39वाँ 39th राष्ट्रीय फ़िल्म समारोह National Film Festival 1992
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Dada Saheb Phalke Award
दादा साहेब फार्से पुरस्कार 1991
भालजी पेंडारकर

स्वर्ण कमल, 1,00,000/- रूपये का नकद पुरस्कार और एक साल।
भालजी पेंडारकर मराठी फिल्मों के वर्षों विशेष निर्देशक, निर्माता, और पटकथा लेखक है।
उनका जन्म 1898 में महाराष्ट्र में कोल्हापुर में हुआ। उन्होंने अपना फिल्मी जीवन 1920 में अर्थात् भारतीय सिनेमा के जन्मकाल के आस-पास शुरू किया। उन्होंने 5 मुक फिल्मों की पटकथा लिखी। 1932 में उन्होंने पहली सतार्क फिल्म शयम सुन्दर का निर्देशन किया।
उन्होंने भारत के प्राचीन गीतकों को दर्शाने के अलावा वाली पौराणिक फिल्मों में फ्रेम जो बहुत लोकप्रिय हुई। इनमें सावित्री (1936), महाराष्ट्री कण (1944), वाल्मीकि (1946) उद्वेष्टनीय हैं।
1952 में उन्होंने एथिंसनक फिल्म छातियंति दिव्यानी का निर्माण किया, जिसमें देशभक्ति की भावना चित्रित की गई।
लगभग 70 वर्षों के अपने फिल्मी जीवन में पेंडारकर ने 60 से अधिक मराठी फिल्मों और 8 हिंदी फिल्मों का निर्माण किया है। इनमें से अधिकांश फिल्में एथिंसनक और सांस्कृतिक विषयों पर आधारित हैं। अपनी फिल्मों की विषय वस्तु के कारण ही वे भारतीय सिनेमा के संस्थापक के साथ-साथ राष्ट्र-निर्माण के उच्चायक के रूप में भी विख्यात हैं। स्वतन्त्रता के प्रति उनके समर्पण और एथिंसनक तथा
DADA SAHEB PHALKE AWARD 1991

BHALJI PENDHARKAR

Swarna Kamal, a cash prize of Rs. 1,00,000 and a shawl

Bhalji Pendharkar was born in 1898 in Kolhapur, Maharashtra. A veteran director, script writer and producer of Marathi films, he began his career in films in 1920, almost at the birth of Indian cinema. He wrote the screenplay for five silent films and wrote and directed his first talkie, Shyam Sunder, in 1932.

Savitri (1936), Maharathi Karna (1944), Valmiki (1946) and other mythologicals were popular for their depiction of the ancient glories of India. Historicals such as Chatrapathi Shivaji (1952) inculcated a patriotic spirit in their audiences.

In his seventy years of involvement in cinema he has produced more than sixty Marathi films and eight Hindi films, most of them dealing with historical and cultural themes. It is because of the content of his films that Pendharkar has been hailed not only as a founding father of Indian film but also as a contributor to the founding of the nation. Pendharkar’s commitment to the cause of freedom and his expression of it through historical and social narratives have been widely recognised.

Bhalji Pendharkar has won national awards for the best film for Saadhi

Manasa (1965), which also won Maharashtra state’s best film award, and Tambadi Mathi (1967). The state’s best film award was also given to Garchi Rani (1968).
P.R.S. Pillay
Raja Mitra
Sreekumaran Thampi
Urvashi Talwar
Vinod Nagpal
Jury for Non-Feature Films

Buddhadeb Dasgupta (Chairman)
Arun Kaul
Jag Mohan
Jehangir Chowdhury
Vijaya Mulay

Jury for Writing on Cinema

Kamleshwar (Chairman)
Shanta Sarbjeet Singh
Vijay Sasnur
Awards for Feature Films
AWARD FOR THE BEST FEATURE FILM

AGANTUK (Bengali)

Swarna Kamal and a cash prize of Rs. 50,000 to the Producer: NATIONAL FILM DEVELOPMENT CORPORATION LTD.

