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समारोह Film Festival
1993
SANDAD
LATA ANANTHARAMAN

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MANOJ RANJAN

BISAD

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भूपेन हजारिका

श्री. भूपेन हजारिका का भारतीय संस्कृति के इतिहास में एक बुलाव अध्याय है। बहुविध प्रतिमाशाली, वे एक कवि, संगीतकार, गायक, अभिनेता, पत्रकार, लेखक और विभिन्न फ़िल्म निर्माता हैं। वे असम फ़िल्म उद्योग के अगुवा हैं।

भूपेन हजारिका का जन्म 1926 में सादिया, असम में हुआ। उन्होंने इन्द्रामलाटी (1939) में बाल कलाकार के रूप में अपना फ़िल्म व्यवसाय जीवन शुरू किया, जबकि उस समय की बनाए जाने वाली दूसरी टाकी फ़िल्म भी। कला तथा राजनीति शास्त्र का अध्ययन करने के पश्चात् वे संयुक्त राज्य में गए और कोलंबिया विश्वविद्यालय से सामूहिक-सम्राट में डॉक्टर की उपाधि प्राप्त की। वे जनतात्मक तथा लोक संस्कृति में अपने योगदान के लिए बहुत प्रसिद्ध हो गए थे, जिसके लिए उन्हें प्लेब्रेड रंगवेल से स्वर्ण पदक प्राप्त हुआ।

श्री. हजारिका का नाम भारत के प्रसिद्ध फ़िल्म निर्माता में लिया जाता है। उन्होंने असम के अनुभवी फ़िल्म उद्योग का संबंध खींचा और बेहतर सितंबर के लिए आंदोलन का प्रचार किया। उन्होंने एयब्बार खर (1964), सोटीघोटी (1967), निकमक बजूली (1971), मौन प्रजापति (1978), सीकारोंकित्र (1986) और चिराज (1988) जैसी आसमी फ़िल्मों का निर्माण और निर्देशन किया, उनके लिए संगीत दिया तथा गीत गाए।

श्री. हजारिका ने एक हज़ार से भी अधिक गीतों, लघू कहानियों, निबंधों, लघू-लघूटों, कविताओं तथा बाल-गीतों को पंद्रह से भी अधिक पुस्तकें लिखी हैं। वे पिछली दो वर्षों में से गुप्तहस्त मासिक पत्रिकाओं—ब्राह्म प्रतिदिन तथा प्रतिदिन के स्थान और संपादक हैं।

श्री. हजारिका को शकुन्तला, प्रतिदध्वनि और लोटीघोटी के लिए तीन बार सर्वोत्तम फ़िल्म निर्माता का राजस्वपति का राष्ट्रीय पुरस्कार मिला है। उन्हें सितंबर तथा संगीत के लिए जनतात्मक कलायोग तथा जनतात्मक संस्कृति के उत्थान में उनके योगदान के लिए 1977 में अरुणाचल प्रदेश सरकार का स्वर्ण पदक मिला। 1977 में उन्हें चेन्नई नेटवर्क में सर्वोत्तम संगीतकार का राष्ट्रीय पुरस्कार भी मिला। उसी वर्ष, राष्ट्र ने भारतीय संस्कृति में उनके उत्कृष्ट योगदान के लिए श्री. हजारिका को पद्मश्री के सर्वोत्तम सम्मान से भूमिक्षित किया। 1978 में उन्हें बंगलादेश सरकार ने संगीत तथा बंगलादेश फ़िल्म उद्योग से फ़िल्म शिमाना परिवार के सर्वोत्तम संगीत निर्देशक के लिए पुरस्कार मिले।

भारतीय संगीत में अपने उत्कृष्ट योगदान के लिए उन्हें 1978 में एक स्वर्ण चक्क मिला। 1979 तथा 1980 में उन्हें मौजूदा सूक्ष्म तथा नागिनी कन्यार काहिनी नाटकों के सर्वोत्तम संगीत निर्देशक के रूप में रितिविक घटक पुरस्कार मिले। 1979 में वह सरकार में लोक-कला के सर्वोत्तम निर्माण के लिए अखिल भारतीय समीक्षक संघ पुरस्कार मिला।

1987 में संगीत में उनकी श्रेष्ठता के लिए उन्हें राष्ट्रीय नागरिक पुरस्कार तथा संगीत नाटक अकादमी पुरस्कार मिले। असम सरकार ने 1987 में असम की संस्कृति में उनके योगदान के लिए उन्हें सर्वोत्तम पुरस्कार, 'शंकरदेव पुरस्कार' दिया।

वर्ष 1987 में बंगाल पत्रकार संघ ने श्री. हजारिका को ईंदिरा गांधी स्मृति पुरस्कार से सम्मानित किया तथा 1992 में पश्चिम बंगाल सरकार ने बाल-जरात में उनके योगदान के लिए उन्हें सम्मानित किया।
DADA SAHEB PHALKE
AWARD 1992

BHUPEN HAZARIKA

Dr. Bhupen Hazarika is a bright chapter in the annals of India's culture. A multifaceted genius, he is a poet, music composer, singer, actor, journalist, author and filmmaker of the highest repute. He was a pioneer of Assam’s film industry.

Bhupen Hazarika was born in 1926 in Sadiya, Assam. He began his career in films as a child actor in Indramalati (1939), the second talkie film to be made. He wrote and sang his first song at the age of ten. After studying arts and political science, he went to the United States and completed his doctorate in mass communications at Columbia University. He had already become well known for his contributions to tribal and folk culture, for which he received a Gold Medal.

Dr. Hazarika is ranked among the leading filmmakers of India. He promoted the fledgling Assamese film industry and propagated the movement for better cinema. He produced, directed, composed music for and sang for the Assamese films Era Batar Sur (1956), Shakuntala (1960), Pratidhwani (1964), Lotighoti (1967), Chik Mik Bijuli (1971), Mon Projapati (1978), Swikarokti (1986) and Siraj (1988).

Dr. Hazarika has to his credit more than one thousand lyrics and more than fifteen books of short stories, essays, travelogues, poems and children's rhymes. He is a journalist and editor for the past two decades of the popular monthlies Amar Pratinidhi and Pratidhwani.

Dr. Hazarika has won the President’s national award for best filmmaker thrice, for Shakuntala, Pratidhwani and Lotighoti. He won the Arunachal Pradesh Government's Gold Medal in 1977 for his contribution to tribal welfare and upliftment of tribal culture.

In that same year the nation awarded its greatest honour, the Padma Shri, to Dr. Hazarika for his outstanding contribution to Indian culture. In 1978 he won two awards as best music director for the film Simana Periye, from the Bangladeshi Journalists Association and the Bangladesh film industry.

In 1987 he won the National Citizens' Award and an award from the Sangeet Natak Academy for his excellence in music. The Government of Assam gave him its highest award, the Shankar Dev Award, in 1987 for his contribution to Assam's culture.

The Bengal Journalists Association honoured Dr. Hazarika with the Indira Gandhi Smriti Purashkar in 1987 and in 1992 the Government of West Bengal honoured him for his contribution to the world of arts.
Jury for Feature Films

Balu Mahendra (Chairman)
Sai Paranjpe
Swapan Kumar Ghosh
K.D. Shorey
Hema Mehta
Dr. T.S. Mohana
Bijaya Jena
V.K. Pavithran
Basu Chatterjee
Surinder Singh
Anil Saari
Sabyasachi Mohapatra
Jury for Non-Feature Films

- Ghanashyam Mohapatra (Chairman)
- Serbjeet Singh
- P.B. Pendharkar
- Lenin Rajendran
Jury for Writing on Cinema

सिनेमा लेखन निर्णयिक मण्डल

मृणाल पाण्डे (अध्यक्षा)
Mrinal Pande (Chairwoman)

गौतम भास्करन
gautaman Bhaskaran

सरसेन्दु मुखर्जी
Sirsendhu Mukerjee
Awards for Feature Films
AWARD FOR THE BEST FEATURE FILM

BHAGAVAD GITA (Sanskrit)

Swarma Kamal and a cash prize of Rs. 50,000 to the Producer: DR. T. SUBBARAMI REDDY

Swarma Kamal and a cash prize of Rs. 25,000 to the Director: G.V. IYER

Citation
The Award for the Best Feature Film of 1992 is given to the Sanskrit film BHAGAVAD GITA for successfully translating the immortal philosophy of the Bhagavad Gita into a powerful cinematic idiom.
Dr. T. Subbarami Reddy has been a leading film exhibitor and producer for a number of years. He is also a leading industrialist and philanthropist. The theatres Maheshwari and Parameshwari which he has built in Hyderabad are known as the best artistic theatres in India. Dr. Reddy has produced several Hindi and Telugu films and has encouraged arts and culture in various parts of the country. Besides commercial films, he has produced films which hold an artistic and spiritual message. His next planned venture is a film on Swami Vivekananda.

G.V. Iyer, a maverick filmmaker, left behind commercial potboilers to venture into creative experiments with film in Hamsageethe, which became a sensation in India and abroad. After several other offbeat films, he made Adi Shankaracharya, the first Sanskrit film and a bold attempt to interpret philosophy on celluloid. He plans next to film the lives and philosophies of Madhvacarya, Ramanujacharya and Swami Vivekananda.
AWARD FOR THE BEST DIRECTION

GOUTAM GHOSE

Swarna Kamal and a cash prize of Rs. 50,000 to the Director: GOUTAM GHOSE

Citation

The Award for the Best Direction of 1992 is given to GOUTAM GHOSE for his stunningly convincing realisation of Manik Bandopadhyaya's novel into a breathtaking cinematic experience.
GOUTAM GHOSE was born in 1950. He grew up in Calcutta and graduated from Calcutta University. He worked actively in theatre and also as a photo journalist. In 1973 he started making documentaries. His second documentary, Hungry Autumn (1974), won the main award at the Oberhausen Film Festival and a diploma of merit at Leipzig. Land of Sand Dunes (1986) won the national award for best documentary film.


Goutam Ghose has worked as Director of the West Bengal Film Development Corporation and the National Film Development Corporation.
AWARD FOR THE SECOND BEST FEATURE FILM

PADMA NADIR MAJHI (Bengali)

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer: GOVERNMENT OF WEST BENGAL
Rajat Kamal and a cash prize of Rs. 15,000 to the Director: GOUTAM GHOSE

Citation
The Award for the Second Best Feature Film of 1992 is given to the Bengali film PADMA NADIR MAJHI for depicting the plight of the boat people of the river Padma in an unforgettable experience.
The films of Goutam Ghose

Feature films
Maa Bhoomi (1979)
Dakhal (1982)
Paar (1984)
Antarjali Yatra (1987)
Ek Ghat Ki Kahani (short, 1987)

Major documentaries
New Earth (1973)
Hungry Autumn (1974)
Chains of Bondage (1976)
Parampara (1984)
Tribute to Odissi (1986)
Land of Sand Dunes (1986)
Meeting a Milestone (1989)
INDIRA GANDHI AWARD FOR THE BEST FIRST FILM OF A DIRECTOR

MISS BEATTY'S CHILDREN (English)

Swarna Kamal and a cash prize of Rs. 25,000 to the Producer: NATIONAL FILM DEVELOPMENT CORP., DOORDARSHAN, ROOKS AV

Swarna Kamal and a cash prize of Rs. 25,000 to the Director: PAMELA ROOKS

Citation
The Indira Gandhi Award for the Best First Film of a Director for the year 1992 is given to the English film MISS BEATTY'S CHILDREN for an elegantly simple and sensitive depiction of a British missionary woman who fights the devdasi system in pre-independent India.
PAMELA ROOKS was born in Calcutta in 1958 and studied at Jawaharlal Nehru University. In 1978, she married filmmaker Conrad Rooks and travelled and worked with him on several film projects. While working for an independent television company, she produced documentaries and current affairs programmes for Indian television. In 1987, she became an independent producer. Her documentaries include Chipko: A Response to the Forest Crisis, Indian Wildlife: Trade to Extinction, Girl Child: Fighting for Survival and Punjab: A Human Tragedy. Pamela Rooks has also published a book of poems entitled Final Exposure and a novel, Miss Beatty’s Children.
AWARD FOR THE BEST POPULAR FILM PROVIDING WHOLESOME ENTERTAINMENT

SARGAM (Malayalam)

Swarna Kamal and a cash prize of Rs. 40,000 to the Producer: BHAVANI
Swarna Kamal and a cash prize of Rs. 20,000 to the Director: HARIHARAN

Citation
The Award for the Best Popular Film Providing Wholesome Entertainment for 1992 is given to the Malayalam film SARGAM for its delightful rendering of a family saga into a heartwarming musical film.
P.T. BHAVANI, a graduate in science, entered the film industry in 1978 with *Yagashwam*, a film in Malayalam directed by her husband, Hariharan. She has also produced *Poochosanyasi* and *Nakhakshathangal*.

HARIHARAN worked as a stage actor and writer and film critic before he joined the film industry in 1965 to work closely with many of the well-known directors of the South. His directorial debut was *Ladies’ Hostel*, and he has more than 65 films to his credit. Films that have been selected for the Indian Panorama are *Valarthu Mrigangal*, *Panchagni* and *Oru Vadakkkan Veeragaatha*. The last-named film won eight state-level awards as well as national and international acclaim.
AWARD FOR THE BEST SCREENPLAY

M.T. VASUDEVAN NAIR

Rajat Kamal and a cash prize of Rs. 10,000 to the Screenplay Writer: M.T. VASUDEVAN NAIR

Citation
The Award for the Best Screenplay of 1992 is given to M.T. VASUDEVAN NAIR for his work in the Malayalam film SADAYAM for an extremely well structured script.
M.T. VASUDEVAN NAIR has written books, short stories, and novels and has won numerous literary awards, including the Central Sahitya Akademi Award. He has been a screenplay writer since 1966. Many of his films are based on his own stories. His first film, Nirmalyam, won the President’s Gold Medal in 1973. In 1991, the film Kadavu won the national awards for best feature film in Malayalam as well as best screenplay. M.T. Vasudevan Nair produced, directed and wrote the screenplay for that film.
AWARD FOR THE BEST CINEMATOGRAPHY

VENU

Rajat Kamal and a cash prize of Rs. 10,000 to the Cameraman: VENU
Rajat Kamal and a cash prize of Rs. 10,000 to the laboratory processing the film: PRASAD FILM LABORATORY, MADRAS

Citation
The Award for the Best Cinematography of 1992 is given to VENU for his masterly, unobtrusive and technically excellent camera work in MISS BEATTY'S CHILDREN.
VENU obtained his diploma in cinematography from the Film and Television Institute, Pune, in 1973. He was the cinematographer for a number of important documentaries, including G. Aravindan's *Masks and Men*, Mani Kaul's *Mati Manas* and Rajiv Vijay Raghavan's *Sister Aplhonsa*. The feature films he has worked on as cinematographer include K.C. George's *Iraikal*. He also worked on the Doordarshan film *Jawaharlal Nehru*, directed by Alan Birkinshaw.
AWARD FOR THE BEST AUDIOGRAPHY

N. PANDURANGAN

Rajat Kamal and a cash prize of Rs. 10,000 to the Audiographer: N. PANDURANGAN

Citation
The Award for the Best Audiography of 1992 is given to N. PANDURANGAN for his work in the Tamil film THEVAR MAGAN for his extremely creative recording and mixing of the sound track, giving the film an added dimension.
N. PANDURANGAN has thirty-two years' experience in film audiography. He has won the Karnataka State Award thrice, the Andhra Pradesh State Award thrice, and the Tamil Nadu State Award once for his work. In 1990, he won a national award for his work in the Tamil feature film Anjali.

एन. पंडुरंगन को फिल्म ध्वनि-आलेखन में बत्तीस वर्षों का अनुभव है। उन्हें अपने कार्य के लिए तीन बार कर्नाटक राज्य पुरस्कार, तीन बार आंध्र प्रदेश राज्य पुरस्कार और एक बार तमिलनाडू राज्य पुरस्कार मिला है। 1990 में उन्हें तमिल कथाचित्र विजय में अपने कार्य के लिए राष्ट्रीय पुरस्कार मिला।
AWARD FOR THE BEST EDITING

M.S. MONEY

Rajat Kamal and a cash prize of Rs. 10,000 to the Editor: M.S. MONEY

Citation
The Award for the Best Editing of 1992 is given to M.S. MONEY for imparting a natural rhythm to SARGAM completely in time with its musical format.
M.S. MONEY was born in 1926 at Trivandrum. He entered the film industry in 1946 in the editing department of Vauhini Production. After 1955 he began working as a freelancer and has edited more than 200 films in Telugu, Tamil, Malayalam, Hindi, Kannada and Sinhalese.

एम.एस. मोनी का जन्म वर्ष 1926 में त्रीवेंद्रम में हुआ। उन्होंने वर्ष 1946 में वौहिनी प्रॉडक्शन के संपादन विभाग से फिल्म उद्घाटन में प्रवेश किया। 1955 में उन्होंने स्वतंत्र रूप में कार्य करना शुरू कर दिया। उन्होंने तेलुगू, तमिल, मलयालम, हिंदी, कन्नड़ तथा सिंहली की 200 से भी अधिक फिल्मों का संपादन किया है।
AWARD FOR THE BEST ART DIRECTION

SAMIR CHANDA

Rajat Kamal and a cash prize of Rs. 10,000 to the Art Director: SAMIR CHANDA

Citation
The Award for the Best Art Direction of 1992 is given to SAMIR CHANDA for his realistic recreation of the RUDALI desert scape, with its requisite architectural structures, both opulent and humble.
Samir Chanda began his career in film as assistant to the art director Nitish Roy. Since then he has worked independently as art director on several films. In 1991 he won the National Award for Best Art Direction for his work on Rukmavati ki Haveli.

