindi)	Shri Lachman B. Lulla, L. B. Films, Central Studios, Tardeo, Bombay.	Shri Hrishikesh Mukherjee	President's Silver Medal
(b)	"BICHARAK" (Bengali)	Shrimati Arundhati Mukerjee, 395, G Block, New Alipore, Calcutta.	Shri Prabhat Mukerjee	Certificate of Merit
(c)	"PUBERUN" (Assamese)	Dr. K. C. Roy and Shri Paji Doss, Royvilla, Nowgong (Assam)	Shri Prabhat Mukerjee	President's Silver Medal
(d) (i)	"BAGAPIRIVINAI" (Tamil)	Shri G.N. Velumani, 41, Mowbray's Road, Madras.	Shri A. Bhim Singh	President's Silver Medal
(ii)	"VEERAPANDIYA KATTABOMMAN" (Tamil)	Shri B.R. Panthalu, Padmini Pictures, 15, Balakrishna Road, Mylapore, Madras.	Shri B.R. Panthalu	Certificate of Merit
(iii)	"KALYANA PARISU" (Tamil)	Sarvashri S. Krishnamurthy, T. Govindarajan and C.V. Sridhar, Venus Pictures, No. 39, New Boag Road, T' Nagar, Madras.	Shri C.V. Sridhar	Certificate of Merit
(e) (i)	"NAMMINABANTU" (Telugu)	Sambhu Films, 20, Boag Road, Madras.	Shri A. Subba Rao	President's Silver Medal
(ii)	"MAA INTI MAHALAKSHMI" (Telugu)	Navasakthi Films Private Ltd., 11, Bhagiradhammal Street, Madras-17.	Shri G. Rameeddu	Certificate of Merit
(iii)	"JAYA BHERI" (Telugu)	Shri V. Narayana Rao, 10, Oliver Road, Mylapore, Madras.	Shri P. Pullaiah	Certificate of Merit
(f)	"JAGAT JYOTHI BASAWESWARA" (Kannada)	Shri G.S.S. Murthy for Viswakala Chitra, No. 3, Krishna Rao Naidu Street, T' Nagar, Madras.	Shri T.V. Singh Thakore	Certificate of Merit
(g)	"CHATHURANGAM" (Malayalam)	Capt. (Dr.) G.T. Joshua, 552, T.H. Road, Madras-21.	Shri J. D. Thottan and Shri D.V. Swamy	Certificate of Merit

FOUR SENSES

(Bengali)

Produced by:
**Satyajit Ray Production
Private Ltd., Calcutta.**

Directed by:
Shri Satyajit Ray

PRESIDENT'S GOLD MEDAL FOR THE BEST ALL INDIA FEATURE FILM

In a small room on the top floor of a house in North Calcutta lives Apu, an orphan youth, who has passed his Intermediate examination and now spends the better part of the day in a fruitless search for a job. His only relaxation is his flute and if he has often to go without a proper meal, he finds intellectual nourishment in working on his magnum opus, an autobiographical novel which he believes, will bring his name to the fore as a writer and build his future.

Invited by his friend Pulu to attend the wedding of his cousin Aparna, Apu goes to an old-world village, a hundred mile away from Calcutta.

The wedding—an arranged one—is cursed and almost thwarted by the astonishing revelation that the groom is given to fits of insanity. Faced with the necessity of finding another groom within the hour appointed for the ceremony, Pulu, in company with some elders, approaches Apu and implores him to save the family's name by consenting to marry. At first Apu violently dissents, but later finds himself moved, out of pity, to a sort of half-hearted consent.

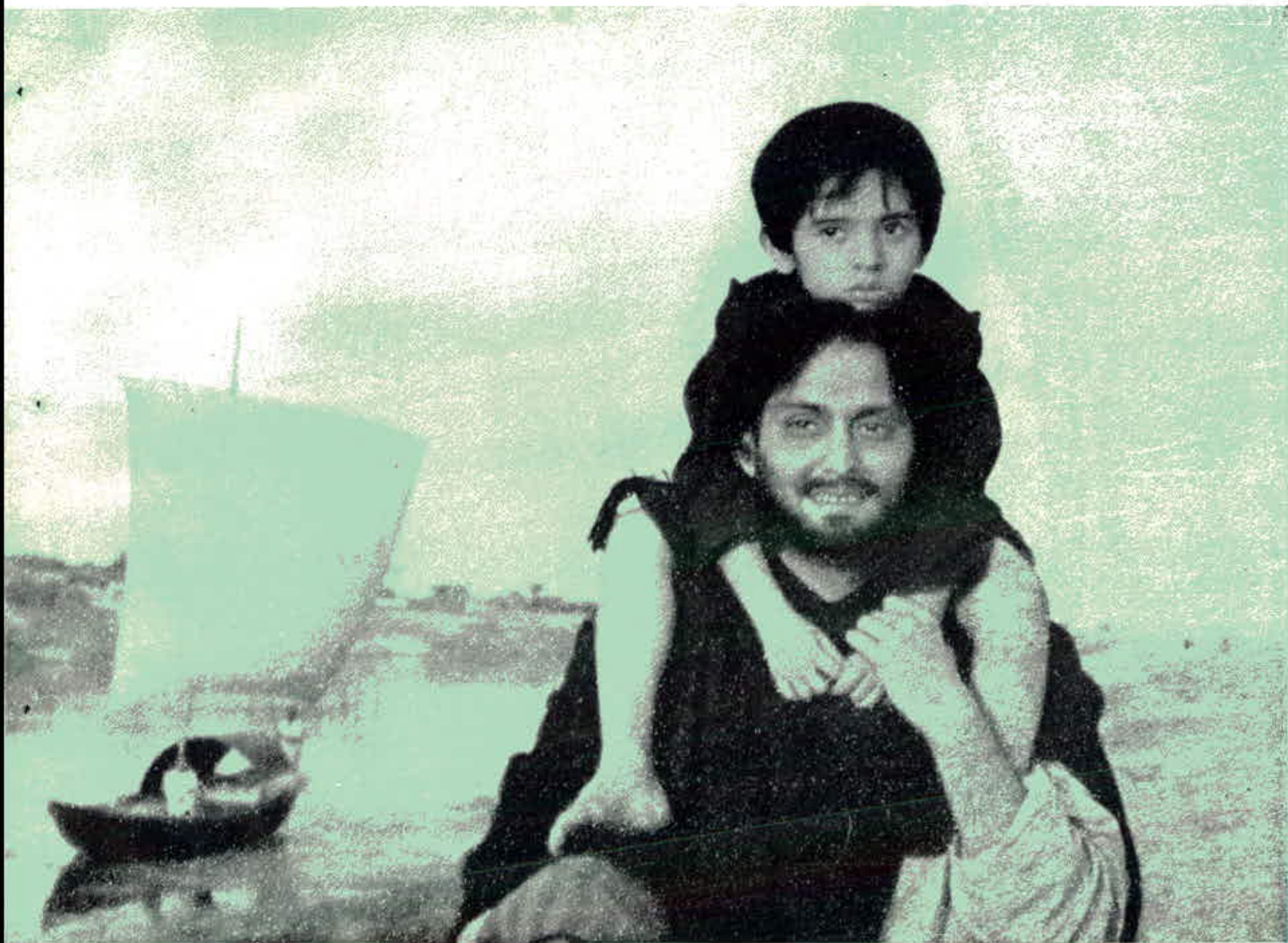
The wedding takes place. Apu brings his wife to Calcutta and takes on a clerical job. Although brought up in affluence, Aparna quickly adapts herself to the circumstances of privation and the two spend an idyllic year together.