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

Citation
The Award for the Best Feature Film of 1991 is given to the Bengali film AGANTUK for its masterly treatment of an unusual subject investing it with humour, suspense and drama accomplishing remarkable insights into human behaviour.
Satyajit Ray was born in 1921 into the Bengali intellectual aristocracy. His grandfather and father were writers. Rabindranath Tagore had a strong influence on the family, and when Satyajit graduated from Calcutta University he went on to study painting at Santiniketan. Ray later worked in Calcutta as a junior visualiser for a British advertising agency. As a graphic artist, he also illustrated books and designed book covers and created two typefaces, Ray Roman and Ray Bizarre. His graphic art, which he never stopped producing, has enriched his films. He illustrated Bibhuti Bhushan Bandopadhyay's novel Pather Panchali, and many of the images in Ray's film recall those illustrations.

In the fifties, Ray worked in London and spent most of his free time in cinema houses. On his way back to India, he penned the screenplay of Pather Panchali, the first part of a film trilogy about Apu, the son of a poor village priest. The film won a special prize at the 1956 Cannes Film Festival for its excellence as a human document and was a turning point in Ray's career.

Satyajit Ray's films have won national and international recognition. Almost every one of them has been an award-winner. In 1984, he won the Dada Saheb Phalke Award. This year, the Government of India conferred on him the Bharat Ratna for his excellent service to cinema. He also won the 1992 Lifetime Achievement Award of the Academy of Motion Pictures.

Satyajit Ray died on April 23, 1992, in Calcutta.

In 1950 the dekha in de delhi ka bhumij ka shraddhaa kaurap jana gaurang a flag. Sitajit Ray Jagnaan 1921 मंगल एक फिल्म बनाने के लिए आर्थिक और सामाजिक संस्थान के लिए उनके लगभग सभी फिल्मों को पुरस्कार मिले। 1984 में उनके फिल्म के श्रेष्ठ देश के सर्वश्रेष्ठ समान्य दादा शाहीब कांग ने पुरस्कार दिया था। इस वर्ष सनेहा जगत को विश्व समान्य दादा शाहीब कांग ने देश के सर्वश्रेष्ठ समान्य भारत रत्न से अलंकृत किया था। उनके अकादमी आयोग में पिंड का जीवन भर की उपलब्धियों के लिए आसक्त पुरस्कार भी प्रदान किया था।
सर्वोत्तम निर्देशन पुरस्कार

सत्यजीत राय

निर्देशक सत्यजीत राय को स्वर्ण कमल और 50,000 रुपये का नकद पुरस्कार
प्रशिक्षित

सर्वोत्तम निर्देशन का 1991 का पुरस्कार सत्यजीत राय को बंगाल फिल्म आगंतुक के निर्देशन के लिए दिया गया है, जिसमें उन्होंने उच्च क्षेत्र की फिल्म कला तथा अदभुत सिनेमा अनुभूति के सुधार में इस्तेमाल की गई सिनेमा की भाषा पर अपने पूरे अधिकार का परिचय दिया है

AWARD FOR THE BEST DIRECTION

SATYAJIT RAY

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

Citation
The Award for the Best Direction of 1991 is given to SATYAJIT RAY for his work in the Bengali film AGANTUK for the outstanding craftsmanship and the command over the language of cinema he employed in creating a remarkable cinematic experience.
The films of Satyajit Ray

Pather Panchali (1955)
Aparajito (1956)
Parash Pathar (1957)
Jalsaghar (1958)
Apur Sansar (1959)
Devi (1960)
Teen Kanya (1961)
Kanchenjungha (1962)
Abhijan (1962)
Mahanagar (1963)
Charulata (1964)
Kapurush-O-Mahapurush (1965)
Nayak (1966)
Chidiakhana (1967)
Goopy Gyne Bagha Byne (1968)
Aranyer Din Ratri (1970)
Pather Panchali (1961)
Dwip (1970)
Sanskranti (1971)
Devi (1972)
Bala (1976)
Pichkari (1980)
AWARD FOR THE SECOND BEST FEATURE FILM

FIRINGOTI (Assamese)

Rajat Kamal and a cash prize of Rs. 30,000 to the Producers: SAILADHAR BAROOAH and JAHNU BARUA
Rajat Kamal and a cash prize of Rs. 15,000 to the Director: JAHNU BARUA

Citation
The Award for the Second Best Feature Film of 1991 is given to the Assamese film FIRINGOTI for its artistic excellence and for the effective use of the medium for portraying a theme of immense social relevance.
SAILADHAR BAROOAH is a social worker, sports promoter, and a businessman in the fields of construction and medicine. Together with Jahnu Barua he formed Patkai Pictures and made the films Papori, Halodhia Choraye Baodhan Khai and Firingotii.