Samir Chanda began his career as an assistant to the art director Nitish Roy. From there, he worked independently on several films. In 1991, he won the National Award for Best Art Direction for his work on Rukmavati ki Haveli.
AWARD FOR THE BEST MUSIC DIRECTION

A.R. RAHMAN

Rajat Kamal and a cash prize of Rs. 10,000 to the Music Director: A.R. RAHMAN

Citation
The Award for the Best Music Direction of 1992 is given to A.R. RAHMAN for the harmonious blend of western and Karnataka classical music in ROJA, the separate music systems complementing each other without losing their own identities.
A.R. RAHMAN hails from a musical family. His father, the late R.K. Shekar, was a well-known music director in the Malayalam film industry. Rahman has played for television programmes and performed in recordings and tours with Dr. L. Shankar, Zakir Hussain, David Byrne and other renowned artists. He has scored music for television and radio advertisements, promotional films and documentaries and has recently begun work in major feature film sound track and songs for Tamil and Malayalam directors.
AWARD FOR THE BEST COSTUME DESIGNER

MALA DEY and SIMPLE KAPADIA

Rajat Kamal and a cash prize of Rs. 10,000 to the Costume Designers: MALA DEY and SIMPLE KAPADIA

Citation
The Award for the Best Costume Designer of 1992 is given to MALA DEY and SIMPLE KAPADIA for the authentic designs they created for the Hindi film RUDALI to blend with the desert backdrop of Rajasthan.
Mala Dey has studied music, Sanskrit, drawing and painting and English at Agra University and holds a master's degree in music from Delhi University. She has been working as a costume designer for the past nine years and has designed costumes for at least fifteen full-length plays. She has designed for Aaghat, Tamas, Karm Bhoomi, Hamrahi and other feature films and television serials.

Simple Kapadia made her debut as an actress in Anurodh. She acted as leading lady in approximately twenty Hindi films and has also acted in Bengali films. She has worked as fashion designer on sixty films so far and designs costumes for Jackie Shroff, Sunny Deol, Dimple Kapadia and other leading stars. Simple Kapadia runs her own designing enterprise in Bombay, called Tantra.
AWARD FOR THE BEST ACTOR

MITHUN CHAKRABORTY

Rajat Kamal and a cash prize of Rs. 10,000 to the Actor: MITHUN CHAKRABORTY

Citation
The Award for the Best Actor of 1992 is given to MITHUN CHAKRABORTY for his work in the Bengali film TAHADER KATHA for his innovative performance which effectively captures the agony of a freedom fighter immediately after Independence.
MITHUN CHAKRABORTY was born in Calcutta in 1950. He passed with distinction from the Film and Television Institute of India. He acted in a leading role in his first film, *Mrigayya*, in 1976-77. He has acted in over 200 films and has won the President's National Award for the Best Actor of the Year, the Peacock Award of the USSR and the Best Leading Actor Award from the West Bengal Journalists Association.

मिथुन चक्रवर्ती का जन्म वर्ष 1950 में कलकत्ता में हुआ। उन्होंने भारतीय फिल्म तथा टेलीविजन संस्थान से विशेष योग्यता में डिप्लोमा लिया। उन्होंने 1976-77 में अपनी प्रथम फिल्म मृगया में प्रमुख भूमिका का अभिनय किया। उन्होंने 200 से भी अधिक फिल्मों में अभिनय किया है और उन्हें वर्ष का सर्वोत्तम अभिनेता का राष्ट्रीय पुरस्कार, यू.एस.एस.आर. का मनुष्य पुरस्कार तथा पश्चिम बंगाल पत्रकार संघ से प्रमुख सर्वोत्तम अभिनेता पुरस्कार मिला है।
सर्वोत्तम अभिनेत्री पुरस्कार

हिम्मल कपाड़िया

अभिनेत्री: हिम्मल कपाड़िया को रजत कमल तथा 10,000/- रुपए का नाकद पुरस्कार

प्रशस्ति
सर्वोत्तम अभिनेत्री का 1992 का पुरस्कार हिन्दी फ़िल्म ख्वाली में नूरशंस समाज द्वारा सताई हुई एक अकेली औरत के दुःख भरे जीवन के सशक्त अभिनय के लिए हिम्मल कपाड़िया को दिया गया है।

AWARD FOR THE BEST ACTRESS

DIMPLE KAPADIA

Rajat Kamal and a cash prize of Rs. 10,000 to the Actress: DIMPLE KAPADIA

Citation
The Award for the Best Actress of 1992 is given to DIMPLE KAPADIA for her work in the Hindi film RUDALI for compelling interpretation of the tribulations of a lonely woman ravaged by a cruel society.
Dimple Kapadia made her debut in Raj Kapoor's Bobby in 1973. She returned to acting in 1983 and has since then appeared in 50 films made by major filmmakers of the popular as well as the parallel cinema. She has won four Filmfare Awards and awards for best actress or outstanding performance for her roles in Bobby (1974), Saagar (1985), Drishti (1992), Rudali (1993) and Lekin (1992). She is currently working in Mrinal Sen's The Confined and several other films.
सर्वोत्तम सह-अभिनेता पुरस्कार

सन्नी देओल

सह-अभिनेता: सन्नी देओल को रजत कमल तथा 10,000/- रुपए का नकद पुरस्कार

प्रशस्ति
सर्वोत्तम सह-अभिनेता का 1992 का पुरस्कार सन्नी देओल को हिंदी फिल्म बामिनी में अभिनय के लिए दिया गया है जिसमें उन्होंने न्याय की तलाश में नई-नई चुनौतियों को स्वीकार करने वाले कठोर और कुण्ठित वकील के रूप में उत्कृष्ट अभिनय किया है।

AWARD FOR THE BEST SUPPORTING ACTOR

SUNNY DEOL

Rajat Kamal and a cash prize of Rs. 10,000 to the Supporting Actor: SUNNY DEOL.

Citation
The Award for the Best Supporting Actor of 1992 is given to SUNNY DEOL for his work in the Hindi film DAMINI for his outstanding portrayal of a hardened and cynical lawyer who takes on new challenges in his quest for justice.
SUNNY DEOL, born Ajay Singh Deol in 1957, holds a diploma from the Old Rep School of Acting in Birmingham, UK. He made his debut in Betaab in 1983 and has acted in 30 films so far. He won the National Special Jury Award and the Filmfare Award for his performance in Ghayal (1991).
सर्वोत्तम सह-अभिनेत्री पुरस्कार

रेवती मेनन

सह अभिनेत्री: रेवती मेनन को रजत कमल तथा 10,000/- रुपए का नकद पुरस्कार

प्रशस्ति
सर्वोत्तम सह-अभिनेत्री का 1992 का पुरस्कार रेवती मेनन को फिल्म तेवर मगन में एक सीधी-सादी ग्राम बाला की सहज और स्वाभाविक भूमिका के सशक्तता तथा विश्वसनीय अभिनय के लिए दिया गया है।

AWARD FOR THE BEST SUPPORTING ACTRESS

REVATHY MENON

Rajat Kamal and a cash prize of Rs. 10,000 to the Supporting Actress: REVATHY MENON

Citation
The Award for the Best Supporting Actress of 1992 is given to REVATHY MENON for a compelling and convincing performance of an innocent village girl in THEVAR MAGAN, giving it an effortlessly charming naturalness.
REVATHY MENON began her film career in 1983 in the Tamil film hit Mann Vaasanai, directed by Bharathi Raja. Her second film Kattathe Kilikkoodu was a hit and was screened in the Indian Panorama. Several of her films have been screened in the Indian Panorama and in foreign film festivals. She has won awards for her roles in Mann Vaasanai, Kattathe Kilikkoodu, Manasa Veena, Pudumai Penn, Seethamma Penli, Revathi, Anjali, Kizhakku Vaasil, Thevar Magan and other films.

रेवती मेनन ने वर्ष 1983 में अपना फिल्मी जीवन, भारती राजा द्वारा निर्देशित सफल तमिल फिल्म मण बासने से शुरू किया। उनकी दूसरी फिल्म कट्टत्वे किलिक्कूडू बहुत सफल रही और उसे भारतीय पैनोरमा में प्रदर्शित किया गया। उनकी कई फिल्मों को भारतीय पैनोरमा तथा विदेशी फिल्म समारोहों में दिखाया गया। उन्हें मण बासने, कट्टत्वे किलिक्कूडू, मानस वीणा, पुडमै पैण, सीताम्मा पैन्ली, रेवती, अंजलि, किलिक्कू बासल, तेवर मागन और अन्य फिल्मों में अपनी भूमिकाओं के लिए पुरस्कार मिले।
AWARD FOR THE BEST CHILD ARTISTE

AMIT PHALKE

Rajat Kamal and a cash prize of Rs. 5,000 to the Child Artist: AMIT PHALKE.

Citation

The Award for the Best Child Artist of 1992 is given to Master AMIT PHALKE for his work in the Hindi film MUJHSE DOSTI KAROGE for the sheer joy and versatility he brings to the portrayal of a lovable lad lost in his own dream world.
AMIT CHINTAMANI PHALKE was born in 1979 at Pune. He has acted in many Hindi and Marathi dramas and television serials as well as in the Marathi films Maherchi Sadi and Sudachakra. He has won awards in storytelling, music, and acting from various institutions. The Award for Best Child Artiste for his performance in Mujhse Dosti Karoge is his first national award.
AWARD FOR THE BEST MALE PLAYBACK SINGER

DR. RAJKUMAR

Rajat Kamal and a cash prize of Rs. 10,000 to the Best Male Playback Singer:

DR. RAJKUMAR

Citation

The Award for the Best Male Playback Singer of 1992 is given to DR. RAJKUMAR for his extraordinary rendering of a raga celebrating the all-pervasive power of music in the film JEEVANA CHAITRA.
Dr. Rajkumar began his musical career with professional theatre groups. Today he is a singer of stature in the Indian film industry and is well known as an actor also. One of his most famous renderings is ‘Nadamaya’, a classical song picturised in the Himalayas. Dr. Rajkumar is widely appreciated for his devotional songs as well as his film music.
AWARD FOR THE BEST FEMALE PLAYBACK SINGER

S. JANAKI

Rajat Kamal and a cash prize of Rs. 10,000 to the Best Female Playback Singer: S. JANAKI

Citation
The Award for the Best Female Playback Singer of 1992 is given to S. JANAKI for melodious rendering of an innocent love song in the film THEVAR MAGAN.
S. JANAKI began her career as a playback singer in 1957. She has sung songs in 15 languages and has won awards in Andhra Pradesh, Tamil Nadu, Kerala and Orissa. This is her fourth national award. She was honoured as the Veteran Playback Singer during the Golden Jubilee Celebration of South Indian Films.

एस. जानकी ने वर्ष 1957 में पार्श्व गायिका के रूप में अपना व्यवसाय प्रारंभ किया। उन्होंने 15 भाषाओं में गीत गाए हैं और आंध्रप्रदेश, तमिलनाडू, केरल तथा उड़ीसा राज्यों से पुरस्कार प्राप्त किए हैं। यह उनका चौथा राष्ट्रीय पुरस्कार है। उन्हें दस साल भारतीय फिल्मों के स्वर्ण अवॉर्ड के दौरान प्रसिद्ध पार्श्व गायिका के रूप में सम्मानित किया गया।
AWARD FOR THE BEST LYRICS

VAIRAMUTHU

Rajat Kamal and a cash prize of Rs. 10,000 to the Lyricist: VAIRAMUTHU

Citation

The Award for the Best Lyrics of 1992 is given to VAIRAMUTHU for his work in the Tamil film ROJA for his charming, simple poem which has become a new nursery rhyme on the lips of every child in Tamil Nadu.
Vairamuthu took inspiration from the great Tamil poets Subramania Bharathi and Bharathidasan and developed a superb poetic style that shot him into prominence in Tamil Nadu and in all of India. He was among the first to use free verse in Tamil poetry, in his epic Kavirajan Katha, the story of Bharathi. When he entered the world of films in 1980, he gave a new direction and vision to film lyrics and raised the standard of lyrics to high literature. He won the best lyricist award of the Tamil Nadu Government in 1981 and the President’s national award for best lyrics in 1985, among many other awards.
सर्वोत्तम विशेष प्रभाव पुरस्कार

क. शशिलाल नायर

प्रभाव श्रृंजक: के. शशिलाल नायर को रजत कमल तथा 10,000/- रुपए का नकद पुरस्कार

प्रशस्ति
सर्वोत्तम विशेष प्रभाव का 1992 का पुरस्कार के. शशिलाल नायर को फिल्म अंगार में उनके अत्यधिक प्रभावशाली लघुचित्र कार्य के लिए दिया गया है।

AWARD FOR THE BEST SPECIAL EFFECTS

K. SASHILAAL NAIR

Rajat Kamal and a cash prize of Rs. 10,000 to the Creator: K. SASHILAAL NAIR

Citation
The Award for the Best Special Effects of 1992 is given to K. SASHILAAL NAIR for his absolutely convincing miniature work in the film ANGAAR.
K. SASHILAAL NAIR began his career in films as an assistant in the films Sankarabharanam, Sargam, Kaam Chor and others. He directed Bahu ki Awaaz, a strong comment on bride burning and dowry. This was followed by work on Parivaar, Kroadh, Falak and Karamadatta.

K. SASHILAAL NAIR began his career in films as an assistant in the films Sankarabharanam, Sargam, Kaam Chor and others. He directed Bahu ki Awaaz, a strong comment on bride burning and dowry. This was followed by work on Parivaar, Kroadh, Falak and Karamadatta.
AWARD FOR THE BEST CHOREOGRAPHY

LAXMIBAI KOLHAPURKAR

Rajat Kamal and a cash prize of Rs. 10,000 to the Choreographer: LAXMIBAI KOLHAPURKAR

Citation
The Award for the Best Choreography of 1992 is given to LAXMIBAI KOLHAPURKAR for successfully adapting a popular traditional folk theatre form to the screen in the Marathi film EK HOTA VIDUSHAK.
LAKSHMI KOLHAPURKAR started dancing at the age of seven. After getting trained in Kathak style under Bini Bhaiya and Gulam Hussain Khureishi, she took over her mother’s tamasha troupe, the Hansa Manjula Kolhapurkar Party. She has won prestigious awards in tamasha festivals. Currently she conducts tamasha theatre workshops for newcomers. Ek Hota Vidushak is the first film she has choreographed.
AWARD FOR THE BEST FEATURE FILM IN ASSAMESE

RELAR-ALIR-DUBARI-BON

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer: PULAK GOGOI
Rajat Kamal and a cash prize of Rs. 10,000 to the Director: PULAK GOGOI

Citation
The Award for the Best Feature Film in Assamese of 1992 is given to RELAR-ALIR-DUBARI-BON for its innovative style in putting across the tragedy of the exploited poor and portraying their agony and helplessness in a poignant manner.
PULAK GOGOI began his career as a painter and cartoonist and his works have been exhibited in India and abroad. He began his film career in 1973 with Khoj. His other films are Smt Mahimamayee (1979), Sadari (1982), Sendur (1984), Suruj (1985) and several documentaries on various aspects of Assamese life. He is also a writer of articles and short stories and has published a novel, Haimantika.
AWARD FOR THE BEST FEATURE FILM IN BENGALI

TAHADER KATHA

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer: NATIONAL FILM DEVELOPMENT CORP.
Rajat Kamal and a cash prize of Rs. 10,000 to the Director: BUDDHADEB DASGUPTA

Citation
The Award for the Best Feature Film in Bengali of 1992 is given to TAHADER KATHA for its most unusual and daring treatment of a very real socio-political issue in a metaphoric manner—the alienation of a freedom fighter from his country, now changed beyond recognition.
BUDDHADEB DASGUPTA was born in 1944 in Bengal. He was a lecturer in economics at Calcutta University and became widely known as a poet. His works have been published in journals and anthologies and have been translated into many Indian languages as well as English, French, Greek and other foreign languages.

He gave up his academic post to extend his poetry to cinema. His early films were highly praised for their poetic sensibility and urban lyrical realism. With the completion of his trilogy, Doo-ratwa, Grihajuddha and Andhigali, he became internationally famous. In Phera, he turned from the reformist literary tradition of Indian cinema to explore the crisis of the individual.
AWARD FOR THE BEST FEATURE FILM IN HINDI

SURAJ KA SATVAN GHODA

Rajat Kamal and a cash prize of Rs. 20,000 to the Producers: NATIONAL FILM DEVELOPMENT CORP. and DOORDARSHAN
Rajat Kamal and a cash prize of Rs. 10,000 to the Director: SHYAM BENEGAL

Citation
The Award for the Best Feature Film in Hindi of 1992 is given to SURAJ KA SATVAN GHODA for its poetically charming enquiry into the nature and meaning of love.
SHYAM BENEGAL had a long career in advertising before his directorial debut with the film Ankur in 1974. Since then, he has made 20 feature films, in addition to television serials and documentaries. Among his films are Nishant (1975), Manthan (1976), Bhumika (1977), Junoon (1978), Kalyug (1981), Arohan (1982), Satyajit Ray (1984) and Antarnaad (1992). He has received the Padma Shri and the Padma Bhushan, two of India’s most prestigious awards.
AWARD FOR THE BEST FEATURE FILM IN KANNADA

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer: B.V. RADHA
Rajat Kamal and a cash prize of Rs. 10,000 to the Director: LALITHA RAVEE
(K.S.L. SWAME)

Citation
The Award for the Best Feature Film in Kannada of 1992 is given to HARAKEYA KURI for its political satire depicting the present-day social situation wherein the innocent citizens are made pawns in the hands of politicians with vested interests.
B.V. RADHA has been in the field of cinema for over 25 years and has acted in more than 150 films in Kannada, Telugu, and Tamil. She has won many awards for her acting.