It is with a heavy heart that Apu bids good-bye to his wife as she goes away to spend her period of confinement with her parents. A month later the news arrives of her death in childbirth.

Struck dumb by the tragedy, Apu even forgets to enquire about the child, who has survived. Soon after this, he relinquishes his job, his home and his writing and goes off wandering in a vague search for peace.

Five years pass. Pulu returns from England to find Apu's son Kajol, growing up neglected and uncared for in the village. Pulu hunts down Apu in a small colliery town in remote Central India and persuades him to return to his son and assume the responsibilities of fatherhood. Apu goes, more as a gesture of convention than out of anxiety for his son. But the sight of the boy fills him with a deep love.

It is new love that gives his life a new meaning and his heart a new courage to come out of his recluse and face future no less uncertain than ever before.



HEERA MOTI

(Hindi)

Produced by:

**Shri Pravin Desai,
Rupalaya, Bombay.**

Directed by:

Shri Krishan Chopra

In India, a farmer loves his bullocks as he would his sons for they are his best helpers and partners in strife. So it is with Jhoori, his wife Radhiya and his sister Champiya. All they have is a small tract of land and two bullocks, whom they greatly prize and lovingly call "Heera" and "Moti".

It is harvest time and Jhoori in his buoyant mood accepts a challenge from Pashupati, the keeper of the Zamindar's stables, to match Heera and Moti in a race with the Zamindar's recently-acquired prize bullocks. The race is won by Heera and Moti.

The Zamindar is furious when he learns of it. He cannot bear to think that an ordinary Kisan should possess a pair of bullocks better than his.

Pashupati, who is in love with Jhoori's sister, Champiya, knows what the Zamindar's anger would entail and advises Jhoori to send his bullocks away somewhere till after the bullock race in the fair to be held shortly in a neighbouring village.

Jhoori lends the bullocks to his wife's brother, Gaya, who lives in another village. Gaya's wife is a stingy niggardly woman and does not feed the bullocks properly. Consequently, Heera and Moti do not like to work for Gaya, who uses the whip too often on them. Their only friend in the household is little Janki—Gaya's daughter from a previous marriage, who is likewise treated harshly by Gaya's wife.

Gaya learns of the bullock race to be held at the fair and of the prize of Rs. 200 for the winner and decides to enter Heera and Moti in the race. Heera and Moti win the race from the Zamindar's bullocks. Jhoori, who is present at the fair, is indignant with Gaya and takes the bullocks away to his village.

The Zamindar now feeling mortified openly demands Heera and Moti from Jhoori, who refuses to part with them.

The Zamindar discovers that Jhoori owes money to Pashupati. Most of the debt has been paid off but Jhoori in his simple faith has not taken the receipts.

Pashupati signs a paper under duress and sells the debt to the Zamindar, who now threatens Jhoori with dire consequences if he does not let him have Heera and Moti.

Jhoori pleads that he has paid off most of the debt. He takes his case to the Village Panchayat, but none of the Panchas dares incur the wrath of the Zamindar and Jhoori fails to prove his case.

Jhoori is compelled once again to take the bullocks to Gaya. Heera and Moti are again treated badly in Gaya's house, and the little girl Janki, frees them out of compassion.

The bullocks flee from Gaya's home. They are captured as stray animals and taken to the cattle pound. They are auctioned and sold to two butchers just as Jhoori's field is auctioned and sold to the Zamindar for the realisation of his debt. Jhoori is denied even the right to harvest the crop he has worked to grow.

Led by the butchers, Heera and Moti reach the outskirts of Jhoori's village and recognize the familiar trail. Strengthened in the knowledge that they are near home, they run homeward chased by the butchers, right in the midst of a gathering of villagers watching Jhoori and family leave the village.

There, right in front of their eyes, the villagers watch Heera and Moti assert themselves with the butchers and push them into the village pond with a concerted attack.

This is a lesson for the villagers. They have seen what a concerted rebellion against wrongful suppression can do. They, resolving to help Jhoori to reestablish his right over his land, plunge into

Jhoori's field with their sickles, in the face of opposition from the Zamindar's men.

The Zamindar himself comes like a lion to quell the rebellion, only to return like a sheep, unable to stand the newly found unity and firmness of the farmers.



SUJATA

(Hindi)

Produced and directed by:
Shri Bimal Roy, Bombay.

ALL INDIA CERTIFICATE OF MERIT FOR THE THIRD BEST FEATURE FILM

Upendranath Chaudhury, the district Railway Engineer and his wife Charu, are blessed with an only child, their daughter Rama. Into their household comes a destitute girl of untouchable parentage, who has lost both her parents in an epidemic.

Giribala, the rich but ultra-conservative friend of the Chaudhury family, feels her respectability and orthodoxy outraged at the sight of the untouchable girl in the house. However, despite Giribala's imprecations and Chaudhury's vain effort to find a suitable home for the little waif, Sujata, as she is now called, remains with Upendra and Charu, and is brought up with Rama.

Sujata and Rama, growing up in mutual affection and love, sharing each other's joys and sorrows, feel no difference of birth or parentage. It is only when they reach charming maidenhood that suggestions of difference between them are thrown out by Charu. Rama is always introduced as the 'daughter of the house' while Sujata is 'just like their daughter'.