JAHNU BARUA, a graduate in direction from the Film and Television Institute of India, worked on various film projects till he joined the Indian Space Research Organization, where he made more than a hundred educational television programmes for the Satellite Instructional Television Experiment. His first film was Aparaopa, which won a National Award in 1983. Barua’s later films include Papori, Halodhia Choraye Baodhan Khai, and Banani. Halodhia Choraye Baodhan Khai won the Swarna Kamal at the National Film Festival in 1988 and the Silver Leopard at the Locarno International Film Festival the same year. It was also included in the Best of Asia section of the Tokyo International Film Festival in 1988. Banani received the National Award for the Best Film on Environment in 1990.
INDIRA GANDHI AWARD FOR THE BEST FIRST FILM OF A DIRECTOR

HALADHAR (Assamese)

Swarna Kamal and a cash prize of Rs. 25,000 to the Producers: GEETI BARUA and DWIJEN HAZORIKA

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

Citation
The Indira Gandhi Award for the Best First Film of a Director for the year 1991 is given to the Assamese film HALADHAR for its freshness of approach, the subtlety of its pervasive humour and the courage shown in choosing to build a film around a plough.
GEETI BARUA has been closely involved with various cultural and dramatic groups of Assam. She has worked in several aspects of film production and has been associated with the production of Surja Tejar Anya Naam, Agni, Dristi and Prabhati Pakhir Gaan.

DWIJEN HAZORIKA is a pioneering businessman in fisheries in Assam and is involved with cultural and social organisations of the state.

1956 में जन्मे संजीव हजरीका ने 1980 में गौहाति विश्वविद्यालय से विज्ञान स्नातक की डिग्री प्राप्त की। उनकी रूप नाटकों में रही है। 1978 में वे आकाशवाणी, गौहाति में नाटक कलाकार के रूप में चुने गये। कई वर्षों तक नाटकों के निर्देशन में नाम कमाने के बाद उन्होंने 1983 में फिल्म क्षेत्र में पदार्पण किया। उन्होंने पुलक गोगोई, डॉ. भवनदास लीकिया तथा हेम बोरा जैसे प्रमुख निर्देशकों के साथ काम किया। उन्होंने इस्तेमाल इंडिया मोहन पिँचर्स की ओर से सर्वोत्तम सह-अभिनेता का पुरस्कार मिला। उन्होंने टेलीविजन में भी अभिनेता और निर्देशक के रूप में किया है।

Born in 1956, SANJEEV HAZORIKA graduated in science from Gauhati University in 1980. Always a lover of stage and drama, Hazorika was selected as a drama artist in All India Radio, Gauhati in 1978. Following an award-winning career in directing on the stage, Hazorika came to be associated with films in 1983. He worked with the eminent directors Pulak Gogoi, Dr. Bhabendra Nath Saikia and Hem Bora. He has won the Best Supporting Actor Award from the Eastern India Motion Pictures Association and has worked as an actor and as a director in television.
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 1991 is given to M.T. VASUDEVAN NAIR for his work in the Malayalam film KADAVU for its sensitive and poetic treatment of disillusionment of an underprivileged adolescent.
एम.टी. वासुदेवन नायर केरल के फिल्म प्रेमियों में एम.टी. के नाम से विख्यात हैं। उन्होंने अनेक पुस्तकें, कहानियाँ और उपन्यास लिखे हैं। उन्हें साहित्य अकादमी तथा अन्य अनेक साहित्यिक पुरस्कार मिले हैं। वे 1966 से फिल्मों की पटकथायें लिख रहे हैं। उनकी कई फिल्में उनकी अपनी कहानियाँ पर आधारित हैं। उनकी प्रथम फिल्म निमालयम को 1973 में राष्ट्रपति का स्वर्ण पदक मिला। वे तीन पत्रिकाओं का सम्पादन भी करते हैं।

M.T. VASUDEVAN NAIR, known as M.T. to filmgoers in Kerala, has written books, short stories and novels and has won numerous literary awards, including the Central Sahitya Akademy 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. He also edits three periodicals in Kerala.
Award for the Best Cinematography

A.K. Bir

Rajat Kamal and a cash prize of Rs. 10,000 to the Cameraman: A.K. Bir
Rajat Kamal and a cash prize of Rs. 10,000 to the laboratory processing the film: Prasad Film Laboratories.