She produced four Kannada films under the banner of Radha Ravi Chitra and she is the co-producer of Harakeya Kuri.

LALITHA RAVEE (K.S.L. SWAME), popularly known as Ravee, is one of the most renowned directors of Kannada cinema and has directed forty films including socials, mythologicals, folklore, biographicals, wildlife films and adventure dramas. He has acted and sung in some of his films. He trained in filmcraft with G.V. Iyer and made his debut as an independent director in 1966 with Thogudeepa. His award-winning films are Malaya Maarutha, which won the Sur Singar Sansad award for music, and Jamboo Savaari, which won the Swarna Kamal in the National Film Festival in 1990.
AWARD FOR THE BEST FEATURE FILM IN MALAYALAM

SWAROOPAM

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer: P.T.K. MOHAMMED
Rajat Kamal and a cash prize of Rs. 10,000 to the Director: K.R. MOHANAN

Citation
The Award for the Best Feature Film in Malayalam of 1992 is given to SWAROOPAM for its original concept and in-depth exploration of the psyche of a man who escapes into the mystic past to flee from the harsh reality of everyday life.
P.T. KUNHI MOHAMMED produced Aswatthama, Purushartham and Swaroopam and is now directing Magrib, a feature film in Malayalam. He played the main role in Uppu, which won the national award for the best feature film in 1986.

K.R. MOHANAN studied film direction at the Film and Television Institute, Pune. His first feature films, Aswatthama (1978) and Purushartham (1988), won the Kerala State Award for the Best Malayalam Film. The latter also won the national award for the best Malayalam film. Mohanan has scripted and directed more than 25 documentaries for various departments of the Government of Kerala. He is now working in the Kerala State Film Development Corporation.
AWARD FOR THE BEST FEATURE FILM IN MARATHI

EK HOTA VIDUSHAK

Rajat Kamal and a cash prize of Rs. 20,000 to the Director: NATIONAL FILM DEVELOPMENT CORP.

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: DR. JABBAR PATEL.

Citation
The Award for the Best Feature Film in Marathi of 1992 is given to EK HOTA VIDUSHAK for its humane portrait of a simple tamash clown sucked in by the glittering world of show business and exploited by politicians.
Dr. Jabbar Patel directed the plays Ghasiram Kotwal, Three Penny Opera and Padgam and became well-known at a national level before he made his debut as a film director with Saamna in 1974. Since then, he has directed Jait re Jait (1978), Simhasan (1979), Umbara (1981), Subah (1982), Musafir (1985) and Ek Hota Vidushak (1992), as well as a number of documentaries. Several of his films have been screened at international film festivals and have won critical acclaim.
सर्वोत्तम उड़िया कथाचित्र पुरस्कार

विनया समया

निर्माता: शंकर गोप को रजत कमल तथा 20,000/- रुपए का नकद पुरस्कार

निर्देशक: मनमोहन महापात्र को रजत कमल तथा 10,000/- रुपए का नकद पुरस्कार

प्रशस्ति
सर्वोत्तम उड़िया कथाचित्र का 1992 का पुरस्कार फिल्म विनया समया को दिया गया है जिसमें धन दौलत के चक्कर में पड़े आधुनिक युवा वर्ग के प्रश्नाचार का सशक्त प्रतिपादन किया गया है।

AWARD FOR THE BEST FEATURE FILM IN ORIYA

VINYA SAMAYA

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer: SHANKAR GOPE

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: MANMOHAN MAHAPATRA

Citation
The Award for the Best Feature Film in Oriya of 1992 is given to VINYA SAMAYA for its competent treatment of the corruption of modern youth in search of illusive wealth.
MANMOHAN MAHAPATRA graduated from the Film and Television Institute of India, Pune, and directed his first film, *Seeta Raati*, in 1976. Since then, he has made four documentaries and nine feature films, most of which have won awards. He is currently filming *Mist beyond the Horizon*. Mahapatra wrote the script and was associated with the art direction of *Neeraba Jhada*, *Majhi Pahacha*, *Kichhi Smruti*, *Kichhi Anubhuti* and several other feature films. *Nisidhha Swapna* won a state award for art direction in 1988.

SHANKAR GOPE entered the field of film and theatre in 1989 after a long and successful career in business. He has produced four Bengali films and two Oriya films. *Shwet Paatharer Thala* (Bengali) and *Vinya Samaya* (Oriya) are national award winners.

मनमोहन महापाट्रा ने भारतीय फिल्म तथा टेलीविजन संस्थान, पुणे से स्नातक की डिग्री प्राप्त की और 1976 में अपनी प्रथम फिल्म *सीता राती* का निर्देशन किया। तब से, उन्होंने चार ड्रामाचित्रों तथा नौ कथाचित्रों का निर्माण किया जिनमें से अधिकांश को पुरस्कार प्राप्त हुए। इस समय वे मिस्ट बियांड द होरिजन नामक फिल्म बना रहे हैं। महापाट्रा ने कथा-लेखन किया है और वे नीरव झाड़ा माडी पहाड़ा, किंची स्मृति, किंची अनुभूति और कई अन्य फिल्मों का कला-निर्देशन किया है। निशिद्धा स्वप्ना को 1988 में कला-निर्देशन का राज्य पुरस्कार मिला।

मनमोहन महापाट्रा ने भारतीय फिल्म तथा टेलीविजन संस्थान, पुणे से स्नातक की डिग्री प्राप्त की और 1976 में अपनी प्रथम फिल्म *सीता राती* का निर्देशन किया। तब से, उन्होंने चार ड्रामाचित्रों तथा नौ कथाचित्रों का निर्माण किया जिनमें से अधिकांश को पुरस्कार प्राप्त हुए। इस समय वे मिस्ट बियांड द होरिजन नामक फिल्म बना रहे हैं। महापाट्रा ने कथा-लेखन किया है और वे नीरव झाड़ा माडी पहाड़ा, किंची स्मृति, किंची अनुभूति और कई अन्य फिल्मों का कला-निर्देशन किया है। निशिद्धा स्वप्ना को 1988 में कला-निर्देशन का राज्य पुरस्कार मिला।
AWARD FOR THE BEST FEATURE FILM IN TAMIL

THEVAR MAGAN

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer: KAMAL HAASAN

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: BHARATHAN

Citation
The Award for the Best Feature Film in Tamil of 1992 is given to THEVAR MAGAN for its dynamic depiction of an educated youth who returns to his roots to fight injustice and in the process is forced to unleash the animal within him.
KAMAL HAASAN won the President's Gold Medal at the age of four for his performance in Kalathur Kannamma. At an early age he joined a theatre group and learned classical dance and music. Kamal Haasan has acted in more than 150 films in Tamil, Malayalam, Telugu, Kannada, Hindi and English. Nayakan, Chanakyan, Pushpak, Gunaa and Thevar Magan are some of his experimental films. Four of his films have been nominated as India’s entry for the American Oscar. He won the national award for the best actor for his performances in Nayakan (1988) and Mundram Pirai (1982).

BHARATHAN is a well-known film maker in Malayalam and Tamil. He made his first film, Prayamam, in 1975. It was followed by several award-winning films. Bharathan has directed thirty-five films, of which eight were selected for the Indian Panorama and screened at the International Film Festival. He has won awards as director and art director and has edited, scored music for and written lyrics for several films. Among his noteworthy films are Thakara, Rathinirvedam, Lorry, Vaishali, Amaram and Vengalam.
AWARD FOR THE BEST FEATURE FILM IN TELUGU

ANKURAM

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer: K.V. SURESH KUMAR

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: C. UMAMAHESWARA RAO

Citation
The Award for the Best Feature Film in Telugu of 1992 is given to ANKURAM for the struggle of a simple housewife who fights an oppressive system single-handed and succeeds in making a dent.
K.V. SURESH KUMAR was born in 1955. He graduated in arts and entered the world of business. Ankuram is his first film venture and it has drawn a good response from the public.

C. UMAMAHESWARA RAO has been in the film industry for many years and has worked in all aspects of filmmaking. Ankuram is the third feature film he has directed independently. He has also directed two very popular television serials in Telugu and some short films on women's welfare. He is presently working on a high budget Telugu film.
सर्वोत्तम अंग्रेजी कथाचित्र पुरस्कार (संस्थान की आठवी अनुसूची में विनिर्दिष्ट भाषाओं के अलावा प्रत्येक भाषा में सर्वोत्तम कथाचित्र पुरस्कार)

इलेक्ट्रिक मून

निर्माता: एस.एस. बेदी को रजत कमल तथा 20,000/- रुपए का नकद पुरस्कार
nिर्देशक: प्रदीप कृष्ण को रजत कमल तथा 10,000/- रुपए का नकद पुरस्कार

प्रणाली
सर्वोत्तम अंग्रेजी कथाचित्र का 1992 का पुरस्कार इलेक्ट्रिक मून को दिया गया है जिसमें एक जीर्ण-शीर्ण राजघराने की व्यंग्यपूर्ण पैरोडी प्रस्तुत की गई है और एक लुप्त हो रहे जीवन डंग का हास्यपूर्ण एवं कलामायक चित्रण किया गया है।

AWARD FOR THE BEST FEATURE FILM IN ENGLISH (Best Feature Film in a Language other than those specified in Schedule VIII of the Constitution)

ELECTRIC MOON

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer: S.S. BEDI
Rajat Kamal and a cash prize of Rs. 10,000 to the Director: PRADIP KRISHEN

Citation
The Award for the Best Feature Film in English of 1992 is given to ELECTRIC MOON for its tongue-in-cheek parody of royalty gone to seed. A humorous depiction of a decaying way of life, not without its tragic undertones.
Sandeep Singh Bedi started independent television productions in 1984. In 1985, he produced Telefun, a thirteen-part children's series for Door-darshan. He also produced Will of Steel and Invisible Hands. In 1989, he was executive producer for the award-winning television feature film, In Which Annie Gives It Those Ones.

Pradip Krishen set up Grapevine Media in 1980 as an independent production company making ethnographic documentaries. In 1983 he directed his first feature film, Massey Sahib, which was based on his own prize-winning script. The film won a Critic's Award at the Venice Film Festival and the Best Director Award from the Indian Director's Association. Krishen's second fictional film was In Which Annie Gives It Those Ones, which won two national awards.
NARGIS DUTT AWARD FOR THE BEST FEATURE FILM ON NATIONAL INTEGRATION

ROJA (Tamil)

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer: KAVITHALAYAA PRODUCTIONS (P) LTD.

Rajat Kamal and a cash prize of Rs. 15,000 to the Director: MANI RATNAM

Citation
The Award for the Best Feature Film on National Integration of 1992 is given to the Tamil film ROJA for presenting a thrilling drama of the abduction of an Indian scientist by a self-proclaimed liberation army which later realises the futility of its anti-social activities.
MANI RATNAM's first directorial venture was Pallavi Anupallavi (Kannada), which won the Karnataka State Award for Best Screenplay in 1983. His other award-winning films are Mouna Ragam (1986), Nayakan (1987), Agni Natchatram (1988), Gitanjali (1989), Dalapathi (1991) and Roja (1992). Anjali (1990) was entered from India for the Oscar. Mani Ratnam has written the screenplay for many of his earlier films.
AWARD FOR THE BEST FILM ON FAMILY WELFARE

SHWET PAATHARER THAALAL (Bengali)

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer: SHANKAR GOPE

Rajat Kamal and a cash prize of Rs. 15,000 to the Producer: PRABHAT ROY

Citation
The Award for the Best Film on Family Welfare of 1992 is given to the Bengali film SHWET PAATHARER THAALAL for its bold depiction of a widow who defies tradition.
SHANKAR GOPE entered the field of film and theatre in 1989 after a long and successful career in business. He has produced four Bengali films and two Oriya films. Shwet Patharer Thala (Bengali) and Vinya Samaya (Oriya) are national award winners.

PRABHAT ROY worked with the directors Shakti Samanta, Promod Chakravorty, Asit Sen and Tarun Majumdar for twelve years before directing his own films. His first Bengali film, Pratidaan, was a hit. Since then, he has directed eight Bengali hits including Pratikaar, Prateek, Paapi and Anutap, as well as three Hindi films. His scripting and technical work are also widely appreciated.
AWARD FOR THE BEST FILM ON SOCIAL ISSUES

NEENGA NALLA IRUKKANUM (Tamil)

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer: G.V. FILMS LTD.

Rajat Kamal and a cash prize of Rs. 15,000 to the Director: VISU

Citation
The Award for the Best Film on Social Issues such as Prohibition, Women and Child Welfare, Anti-Dowry and Drug Abuse of 1992 is given to the Tamil film NEENGA NALLA IRUKKANUM for its effective and purposeful plea for prohibition.
M.R. VISWANATHAN, popularly known as Visu, began as a stage actor in 1969 and also wrote several plays. He then entered the film industry as a script writer and actor in *Kudumbam Oru Kadambam*, which was a tremendous success in Tamil Nadu. Since then, he has acted in and directed *Manal Kayiru*, *Kanmani Poonga*, *Dowry Kalyanam* and several other popular films.
AWARD FOR THE BEST FILM ON ENVIRONMENT/CONSERVATION/PRESERVATION

CHELUVI (Hindi)

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer: SADIR MEDIA PVT. LTD.

Rajat Kamal and a cash prize of Rs. 15,000 to the Director: GIRISH KARNAD

Citation

The Award for the Best Film on Environment/Conservation/Preservation of 1992 is given to the Hindi film CHELUVI for its direct and effective communication of a threatening problem—deforestation.
GIRISH KARNAD studied at Karnataka University and Oxford University. He was Director of the Film and Television Institute of India, Pune. He scripted and acted in his first film Samskara in 1970. Since then, he has directed six feature films and several documentaries. His plays have won him the Sangeet Natak Akademi and the Natya Sangha’s Kamaladevi Awards. He was appointed chairman of the Sangeet Natak Akademi in 1988. He was awarded the Padma Shri in 1974 and the Padma Bhushan in 1992.
AWARD FOR THE BEST CHILDREN’S FILM

MUJHSE DOSTI KAROGE (Hindi)

Swarna Kamal and a cash prize of Rs. 30,000 to the Producer: NATIONAL CENTRE OF FILMS FOR CHILDREN AND YOUNG PEOPLE

Swarna Kamal and a cash prize of Rs. 15,000 to the Director: GOPI DESAI

Citation
The Award for the Best Children’s Film of 1992 is given to the Hindi film MUJHSE DOSTI KAROGE for its gentle handling of a child who has exciting adventures in his own social dream world.
GOPI DESAI is a graduate from the National School of Drama, New Delhi. She has acted in films directed by Jahnu Barua, Ketan Mehta, Mahesh Bhatt and Ramesh Sippy and has thrice won the Gujarat State Award for best actress. She has also acted in plays and television serials. After having written and directed several short films, she completed her first feature film, Mujhse Dosti Karoge. Her second feature film, Gantavya, is under production.

गोपी देसाई ने नेशनल स्कूल ऑफ ड्रामा, नई दिल्ली से स्नातक की डिग्री प्राप्त की। उन्होंने जाह्नू बरुआ, केतन मेहता, महेश भट्ट और रमेश सिप्पी द्वारा निर्देशित फिल्मों में अभिनय किया। उन्हें सर्वोत्तम अभिनेत्री के लिए तीन बार गुजरात राज्य पुरस्कार से सम्मानित किया गया। उन्होंने नाटकों और दूरदर्शन धारावाहिकों में भी अभिनय किया है। अनेक लघु फिल्मों की पटकथाएं लिखने और उनका निर्देशन करने के पेशावात्, उन्होंने अपना प्रथम कथानित्र मुझसे दोस्ती करनेगा का निर्माण कार्य पूरा किया। उनका दूसरा कथानित्र गतत्व निर्माणाधीन है।
SPECIAL JURY AWARD

SIVAJI GANESAN and KETAN MEHTA

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

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

Citation
The Jury wishes to confer a Special Jury Award on thespian SIVAJI GANESAN for THEVAR MAGAN.

The Jury also wishes to confer a Special Jury Award on KETAN MEHTA for his film MAYA MEMSAAB.
SIVAJI GANESAN, born Villupuram Chinniahpillai Ganesan, acquired his stage name when he acted as the Maratha warrior in a drama in 1946. Since his first film, Parasakthi, in 1952, Sivaji Ganesan has acted in more than 250 films. He was a rustic in Bagapirivina (1959), a patriot in Kappalottiya Tamizhan (1961), Lord Shiva in Tiruvilayadal (1965), a doctor in Paalum Pazhamum (1961). Deva Magan (1969) was nominated for an Oscar. In spite of his roaring cinematic successes, he has not forgotten his roots in drama and continues to finance the Sivaji Nataka Manram.