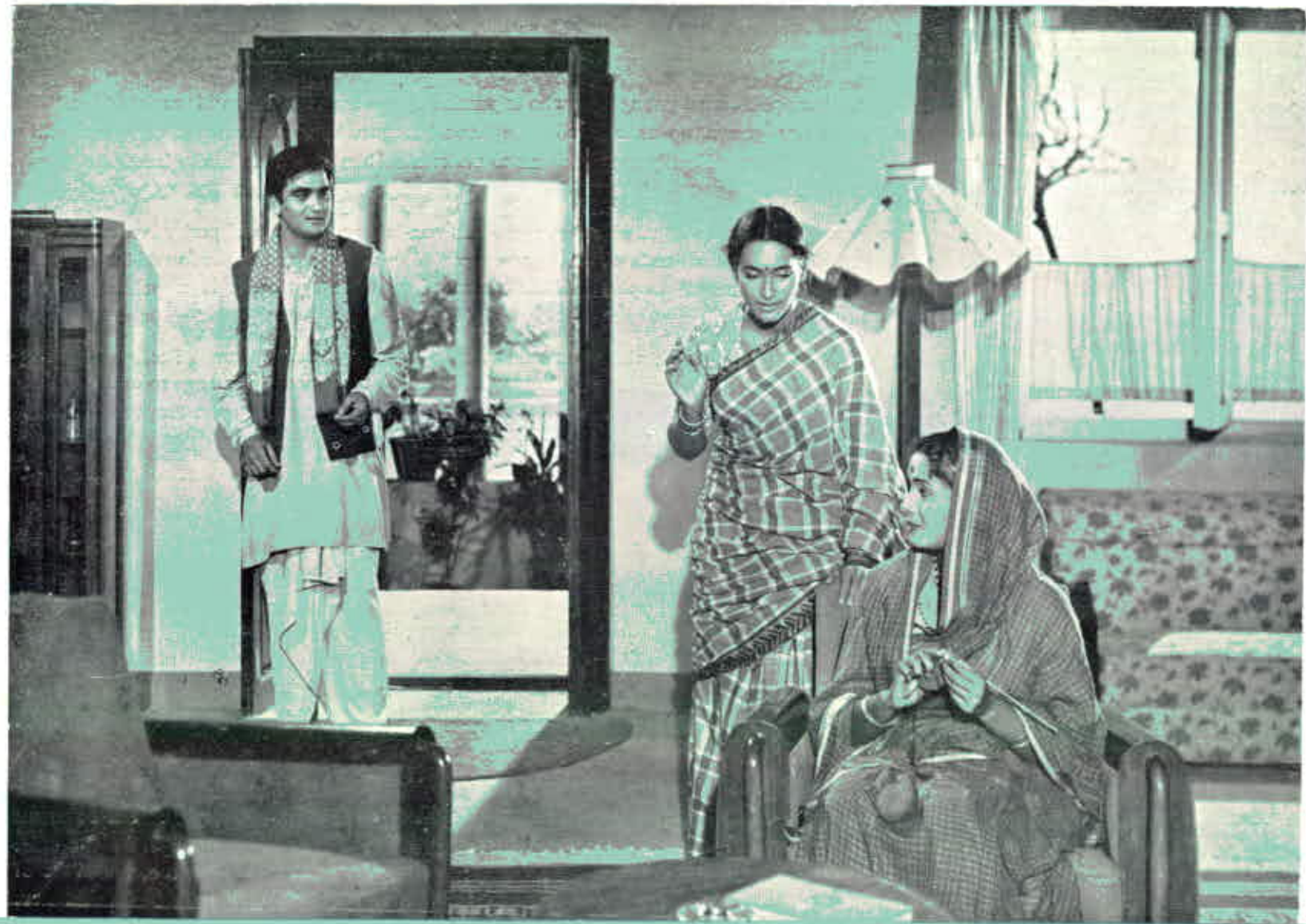
The passage of years has not changed Giribala's views one bit and she obstinately refuses to tolerate the presence of an untouchable girl in Chaudhurys' family. Giribala is hopeful of arranging the marriage of Rama with her grandson Adhir, but till Sujata is removed, she will not think of such a marriage. Meanwhile Adhir has become a regular visitor to Chaudhury's house. Both Charu and Giribala encourage these visits under the impression that Adhir is interested in Rama. Little do they know that the handsome youth has already fallen deeply in love with Sujata.

One night, the whole family except Sujata goes to a theatre and only Adhir and Sujata are left in the house. On the Gandhighat, by the sacred Ganga, Adhir confesses his true feelings for Sujata and they solemnly pledge to be united for ever.

Adhir broaches the matter of his marriage with Sujata to his grandmother, Giribala. The old lady is incensed at the thought of having Sujata in her house. She goes to the Chaudhurys and laments that their mistaken sympathy for the outcaste girl has brought unspeakable shame on her. Charu, for the first time, gets to know the truth and feels that Sujata has become the rival of her own daughter. While coming down the stairs to berate Sujata, Charu slips down the flight of steps and injures herself seriously.

Charu's recovery seems possible only through blood-transfusion. And it is only Sujata's blood that saves her in the end. On recovering consciousness, Charu is told that she would have died but for Sujata's donation of blood. Upendra points out to her that there is no difference between her blood and that of the outcaste. She is driven irresistibly to the conclusion that there is no difference between man and man. She regrets her earlier injustice to Sujata and accepts her, this time, as her own daughter.

Meanwhile, Giribala too has changed. Her barrier of orthodoxy and wealth is shattered by the intense love of Adhir for Sujata and finally she consents to their marriage. Thus purity of love overcomes all opposition. Adhir and Sujata become man and wife.



PRIDE OF A NATION
COURTESY OF THE NATIONAL FILM DEVELOPMENT BOARD
PRIORITY SELLER SOCIAL FOR THE BEST FEATURE FILM IN HINDI

CAST

(Hindi)

Produced by:

**Shri Lachman B. Lulla,
Bombay.**

Directed by:

Shri Hrishikesh Mukherjee

Raju is a shy and unsophisticated young man who is puzzled by the ways of the world around him. Parentless and penurious, Raju has grown up as a lovable simpleton, intrigued by the distrust and contempt with which people treat his cheerful friendliness. Hardly anyone seems to understand him except his kindly landlady, Mrs. D'Sa to whom he is an adorable 'Anari'.

Love crosses the way of carefree Raju, when, on one of his wanderings in search of pretty landscape, to paint, he collides with beautiful Arti. Arti's friends who have accompanied her for a picnic, make fun of the awkward self-consciousness of Raju. But Arti is moved to pity by his helplessness and knowing that he is a painter, invites him to her house the very next morning.

Arti is the niece of Seth Ramnath who owns a flourishing Pharmaceutical concern. Feeling that her wealth would overawe and frighten Raju, she arranges it with her maid Asha that they should exchange roles as mistress and maid when Raju comes to their house. The more Raju and Arti see each other, the more they feel drawn to each other. And thus the love between them ripens.

Meanwhile Raju gets a job in Seth Ramnath's concern and by his untiring and sincere work, earns the good opinion of his employer. However, Seth Ramnath is quite unaware of the growing affection between his niece and Raju. The secret is almost out one day when Seth Ramnath finds Raju in his house, but the situation is saved by a clever move by the girls.

However, the secrets of Arti's identity and Raju's love for her are both revealed very soon. On Arti's birthday Seth Ramnath sends a present to his niece through Raju, as he has to be away at a board's meeting. Raju brings the present to Arti, whom he now knows to be Seth Ramnath's niece. When asked by Seth Ramnath who has by now returned to his house to sing, Raju pours out all the misery of his heart in the song. Little does he realize how miserable and helpless Arti herself feels. Seth Ramnath comes to know of the feelings of Raju and Arti, but decides to wean them away from each other.

Back from the party, Raju straggles in pouring rain to a deserted bandstand for shelter. And here, seeking her 'Anari' in the torrential rains, comes Mrs. D'Sa, protected no more than by an umbrella. She overcomes the protests and pleadings of Raju to leave him alone and with the threat of herself remaining all night in the rain, she takes Raju home. And next morning, when the kindly old lady sees Raju trying to leave her house, she thinks of her own dead son and bursts out crying. Raju is moved by the love and devotion of Mrs. D'Sa. Promising never to leave her again, he flings himself at her feet and while so doing, finds out that Mrs. D'Sa is running high fever.

Mrs. D'Sa feels that her end has come. She goes to a lawyer, in spite of her illness and gets a will drawn, settling all her possessions on Raju—her 'Anari'. Raju tries to obtain the best medicine for her—and is directed by the doctor to give her the influenza-pills which he buys from Ramnath's concern. Neither he nor the doctor knows that in some bottles of those pills, poisonous drugs have got mixed up. Nor for that matter does Seth Ramnath himself—until the bottles have been pushed into the market. Seth Ramnath does not feel it necessary, when he come

to know of the mistake, to withdraw the poisoned bottles from the market. As ill-luck would have it, Raju has been sold one of those very bottles—and for all his devoted care and service, Mrs. D'Sa dies of slow poisoning caused by the mixed-up drug.

Raju comes to know of the poisoned tablets from an employee of Seth Ramnath's Company and accuses Ramnath of murdering Mrs. D'Sa. Seth Ramnath turns the table on him by getting him arrested for the murder of Mrs. D'Sa in view of his interest in the property settled on him by her will. It is Arti who comes to Raju's rescue. She pleads with her uncle to save Raju but to no effect. Inner pleadings of his conscience however, force Seth Ramnath to confess his guilt in the court. Raju is released and the two lovers meet. Justice is done but at the cost of Mrs. D'Sa's life. A very exorbitant price indeed.