Citation
The Award for the Best Cinematography of 1991 is given to A.K. Bir for his work in the Oriya film Adi Mīmansa. He has achieved a high degree of accomplishment in painting the film with light, imparting a sensuous quality to the texture and feel of the film.
A.K. Bir is a graduate in cinematography from the FTII, Pune. He is based in Bombay and has been involved as cinematographer in several advertising, documentary and feature films, many of which have received regional, national and international awards. He has also done extensive work for television.

A. K. Bir has worked on several films and television shows in India. He has received numerous awards for his work in film and television. He is based in Mumbai and has worked on a variety of projects, both in India and internationally.
अजय मुंजाल और A.M. पद्मनाथन

ध्वनि आलेखन के लिए अजय मुंजाल और A.M. पद्मनाथन को रजत कमल और 10,000 रुपये का नकद पुरस्कार

प्रशासित

सर्वोत्तम ध्वनि आलेखन का 1991 का पुरस्कार अजय मुंजाल और A.M. पद्मनाथन को हिंदी फिल्म रुखमावती की हवेली में उनके काम के लिए दिया गया है। उन्होंने फिल्म में व्यापार घोर उत्कीर्ण को सशक्त हंग से उभारने में ध्वनि के प्रभाव और स्तर का कुशलता से प्रयोग किया है।

AWARD FOR THE BEST AUDIOGRAPHY

AJAY MUNJAL and A.M. PADMANABHAN

Rajat Kamal and a cash prize of Rs. 10,000 to the Audiographers: AJAY MUNJAL and A.M. PADMANABHAN

Citation

The Award for the Best Audiography of 1991 is given to AJAY MUNJAL and A.M. PADMANABHAN for their work in the Hindi film RUKMAVATI KI HAVELI for the quality and the effectiveness of the sound in contributing to the ambience of stark oppression that pervades the film.
AJAY MUNJAL completed his pre-engineering course in Kurukshetra University and holds a diploma in film and television from the FTII, Pune, with a specialisation in sound recording and sound engineering. He has worked on three feature films—Main Zinda Hoon, Drishti and Rukmavati ki Haveli—in addition to numerous corporate films, television films and serials, and documentaries on a wide range of subjects.

A.M. PADMANABHAN is a graduate in sound recording and sound engineering from the FTII, Pune. He has done sound recording for several feature films and documentaries for the past 12 years. He is presently the chief sound recordist at Aradhana Sound Studios. Rukmavati ki Haveli was rerecorded by Padmanaban and it is the first film for which he has won an award.
सर्वोत्तम सम्पादन पुरस्कार

रेणु सलूजा

फ़िल्म सम्पादक रेणु सलूजा को राजैत कमल और 10,000 रुपए का नकद पुरस्कार

प्रतापि
सर्वोत्तम फ़िल्म सम्पादन का 1991 का पुरस्कार रेणु सलूजा को हिन्दी फ़िल्म धारावी में ध्वनि और दृश्य रचना के संगठन से सही समय और लय प्राप्त करने के लिए दिया गया है।

AWARD FOR THE BEST EDITING

RENU SALUJA

Rajat Kamal and a cash prize of Rs. 10,000 to the Editor: RENU SALUJA

Citation
The Award for the Best Editing of 1991 is given to RENU SALUJA for her work in the Hindi film DHARAVI for achieving the right timing and rhythm, with the dexterous juxtaposition of sound and visuals.
रेनु सलूजा ने एल्फिंस्टन कॉलेज बम्बे से तनातक की उपाधि प्राप्त करने के बाद भारतीय विद्याभवन के राजेन्द्र प्रसाद संस्थान से पत्रकारिता में डिग्री प्राप्त किया। 1976 में उन्होंने भारतीय फिल्म एवं टेलीविजन संस्थान से प्रशिक्षण प्राप्त किया। रेनु सलूजा ने अनेक हिंदी कथाचित्रों तथा कई टेलीविजन सार्वजनिकता को सम्मानित किया है। 1989 में हिंदी फिल्म परिन्तुक के लिए उन्हें सर्वोत्तम सम्मान का राष्ट्रीय सम्मान भारत सरकार प्रदान किया गया।