KETAN MEHTA holds a diploma in film direction from the Film and Television Institute, Pune. Since 1972 he has directed and produced numerous short films, documentaries and television programmes. Some of his award-winning films are Bhavni Bhavai (1979-80), Holi (1983-84) and Mirch Masala (1985-86). Other notable films by Ketan Mehta are Hero Hiralal (1987-88) and Mr. Yogi (1988), a thirteen-episode television serial.
SPECIAL MENTION

SIBAPRASAD SEN

Citation
The Special Mention for 1992 is given to SIBAPRASAD SEN for his refreshing directorial debut in the film PASANDA PUNDIT.
Sibaprasad Sen is a senior executive of a multinational company and has done research on tribal peoples. In his film work he has been influenced by the filmmaker Ritwik Ghatak. Sen's maiden film Naagmati won a national award in 1983. He has also written the screenplay for Pasanda Pundit.
**AWARD NOT GIVEN**

The Feature Film Jury did not give the following award:
Best Film in Punjabi

**ENTRIES NOT RECEIVED IN THE FOLLOWING LANGUAGES:**

1. Gujarati
2. Kashmiri
3. Sindhi
4. Urdu
Awards for Non-Feature Films
AWARD FOR THE BEST NON-FEATURE FILM

IN SEARCH OF INDIAN THEATRE (English)

Swarrna Kamal and a cash prize of Rs. 15,000 to the Producer: ARUNDHATI CHATTERJEE

Swarrna Kamal and a cash prize of Rs. 15,000 to the Director: ABHIJIT CHATTOPADHYAY

Citation
The Award for the Best Non-Feature Film of 1992 is given to IN SEARCH OF INDIAN THEATRE for a deep and sensitive insight into contemporary Indian theatre.
ARUNDHATI CHATTERJEE is a teacher by profession and is an active member of the well-known social organisations Nari Seva Sangha and University Women’s Association of Calcutta.

ABHIJIT CHATTOPADHYAY has won national awards for his work in the documentaries Chhapakhanar Bangla Haraf and Graven Image. He wrote the script for Gora, a Bengali television serial based on the work of Rabindranath Tagore and telecast in 1989, and worked as art director in the Hindi television serial Pratham Pratishrati, telecast in 1987.
AWARD FOR THE BEST NON-FEATURE FILM OF A DIRECTOR

KNOCK-OUT (Tamil)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producers: BUDDHA PICTURES, B. LENIN
Rajat Kamal and a cash prize of Rs. 10,000 to the Director: B. LENIN

Citation
The Award for the Best First Non-Feature Film of a Director is given to KNOCK-OUT. The director has given us a powerful insight into the labyrinth of the human mind faced with a disaster situation.
B. Lenin is an experienced film editor and director. He has worked on films in Malayalam, Tamil and Telugu and has won State Awards in Tamil Nadu and Kerala. Among the award-winning films with which he has been associated are Hridhu Bedham, Amaram, Geethanjali, Nayakan, Anjali and Kadavu. He directed Etthanai Konam Etthanai Paarvai and the television serial Solladi Sivasakthi.

Bी.लेनिन एक अनुभवी फिल्म संपादक और निर्देशक हैं। उन्होंने मलयालम, तमिल और तेलुगू फिल्मों पर कार्य किया है और उन्हें तमिलनाडू तथा केरल से राज्य पुरस्कार मिले हैं। ह्रिदु बेदम, अमरम, गीताजली, नायकन, अंजलि और कहावु ऐसी पुरस्कार-प्राप्त फिल्में हैं जिनसे वे सहयोगिता रहे हैं। उन्होंने यत्न कोण्मय यत्न पार्वती तथा टेलीविजन धारावाहिक सोलडी शिवशक्ति का निर्देशन किया।
AWARD FOR THE BEST ANTHROPOLOGICAL/ETHNOGRAPHIC FILM

WANGALA—A GARO FESTIVAL (English)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: BAPPA RAY

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: BAPPA RAY

Citation
The Award for the Best Anthropological/Ethnographic Film of 1992 is given to WANGALA—A GARO FESTIVAL for competently presenting the lifestyle of the Garo community of Meghalaya.
BAPPA RAY is a documentary filmmaker with a keen interest in tribes and tribal development. His work includes films on the nomads of Maharashtra, and on tribes in Gujarat, Meghalaya, Kerala and Ladakh. He has also made Impact of Adult Education in the North East States for the Ministry of Education.
AWARD FOR THE BEST BIOGRAPHICAL FILM

PANDIT BHIMSAIN JOSHI (Hindi)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: GULZAR for Films Division

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: GULZAR

Citation
The Award for the Best Biographical Film of 1992 is given to PANDIT BHIMSAIN JOSHI for a moving rendering of the life of a great master of ragas.
GULZAR, a lyricist, scriptwriter and director by profession, has been basically a poet of modern sensitivity and was closely associated with the progressive writer’s movement in the 1940s. He has written and directed Aandhi, Koshish, Achanak, Kitab, Meera, Angoor and Ijaazat. He won the award for the best director for Mausam, the award for best screenplay writer for Ijaazat, a special jury award for Ustad Amjad Ali Khan and the best lyricist award for Lekin. Gulzar is the author of poems, short stories and a novelette.

गुलज़ार, व्यवसाय से गीतकार, पटकथाकार और निर्देशक, मूल रूप में आधुनिक संवेदनशीलता के कवि रहे हैं। वे 19वीं शताब्दी के पांचवें दशक में प्रगतिशील लेखक—आन्दोलन से सहयोगिता रहे हैं। उन्होंने आंधी, कोशिश, अचानक, किताब, मीरा, बंगूर और इजाज़त फिल्मों की पटकथाएँ लिखीं और निर्देशन किया। उन्हें मौसम के सर्वोत्तम निर्देशक का पुरस्कार, इजाज़त के सर्वोत्तम पटकथा लेखक का पुरस्कार, उस्ताद अमजद अली खान के लिए निर्णायक मण्डल का विशेष पुरस्कार तथा लेकिन के लिए सर्वोत्तम गीतकार का पुरस्कार मिला। गुलज़ार कविताओं, लघु कहानियों और एक उपन्यास के लेखक हैं।
AWARD FOR THE BEST ARTS/CULTURAL FILM
THE RECLUSE (Hindi) and SUCHITRA MITRA (Bengali)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: ARVIND SINHA (The Recluse) and SAILEN SETH (Suchitra Mitra)
Rajat Kamal and a cash prize of Rs. 10,000 to the Director: ARVIND SINHA (The Recluse) and RAJA SEN (Suchitra Mitra)

Citation
The Award for the Best Arts/Cultural Film of 1992 is given to THE RECLUSE for a fine and moving tribute to one of the great living masters of Dhrupad—Ustad Aminuddin Dagar.
The Award for the Best Arts/Cultural Film of 1992 is also given to SUCHITRA MITRA for a cinematic tribute to the greatest living exponent of Rabindra sangeet.
ARVIND SINHA is a graduate in science from Calcutta University. He is a self-taught filmmaker. His first documentary film was Chau: Mask Dance of Seraikella. The film was highly acclaimed and was invited to the Leipzig International Film Festival.

SAILEN SETH is an honours graduate from Rabindra Bharati University with drama as his special subject. He is an eminent poet and lyricist and has published several books of Bengali poems. Suchitra Mitra is his first film venture as managing director of Rupokar (India) Pvt. Ltd., a company engaged in propagation of arts and cultural activities.

RAJA SEN has created films for both national and regional telecast on Doordarshan to communicate with all strata of society. He has directed Bengali television dramas, serials and documentaries. He won the Aajkaal Television Award, the Kishore Kumar Award, the Promotesh Barua Award and the Lions Club Award for his work in the television serial Subarnalata.
AWARD FOR THE BEST SCIENTIFIC FILM

CHUNAUTI (Marathi)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: D.G. INFORMATION AND PUBLIC RELATIONS, GOVT. OF MAHARASHTRA

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: DINKAR CHOWDHARY

Citation
The Award for the Best Scientific Film, including Environment and Ecology Film) of 1992 is given to the film CHUNAUTI for its daring presentation in a befitting manner of the most dangerous disease of present times—AIDS.
DINKAR CHOWDHARY holds a diploma in screenplay writing and direction from the Film and Television Institute, Pune. He has directed a large number of documentaries and the feature films Akanksha, Khajuraho Ke Paar and Girho. He is involved in several film-related organisations and is also well known as a Hindi poet.
AWARD FOR THE BEST ENVIRONMENT/CONSERVATION/PRESERVATION FILM

LADAKH—THE FORBIDDEN WILDERNESS (English)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: BEDI FILMS

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: NARESH BEDI

Citation

The Award for the Best Environment/Conservation/Preservation Film of 1992 is given to LADAKH—THE FORBIDDEN WILDERNESS for an authentic rendition of civilisation and wildlife on the roof of the world.
NARESH BEDI is an award-winning director and cameraman and a leading maker of wildlife films. He was adjudged the best wildlife cameraman of the year at Wildscreen 84 in Bristol. *Saving the Tiger* was nominated in 1987 for the Emmy Award and for the British Academy of Film and Television Arts award. Bedi has won international acclaim for his films on the elephant, the man-eating tiger, the Asiatic lion and the snake. He is now completing a three-year study on rare wildlife of the Ladakh region.

नरेश बेदी एक पुरस्कार विजेता निर्देशक और छायाकार हैं। वे वन्य-जीवों से संबंधित फिल्मों के जाने-माने निर्माता हैं। वे ब्रिस्टल में वाइल्डस्क्रीन 84 में वर्ष के सर्वोत्तम वन्य-जीव छायाकार माने गए हैं। *Saving the Tiger* को वर्ष 1987 में एमी पुरस्कार और ब्रिटिश फिल्म तथा टेलीविज़न कला अकादमी पुरस्कार के लिए नामित किया गया था। बेदी को हरी, मानविक्षिप्त चीते, एशियाई शेर और सांप पर अपनी फिल्मों के लिए अन्तर्राष्ट्रीय ख्याति मिली। वे अब लदाख क्षेत्र के दुर्लभ वन्य-जीवों पर तीन वर्षीय अध्ययन पूरा कर रहे हैं।
AWARD FOR THE BEST PROMOTIONAL FILM

SOUND OF THE DYING COLOURS (English)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: PARAN BARBAROOAH, B.B. PRODUCTIONS

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: SHER CHOUDHURY

Citation
The Award for the Best Promotional Film (to cover tourism, exports, crafts, industry, etc.) of 1992 is given to the film SOUND OF THE DYING COLOURS as the film makes out a good case for preserving the arts of dyeing that have existed in many tribal communities for centuries.
PARAN BARBAROOAH, well-known as a sportsman, entered the world of cinema in 1985 with the full-length feature film Surooj, which became a commercial success. He has produced the television serials Brikudar Baruar Biya and Mon Aranya. Sound of the Dying Colours is the first of the two documentaries he has produced on the North East.

SHER CHOUDHURY, a man of music, entered films in Dhiru Bhuyan's Pratham Ragini (1987) as music director and chief assistant. He has twice received the best music director's award in the Eastern India Motion Pictures Association Festivals, and the national award for best music direction in the film Wosobipo. He worked as chief assistant and music director in Sons of Abotani and scored music for Haladhur. Both films were national award-winners in 1991.
AWARD FOR THE BEST AGRICULTURAL FILM

BER (English)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: OMPRAKASH SHARMA, FILMS DIVISION

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: RAJGOPAL RAO

Citation
The Award for the Best Agricultural Film (to include related and allied subjects such as animal husbandry and dairying) of 1992 is given to the film BER for a skilful rendition of the process in the cultivation of ber in the arid zones of India.
OMPRAKASH SHARMA, who has worked with the Films Division since 1960, has produced and directed more than 200 short films and has won over thirty international and national awards. Some of his notable films are *Markfed Marches Ahead, Eradicating Rinderpest, Desert Reclamation, Prosperity in Drought-Prone Areas, Sandesh, Mariculture, Hydram, Craft Charakk and Lachhmi*.

RAJGOPAL RAO worked in the camera department of Premier Studio in Mysore and joined the Films Division in 1974 as assistant cameraman. As a cameraman he covered national and international events. He directed and produced more than thirty short documentary films. Among them, *Arid Horticulture, Ducks Out of Water and Technique of Seed Production* have won awards.
AWARD FOR THE BEST FILM ON SOCIAL ISSUES

CHOODIYAN (Hindi)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: SAI PARANJPYE for Films Division

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: SAI PARANJPYE

Citation

The Award for the Best Film on Social Issues such as Prohibition, Women and Child Welfare, Anti-dowry, Drug Abuse and Welfare of the Handicapped of 1992 is given to CHOODIYAN for portraying the courage of women in fighting alcoholism among the menfolk of the community.
SAI PARANJPYE has made films for Delhi and Bombay television as well as the BBC. She directed the telefilms Angootha Chhaap, Rainbasera, Drakhi and The Helping Hand (the last-named film for the BBC) and the serials Chhote-Bada and Ados Pados. The feature film Sparsh (1978-79), which Paranjpye directed and wrote the screenplay and dialogues for, won the President’s Gold Medal, two national awards and three Filmfare awards. Katha (1983-84) won the national award for the best Hindi Film. Disha (1990-91) was selected for the Indian Panorama, was screened at international film festivals in Montreal, London, Fukuoka, Taiwan, Cannes, Mill Valley, Sydney and Gothenburg and was telecast in Japan, the United Kingdom, Australia and Belgium. The film won two awards at Cannes. Paranjpye has also directed children’s films and documentaries. Her plays, including several children’s plays, have won national and state awards.
AWARD FOR THE BEST EDUCATIONAL/MOTIVATIONAL/INSTRUCTIONAL FILM

KALARIPPAYAT (English) and TOWARDS JOY AND FREEDOM (English)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: P. ASHOK KUMAR (Kalarippayat) and HAIMANTI BANERJEE, H.B. Production (Towards Joy and Freedom)

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: P. ASHOK KUMAR (Kalarippayat) and HAIMANTI BANERJEE (Towards Joy and Freedom)

Citation

The Award for the Best Educational/Motivational/Instructional Film of 1992 is given to KALARIPPAYAT for a unique picturisation of the martial art of Kerala.

The Award for the Best Educational/Motivational/Instructional Film of 1992 is also given to TOWARDS JOY AND FREEDOM for insight into the system of education being practised at Rabindranath Tagore’s Shantiniketan.
P. Ashok Kumar showed a keen interest in drama and cinema from his college years. He was active in campus theatre and went on to act on stage. He was associated with filmmaking for twelve years. In preparation for the making of Kalarippayat he studied the art and travelled extensively in Kerala. The film was selected for the Indian Panorama of the 1993 international film festival.

Haimanti Banerjee has taught audiovisual communication and lectured on the films of Ritwik Ghatak and Satyajit Ray. She has published a monograph on Ritwik Ghatak. Since 1988 she has produced six educational programmes and the documentaries Gangutai (1990) and Yellama, The Mother of All (1991). Haimanti Banerjee was educated at Shantiniketan.
AWARD FOR THE BEST EXPLORATION/ADVENTURE FILM

ANTARCTICA—A SCIENTISTS’ PARADISE
(English) (News Magazine No. 321)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: R. KRISHNA MOHAN, FILMS DIVISION
Rajat Kamal and a cash prize of Rs. 10,000 to the Director: A. UDAYASHANKAR

Citation
The Award for the Best Exploration/Adventure Film (to include sports) of 1992 is given to ANTARCTICA—A SCIENTISTS’ PARADISE for an impressive pictorial record of achievements of our scientists on the frozen continent of Antarctica.
R. KRISHNA MOHAN began his active career in films as a script writer in the Films Division. He began directing films in 1982. He has made over forty films and produced over sixty news documentaries. His musical film ThyagaBrahmam was screened in the First Bombay International Film Festival for Short Films in 1990. As Joint Chief Producer (Newsreel) at the Films Division, R. Krishna Mohan produces and directs news-based documentaries. Some of his other films are Crisis in Sri Lanka, Give Peace a Chance, Tears and Smiles and Hum Kaun Hai.

A. UDAYASHANKAR hold a diploma in cinematography and has worked in the Films Division as cameraman and later as newsreel officer. He has wide experience in news coverage and has won the Best Newsreel Cameraman Award twice, in 1983 and in 1986.
AWARD FOR THE BEST INVESTIGATIVE FILM

RAM KE NAAM (Hindi)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: ANAND PATWARDHAN

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: ANAND PATWARDHAN

Citation
The Award for the Best Investigative Film of 1992 is given to RAM KE NAAM, a skilfully made film on a major problem of the times—the communal divide.
ANAND PATWARDHAN has made documentaries on fund raising for Bangladesh refugees, grassroots democracy in Bihar, political prisoners of the 1975-77 Emergency, a farm workers' union in Canada, slum-dwellers of Bombay, and fundamentalist terrorism and state repression in Punjab. Prisoners of Conscience (1979) won the Tyne Award (UK), A Time to Rise (1981) won the Silver Dove (Leipzig) and the Tyne Award, Bombay Our City (1985) won the Special Jury Prize at the Cinema du Reel in Paris (1986), the national award for best non-feature film, and the Filmfare Award, and In Memory of Friends (1990) won the Silver Conch at the Bombay International Documentary Film Festival.
AWARD FOR THE BEST ANIMATION FILM

GAAYE KI SACHAI (Hindi) and THE THREADS

Rajat Kamal and a cash prize of Rs. 10,000 to the Producers: CLIMB FILMS & N’CYP (Gaaye ki Sachai) and B.R. SHENDGE, FILMS DIVISION (The Threads)

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: BHIMSAIN (Gaaye ki Sachai) and GIRISH RAO (The Threads)

Rajat Kamal and a cash prize of Rs. 10,000 to the Animators: BHIMSAIN (Gaaye ki Sachai) and GIRISH RAO (The Threads)

Citation
The Award for the Best Animation Film of 1992 is given to GAAYE KI SACHAI for an allegorical story skilfully told about moral values.
The Award for the Best Animation Film of 1992 is also given to THE THREADS, an innovative film on the theme of unity.
B.R. SHENDGE is a producer at the Films Division, Bombay, and has scripted, animated, directed and produced various types of animated short films. He has received ten national awards in addition to this year’s award. Many of his films have also won international recognition.