PRESIDENT'S SILVER MEDAL FOR THE BEST FEATURE FILM IN ASSAMESE

PUBERUN

(Assamese)

Produced by:

**Dr. K.C. Roy and Shri
Paji Doss, Nowgong.**

Directed by:

Shri Prabhat Mukerjee

When Meghali comes with her husband Arup to her new home, she resolves to be happy in spite of a curse from Dilip, the boy who had wanted to marry her but whom she had refused. "You shall never be happy", Dilip had said at the end of the picnic party and she had accepted the challenge.

Arup loves Meghali deeply and her happiness is full to the brim when their only son Jon attains school-going age. The fact that she is not to get any more children due to some physiological deformity, does not worry her in the least. She is happy with her home and Dilip's curse is completely forgotten. As her evil fate would have it, Jon while returning from school one day is run over by a car and is killed. To make things still worse, Arup, who thinks he is to be blamed for the death of his son, is mentally affected and dies of heart attack.

Left completely to herself, forlorn and desolate, Meghali decides to leave the town and go back to her father. On the way she stops to have a last look at the school where Jon studied and it is here while at prayer in the school church that she decides to find peace among the children.

She is put in-charge of orphanage work by the Mother Superior. "The World", Mother Superior says while giving Meghali the charge of the orphanage, "has but one child and the child's name is all children. No matter where a child is born—New York, Switzerland or Shillong, it has the same pitch and key, each saying—I am, I have come through, I belong, I am a member of the family, THE FAMILY OF MAN."

With this faith at heart Meghali plunges deep into her responsibilities but soon she begins to take a singularly personal interest in a particular child by name, Dip. The Mother Superior views this attitude of Meghali with displeasure but Meghali has her point. If a child calls her 'mother' how possibly can she curb her maternal instincts and deprive the child of a mother's love?

Their ideals clash and matters come to a head when Dip is forcibly taken away from Meghali. Meghali accused the Mother Superior of being "a stone-hearted run-away from the world", "Your kind of salvation", Meghali says "achieved through escapism is not for me to seek. I am a mother and I seek my fulfilment by loving a child" and she submits her resignation.

Just as she is about to leave, a child cries. She stops. It is Dilip's child left in the orphanage little while before by the destitute mother.

She comes to the child and it stops crying. Just as she takes a step to go out, again it begins to cry. She tries to run away from the child, but the cry of the child is a desperate call and she stops. It has the same pitch and key as that of Jon or Dip or anyone else anywhere in the world.

She returns to the orphanage and to the ideal that inspired her :

"The world has but one child and that child's name is all children. No matter where a child is born—in New York, Switzerland or Shillong, it has the same pitch and key, each saying I am, I have come through, belong—I am a member of THE FAMILY OF MAN".



কথাকলিৰ
গুণায় নিবান্দম

পারভূণ

পৰিচালনা
প্রভাত মুখোপাধ্যায়

PRESIDENT'S SILVER MEDAL FOR THE BEST FEATURE FILM IN TAMIL.

IRAVIPINISAI

(Tamil)

Produced by:
Shri G.N. Velumani,
Madras

Directed by:
Shri A. Bhim Singh

Brothers Vaidyalingam and Sundaralingam live together in their village Alankanallur with such exemplary fraternal affection that the whole village feels proud of them. Their wives are, however, different from each other. While Meenakshi, the wife of the younger brother, shares her husband's love for his brother and his wife, Akilandam, the elder brother's wife has no love lost for the younger brother and his family.

Akilandam has no children while Meenakshi has two sons. The elder boy, Kannaiyan is disabled by an electric shock in his younger days. Akilandam feels no pity for the poor boy despite the fact that she has no children of her own.

One day Meenakshi finds an orphan girl, Ponni and brings her home to be a servant. Ponni becomes very fond of Meenakshi and Kannaiyan.

Mani, the younger son, studying at Madras, meets a girl named Amudha. Her brother Singaram is also staying with her. Amudha and Singaram leave for Alankanallur to visit their aunt, Akilandam. Akilandam is jubilant on their arrival though not so her husband.

Singaram and Amudha share their aunt's prejudices against Kannaiyan and Ponni. Encouraged Akilandam becomes more cruel in her behaviour.

One day Singaram misbehaves with Ponni and she admonishes him.

Shortly thereafter when Singaram and Amudha are about to leave the village, Mani arrives there and they extend their stay in the village. Both Mani and Amudha meet often and they soon decide to get married.

Kannaiyan is pained at the behaviour of his brother, who seems to favour the very people who treat him and his mother slightly. One day when Mani and Amudha are talking upstairs, he climbs the stairs and, there, he is confronted by Akilandam who tries to prevent him from climbing further. A heated argument follows and Akilandam schemingly shouts for help. Singaram comes upon the scene and fights with Kannaiyan. In the end Singaram suggests to his aunt that the house should be partitioned and a wall constructed to divide the house. Though Vaidyalingam and Sundaralingam are unwilling to take such an extreme step, the wiles of Singaram and the weeping of Akilandam carry the day. Mani too sides with Akilandam and Singaram which makes his father, Sundaralingam bed-ridden. The house is partitioned.

Mani now lives with Singaram and Amudha in Akilandam's portion of the house. Soon Mani and Amudha get married. He refuses to go and see his father even when Kannaiyan tells him that their father is on death-bed.

Kannaiyan and Ponni get married. To them is born a child about the same time that a child is born to Mani and Amudha.

Singaram wants to start a variety entertainment show and for this purpose he borrows a large sum from his aunt. When Mani accepts a job in a firm in Madras, Singaram induces him to lend him an amount of Rupees seventy-five thousand from his office cash. He squanders all the money on an unscrupulous dancer and her daughter.

About this time Kannaiyan accompanied by Ponni and their child, goes to Madras for electric treatment for his disability. When the date for the treatment is fixed, Kannaiyan's parents also come to Madras.

Mani presses Singaram for the return of his money which Singaram is unable to do. Mani and Singaram get estranged on this issue. Singaram induces Akilandam to part with her jewels to enable him expand his business. Akilandam loses everything and is on the streets.

In the show-house, not being able to get a child for the programme "Elephant and the Child", Singaram kidnaps the child of Kannaiyan. Kannaiyan, Ponni and others arrive at the show-house in search of the lost child.

When Kannaiyan sees his own child lifted up by the elephant, he runs to save the child. While doing so, he receives a shock from an electric wire, which remedies his physical defect.

All the others arrive by now at the show-house. Singaram, the dancer and her daughter are taken in custody by the police. Akilandam prays to her husband for forgiveness. The divided family is reunited to celebrate Pongal.



PRESIDENT'S SILVER MEDAL FOR THE BEST LOCAL REVENUE FILMS (1973)

CHANDRIAH

(Telugu)

Produced by:
Sambhu Films, Madras.

Directed by:
Shri A. Subba Rao

Chandriah, an old farmer, is invited by Bhujanga Rao, the rich landlord of the village, to work on his mango grove till it comes to yield. Bhujanga Rao promises Chandriah two acres of wet land in return for his toil.

Chandriah arrives with his daughter and his beloved calf from his village and works day and night till the trees start yielding fruits.