RENU SALUJA graduated from Elphinstone College, Bombay, and holds a diploma in journalism from the Rajendra Prasad Institute of Communications, Bharatiya Vidya Bhavan, Bombay. She graduated from the FTII in 1976. She has edited many feature films in Hindi as well as a number of television serials. In 1989 she won the national award for best editing for her work in the Hindi film Parinda.
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 1991 is given to SAMIR CHANDA for his work in the Hindi film RUKMAVATI KI HAVELI for creating an authentic and real setting, matching the mood and manner of the film.
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. Rukmavati ki Haveli is the first film for which he has won a national award.

समीर चण्डा ने अपना फिल्मी जीवन कला निर्देशक नितीश रॉय के सहायक के रूप में प्रारंभ किया। तब से उन्होंने स्वतंत्र रूप से कई फिल्मों में कला निर्देशक के रूप में कार्य किया है। रुक्मावती की हवेली उनकी प्रथम हिन्दी फिल्म है जिसके लिए उन्हें राष्ट्रीय पुरस्कार मिला है।
सर्वोत्तम संगीत निर्देशन पुरस्कार

रजत ठोलकिया

संगीत निर्देशक रजत ठोलकिया को रजत कमल और 10,000 रुपये का नकद पुरस्कार प्रदान किया गया।

सर्वोत्तम संगीत निर्देशन का 1991 का पुरस्कार रजत ठोलकिया को हिन्दी फिल्म धारावी में संगीत की फिल्म के स्वरूप के अभिषेक अंग के रूप में प्रस्तुत करके फिल्म के मूल विषय के अर्थ और आयाम की व्यापकता प्रदान करने के लिए दिया गया है।

AWARD FOR THE BEST MUSIC DIRECTION

RAJAT DHOLAKIA

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

Citation

The Award for the Best Music Direction of 1991 is given to RAJAT DHOLAKIA for using music as an integral part of the film structure, furthering the meaning and dimension of the theme in the Hindi film DHRARAVI.
RAJAT DHOLAKIA works as a music director for films, video programmes, and plays. He has had brief stints of training with Pandit Ramprasad Sharma and the French guitarist Mark Salan, as well as continuous interaction with his father, Dileep Dholakia, the well-known music director, composer and singer, but he is primarily self-taught. The feature films for which he has been music director are Holi (1984), Om Durbadar (1985), Kafila (1986) and Mirch Masala (1986), all of them in Hindi.
AWARD FOR THE BEST COSTUME DESIGNER

NEETA LULLA, KACHINS and LEENA DARU

Rajat Kamal and a cash prize of Rs. 10,000 to the Costume Designers: NEETA LULLA, KACHINS and LEENA DARU

Citation
The Award for the Best Costume Designer of 1991 is given to NEETA LULLA, KACHINS and LEENA DARU for their work in the Hindi film LAMIEE for faithfully recreating the colour, variety and richness of the dresses worn in Rajasthan.
NEETA SHYAM LULLA was born in 1964 and trained as a dressmaker and fashion coordinator at SNDT University in 1984. She has designed clothes for leading artistes in numerous Hindi and Telugu films. She has won awards for best outfits in 1983 and 1984.

LEENA DARU has worked twenty-six years in the film industry as a costume designer. She has designed for Hema Malini, Shabana Azmi, Smita Patil, Parveen Babi, Moushumi Chatterjee, Sridevi and other leading actresses.
AWARD FOR THE BEST ACTOR

MOHANLAL

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

Citation
The Award for the Best Actor of 1991 is given to MOHANLAL for his work in the Malayalam film BHARATHAM for his range as an actor as well as the restraint he applied in the portrayal of the much misunderstood musician.
MOHANLAL has been known for his unconventional portrayals. He reached superstar status through his roles in Rajavinte Makan and Bhoomiyile Rajakkanmar, but has displayed his flexibility and talent in films like Cheppu, Aryan and Kireedom. Kireedom won the special mention in the national awards.