BHIMSAIN worked as a background artist and then as a layout artist with the Films Division and contributed to several award-winning documentaries. While working with Prasad Productions, he made the film The Climb, which won the Silver Hugo Award at the Chicago International Film Festival. He has made ad films, educational films, short films and feature films.

GIRISH RAO worked with the well-known animators Ram Mohan and Bhimsain before he joined the Films Division in 1978 as an artist. He worked on various ad and animated documentary films. He has directed and animated The Last Puff, Heart to Heart and The Threads.
SPECIAL JURY AWARD

NOOTTANTINTE SAKSHI (Malayalam)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer SALAM KARASSERY and the Director SASIBHUSHAN

Citation
The Special Jury Award for 1992 is given to NOOTTANTINTE SAKSHI for a moving narrative about the courageous Maulvi patriot and centenarian Moidu Maulvi of Calicut, Kerala.
SALAM KARASSERY has published five books on Indian cinema and drama, is a well-known stage actor in Kerala and has acted in five Malayalam films. He produced the feature films Chuzhi, Criminals, Chuvanna Vithukal, Sangh Ganam and Pathinalam Ravu. Chuvanna Vithukal and Sangha Ganam won several awards and were screened in the Indian Panorama and on the national network of Doordarshan. Noottantinte Sakshi is his first documentary film.

SASIBUSHAN studied communication and journalism and completed an internship in television production in Syracuse University (USA) on a Fulbright Fellowship. He has scripted and presented several programmes for Doordarshan Kendra of Trivandrum. Noottantinte Sakshi is his maiden film venture.
AWARD FOR THE BEST SHORT FICTION FILM

AGAR AAP CHAHEIN (Hindi)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: SHAHNAZ RAHIM, FILMS DIVISION

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: MAZAHIR RAHIM

Citation
The Award for the Best Short Fiction Film (not exceeding 70 minutes) of 1992 is given to AGAR AAP CHAHEIN for a moving story of a village community which has been saved from migration to a city by timely help from a bank for agricultural development.
SHAHNAZ RAHIM started her film career as an executive producer for a Films Division documentary, Heritage of Zinc. She then produced A Journey through Art and Equipment Management. She has worked as producer and partner for the Doordarshan programmes Aur Bhi Hain Raahen (1987), Tane-Bane (1988) and Maulana Abul Kalam Azad (1989) as well as the telefilm Jeena Isi Ka Naam Hain (1990).

MAZAHIR RAHIM is a graduate in cinema from the Film and Television Institute, Pune. He has scripted and directed forty documentaries for the Films Division, the Government of India and other organisations. He has produced, edited and directed six major television serials, including Aur Bhi Hain Raahen, Maulana Abul Kalam Azad, Tane-Bane and The Sword of Tipu Sultan.
AWARD FOR THE BEST FILM ON FAMILY WELFARE

SUNO BAHU RANI (Hindi)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: OMPRAKASH SHARMA, FILMS DIVISION

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: K.K. KAPIL

Citation
The Award for the Best Film on Family Welfare of 1992 is given to SUNO BAHU RANI as it is a deftly made film with the aid of puppets on the theme of family welfare.
OMPRAKASH SHARMA, who has worked with the Films Division since 1960, has produced and directed more than 200 short films and has won over thirty international and national awards. Some of his notable films are Markfed Marches Ahead, Eradicating Rinderpest, Desert Reclamation, Prosperity in Drought-Prone Areas, Sandesh, Mariculture, Hydrum, Craft Charakkhu and Lachhmi.

K.K. KAPIL worked in the Films Division in various capacities for over thirty-two years and retired as its Joint Chief Producer. During that time he received a number of national and international awards as director and/or producer. He produced An Encounter with Faces, which was nominated for an Oscar Award by the Academy of Motion Picture Arts and Sciences. He is now producing documentary films as an independent producer.
AWARD FOR THE BEST CINEMATOGRAPHY

SOUMENDU RAY

Rajat Kamal and a cash prize of Rs. 10,000 to the Cameraman: SOUMENDU RAY

Rajat Kamal and a cash prize of Rs. 10,000 to the laboratory processing the film: AD-LAB BOMBAY

Citation
The Award for the Best Cinematography for a non-feature film of 1992 is given to SOUMENDU RAY for his work in the film SUCHITRA MITRA for capturing on celluloid the many moods of the Bengal landscape and picturisation of the famous singer Suchitra Mitra.
SOUMENDU RAY worked with Satyajit Ray as cinematographer from 1960 to 1984. He also worked with Tapan Sinha, Tarun Majumdar, Aparna Sen and other eminent film directors. He has thrice before received the National Award for Best Cinematography, for Ashani Sanket, Sonar Kella and Satranj ke Khelari.

Soumen R. Ray 1960 से 1984 तक सत्यजीत रे के साथ छायाकार के रूप में काम किया। उन्होंने तपन सिँह, तरुण मजूमदार, अर्पणा सेन और अन्य प्रसिद्ध फिल्म
निर्देशकों के साथ भी काम किया है। इससे पूर्ण उन्हें तीन बार अशानी संकेत, सोनार केला तथा शतरंज के खिलाड़ी के लिए
सर्वोत्तम छायाकार का राष्ट्रीय पुरस्कार
मिला है।
AWARD FOR THE BEST AUDIOGRAPHY

SANJOY CHATTERJEE

Rajat Kamal and a cash prize of Rs. 10,000 to the Audiographer: SANJOY CHATTERJEE

Citation
The Award for the Best Audiography in a non-feature film of 1992 is given to SANJOY CHATTERJEE for his work in the film WANGALA—A GARO FESTIVAL for a sustained standard of sound recording on difficult locations which enriches the quality of this film.
SANJOY CHATTERJEE was born in 1967 in Calcutta. He has been associated with filmmaking from a young age. He worked as associate recordist on Goutam Ghose's Mohor, which won the national award for best audiography. He was recordist for Graven Image, In Search of Indian Theatre and Padma Nadir Majhi, all award-winning films.

Sanjoy Chatterjee's birth year 1967 in Calcutta. He has been associated with filmmaking from a young age. He worked as associate recordist on Goutam Ghose's Mohor, which won the national award for best audiography. He was recordist for Graven Image, In Search of Indian Theatre and Padma Nadir Majhi, all award-winning films.
सर्वोत्तम सम्मान पुरस्कार

के.आर. बोस

सम्पादक: के.आर. बोस को रजत कमल तथा 10,000/- रुपए का नकद पुरस्कार

प्रशस्ति

गैर कहानियाँ में सर्वोत्तम सम्मान का 1992 का पुरस्कार के.आर. बोस को फ़िल्म कलरिप्पयट में लय और गीत के कुशल संयोजन तथा कठिन दृश्य-कमों के कुशल सम्मान के लिए दिया गया है।

AWARD FOR THE BEST EDITING

K.R. BOSE

Rajat Kamal and a cash prize of Rs. 10,000 to the Editor: K.R. BOSE

Citation

The Award for the Best Editing of a non-feature film of 1992 is given to K.R. BOSE for his work in the film KALARIAPPAYAT for deft cutting of difficult sequence which makes it possible to maintain the rhythm and tempo of the film.
K.R. BOSE has edited five feature films and eleven documentaries made by G. Aravindan, many of which have won awards. Other award-winning documentaries he has edited are Rivers of Kerala, Kalamandalam Krishnan Nair, Panchavadyam, Devagriham and Kalamandalam Krishnankutty Poduval. He has also edited the feature films Aparna, Greeshmam, Savidham, Ammanamkili and Samvalsa-rangal.
Award Not Given

The Non-Feature Film Jury did not give the award for the Best Historical Reconstruction/Compilation Film.
Awards for Writing on Cinema
AWARD FOR THE BEST BOOK ON CINEMA

AWARA (English)

Swarna Kamal and a cash prize of Rs. 10,000 to the Author: GAYATRI CHATTERJEE
Swarna Kamal and a cash prize of Rs. 10,000 to the Publisher: WILEY EASTERN LTD.

Citation
The Award for the Best Book on Cinema of 1992 is given to AWARA by Gayatri Chatterjee. Her work is a novel experiment, which analyses the film in depth both at a personal and at a social level. What emerges is a clear reflection of the socio-economic fabric of a newly independent India. The book can be rightly termed an extension of Raj Kapoor’s artistic sensibilities.
GAYATRI CHATTERJEE studied film and film appreciation for several years before she became a member of the NFAI faculty in 1986. She also became a guest faculty member at the University of Wisconsin (USA) and taught courses all over the country. She worked at the Harvard Film School preparing a book on the films of Ritwik Ghatak and lectured at the University of Southern California and at Berkeley. Awara is the first of three one-film monographs commissioned by Wiley Eastern.

DILIP KASHYAP worked with Blackie and Son (India) Ltd. for eight years and joined Wiley Eastern Ltd. as promotional manager in 1984. He is now Editor and Divisional Manager of the Special Projects Division, which looks after the distribution of educational video films, post-literacy material in regional languages, material for the Adult Education Programme and literature on cinema, music and the performing arts. Awara is part of a series Wiley is developing to promote popular literature on Indian mainstream cinema.
AWARD FOR THE BEST FILM CRITIC

SUDHIR BOSE

Swarna Kamal and a cash prize of Rs. 10,000 to the Critic: SUDHIR BOSE

Citation
The Award for the Best Film Critic of 1992 is given to SUDHIR BOSE. His writings go beyond newspaper or magazine journalism. His courage of conviction helps him to reflect most authentically the regional and ethnic sensibilities of cinema across the globe. Whether it be Indian cinema or Hungarian or even American, Mr. Bose’s articles portray a rare kind of perception.
SUDHIR BOSE is a freelance film critic who has written for national newspapers and prestigious film periodicals. He has edited, published and printed a film journal and has sat on the Delhi Advisory Panel of Central Board of Film Certification and the UGC panel for evaluating educational films. Bose has held British Council and French Government scholarships and a United Nations teaching assignment. He is Reader in English at the Shaheed Bhagat Singh College, University of Delhi.
कथासार: कथाचित्र

Synopses: Feature Films
अंगार

हिंदी/रंगीन/160 मिनट
निर्माता/निर्देशक: के. शशिलाल नायर
पटकथा लेखक: सुनीता सेन मुख्य अभिनेता:
जैकी श्रोफ मुख्य अभिनेत्री: डिम्पल कपाडिया सह-अभिनेता: नाना पटेकर
नीना गुप्ता बाल कलाकार:
आंद्रेया शिंदे छायाकार: ईशवर बिरदी
धिन्नी आलेखक: विजय भोरे संपादक: वाहन
गुरु: केन्द्रीय निर्देशक: आर. वर्मन संगीत
निर्देशक: लालिमार्कां राय लाल पार्वती
गायक: एस.पी. बालाकुंपाणियम पार्वती
गायिका: लता मंगेशकर गीत: आनंद बख्ती
तुल्य कलाकार: चित्ती प्रकाश, कमल,
फरहा खान वेश-मूखा डिज़ाइनर: अला सिंह
विशेष प्रभाव: के. शशिलाल नायर

जगू एक बेरोज़गार स्नातक है जो बम्बई में
अपने मध्यवर्गीय माता-पिता के साथ रहता
है। माजिद खान, जो एक अपराधी बर्ग के
संगता का बेटा है, उस जायदाद को
हथियारा बाहता है, जिससे जगू का ह्रस
बना हुआ है। खान और उसके आदमी जगू
और उसके दोस्तों पर कालू पा लेते हैं और
उन्हें बापिस भेज देते हैं, परन्तु जगू अपना
बदला लेने के लिए बापिस आता है।

ANGAAR

Hindi/colour/160 min.

Producer/Director: K. Sashilaal Nair

Anand Bakshi Choreographers: Chinny Prakash, Kamal, Farha Khan Costume Designer: Anna Singh Special Effects: K. Sashilaal Nair

Jaggu is an unemployed graduate living in Bombay with his middle-class parents. Majid Khan, son of an underworld don, wants to acquire the property on which Jaggu’s ghetto stands. The ghetto youths decide to unite and fight to keep their home. The Khans overcome Jaggu and his friends and manage to send him away, but Jaggu returns to take his revenge.
अंकुराम

तेलुगु/रंगीन/30 मिनट
निर्माता: के. वी. हुरेश कुमार
निर्माता/पटकथा लेखक: श्री. उमाभावर
राय मुख्य अभिनेता: शरत वाबू मुख्य अभिनेत्री: रेवती सह-अभिनेत्री: बलो, ओमपुरी सह-अभिनेत्री: बाबु द्वारका संगीत निर्देशक: राज संगीत निर्देशक: हंसलेखा पार्व पार्व गायक: एस.पी. बालासुब्रह्मण्यम पार्व गायिका: पिंता गीत: श्रीमला सीताराम शास्त्री ब्यूथ-मूथा धिजाइनर: कौमिया मृत्यु कलाकार: शिवा मुब्रह्मण्यम विज्ञेश प्रभाव्ह: हजीम

समुराल जाते समय ट्रेन-यात्रा में सिंदुरा को सत्यमु एक बेहद उम्मीदेवी के लिए कहता है और वह रेलवे स्टेशन से ही गायब हो जाता है। जब उसके गंतव्य स्थान पर उसकी पति रघु उससे मिलता है तो बच्चे को देखकर हैरान हो जाता है। उसकी मां बच्चे को बापिस लौटा देने पर दबाव बालती है। सिंदुरा और रघु, सत्यमु की तलाश करते हैं। उन्हें पुलिस तथा अन्य अधिकारियों द्वारा रोका जाता है जो सत्यमु की गलत गिनतीस्तारी तथा उस पर किए गए गुल्म का खिचाना चाहते हैं।

रघु, सिंदुरा को तलाक देना चाहता है, जो अपने पिता के पर लैटी है और उसे उनका सहरूम हि सिमला है। उसके पिता तथा उसका बहू सत्यमु की बेटी इस न्याय में निकलते हैं और इस बात का पता लगा लेते हैं कि वह अपने गांव से क्यों भाग गया था—उसकी पत्नी की हत्या तथा पुलिस अधिकारियों द्वारा उसके तंग करना। अंत में उनकी सहायता करने के लिए एक ऐसा व्यक्ति सामने आता है जिससे अपनी बेटी को गुंडों द्वारा बिन्दा तलाक हुए देखा था और जिसके लिए अपराधियों के खिलाफ गवाही देने के लिए कोई भी व्यक्ति आगे नहीं आया था।

ANKURAM

Telugu/colour/130 min.


Sindur, on her train journey to her in-laws' house, is given a baby to hold by Satyam, who disappears in a railway station. When her husband Raghu meets her at her destination he is surprised to see the child. His mother insists that the child be returned. Sindhura and Raghu start on a search for Satyam. They are hampered by police and other officials who are covering up the wrongful arrest and torture of Satyam.

Raghu seeks to divorce Sindhura, who returns to her father and wins his support. Her father and her lawyer track down Satyam and discover what made him flee his village—the murder of his wife and harassment from police officials. They are finally helped in their case by an official who has seen his daughter burnt alive by hooligans and no one come forward to bear witness against the criminals.
The Bhagavad Gita is the message of Krishna to Arjuna on the battlefield of Kurukshetra.