Bhujanga Rao, who is quite unscrupulous about exploiting people, deceives Chandriah by giving him two acres of unarable barren land. All the people feel sorry for Chandriah. Even Prasad, the faithful servant of Bhujanga Rao, feels that Chandriah has been deceived.

With his strong faith in the bounty of mother earth and in the fruitfulness of honest labour, Chandriah accepts the barren land and digs a well, working day and night. To everybody's surprise, water springs up in that well. Chandriah with characteristic friendliness offers water to all his neighbours. They voluntarily form a co-operative for farming.

While they are thus happily working on their pieces of land, the landlord feels jealous of their independence, and tries to obstruct their progress. But by God's grace, Chandriah and his friends overcome all the troubles.

Finally, Bhujanga Rao forcibly takes away the beloved bulls of Chandriah. Chandriah is deeply affected by the loss of his cattle and becomes dejected to the point of madness.

Bhujanga Rao chooses this moment of Chandriah's gloom to snatch the corn from his field. The unguarded field of Chandriah tempts him into the evil course. But the people of the village are now so incensed that they make a united stand against the atrocities of the landlord.

Chandriah also appears on the scene. In his mad state he lifts a stone and is poised to hurl it on Bhujanga Rao. But the wicked landlord fires a gun and hurts Chandriah. While Bhujanga Rao tries to flee from the place, Prasad, his servant, chases him. In fear of pursuit and capture, Bhujanga Rao does not realize where he is heading. He gets caught in a marsh land and gets sunk in spite of the efforts of Prasad to save him.

All the labourers now become united under Chandriah's leadership and carry on with their co-operative farming.



CERTIFICATE OF MERIT

WICARAL

(Bengali)

Produced by:
**Shrimati Arundhati
Mukerjee, Calcutta.**

Directed by:
Shri Prabhat Mukerjee

The Sessions Judge Jnanendranath is trying a son for murdering his father. In spite of the eloquent pleading of the defence counsel and the verdict of the jury, the Judge declares the young boy guilty of the crime and refers the case to the High Court. Back at home he discusses the mother's evidence in the case with his wife. When his wife asks him how one could be too sure of the facts, Jnanendranath says "One draws conclusions and Justice must be divine."

Next day, there is another murder trial—this time a brother killing a brother. The elder brother Nagen had been turned out of the house by his father in his childhood for notoriety. After wandering for fifteen years as a Sanyasi he had returned home to find his parents dead and his younger brother Khagen in love with Champa, a young widow of a doubtful reputation. Champa lures Nagen and creates a breach between the brothers, as a result of which Nagen kills his brother.

When the hearing is adjourned, the judge returns home to find his wife, Surama, waiting for him with tea. As he sits down, a Tagore's song is played on the Radio. It reminds them of their first meeting.

Judge Jnanendranath was then a Munsiff and Surama's father, the District and Sessions Judge. Jnanendranath had been married to Sumati, a plain orthodox Hindu woman with conventional ideas and outlook. Since Sumati was distantly connected with Surama's family, Surama and her father used to visit the Jnanendranath couple. From the beginning, Sumati had viewed the friendship of Surama and Jnanendranath with jealousy.

Reminiscing on these early days, Judge Jnanendranath who has gone for a bath, rushes out, shouting "Fire"—but the fire merely turns out to be a kitchen flame. However, this incident sets Surama thinking, as she joins her husband for tea. She is reminded of the curses of Jnanendra's first wife, Sumati.

As Jnanendranath and Surama sit, sipping tea and talking of their first meeting, there is a chance reference to Sumati and thereafter the conversation becomes uneasy. The judge again falls into a mood of gloomy reminiscence. While Surama in order to divert the attention of her husband, plays on the piano, he stands looking at her, all the while revolving in his mind those tragic incidents that had followed his first meeting with Surama.

Once Jnanendra and Sumati had gone to Surama's house. Surama had then played on the piano. Sumati could not tolerate her husband being fascinated either by the music or by the player. She had created a deplorable scene out of sheer jealousy. At home she had accused her husband of being in love with Surama. When he protested, she had asked him to swear by God. Jnanendra, an atheist, in his anger broke the idol of the family deity.

Shortly thereafter, Jnanendra and Surama won the local tennis final. Surama hastened to give the good news to Sumati, but Sumati cursed her and turned her out of her house. Frightened and insulted Surama came to her house where Jnanendra was waiting to give her the good news of his promotion. On hearing from Surama all that had happened in his house, Jnanendra had left promising never to see her again.

That night Sumati was mad with rage and she accused her husband of infidelity and dishonesty. Jnanendra in sheer desperation, drank himself unconscious. The same night there was a fire in the house and Sumati had perished in the fire.

Jnanendra, listening to the music of Surama, remembers all these incidents. He tells Surama that she has not been responsible for the death of Sumati.

The next day the case of Nagen is again taken up for hearing. The prosecution counsel says that even if Nagen was not guilty of wilful murder, he had wished the death of his brother.

This sets Jnanendra thinking again of his own possible guilt in the death of Sumati. He goes home and tells Surama of his fears. Surama says that he was partly responsible for Sumati's death as he had wished in his heart that she might die so that he could marry Surama. Jnanendra begins to doubt whether he has any right to judge others, himself being guilty. Surama asks him to pray. He sits down to pray, realizing that only God is the dispenser of Justice—Justice that is divine.



ভাষাসম্বন্ধে

বিদ্যাপত্র



**VEERAPANDIYA
KATTABOMMAN**
(Tamil)

Produced and directed by:
Shri B.R. Panthalu,
Madras

CERTIFICATE OF MERIT

Kattabomman is the Rajah of Panchalamkurichi in the extreme south of India—a brave fighter and a devotee of his family deity, Lord Subrahmaniya of Tiruchendur.

On receiving the news of loot and arson in his territory, he himself sets out in disguise to encounter the robbers. The robbers are captured and they confess that they had been hired by the British to create unrest in his domain. They also tell him that the British had enticed the neighbouring chieftain, Ettayappan, to help them in their endeavour to annex Panchalamkurichi.

Ettayappan is promised by the English an addition of two villages to his land as a price for his betrayal. Ettayappan goes in disguise to Kattabomman's court and tries to frighten him with his account of the omnipotence of the British. Kattabomman is indignant and tears out the mask of Ettayappan but spares him because he had come to his court as an ambassador.

At Chayalkudi, a village near Panchalamkurichi, lives a beautiful damsel, Vellaiamma, who would marry the man who tames her bull, a proud pet. She takes her bull for participation in the games to be held at Panchalamkurichi under the patronage of the king. No one dare touch Vellaiamma's bull. At Kattabomman's call, his Commander-in-Chief, Vellaiathevan, comes forward, subdues the bull and gets the prize—the hands of the beautiful, Vellaiamma.

Kattabomman is delivered a message from the Collector, W.C. Jackson, that he should meet him on an appointed day, failing which he would be deprived of his kingdom. Davison, a British friend of Kattabomman advises him to go and see the Collector.

Jackson, finding that Kattabomman has come to see him with his troops, changes his camp from place to place and finally meets him at Ramnad. In the interview, Jackson insults him and orders his arrest. Though surrounded by the British troops, Kattabomman fights his way out and joins his troops. But his Minister is captured by the British.

Some time after, the Minister is released. He brings the news that Jackson has been transferred home on the advice of Davison. Life in Panchalamkurichi goes on with the usual gaiety.