The film depicts the historical Kaurava characters and their allies as the qualities of desire, anger, greed, fascination, pride, revenge and the five senses. Balanced against them are the qualities represented by the Pandavas—righteousness, strength, concentration, truth and equanimity. Draupadi is the individual energy that guides them in their struggle, and Krishna is the cosmic energy. The film traces the mortal being’s travel towards the ultimate goal of self-realisation. With that realisation, Arjuna, who was at first immobilised by anxiety and fear, swings back into action.
चेलुवी

हिंदी/रंगीन/102 मिनट
निर्देशक: सादिर मीडिया प्रा. लि. निर्देशक/पटकथा लेखक: गिरीश कर्ना निर्माण मुख्य अभिनेता: प्रशांत राव मुख्य अभिनेत्री: सोनाली कुलकर्णी सह-अभिनेत्री: गार्री याकुंडी छायाकार: राजीव मेनन छाया आलेखक: एस. पी. रामनाधन संपादक: सुरेश उर्स : कला निर्देशक/विशेष प्रभाव: जयू नविकेत, साहु सिरिल संगीत निर्देशक: भास्कर चंदवंकर पार्श्व गायक: सुरेश वाक्कर पार्श्व गायिका: कविता कृष्णमूर्ति गीत: वसंत देव बेश-भूषा हिजाइनर: जयू नविकेत

चेलुवी एक ग्रामीण बाला है जो अपने आपको एक फूलों के बृक्ष में बदल सकती है। जब वह बृक्ष बन जाती है, तो उसकी बहन फूल इकट्ठे कर लेती है और उसके बाद उसे पुनः मानव शरीर में बदलने के लिए उस पर पानी छिड़कती है। उसके पश्चात् वे दोनों फूल बेचती हैं और इस प्रकार अपना जीवन बस्त्र करती हैं। कुमार चेलुवी से शादी करता है और उसके रहस्य का पता लगा लेता है।

कुमार की बहन श्यामा को भी फूलों की जिजासा होती है और वह चेलुवी को बृक्ष में बदल जाने के लिए बाध्य करती है। श्यामा और उसकी सभी सहेलियाँ फूल तोड़ लेती हैं परंतु वे बृक्ष की शाखाएं भी तोड़ देती हैं। चेलुवी आधी मानव और आधी बृक्ष की हूंड रह जाती है।

बाद में कुमार को बृक्ष की हूंड मिल जाती है, जो चेलुवी की लेख पुनः जंगल में जाता है ताकि दूढ़ी और गायब शाखाएं उसे वापस मिल सकें। परंतु उन्हें यह देखकर बढ़ी हैरानी है कि सारा जंगल काटकर उस की जंगल एक महल बना दिया गया है।

CHELUVI
Hindi/colour/102 min.


Lyrics: Vasant Dev Costume Designer: Jayoo Nachiket

Cheluvi can turn into a flowering tree. When she becomes a tree, her sister gathers the flowers and then makes her human again. They sell the flowers and make a living. Kumar marries Cheluvi and worms her secret out of her. His sister Shyama is also curious about the flowers and forces Cheluvi to turn herself into a tree. Shyama and all her friends pluck the flowers, but they also break the branches of the tree. Cheluvi becomes a half-human tree stump.

The stump is eventually found by Kumar, who goes back to the woods with Cheluvi to recover the broken and missing branches. But they find that the whole forest has been cleared to build a palace.
DAMINI
Hindi/colour/168 min.


Shekhar, son of a business tycoon, marries Damini, a woman of integrity. She is often belittled by her in-laws. She witnesses a crime in the family and struggles to choose between her conscience and her attachment to her husband. Her conscience wins and she leaves his house. Damini gets caught in a messy power game between her husband’s family and their business rivals. The lawyer Govind, himself tainted by corruption, sympathises with Damini and joins her fight for justice.
अबूरू राव सुभाष को ढूंढने वापिस जाता है और अपनी पुत्री जय को मिलता है। वह बच्चा, एकमात्र ऐसा व्यक्ति है जो उसके मस्करप्पन से नहीं हसता। उसकी मुस्कान पाने के लिए, वह हंसी-खुशी के सामान्य व्यवसाय में बौद्धिक आता है।

**EK HOTA VIDUSHAK**

Marathi/colour/145 min.

**Producer:** NFDC **Director:** Jabbar Patel **Screenplay Writer:** P.L. Deshpande **Leading Actor:** Laxmikant Berde **Leading Actress:** Madhu Kamble **Supporting Actors:** Dilip Prabhawalkar, Neelu Phule **Supporting Actress:** Varsha Usgaonkar **Child Artistes:** Aseem Deshpande, Heemani Padhye **Cinematographer:** Harish Joshi **Audiographer/Male Playback Singer:** Ravindra Sathe **Art Director:** Sudhir Sase **Music Director:** Anand Modak **Female Playback Singer:** Asha Bhosle **Lyrics:** N.D. Mahanor **Choreographer:** Laxmibai Kolhapurkar **Costume Designer:** Sanjay Pawar

Aburao is a popular clown of the folk theatre whose humour is often directed against the powerful. He meets the actress Menaka and turns to the world of cinema, leaving behind Subadra. Aburao is exploited by his old schoolmate Gunwant, who has become chief minister. He is drawn into Gunwant's political games until one day his old mentor reminds him where he came from and what he has left behind. Aburao goes back to find Subadra and meets their daughter Jai. The child is the only one who does not smile at his antics. In winning a smile from her, he pursues a simpler form of happiness.
इलेक्ट्रिक मून

अंग्रेजी/रंगीन/101 मिनट
निर्माता: एस. एस. बेडी निर्देशक/संपादक: प्रादीप कृष्ण पटकर लेखक/कला निर्देशक: अरुणधत्त राय मुख्य अभिनेता: रोशन सेठ मुख्य अभिनेत्री: लीला नाईडू सह-अभिनेता: नसीरुद्दीन शाह

मध्य भारत में किसी जंगल में एक बॉज में, तात्कालिक भारतीय अनुभव देखने की मिलता है। आसानी से निगल ली जाने वाली एक खुशीक को आस्वदित किया जाता है। यहां पर पैसे वाले पर्यटक, असली परछु प्रवासी देखने वाले महाराजा और उसके परिवार के मेलोडियल बड़े सकते हैं और फ्री चुका कर एक शक्तिशाली राजपूत राजकीय के साथ चीजों की खोज कर सकते हैं और उनकी तस्वीरें देख सकते हैं। राजा जीवन-पापन के लिए अपनी कुल परंपरा तथा अपने आपको (सदा के लिए, उस औरत को जो उसके टेंट में आती है) बेच देता है।

इस प्रकार में रामभूज गोस्वामी प्रकट होते हैं जो फिल्मों, प्रेमचारी और मध्य वर्ग से संबंध रखते हैं। वे नए प्रतिभाशाली हैं और कुछ वृत्त बच्चा चाहते हैं। वे भी राजा के प्रतिगोधी बन जाते हैं।

ELECTRIC MOON

English/colour/101 min.


In a jungle lodge in Central India, the instant Indian experience is available, distilled into one easy-to-swallow dose.

Here the moneyed tourists can hobnob with a genuine though impoverished maharaja and his retinue, track tigers, and have their picture taken, for a fee, with a giant Rajput guard. The raja sells his heritage and himself (literally, at times, to the women who visit him in his tent) to make a living.

Into this parade storms Rambhuj Goswami, oily, corrupt and middle class. He is the new park director and he wants to sell some trees. He also turns out to be the raja's nemesis.
हरकेया कुरी

कन्नड़/रंगील/135 मिनट
निर्देशक: बी. वी. राधा
निर्माता/विशेषाधिकारी: बी. वी. राधा
लेखक: रवि पटकरा लेखक:
सुरेशा बी. मुख्य भंगिमेता: प्रकाश राय मुख्य भंगिमेता:
गीता देव-भंगिमेता: एच. जी. सोमशेखर राव छायाकारक: एस. कृष्णमूर्ति संवादक: सुरेश उर्मा कला निर्देशक:
मात्र देवराज संगीत निर्देशक: विजया भास्कर पार्श्व गायक: आनंद वेदूयनाथन
gीता: सुरेशा बी, चन्द्रशेखर कांबरा

सरोजा और प्रकाश एक मध्यमांचलीय पत्र-पत्नी हैं, दोनों कामकाजी हैं, जो एक निर्जित स्थान पर बने घर में रहते हैं और एक दूसरे को बहुत चाहते हैं। उस घर का इस्तेमाल, विरोधी दल के नेता, रुद्रण भी करते हैं, जोकि अपने ही दल के एक नेता की हत्या करा देते हैं ताकि उससे वह सहायता की हवा को अपने पक्ष में कर सकें। सिझिलेंट हत्यारा है और वह प्रकाश के घर में उस समय शरण लेता है जब सरोजा घर में अकेली होती है। वह सरोजा को सारी घृणित कहानी बताता है।

धीरे-धीरे सरोजा और प्रकाश को रुद्रण के दूरगामी प्रभावाचार से अपना संतोषजनक और सुखी जीवन दृष्टि नजर आने लगा।

HARAKEYA KURI

Kannada/colour/135 min.

Producer/Costume Designer: B.V. Radha
Director: Lalitha Ravee
Screenplay Writer: Suresha B. Leading Actor: Prakash Rai
Actress: Geetha Supporting Actor: H.G. Somashekhara Rao
Cinematographer: R. Manjunatha
Audios: K.S. Krishna Murthy
Editor: Suresh
Urs Art Director: John Devraj
Music Director: Vijaya Bhaskar
Male Playback Singer: Ananth Vaidyanathan
Lyrics: Suresha B., Chandrashekhara
Kambara

Saroja and Prakash are a middle-class couple, both working, who live in an isolated house, absorbed in each other. The same house is used by Rudrappa, a political leader of the opposition, who stages the assassination of a leader of his own party so that he can exploit the sympathy wave that follows. Siddhalingu is the assassin, and he takes shelter in Prakash's house when only Saroja is at home. He tells Saroja the whole sordid story.

Gradually Saroja and Prakash find their contented, insulated life infected by Rudrappa's far-reaching corruption.
JEEVANA CHAITRA

Kannada/Colour/165 min.

Producer: Parvathamma Rajkumar
Directors: B. Dorairaj, S.K. Bhagwan
Screenplay Writer/Lyrics: Udayan Shankar
Leading Actor/Male Playback Singer: Dr. Rajkumar
Leading Actress: Madhavi
Supporting Actor: K.S. Aswath
Supporting Actress: Pandari Bai
Cinematographer: S.V. Srikanth
Audiographer: Menon
Editor: P. Bhakthavathsalam
Art Director: Upendra Kumar
Female Playback Singer: Manjula Gururaj
Choreographer: Udipi B. Jayaram
Costume Designer: Punceth Rajkumar

Jodidhar Vishwanath has made a model community of his village and the surrounding villages. His wife Meenaxi keeps up his ideals. They have three sons who do not respect their parents' values. Meenaxi dies of grief and Vishwanath, bereft of mental peace, goes on a pilgrimage.

When he returns he finds all his good works undone by his sons. He reprimands them and tries to rectify their mistakes, but is opposed by a liquor baron and his allies. He overcomes them and brings back prosperity to his village.
MAYA MEMSAAB

Hindi/colour/169 min.

Producer/Director: Ketan Mehta
Screenplay Writers: Sitanshu Yashchandra, Ketan Mehta
Leading Actor: Farouque Sheikh
Leading Actress: Deepa Sahi
Supporting Actors: Raj Babbar, Shahrukh Khan, Raghuvir Yadav
Child Artiste: Manish Nagpal
Cinematographer: Anoop Jotwani
Audigraphe: Indrajeet Neogi
Editor: Renu Saluja
Art Directors: Meera, Ashish Lakhia
Music Director: Hridaynath Mangeshkar
Male Playback Singers: Kumar Shanu, Hridaynath Mangeshkar
Female Playback Singer: Lata Mangeshkar
Lyrics: Gulzar

Costume Designer: Monica Dutta

Maya is young, beautiful and enigmatic. The isolation of her decadent and feudal life spawns an intensely inward-looking mind teeming with desires and illusions. These desires attach themselves to a young doctor.

Initially, the excitement of starting a new life and the trappings of marriage make her euphoric, but gradually the monotony of her existence reasserts itself. She turns to the illusions of novels and movies, material extravagance, and adultery, which soon becomes as banal as marriage.
Editor: Renu Saluja
Art Director: Vinod Guruji
Music Director: Zakir Hussain
Costume Designers: Roma Loiseau, Issy Sanderson

The film is set in South India, in 1936. Jane Beatty, an idealistic English school teacher, works with Mabel Forster, a missionary devoted to saving young girls from being sold into temple prostitution. Mabel's main antagonist is Kamla Devi, a senior temple woman. In Mabel's absence, an Anglo-Indian girl is about to be sold to the temple by her aunt. Jane rescues the child. She begins a new life.

She finds a friend in Alan Chandler, an American doctor. They become lovers. When war breaks out, Chandler is killed. Jane stays on in India with her children.
मुझसे दोस्ती करोगे

हिंदी/रंगीन/100 मिनट
निर्माता: राजेन्द्र बाल एवं युवा चलचित्र अनुभूति और निर्देशक/पटकथा लेखक: गोपी देसाई
मुख्य अभिनेता: अमित फालके शह-अभिनेता: दीपिका देवी छायाकार: अशोक मेहता ध्वनि और आलोचक: इंद्रजीत नियोगी संसाधक: रेणू सालूजा कला निर्देशक: प्रमोद गुरुजी
विनोद गुरुजी संगीत निर्देशक गीत: इला अरुण बेश-भूषा डिजाइनर: शुतापा शिकदार

भारत-पाकिस्तान सीमाखंड के निकट, रेगिस्ट्रार में बने हुए खुलते के एक बूढ़े में आठ वर्ष का बालक गुलू अपनी बहन, माता-पिता और दादा के साथ रहता है।

उसके दादा की कहानियों और गीत गुलू की सहेल अपने नाच और नृत्य को उत्साहित करते हैं, जिससे वह कभी विवेशता सिक्कर का भरोसेमंद कमाण्डर बन जाता है और कभी सीमा सुरक्षा अधिकारी बन जाता है जो तकदरों को पकड़ता है।

जब गुलू अपनी खाली दुनिया के अन्दर-बाहर भठ्ठा पक्षा होता है तो वह गंगैर सुख-संतुष्टि के बारे में सुनता है।

उसकी बहन की शादी हो जाती है और वह चली जाती है। उसे यह समझ आता है कि बड़े-बूढ़े हमेशा सच नहीं बोलते और खाली किसे कभी नहीं बनते।

MUJHSE DOSTI KAROGE

Hindi/colour/100 min.


In a desert-bound cluster of huts, close to the Indo-Pakistan border, lives eight-year-old Gulu with his sister, parents and grandfather. His grandfather’s stories and songs fire Gulu’s vivid imagination, so that sometimes he is the conquering Alexander’s trusted commander, sometimes a border security officer rounding up smugglers.

As Gulu strays in and out of his fantasies, he learns about the wicked hunchback Drought. His sister gets married and goes away. He learns that adults don’t always speak the truth, nor do daydreams come true.
नींग नल्ला इरुक्कகுणम

तமिल/रंगीन/140 मिनट

निर्माता: जी.वी. फिल्म्स लि.
निर्देशक/पटक्षय लेखक: वेणु मुख्य
अभिनेता: विश्वेश्वर रवि मुख्य अभिनेत्री:
बाबू प्रिया सह-अभिनेत्री: वेणु
सह-अभिनेत्री: मनोरमा छायाकार:
बाबू कला निर्देशक:
गणेश बालेकुण्ड: जे.जी.
मणिकम संपाक: रघुवर कृष्ण
कला निर्देशक: शंकर
मणिकम संगीत: विष्णु नारायण

अंजलि, एक गांव की लड़की है जो एक
शारीर, मणिकम से इस आशा से शादी कर
लेती है कि वह शादी के बाद उसके
शाश्वत तौर-तरीके बदलेगी। परन्तु मणिकम
शाराब पीने जारी रखता है, उसकी नींद की
घटा जाती है। वह अपनी पत्नी के आमूमण
चुरा लेता है और अपने माता-पिता तथा
पत्नी की पत्नियों की ओर कई ध्यान
नहीं देता। जब उसकी मां एक दुर्घटना में
लगी आ गई जाती है तो वह कठम
खाता है कि वह शाराब को हाय नहीं
लगाएगा, परन्तु तब तक वह बहुत बीमार
हो चुका होता है।

मणिकम का जिंगर और अम्माकाक की रखरखाव 
वहाँ है। और उसे केवल संस्कृत राज्य
में उपस्थित के दृश्य का वायु जा सकता है।
अंजलि गलियों में भी बांध मां नहीं इकट्ठा करती है और दान की सहयोग से
विश्वास कर मुख्य मंत्री के दान से मणिकम
को ठीक कर लिया जाता है।

जब वे भारत वापिस आते हैं, तो मणिकम
पुत्र: शाराब पीने लगता है और अंजलि
आताहत्या कर लेती है। इससे गांव की
औरतों का सामूहिक विरोध उठ बढ़ा होता
है तथा पुरुष वर्ग मुख्त शरीर के सामने झुक
कर कठम खाते हैं कि वे शाराब को कमी
हाय नहीं लगाएगे।

Muthulingam Choreographer: Puliyoor Saroja Costume Designer: Babu

Anjalai, a village girl, marries Manickam, a drunkard, hoping she can mend
his ways after marriage. But Manickam continues to drink, losing his job, stealing
his wife's jewellery, and defying his parents' and wife's reproaches. When
his mother dies in an accidental fire he vows that he will not touch liquor, but
by then he is very ill.

Manickam is found to have a damaged liver and pancreas and can only be
saved by treatment in the United States. Anjalai scraps up the money by beg-
ging in the streets and with the help of donations, especially from the chief
minister, and Manickam is cured.

When they come back to India, Manickam gets drunk again and Anjalai kills
herself. This shocks the village women into a mass protest and the men vow in
a body never to touch liquor.

NEENGA NALLA IRUKKANUM

Tamil/colour/140 min.

Producer: G.V. Films Ltd. Director/
Screenplay Writer: Visu Leading
Actor: Nizhalgal Ravi Leading
Actress: Banupriya Supporting Actor:
Visu Supporting Actress: Manorama
Cinematographer: N. Balakrishnan
Audiographer: J.J. Manickam Editor:
Ganesh Kumar Art Director: Sundararajan
Music Director: M.S. Viswanathan Male Playback Singer: S.P.
Balasubramaniam Female Playback
Singer: Chitra Lyrics: N. Kamarasan,
The locale of the film is the mighty river Padma. Its characters are the boatmen who challenge its dangerous waters for survival.

Hossain Miyan owns a large cargo boat and Moyna, a remote island in the river delta. He has hired people from the village to clear the forests on the island. One day a settler from the island tells the villagers the danger, hardship and desolation that it holds. When Kuber loses his boat in a storm he works for Miyan and sees Moyna for himself. When he returns, he is a changed man. He antagonises his neighbours and becomes infatuated with his sister-in-law. Finally he is forced to run away to the island and takes his sister-in-law with him.
pasanda pundit

bengali/colour/130 min.

producer/costume designer: ratna sen
director/screenplay writer: sibaprasad sen
leading actor: soumitra chatterjee
leading actress: anasua mazumder
supporting actor: arun bandopadhyay
supporting actress: trishna chakraborty
child artiste: chitrangada basu
cinematographer: tarun dutta
audiographer: sanjay mukherjee
editor: ujjal nandy
art director: prasad mitra
music director: aloke nath dey
male playback singer: debabrata biswas
female playback singer: indrani sen
lyrics: rabindranath tagore

prasanta bhattacharya, an erudite scholar and a sincere teacher, is nicknamed pasanda pundit for his exacting nature, which appears cruel to his students. he leaves his native village rather than tutor the son of suren chakraborty the zamindar. he takes up teaching in the city and marries pratima. but pratima dies young, leaving a six-year-old daughter, sabita.

he contemplates a second marriage for the sake of his daughter, but his neighbours misunderstand him and he is driven out of the community. he is also humiliated at work.

prasanta resigns his job and returns to the village, where he begins to run a school for women. meanwhile, the zamindar's son is now contesting the village elections and wants prasanta's support. prasanta refuses and the candidate wreaks a cruel revenge. prasanta contemplates suicide, but sabita convinces him to face life with new vigour.
Kartik, a motor mechanic, falls in love with Rekha, whose mother is mistress to Phukan. On one occasion he protects Rekha from Phukan's harassment. One day, when Kartik and his fellow mechanics are discussing the coming election which Phukan is contesting, Kartik expresses his opinions against Phukan. Another mechanic, a supporter of Phukan, informs against Kartik. Kartik is attacked by Phukan and Phukan tells his driver to leave Kartik's unconscious body on the road. But Rekha sneaks into the vehicle and she and the driver take him to safety.

Although he is grateful for their help, Kartik feels there is no point in living in a world where he can be trampled on. He lies down on the railway tracks.
Rishi Kumar and his wife Roja go to Kashmir, where Rishi is abducted by militants. The militants demand the release of their chief Wasim Khan in exchange for Rishi Kumar. Roja pleads with the police, the army and even Wasim Khan for her husband’s safe return. Because of her efforts, the government agrees to the exchange.

Meanwhile, Rishi is telling his captors that he will not agree to be released in exchange for a militant. When Wasim Khan is brought to the place of exchange, Rishi escapes from his captors. In an encounter with Liaquat, Wasim Khan’s deputy, he convinces Liaquat, who accepts defeat and lets Rishi go.
Sanicheri’s mother abandoned her and her husband died, yet she is unable to weep. The local landlord is ill and sends for a rudali or professional mourner, Bhikni. While Bhikni is waiting for him to die she stays with Sanicheri. For the first time Sanicheri tells her troubles. Bhikni is amazed at Sanicheri’s inability to weep but declares that she will make her a rudali. She is then called away. A couple of days later Sanicheri learns that Bhikni has died and that she was her mother. When the landlord dies, a messenger comes looking for Bhikni. Sanicheri goes in her place. The realisation of her loss makes her a rudali.
Sathyanathan is a convicted murderer awaiting his execution. In a series of flashbacks the film reveals his history.

Sathyanathan ran away from home to escape taunts about his illegitimacy. He is brought up by Father Dominic, who enrols him in a school and encourages his artistic abilities. Sathyanathan becomes a painter of hoardings and goes to Calicut. His neighbours are two procurers who plan to initiate their three young nieces into their profession. To save the eldest, Jaya, Sathyanathan employs her as a maid. He also gives odd jobs to the younger girls.

But Jaya is enticed by Vijayan, who claims he will make her a model. When she becomes pregnant, he abandons her and she joins her aunts in desperation. The aunts next make an attempt on the younger nieces. Sathyanathan goes mad when he hears of it and tries to save the younger girls from prostitution by killing them. When he sees Vijayan with a friend he kills them as well, and then surrenders himself.
सरगम

मलयालम/रंगीन/147 मिनट
निर्माता: भवानी निर्देशक/पटकथा लेखक: हरिहरन मुख्य अभिनेता: मनोज के. जयन, विनीत मुख्य अभिनेत्री: अमृता सह-अभिनेता: नेहू गुड़ि वेशु सह-अभिनेत्री: उभिला जॉन नाल कलाकार: रोशन बिजली छायाकार: शाजी धानी आलेखक: स्वामीनायन, कोडिंग प्राणी रिकार्डिंग चित्रकर संपादक: एम.एस. मोनी कला निर्देशक: देवन संगीत निर्देशक: रावि पार्व गायक: के. जे. यशुदास पार्व गायिका: विचार गीता: युसुफ अली केरेली वेशभूमिकार: नटराजन विशेष प्रभाव: मुखेश

सुभद्रा तामपुराणी का कूटनामा नाम का एक बेटा है, जिसे मिर्गी पड़ती है। वह शक्ति और झिंकी बन गया है क्योंकि इस हालत में उसे न तो कोई प्यार करता है और न ही उसे कोई चाहता है। उसके मित्र, हरि का लालन-पोलन भी सुभद्रा द्वारा दी होता है। हरि, अपने पिता से संगीत सीख कर, एक संगीतज्ञ बन जाता है। वह संगीतकर्म के प्रेम करने लगता है, जो इसके पिता की शिक्षा है।

एक डॉक्टर के सुभद्रा को यह सलाह देता है कि कूटनामा शादी के बाद ठीक हो सकता है। सुभद्रा संगीतकर्म को अपने बेटी की दुख्हन के रूप में देखना चाहती है और हरि को अपने प्यार की कुरबानी बेदने के लिए कहती है।

फिल्म, हरि के लंबे समय के बाद घर वापिस लौटने से शुरू होती है, जो वापिस आकर कूटना को मरा हुआ पाता है। संगीतकर्म को लक्ष्य मार जाता है और वह गूंगी हो जाती है तथा सुभद्रा गुरुज्योग्य दर्शन पर पहुँचती है। सुभद्रा बताती है कि कूटना को संगीतकर्म के प्रति हरि के प्यार का पता चल जाता है, वह हरि की तलाश करता है और फिर आत्महत्या कर लेता है। अपनी गलती स्वीकार करते हुए उसे पाप से मुक्ति मिलती है। वह गाती है और हरि महजन को दोहराता है। संगीतकर्म की आवाज लौट आती है।

SARGAM

Malayalam/colour/147 min.


Subhadra Thampuratty has an epileptic son, Kuttan, and has also brought up Hari, his close friend. Hari becomes a musician, learning from his father. He falls in love with Thankamani, his father's student. A doctor recommends that Kuttan can be cured by marriage. Subhadra fixes on Thankamani as her son’s bride and asks Hari to renounce his love.

Hari returns after a long absence to find Kuttan dead, Thankamani mute after a paralytic stroke and Subhadra on her deathbed. Subhadra reveals that Kuttan had realised Hari’s love for Thankamani, searched for him, and then killed himself. She is released from her guilt by her confession. She sings a kirtan and Hari takes up the song. Thankamani regains her voice.
SHWET PAATHARER THAALA

Bengali/colour/150 min.

Producer: Shankar Gope
Director/ Screenplay Writer: Prabhat Roy
Leading Actor: Dipankar Dey
Leading Actress: Aparna Sen
Supporting Actor: Sabyasachi Chakraborty
Supporting Actress: Indrani Halder
Cinematographer: Girish Padhiar
Audiographer: Sanjuk Mukherji
Editor: Swapan Guha
Art Director: Kartick Bose
Music Director: Rahul Dev Burman
Female Playback Singers: Lata Mangeshkar, Kavita Krishnamoorthy
Lyrics: Mukul Dutta.

Bandana is a spirited woman who is happy in her husband’s home, although she speaks her mind freely. When her husband dies in an accident, leaving her with her infant son, her parents-in-law blame her for his death. Her uncle takes her home again.

Bandana takes up a job. After her uncle’s death she continues to make a home for her son, Abhirup. Years later she meets Sudipta Sarkar, a painter, and they become attached to each other. Abhirup opposes this relationship, and the chasm between mother and son widens when he marries against her wishes and decides to go abroad with the proceeds from selling his share of the ancestral house. Bandana breaks down and is nursed back to health by Sudipta.

She withdraws into an orphanage. Sudipta follows her there, but she says the selfless love of the orphans has made her forget her troubles. After their farewell, she puts her childhood dolls into the river.
Manek Mulla is a bachelor. After work, he holds court in his little room with several of his friends every evening.

The narrative covers two days during which he tells three stories about himself. The stories are discussed by the group for their veracity, what they mean and what moral they lead to.

The stories revolve around Manek's involvement with women. In each case, he is separated from the woman. The stories border on the fantastic and surreal and attempt to define love.
Swaroopam

Manoharan Female Playback Singer:
Latha Lyrics: Ravunni

Sekharan is a lower middle-class farmer. One day he meets an old man who tells him of his illustrious ancestry, which Sekharan was unaware of. The old man tells Sekharan he must pay obeisance to his forefathers, in particular Muthapan. Sekharan builds a chapel to Muthapan and becomes engrossed by the spirit of his ancestor.

Sekharan’s wife resents his withdrawal from all family concerns and his neighbours look on him with suspicion. A rich man comes to him to use black magic on a family with whom he has a property dispute. In his trance Sekharan sets out to do the deed but suddenly realises that his intended victim is another like himself. Numb with guilt he locks himself up in the chapel for days, until his wife finds him dead.
Shibnath Mukherjee is a freedom fighter whose ideals have earned him the name of madman. He has just been released from a mental asylum by Bipin Gupta. Bipin wants to win the coming elections with his help. Shibnath’s wife, Hemangini, and their children live in poverty. Hemangini cannot understand Shibnath’s reluctance to join Bipin. His son is the only one to understand him. Hemangini finally conspires with Bipin to confine Shibnath again, but the boy sounds the alarm. Shibnath flees to the far edge of a forest, where a travelling magician is performing tricks on gullible villagers. He kills the magician to free the people from someone who would make them mindless. He is taken back to the asylum in chains.
तेवर मगन

तमिल/रंगीन/145 मिनट
निर्माता/ पटकथा लेखक/ मुख्य अभिनेता/ पार्श्व गायक: कमल हासन निर्देशक: बारहन मुख्य अभिनेता: गोवतामी सह-अभिनेता: शिवाजी गणेशन सह-अभिनेत्री: रेवती मेनन छाया कार: पी. सी. श्रीराम छाया आलेखक: पौड़ीराज संपादक: सतीश कला निर्देशक: इलायराजा पार्श्व नायिका: एस. जानकी गीत: वाणी नृत्य कलाकार: रघुराम वेश-भूषा डिजाइनर: सारिका कमल हासन विदेश में शिशित, पेरियासामी तेवर का पुत्र, शक्तिवेल, अपनी सहेली बानू के साथ गांव में लौटा है। शक्तिवेल अपने तथा अपने अंकल, चिन्ना तेवर के बीच लंबी अवधि से बच्ची आ रही दुःखी को और बढ़ा देता है। पंचायत में अपने भाई द्वारा की गई बैठकारी से उसका दौड़ करता है और पेरिया तेवर की मृत्यु हो जाती है।

शक्ति अपने नौकर तथा जमीदार की बेटी की मांग्या कार से शादी पक्षों करके अपने अंकल द्वारा बंध किए मांग्या को खोल देता है। उसका चचेरा भाई गांव से बाहर तक दूल्हे का पीछा करता है और अपना वचन निम्नाने के लिए शक्ति लड़की से शादी कर लेता है।

शक्ति का चचेरा भाई उसकी हत्या करने की कोशिश करता है और असफल रहता है। दूसरे प्रयाल में, वह शक्ति के हाथों मारा जाता है।

THEVAR MAGAN

Tamil/colour/145 min.


Choreographer: Raghuram Costume Designer: Sarika Kamal Haasan

Periyasamy Thevar’s son Sakthivel, educated abroad, returns to his village with his girlfriend Banu. Sakthivel inflames a long-smouldering feud between his father and his uncle, Chinna Thevar. Insulted by his brother in the panchayat, Peria Thevar dies of a broken heart.

Sakthi tries to open a right-of-way blocked by his uncle by arranging a marriage between his servant and the daughter of a land-owner. His cousin hounds the groom out of the village and Sakthi marries the girl himself to keep his word. Sakthi’s cousin tries to kill him. In a second attempt, he is killed by Sakthi.
Arindam is trying to uphold his ideals in a changing world. When the authorities of the financial institution he works for ask him to fabricate a valuation certificate, he resigns. His father and brother help him set up a polymer industry. In establishing his business he has to satisfy some officials. This is the turning point of his life. He moves higher in the business circles and begins developing personal contacts, but he gradually loses the values he started with. His father has once told him, "Life is simple, don't complicate it."

One day, while driving to a neighbouring state in pursuit of a construction project, he stops his car to look at an accident on the road. He then asks himself, "Where am I going? At this speed, how far can I go?"
Synopses:
Non-Feature Films
AGAR AAP CHAHEIN

Hindi/colour/71 min.


Devaa is a son of the soil. He has dreams of turning his village into an ideal one but consecutive years of drought have frustrated his vision. He helplessly watches many of his friends migrate to the city in search of a livelihood. The last straw is the migration of his elder brother.

Subhash and his wife Devi are city dwellers yearning for their roots. They discover that the government offers easy loans for agricultural development. They decided to use the schemes and start a new life.

Subhash faces hostility from Devaa, who incites the villagers against him. But slowly Devaa realises that they both share a common vision. They join hands.
ANTARCTICA—A SCIENTISTS’ PARADISE

English/colour/30 min.

Producer: R. Krishna Mohan Director/
Cinematographer: A. Udayashankar
Editors: K.V.R. Krishna Rao, Sirish Amberkar, R.M. Rathod Music:
Ramanuj Dasgupta

This news magazine is a coverage of the Eleventh Indian Scientific Expedition to Antarctica. While presenting various scientific researches carried out at the polar region, the film also explains Indian interest in the scientific findings in Antarctica, which was once part of the subcontinent before the continental drift.
भारतीय उपमहाद्वीप का बहुत बड़ा भाग शुष्क और अर्धशुष्क क्षेत्रों का है। इन क्षेत्रों में कृषि मुख्यतः वर्षा पर निर्भर करती है जोकि अपराधित और अविशिष्ट है। बेर एक ऐसी फसल है जिसकी मूल गहरी होती है और यह धूमिल की ऊपरी सतह से आर्द्रता भी ले सकती है। इस प्रकार, यह शुष्क और अर्धशुष्क क्षेत्रों के लिए एक आदर्श फसल है।

फिल्म में बेर उगाने की वैज्ञानिक विधि के प्रचार पर बल दिया गया है और पौधा-संरक्षण, उद्भव के प्रयोग और विपणन जैसे प्रचारणों की जानकारी दी गई है।

BER

English/colour/19 min.

Producer: Omprakash Sharma Director: Rajgopal Rao Cinematographer: Iftakhar Ahmed Audiographer: Jagadesh Editor: M. Subramani

Arid and semi-arid regions constitute a major part of the Indian subcontinent. Agriculture in these areas depends mainly on rainfall which is erratic and scanty. Ber is a crop with a deep root system and can also extract moisture from the top layer of the soil. It is thus an ideal crop for the arid and semi-arid regions.

The film highlights propagation of a scientific method of growing ber and covers operations such as plant protection, fertiliser application and marketing.
Chawere Music Director: Anand Modak
Female Playback Singer: Vinee Paranjpye

In the village shown in the film, the men are often drunk. They beat their wives and neglect their families, spending hard-earned money on drink. When a child dies while his father, Shankar, and the other men refuse to leave the evening session at the tin enclosure that serves as their pub, the women’s anger is aroused. Shankar’s mother tells her son to wear a bangle because he has been unmanned by his habit.

The women, led by a teacher, form a group to combat alcoholism in their village. They stop a man from beating his wife, unite to force their men to give up liquor and close down the pub and distilling machine. The men take up a family life again.
CHUNAUTI

Hindi/colour/13 min.