At Kattabomman's court, a British messenger comes and reports that the Minister and his men have looted their granaries and killed their men at Srivaikuntam. The Minister justifies his act, by saying that he instructed his men to do it, as there was a shortage of foodgrains due to the British amassing all rice in their granary.

The king accuses him of injustice and he is ashamed of his Minister's acts. The Minister apologises and offers himself as a fugitive to the messenger, whose soldiers are about to handcuff the Minister. But Kattabomman is infuriated and cries that he will never betray his Minister and fail in his duty as a king. The messenger hangs down his head in shame and walks out. The king's brother Oomathurai says that the British will start attacking them. A spy is sent by Kattabomman to the enemy camp and discloses the plans which Ettayappan has drawn up for the British forces for launching an attack on Panchalamkurichi on the day of the festival at Tiruchendur when Kattabomman and most of the people would be away from the capital. Kattabomman gets prepared to meet the enemy.

On the day of the battle, Vellaiamma pleads with her husband, Vellaiathevan the Commander-in-Chief, not to go for fighting because the previous night she has had bad dreams and seen evil omens in those dreams. Notwithstanding her entreaties, Vellaiathevan sets out for the battle. So does Kattabomman.

The British win because of their brutal strength. Commander Vellaiathevan is killed. His wife, Vellaiamma seeks out, under cover of night, the man who killed her husband and avenges her husband's death by killing him.



Crawling back she falls dead on the body of her husband.

Kattabomman is wounded in the neck. He is, however, saved by his devoted followers, who take him to the adjoining kingdom of Kovilapatti.

A price is proclaimed on the head of Kattabomman and the soldiers of Ettayappan come seeking him to Kovilapatti. The old woman who protects the royal brothers, sends the prying soldiers away with a clever ruse. Minister Thanapati misleads the British soldiers who are on the trail of Kattabomman by dressing himself as

the chief.

From Kovilapatti, Kattabomman and his brother flee to Pudukottai. Rajah of Pudukottai, afraid of the British, instructs his men to capture Kattabomman. Kattabomman is captured and taken to the British.

Undaunted Kattabomman faces a trial by the British and is hanged. There ends the story of the valiant Kattabomman—the pride of Tamil Nad.

CERTIFICATE OF MERIT

KALYANA TARISI

(Tamil)

Produced by:

Sarvashri S. Krishnamurthy, T. Govindarajan and C.V. Sridhar, Venus Pictures, Madras

Directed by:

Shri C.V. Sridhar

Baskar and Vasanthi study in the same college. Both are fond of sports. A naughty girl creates misunderstandings between Baskar and Vasanthi. Vasanthi reports about Baskar to the Principal. The Principal dismisses Baskar from the college.

Baskar, soon after leaving the college, gets a job in a Tea Company. He meets his old friend Sampath and stays with him. While Baskar is returning from his office, Vasanthi meets him and begs him to excuse her for her hasty complaint in the college. Baskar says that he has not felt bad about it. Since Baskar is in need of lodgings, Vasanthi wants him to approach her mother, for the portion that is vacant in her house.

As suggested, Baskar occupies the portion in Vasanthi's house. Vasanthi and Baskar love each other and they plan to get married as soon as the marriage of Geetha, Vasanthi's sister, is celebrated. In the meantime Vasanthi gets through the examination and secures a job in Ram Mohan Finance Corporation Office.

Baskar falls sick and Geetha, who also loves Baskar attends upon him. After a week's illness Baskar recovers.

While discussing the proposals for her marriage, Geetha privately tells Vasanthi that she loves Baskar and that she cannot afford to lose him. Vasanthi is shocked but decides to sacrifice her love for the sake of her sister who was responsible for her coming up in life. Vasanthi meets Baskar and with very great difficulty, convinces him. Vasanthi herself celebrates Geetha's marriage with Baskar. On transfer, Baskar settles down at Coimbatore with his family.

Vasanthi continues in her job and the manager of that concern falls in love with Vasanthi and expresses his desire to marry her. Vasanthi is not able to respond to his love.

Baskar is not able to lead a happy life at Coimbatore for he often thinks about his disappointment in love. He gets a letter from Vasanthi advising him to forget the past and lead a happy life with his wife. Baskar decides to lead a happy life with his wife. Shortly, Geetha becomes pregnant. She goes to her mother's house and gives birth to a male child.

Manager Raju again meets Vasanthi and expresses his love to her and Vasanthi tells him her past history and expresses her inability to respond to his love. Raju feels very sad and decides not to interfere in her life. He resigns the job and goes away.

Vasanthi's mother dies and Vasanthi comes to live with her sister at Coimbatore. She is fond of her sister's son Babu. They are all happy.

Geetha falls sick and Vasanthi has to attend to all the household work. Baskar and Vasanthi move freely like brother and sister. Geetha mistakes them and abuses them. Vasanthi quits the house, leaving a letter for Geetha saying that she is not at fault and that she will not interfere in her life any more. Baskar scolds his wife for her silly suspicion. He also tells her of the sacrifice of Vasanthi, for the sake of her sister. Geetha feels very contrite and falls at the feet of Baskar and requests him to search for Vasanthi and get her back.

Vasanthi meets with a car accident and the owner of the car takes her home. He requests her to stay with him so that he may not feel the absence of his only son, who was now away.

Baskar and Geetha advertise in the newspaper asking Vasanthi to come back. They are not able to find Vasanthi. Geetha dies taking a promise that Baskar will make Vasanthi, the mother of her child Babu.

Vasanthi meets Raju, who returns home and is surprised to see Vasanthi in the house. He comes to know of the misunderstanding and jealousy of Geetha. He advises her to marry anybody she likes, just to forget the past.

Baskar's life with his motherless child Babu is now gloomy.

Vasanthi casually reads the insertions given by Geetha and at once decides to marry Raju, to avoid further complications. Sampath,

the friend of Baskar meets Vasanthi and he writes to Baskar about her whereabouts. Baskar immediately starts with his son. Baskar reaches the marriage pandal just to find that Vasanthi's marriage with Raju is now over. He leaves the boy there with a chit in which he writes "Please accept Babu as our marriage present."

Vasanthi meets the boy and comes to know of everything. She rushes out Baskar is now going away and out of her life.



NAVASAKTHI
FILMS

(Telugu)

Produced by:
Shri P. Gangadhara Rao
for Navasakthi Films
Private Ltd., Madras

Directed by:
Shri G. Raminedu

CERTIFICATE OF MERIT

Marriage is arranged between Suseela, daughter of Rangaiah and Dr. Raghu, son of Bhadraiah. Just before it is solemnised, the wedding is cancelled by Bhadraiah who has come to know that Rangaiah has become an insolvent.

Suseela, unable to see the grief of her father, willingly consents to marry an aged lawyer, Sankaranarayana. This marriage lands Suseela in a large family, for the lawyer has grown-up children by his deceased first wife. Suseela struggles against the prejudices of the lawyer's children and the mother of his first wife.

Saroja, the daughter of the lawyer, had become widowed in her childhood. But she is loved by the lawyer's clerk Gurunatham. Saroja is given to hysteric fits and gradually improves under the tender care of Suseela.

Chandram, the son of the lawyer, is an engineering student. Though at first opposed to his step-mother, he soon realizes her sterling worth and begins to treat her with respect.

One day Chandram meets Leela, the daughter of Bhadraiah in a garden. He saves her pet dog at great personal risk to himself. Going to their hostel with Leela and her friend, Chandram encounters Bhadraiah. However, his identity is not revealed.