Producer: Director General of Information and Public Relations, Govt. of Maharashtra Director/Screenplay Writer: Dinkar Chowdhary Cinematographer: U.S. Shrivastav Editor: Mohan Rathod Music Director: Janki

The film sets out to educate viewers about the basic facts of the Acquired Immune Deficiency Syndrome—the virus which causes it, the means of transmission and prevention, the symptoms and the progress of this disease. It stresses the need for sterilisation of needles, testing of donated blood for the presence of the virus, restriction of intercourse to one partner, and proper protection during intercourse.
गाय की सच्चाई

हिंदी/रंगीन/22 मिनट
निर्देशक: क्लाउड फिल्म, एन.सी.बाई.पी.
निर्माता: पटकथा लेखक/निर्देशक: भीमसेन धर्मनी
आलेखक: विजय धोटे संपादक: वसंत संगीत निर्देशक: सुरेन्द्र कोहली, भीमसेन पालर्न गायक: मीना गोकुलदास

एक दिन एक गाय चरागाह से लौटते हुए अपना रास्ता भूल जाती है। उसका मार्गदर्शन बुझता करता है और वह होकर गाया जा रही है क्योंकि उसका बच्चा उसका इंतजार कर रहा होगा और संभवतः वह मूँह भी होगा। एक चीता उसकी पाट में बैठा होता है। वह चीते से घर जाने के लिए और अपने बच्चे को दूध पिलाने तथा उससे अंतिम बार मिलने के लिए चीते से कुछ समय मांगती है। वह चीते के पास लौटने का वायव्य करता है ताकि वह मूँह न रहे। चीता उसे इस शर्त पर जाने देता है कि वह बापिस आ जाएगी।

वह खुद बापिस आकर अपने बच्छे को दूध पिलाती है और उससे विदा लेती है। इस पर बच्छा आपत्ति करता है। दूसरी जानवर गाय को कहते हैं कि उसे चीते के साथ अपना बायार निमाने के लिए अपने बच्छे को नहीं छोड़ना चाहिए।

इस बीच चीता, गाय के बापिस लौटने के विचार को छोड़ देता है और उसके खाने के

लिए उसके बास्तविक तीर पर लौटते हुए उसे हैरानी होती है। बच्छा, जो उसके साथ आता है, अपनी मां के स्थान पर अपने को खाए जाने के लिए कहता है। चीता, उनकी इस चिंता से कि वह मूँह न रहे, प्रभावित होता है और उनको जाने देता है।

GAAYE KI SACHAI

Hindi/colour/22 min.

Producer: Climb Films, N'CYP
Director/Screenplay Writer/Lyrics/Animator: Bhimsain Audiographer:
Krishan Thorat Editor: Vasant Music Directors: Surindar Kohli, Bhimsain Male Playback Singer: Meena Gokuldas

One day a cow loses her way when she is returning from the pastures. She is guided by a nightingale and rushes down the right path because her calf is waiting for her and is probably hungry. She is waylaid by a tiger. She pleads for enough time to go home and feed her calf and say goodbye to him for the last time. She promises to return to the tiger so that he will not go hungry. The tiger lets her go on the condition that she will return.

She comes home to feed her calf and say her farewell. The calf protests. The other animals tell the cow she should not neglect her calf just to keep a promise, but the cow is firm.

Meanwhile the tiger has given up on the cow and is surprised to see her actually returning to be eaten. The calf who has come along asks to be eaten in place of his mother. The tiger is touched by their concern that he should not go hungry and lets them go free.
इन सर्व आफ़ इंडियन थियेटर

अंग्रेज़ी/रंगीन/40 मिनट
निर्देशक: अशय एडवर्ड विद्वान/पटकथा/लेखक: अभिजीत चटौपाठ्य छायाकार
सीमेंड़ु रे, गौड़ करमकर, स्वान नंदी
संसाधक: अरुण दत्त संगीत निर्देशक:
श्रीमन सारुण ट्रेक

नया रंगमंच, एक ऐसा वल है, जो लोक
रंगमंच को एक आधुनिक रंगमंच की भाषा में प्रस्तुत करता है। तनवीर इसका संस्थापक है, वह देहाती कला-निष्ठावादियों
को उनके एकाधिक से निकल कर शहरी परिस्थितियों में उनकी कला को प्रदर्शित करने
के लिए नहीं लाता बल्कि अपनी सीमा
क्षेत्रों के बिस्तार के लिए लाता है।

उनके कलाकारों के विश्व भारतीय लोक
कथाओं से लेकर बर्टोल्ट ब्रेच्ट के नाटकों
तक कैले हुए हैं। तनवीर ने नाटकों के
विभिन्न साधनों को अपने कलाकारों के
लोक उद्दाम में, उनके अनुभव और
निर्माण, उनकी भाषा तथा उनके माधुर्य
और उनकी अनुभूति तथा संवेदनशीलता के
संदर्भ में, मिलाने का प्रयत्न किया है।

तनवीर अपने नाटक, उन नाटकों के पात्रों
के साथ खिलता है, इसलिए अनालाप, नाटक लेखन की सर्जनात्मक प्रक्रिया का
एक भाग है। हालांकि नाटकों के पात्र
भारत के निचले समुदायों से आते हैं, नया
रंगमंच ने उनकी व्यक्तिगत मान-मर्मांडों
की अनुभूति को अपने वश में कर लिया है।

IN SEARCH OF INDIAN THEATRE

English/colour/40 min.

Producer: Arundhati Chatterjee
Director/Screenplay Writer: Abhijit Chattopadhyay Cinematographers:
Soumendu Ray, Gaur Karmakar,
Swapan Nandy Editor: Arun Dutta
Music: original soundtrack

Naya Theatre is a group that presents
folk theatre in a modern theatrical
idiom. Habib Tanvir, its creator, has
brought these peasant performers out
from their isolation, not to transplant
their art into an urban context, but to
extend its frontiers.

The subjects of their performers range
from Indian folk tales to the dramas of
Bertolt Brecht. Tanvir has tried to
assimilate the varied sources of the
plays into the folk origin of his players
in terms of their experience and
expression, their language and melody,
their sense and sensibility.

Tanvir writes his plays with his players,
so rehearsals are part of the creative
process of playwriting. While the
players come from the downtrodden
communities of India, Naya Theatre
has empowered their sense of personal
dignity.
KALARIPPAYAT

English/colour/35 min.

Producer/Director/Screenplay
Writer: P. Ashok Kumar
Cinematographer: Sunny Joseph
Audiographer: T. Krishnanunni
Editor: K.R. Bose
Music Director: Mohan Sitara

The film is a comprehensive study of the martial arts of Kerala. It shows a number of exponents and students performing exercises from basic to advanced stages, involving training in the use of traditional weapons. It also explores the legendary origin of the art, the difference between schools of Kalarippayat in the northern and southern parts of Kerala, and the influence the art has had on classical dance forms such as Kathakali and Velakali.

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KNOCK-OUT

Tamil/B&W, partly colour/17 min.

Producers: Buddha Pictures, B. Lenin
Director/Screenplay Writer/Editor: B. Lenin
Leading Actor: Satyendran
Supporting Actor: Sivajee
Cinematographer: B. Kannan
Audigapher: Roman Cine Service
Art Director: Kamalasekaran Male
Playback Singer: Parinamam Lyrics:
Pattinathar Adigal Costume Designer:
Rajendran

Sanjeevi was a famous boxing champion who had won scores of
medals and trophies in his prime. Now he leads an impoverished existence on
the streets of his city, forgotten and uncared-for. He dies thus and is buried
without honour or ritual. Years later, the government recognises him as an
outstanding sportsman and builds a
memorial in his honour a few metres
away from his unmarked grave.

The aim of the filmmaker is to get
athletes honoured and respected in their
own lifetimes, so as to inspire future
generations of athletes.
LADAKH—THE FORBIDDEN WILDERNESS

English/colour/52 min.

Producer: Bedi Films
Director: Naresh Bedi
Cinematographers: Naresh Bedi, Rajesh Bedi
Audiographer: Rajesh Bedi
Editor: Nigel Ashcroft
Music Director: Steve Marshal

The Ladakh region was closed to outsiders for thirty years for strategic military reasons before some parts were opened in 1974. The area has a rich and varied wildlife of which the world knows little.

The film explores the wildlife around the village of Karzok and the unusual relationship forged by centuries of coexistence in a hostile environment. It contains unprecedented footage of the snow leopard, which has been studied for many years but seldom sighted, and very rarely filmed. As the frozen surface of the Tso Morari lake begins to melt, bar-headed geese arrive on the islands of the lake. The breeding of these geese has never before been recorded by naturalists because it occurs while the valley is still snow-bound. There is also a detailed sequence on the activities of the great crested grebe.
NOOTTANTINTE SAKSHI

Malayalam/colour/28 min.


The film presents a slice of Indian history through the memories of Moidu Maulvi, a freedom fighter born in 1885. Ilayidathu Veettil Moidu was influenced by his father, a religious scholar, orator and poet in Malayalam and Arabic who gave his son a progressive education. Moidu’s headmaster at the Darul Uloom Madrassa was a man who linked religious education to social issues. The most significant issue of the time was home rule.

Moidu Maulvi joined the Khilafat movement, which joined hands with the Indian National Congress. Moidu Maulvi and other leaders urged the people to keep the struggle nonviolent and, when the British suppressed the rebellions that broke out in Kerala, reactivated the civil disobedience movement.
पंडित भीमसेन जोशी

हिंदी/रंगीन/76 मिनट
निर्माता/निर्देशक: गुलजार छायाकार
मनमोहन सिंह छायानि आलेखन: नरेन्द्र सिंह
संपादक: सुभाष सहगल

फिल्म, पंडित भीमसेन जोशी के जीवन पर है, जिन्होंने रागों के बारे में गहरे अनुभव और अपनी आवाज़ के खिचाव और लचक के कारण हिंदुस्तानी शास्त्रीय संगीत की दुनिया में छायात्री प्राप्त की है। अबुल करीम खान के मुख्य शिष्य, स्वामी गंधर्व ने उनके रागों को पराक्रम तक पहुँचा दिया है, परंतु पंडित भीमसेन जोशी ने अपनी संगीत-बौली में कई अन्य संगीतकारों के प्रभाव को भी स्वीकार किया है।

संगीतकार को 1972 में पदमश्री, 1976 में नाटक अकादमी पुरस्कार और 1985 में पदम भूषण से सम्मानित किया गया।

PANDIT BHIMSAIN JOSHI

Hindi/colour/76 min.

Producer/Director: Gulzar Cinematographer: Manmohan Singh Audio- grapher: Narender Singh Editor: Subhash Sehgal

The film is a biography of Pandit Bhimsain Joshi, who has reigned over the Hindustani classical music scene because of his deep understanding of ragas and because of the range and flexibility of his voice. His music was chiselled to perfection by Swami Gandharva, the chief disciple of Abdul Karim Khan, but Pandit Bhimsain Joshi acknowledges the influence of several other musicians on his style.

The musician received the Padma Shree in 1972, the Sangeet Natak Akademy Award in 1976 and the Padma Bhushan in 1985.
राम के नाम

हिंदी (अंग्रेजी क्षेत्र के साथ)/रंगीन/91 मिनट
निर्माता/निर्देशक/छायाकार/संपादक: आनंद पटवर्धन ध्वनि-आलेखक: परवेज मरवांजी पाश्चर्ग गायिका: नीला भगत गीत: कबीर

अयोध्या में मंदिर-मस्जिद विवाद मुख्य मुद्दा बन जाता है और सरकार द्वारा इस समस्या को सुलझाने में बार-बार मना करने से, धार्मिक-वंशों में हजारों व्यक्ति मर गए हैं। राजस्व, राजनीतिक शक्ति प्राप्त करने के लिए एक छोटा रास्ता हो गया है। महाराष्ट्र में समाज को मान्य धर्म के नाम पर संयुक्त किया जा रहा है। गरीबों में, धार्मिक पुनर्जीवन का स्वागत, संदेह से किया जा रहा है।

फिल्म में हिंदू आतंकवादियों द्वारा हिंदू पुनर्जीवन के प्रतीक के रूप में राम-मंदिर का जोर-जवाबदेही निर्माण करने तथा राम के नाम पर धार्मिक अनुदारता तथा नजरत पैलेन को रोकने के लिए सभी धर्मों को मानने वाले धर्म-निरपेक्ष भारतीयों के प्रयासों को चित्रित किया गया है।

**RAM KE NAAM**

Hindi (with English commentary)/colour/91 min.

Producer/Director/Cinematographer/Editor: Anand Patwardhan Audiographer: Pervez Merwanji Female Playback Singer: Neela Bhagwat Lyrics: Kabir

As the temple-mosque controversy at Ayodhya takes centre stage and successive governments refuse to resolve the issue, religious riots have claimed thousands of lives. Fundamentalism has become a short cut to political power and the middle class is fed on pop religion. Among the poor, religious revivalism is greeted with scepticism.

The film documents the attempt by Hindu militants to forcibly construct the Ram temple as a symbol of Hindu resurgence, as well as the efforts of secular Indians of all faiths to prevent the spread of religious intolerance and hatred in the name of God.
**THE RECLUSE**

Hindi/colour/130 min.

Producer/Director/Screenplay Writer: Arvind Sinha Cinematographer: Ashim Bose Editor: Rabiranjn Maitra

Doyen of the Dagar Vani style of Dhrupad, Ustad Nasir Aminuddin Dagar was born in 1923 at Indore into an illustrious family of musicians. His father, the great Nasiruddin Khan Dagar, was the chief court musician of the Holkars of Indore.

Ustad Aminuddin Dagar and his elder brother the late Nasir Moinuddin Dagar revived, rejuvenated and popularised Dhrupad, which had almost become extinct by the 1930s.

Performing together as the Dagar Brothers, they raised Dhrupad to the prestige it enjoys today. Now alone, Ustad Aminuddin Dagar continues to propagate Dhrupad with missionary zeal.
साँगन्ड आफ द डाईंग कलरजः

असमिया/रंगीन/47 मिनट
निर्माता: पारन बाबरुआ निर्देशक/संगीत निर्देशक/पटकथा लेखक: शेर चौधरी छायाकार: मृणाल कांति देव छविन-आलेखन: सी. आनन्द संपादक: श्रीकर प्रसाद

फिल्म में असम की कुछ जनजातियों के परंपरागत जीवन-टंग, बुनाई और धातु, बांस, केन तथा लकड़ी के हस्तशिल्प में उनके कला-वौशल को चित्रित किया गया है। वे जिन वस्त्रों का निर्माण करते हैं, वे रोजमर्रा के जीवन तथा विशेष समारोहों और उत्सवों में इस्तेमाल की जाती हैं, परंतु अब सरकारी अभियंताओं द्वारा उनके निर्माण की गुंजाइश का पता लगाया जा रहा है।

इन जनजातियों के पूर्व-वृत्तों को भी जैसा कि उनके जुबानी इतिहास से पता चलता है, फिल्म में बरूबरी चित्रित किया गया है।

SOUND OF THE DYING COLOURS

Assamese/colour/47 min.

Producer: Paran Barbaroohah Director/Music Director/Screenplay Writer: Sher Choudhury Cinematographer: Mrinal Kanti Deb Audio- grapher: C. Anand Editor: Sreekar Prasad

The film documents the traditional lifestyle of some of the tribes of Assam, and their skills in weaving and in metal, bamboo, cane and wood craft. The things they make are used in daily life and for special ceremonies and celebrations, but the scope for export is now being explored by some government agencies.

The antecedents of the tribes as revealed in their oral history are also highlighted in the film.
SUCHITRA MITRA

Bengali/colour/58 min.

Producer: Sailen Seth Director: Raja Sen Cinematographer: Soumendu Ray

The film offers an image of Suchitra Mitra at home and at work, recounting on and off screen a childhood spent in a literary family, her musical education in Shantiniketan, her involvement in the radical cultural movements in Calcutta in the turbulent forties and fifties, her personal agonies, and her dedication throughout to the rich corpus of the songs of Rabindranath Tagore.

The singer's own songs are woven through the narrative, along with her recollections and glimpses of her life. The sounds, voices, images, and above all the songs add up to a moving impression of a major artiste of our times.
SUNO BAHU RANI

Hindi/colour/14 min.


The film promotes through the use of puppets the contraceptive Mala-D, to allow women to postpone having children until the age of twenty-one.

THE THREADS

Colour/3.5 min.


The threads of different colour in this animated film fight among themselves. The scissors, representing terrorism, take advantage of their disunity and try to finish the threads. The threads ultimately realise their individual weakness and unite to form a strong white cloth which represents peace. The cloth covers the mouth of the scissors and thus unity overcomes terrorism.
Towards Joy and Freedom

English/colour/41 min.


Rabindranath Tagore’s ideas on education were researched and published by

Dr. H.B. Mukherji in Education for Fulness. The film has been inspired by Tagore, Shantiniketan and the book. It was shot on the Shantiniketan campus during the spring.

The classes are held under the banyans, mango trees or eucalyptus, or on open verandahs. The children’s aesthetic sense is awakened and enhanced by the wall frescoes and the exquisite sculptures. The students wander in the river to study geography, enter the woods to study leaves and clamber down a ravine to learn about erosion.

The spring festival is a vital part of the curriculum. The children and adults, dressed in yellow, dance through the campus. The day of colour, song and dance culminates in a gorgeous dance drama.
WANGALA—A GARO FESTIVAL

English/colour/60 min.

Producer/Director: Bappa Ray
Cinematographer: Vivek Banerjee
Audioographer: Sanjoy Chatterjee
Editor: Shantanu Bhowmick

Wangala is the biggest festival of the matrilineal Garos of Meghalaya, coinciding with the harvest of all the crops. The life of the Garos centres around the chief agricultural functions of sowing and reaping the harvest through the Garos' slash-and-burn cultivation.

The festival is grand and splendorous, a coming together of families and villages. It begins with the individual family ritual of the fire and the pole. Gradually it builds up to a massive array of processions of dancers with large drums, flutes, horn trumpets and gongs. The dancers are adorned with cowrie head necklaces, hornbill features and sashes.

The film is a visual account of the individual's interaction with nature.