It is the sports day in Chandram's college. Lawyer Sankaranarayana distributes the prizes. At the function Suseela meets her childhood friend Vani, who is now the wife of Dr. Raghu. Vani remarks on the age of Sankaranarayana within his hearing. He feels disturbed about it.

Suseela comes to know of the love affair between Chandram and Leela from a letter. She talks to Chandram about it. Sankaranarayana who overhears their conversation about love mistakes his wife's relation with his son and begins to suspect her.

The marriage of Leela and Chandram is arranged by a friend of Suseela's father. When the marriage is about to take place, Bhadraiah, Leela's father, loses all his money when his tobacco barns are gutted by fire. Sankaranarayana proposes to cancel the marriage but Suseela intervenes and persuades her husband to agree to the match.

The marriage of Chandram and Leela takes place. Bhadraiah and Dr. Raghu feel very grateful to Suseela, at whose intervention the marriage has taken place. They remember, with remorse, how a similar situation had earlier resulted in grievous disappointment to her.

Suseela also comes to know of the love of Gurunatham for Saroja. She talks to them and promises to help them in their objective. The old lady Rattamma raises a hue and cry when she comes to know of it and the lawyer when he hears all about it, declares his opposition in very emphatic terms. Saroja elopes one night with Gurunatham to get married at the Civil Registry.

The lawyer's younger son, Suryam, falls ill and Vani, who visits Suseela, sends Dr. Raghu to attend on the child. The lawyer again feels jealous when he sees Dr. Raghu talking to Suseela. His suspicions are further intensified when he sees the kerchief of Dr. Raghu, left in the house by Vani, as well as an unfinished love-letter which Suseela has written for her maid-servant, Talupulamma.

Gurunatham and Saroja go to Chandram and Leela when Gurunatham finds it difficult to get a job. Together, the two couples go to Dr. Raghu's house for a function. To this function comes Suseela, who feels happy to see all her family members around her.

JAGAT JYOTI BASAVESWARA

(Kannada)

Produced by:

**Shri G.S.S. Murthy for Vishwakala Chitra,
Madras.**

Directed by:

Shri T.V. Singh Thakore

CERTIFICATE OF MERIT

It is a belief that God is everywhere. To inculcate this truth Siva instructs his follower Nandi to be born a son to Madarasa and Madalambike of Bagewadi. Accordingly, Nandi is born as Basava. At the early age he studies under Jatamuni, learns the cult of Saivism, gets married and seeks service under King Bijjala of Kalyan. Soon he reaches the position of a minister. He becomes a religious and social reformer, and able administrator and finally the founder of "Anubhava Mantapa". Here the best brains of the newly found religion discuss their different viewpoints of life and salvation. Allama Prabhudeva, a celebrated thinker, becomes the president of this assembly. However, these activities outrage the conservative people and also the political enemies of Basava. An intercaste marriage between Sheelavantha, son of the cobbler Haralaiah and Neela, the daughter of the high born Madhuvarasa, starts the bitter fight. Manchanna, the leader of the no-changers intrigues and succeeds to the extent of bringing about dissension between Basava and Bijjala. Failing in his attempt to place his viewpoint before Bijjala, Basava resigns his ministership. He proceeds to his Guru's place, Kudalasangama. Manchanna, taking advantage of these factors, attempts to persecute the Sivasaranas, on the plea of saving the Swadharma. The spark is lit and soon there is fighting all round. Innocent Bijjala is killed by the zealots. Young Bijjala is taken to Basava and is crowned king by him.

Basava, stricken with remorse at the tragic turn of events, renounces the world and merges with the Lingam at Kudalasangama.



Returning home Kasi again begins to drink. When Manju tries to prevent him, he slaps her on the cheek. Manju falls unconscious. At this moment Annapurna enters the house. At the sight of her, Kasi regains his senses and vows never more to touch drinks.

Annapurna returns home. But her husband orders her out of the house. Even then the orthodox crowd in the village persecutes Viswanath Sastri. It is only then that he realises how foolishly he has tried to placate the wishes of these men.

Kasi hears that Annapurna has been turned out of the house and that she has gone in the direction of the river. He sees her jump into the river and following her into the stream, he rescues her. He takes the unconscious Annapurna to the temple where others also arrive. He sings a prayer to the deity. Annapurna regains consciousness. Kasi and his brother are reconciled.

The King arrives on the scene and once again offers Kasi the crown. The Guru too blesses Kasi.



CERTIFICATE OF MERIT

JAYABHERI

(Telugu)

Produced by:

Shri V. Narayana Rao,
Madras

Directed by:

Shri P. Pulliah

Kasinath is the favourite of his Guru, Viswambhara Sastri—a master musician. Kasinath stays with his brother Viswanath Sastri and sister-in-law Annapurna, for whom he has the greatest respect and devotion.

News comes that a travelling band of players has come to the village. Sambhu Sastri, a local man, describes them as arrogant intruders and instigates the Guru against them.

That night during the performance, Manju, the dancer throws open a challenge in dance and music. Kasinath accepts the challenge and proves his superiority as an artiste.

The next morning Kasi brings Manju and other players for paying homage to the Great Guru. The Guru looks at them with contempt and bursts out at Kasi when he intervenes. The players hold Kasi responsible for their insult but Manju intervenes. She refuses to dance for her troupe. Kasi and Manju join to give a performance in collaboration with the other players, who have made up with them. Viswanath Sastri is enraged to hear this. Annapurna pacifies her husband and promises to dissuade Kasi from participating in the performance. Kasinath agrees but on hearing that his absence at the performance would be disastrous to the players, joins them.

Kasinath is refused entry in the house by his brother. In spite of it, Viswanath is excommunicated by the Dharma Acharya. Kasinath pleads in vain that he was at fault and not his brother.

Kasinath leaves the place. In defiance, marries Manju. He would have withstood the wrath of the people but can't bear the idea of having caused pain to his sister-in-law whom he treated as his mother. He finds solace when Annapurna blesses their union.

The couple moves from place to place giving performances. Their performance at Vijayanagaram is witnessed incognito by the King, who is very pleased and invites Kasi to his court.

The King arranges music Sadas on Vijayadasami day. The Guru is invited to preside. Invitation also goes to Viswanath, who is glad that his brother is going to be honoured.

At the music Sadas, Kasi is given an honoured place amongst the scholars.

On the day of Sadas, Kasi is subjected to a musical test. He comes out successful in it and all the people applaud him. Even Kasi's Guru testifies to the greatness of Kasi as a singer. The King crowns Kasi as the master-bard.

The Dharmadhikari and the Court dancer Amrita enter into a conspiracy to wreck Kasi. According to plan, Amrita invites Kasi to her house and as days pass by succeeds in converting him into a drink-addict.

The depravity of Kasi is reported to the King. Kasi disobeys even the royal command to appear before him. Manju runs to Amrita and begs her to release her evil hold on Kasi, but is insulted. Meanwhile Kasi returns home and is shocked by the cruelty of Amrita. However, he is arrested by the King's men. His outspokenness in the presence of the King, earns him a prison sentence. But the pleadings of Manju reveal the truth to the King, who banishes Amrita and releases Kasi.

Kasi and Manju once again take to the road. But Kasi continues to drink heavily. For his drinks, Kasi wants to sell even the crown given by the King. Though Manju protests, he has his way.

Both the Guru and the brother of Kasi have heard about the depravity of Kasi. The Guru prays for his restoration to normality. Manju approaches Annapurna for help and the latter is ready to go with her to see Kasi. But her husband forbids her. But impelled by her affection for Kasi, she starts.

Meanwhile Kasi, having sold the crown, has once again gone on his drinking spree. On his way back home he finds a Bhagavatar giving a Sivakatha performance. Though the theme is the life of Nandanar, an outcaste who became a saint, the intolerant orthodox crowd tries to chase an outcaste who has come there with his child to have a *darshan* of the Lord from outside the temple. Kasi rescues the child of the outcaste and takes it with him into the temple. He sings a song about Nandanar which thrills the assembled crowd.



When Suseela returns from the function at Dr. Raghu's house, lawyer Sankaranarayana, having worked himself up to a frenzy of jealousy, bars her way to their room. When Suseela tries to secure a passage he pushes her. The railing of the landing gives way and Suseela falls down and is injured. Talupulamma rings up Dr. Raghu, who, together with others, arrives on the scene. Dr. Raghu, Vani and Talupulamma explain how unfounded the lawyer's

suspicions have been. Sankaranarayana in his grief, summons the police to the hospital confessing to having attempted to murder his wife and is arrested. At this moment, Suseela regains her consciousness and tells the police that she fell down because of giddiness and that her husband was not responsible for the accident.

News comes now that the lawyer has been elevated to the Bench. There is happiness and understanding all round.

CERTIFICATE OF MERIT

CHATHURANGAM

(Malayalam)

Produced by:

**Capt. (Dr.) G.T. Joshua,
Madras.**

Directed by:

**Sarvashri J.D. Thottan
and D.V. Swamy**

Radhakrishnan, his wife Radha and daughter Vasanthi, are leading a happy life until misfortune in the person of Kumar enters their lives.

Radhakrishnan who is the Assistant Manager in a Bank is introduced to one Kumar, by the Agent, Mr. Menon. Kumar has come there to set up a button factory. Kumar slowly ingratiates himself with Radhakrishnan and Radha and begins to frequent their house.

Very soon Kumar comes to stay in the house next to Radhakrishnan's. Radha hates the sight of Kumar and detests the idea of his being so near them.

One day Radhakrishnan commits a mistake in the office for which he is pulled up by Mr. Menon. Radhakrishnan is perturbed.

Soon after, Radhakrishnan is required to go out of station on official work. When he is preparing to leave home, Kumar comes ostensibly to see him off. After Radhakrishnan has left in a car, Kumar comes back into the house carrying little Vasanthi in his arms. Kumar tries to become intimate with Radha but she resents it. Under the pretext of delivering Vasanthi in her hands, Kumar tries to force her into submission. Radha struggles to save her honour. In the meanwhile Radhakrishnan, whose car has broken down on the way, returns home to find Kumar forcing his wife. Both the men fight and Radhakrishnan proves the weaker of the two. When Kumar runs out of the house, Radhakrishnan picks up a knife and runs after him threatening to kill him. As the men run across the beach, Mr. Menon who is driving along the road, hears the words of Radhakrishnan. On the beach again there ensues a fight. Once again Radhakrishnan proves the weaker and Kumar escapes.

Radhakrishnan returns home tired and badly bruised. He shouts at Radha for having allowed such a thing to happen. Kumar who returns to his house at night is visited by an erstwhile accomplice of his, whom he has cheated. They quarrel and in the struggle that follows, Kumar strangles the accomplice. He takes the dead body to the beach and leaves it there. The dead body is mistaken for that of Kumar who leaves that place.

Radhakrishnan is charged with the murder of Kumar and is awarded fourteen years' imprisonment. At the trial Mr. Menon testifies against Radhakrishnan.

Radha and Vasanthi are taken up by the Menon couple. Shortly after, Radha leaves a letter communicating her intention to commit suicide and steals out of the house. Walking along the railway line, Radha is knocked down by a train but she does not die. However, the Menons conclude that Radha has committed suicide and inform Radhakrishnan in jail.

Vasanthi is now brought up by the Menons. She grows up into a beautiful young lady.

Vasanthi and Prabhakar come to know each other while participating in college dramas. Their acquaintance ripens into love. Once when she is going in a car with Prabhakar to attend the rehearsals, she knocks down Radha, who after her supposed death in the accident, had been admitted into a mental hospital and cured of her ailment. Radha is taken to Mr. Menon's house, where she is recognized by Meenakshiammal, the wife of Mr. Menon.

Returning home from the rehearsals Vasanthi meets her mother without knowing who she is. Radha on her part is full of joy to see her daughter grown so beautiful.

About this time Radhakrishnan is released from Jail. He comes to know that his daughter is being brought up by Mr. Menon on whose evidence he had been convicted. He vows revenge and enters the house of Mr. Menon in the night. But soon he comes to know from Menon the true facts of the case. He also sees his wife, Radha, sleeping. He wishes to take his wife and daughter with him, but Mr. Menon pleads with him not to wreck the life of his own daughter, who is about to be married to Prabhakar.

Radhakrishnan goes to Madras in search of Kumar who, he is sure, is still alive. Kumar has in the meantime committed another murder. Radhakrishnan meets Kumar on the outskirts of the city while the latter is trying to flee from the police. He persuades Kumar to go with him to Trivandrum.

In the marriage *pandal* when Prabhakar's father comes to know that Vasanthi's father has been convicted for murder, he wishes to break off the marriage. Radhakrishnan pleads that he was not a murderer.

But just then Kumar who is chased by the police comes to the wedding *pandal*, confesses his crime and absolves Radhakrishnan of all guilt.

Kumar is arrested and taken away by the police. The marriage takes place to the happiness of all.



ALL-INDIA CERTIFICATE OF MERIT FOR
DOCUMENTARY FILM

KATHAKALI

(English)

Produced by : Films Division, Government of India, Bombay
Directed by : Shri Mohan Wadhvani

The beauty of the unique dance-drama of Kerala, Kathakali, is brought out in this two-reeler colour documentary. A highly developed pantomime Kathakali depicts stories from Hindu mythology. This film gives a glimpse of the intense training received by the students, the elaborate make-up, costumes and ornamentation.



ALL INDIA CERTIFICATE OF MERIT FOR THE
SECOND BEST DOCUMENTARY

MAYURAKSHI DAM

(English)

Produced by : Films Division, Government of India, Bombay
Directed by : Shri N. K. Issar

West Bengal's river project is the theme of this documentary.
With its source in the Santhal Parganas, the Mayurakshi River
flows through Birbhum and Murshidabad in West Bengal.

The documentary tells the story of the harnessing of this mighty
river, mostly by human labour, for the benefit of the people.



ALL INDIA CERTIFICATE OF MERIT FOR THE
BEST CHILDREN'S FILM

RANVAS DEER

(English)

Produced by : Films Division, Government of India, Bombay.
Directed by : Sarvashri Ahmed Lateef, Shanti Verma and
G. H. Saraiya.

The theme of the Films Division's first colour cartoon film is adapted from a Buddhist Jataka story. It is a story of love, compassion and sacrifice winning over hatred and wanton killing. It is a story with moral, the moral of non-violence.



Produced by the Directorate of Advertising & Visual Publicity for the Ministry of Information & Broadcasting,
Government of India and Printed by M/s. Coronation Printing Works, Fatehpuri, Delhi.

3/47/59—P III English : 1,400 April '60.