मोहन लाल असाधारण भूमिकाएँ करने के लिए विख्यात हैं। उन्होंने राजाविन्दे माकन और भूमियिले राजक्कनमार जैसी फिल्मों में अपनी भूमिकाओं से सुपरस्टार की स्थापत्य प्राप्त की, लेकिन चेप्पु, आर्यन और क्रीड़मु जैसी फिल्मों में उन्होंने अपने अभिनय की उच्चता तथा विविधता का परिचय दिया। क्रीड़मु फिल्म के लिए उन्हें राष्ट्रीय पुरस्कारों में विशेष उन्नति का पुरस्कार मिला।
AWARD FOR THE BEST ACTRESS

MOLOYA GOSWAMI

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

Citation
The Award for the Best Actress of 1991 is given to MOLOYA GOSWAMI for her work in the Assamese film FIRINGOTI for the subtle and natural portrayal of a teacher who overcomes the trauma of her personal life and dedicates herself to the pursuit of a noble mission.
MOLOYA GOSWAMI, professionally a lecturer in Jagiroad College in Assam, came to prominence with her excellent performance in Bhaben Saikia’s Agnidan. Firingoti has been her second major film.
AWARD FOR THE BEST SUPPORTING ACTOR

P.L. NARAYANA

Rajat Kamal and a cash prize of Rs. 10,000 to the Supporting Actor: P.L. NARAYANA

Citation
The Award for the Best Supporting Actor of 1991 is given to P.L. NARAYANA for his work in the Telugu film YAGNYAM for the convincing portrayal of an oppressed farmer.
P.L. NARAYANA was born in Udipi and was brought up in Andhra Pradesh. He has acted in more than two hundred Telugu films and has won several awards in Andhra Pradesh as Best Character Actor, Best Comedian and Best Supporting Actor. He is also well known as a writer and director.

पी.एल. नारायण का जन्म उड़िपी में हुआ। उन्होंने दो सी से अधिक तेलुगू फिल्मों में काम किया है और आन्ध्र प्रदेश में सर्वोत्तम चरित्र अभिनेता, सर्वोत्तम हास्य अभिनेता और सर्वोत्तम सह-अभिनेता के रूप में अनेक पुरस्कार जीते हैं। वे लेखक और निर्देशक के रूप में भी प्रसिद्ध हैं।
AWARD FOR THE BEST SUPPORTING ACTRESS

SANTHADEVI

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

Citation
The Award for the Best Supporting Actress of 1991 is given to SAN-
THADEVI for her work in the Malayalam film YAMANAM, who lives the
role of the understanding and tormented mother.
SANTHADEVI is a noted actress of the screen and stage and has acted in over a hundred films. She has won many regional awards for her work.

शान्ता देवी नाटकों और फिल्मों की प्रसिद्ध अभिनेत्री हैं और उन्होंने इतने से अधिक फिल्मों में काम किया है। उन्हें अभिनय के लिए अनेक क्षेत्रीय पुरस्कार मिले हैं।
AWARD FOR THE BEST CHILD ARTISTE

SANTOSH REDDY

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

Citation
The Award for the Best Child Artist of 1991 is given to SANTOSH REDDY for his work in the Telugu film BHADRAM KODUKO for giving a natural performance of a street-smart child.
SANTOSH REDDY, son of Bharathi and Narayana Reddy, was born in 1980 in the suburbs of Hyderabad. He is now studying in the seventh standard. Bhadram Koduko is his first film.
सर्वोत्तम पार्ष्व गायक पुरस्कार

के. जे. येशुदास

पार्ष्व गायक के. जे. येशुदास को रजत कमल और 10,000 रुपये का नकद पुरस्कार प्रदान

सर्वोत्तम पार्ष्व गायक का 1991 का पुरस्कार के. जे. येशुदास की मलयालम फिल्म

भारतमू में शाब्दिक कौशल में माध्यम एवं कौशल के साथ गीत गाने के लिए दिया गया

है।

AWARD FOR THE BEST MALE PLAYBACK SINGER

K.J. YESUDAS

Rajat Kamal and a cash prize of Rs. 10,000 to the Playback Singer: K.J. YESUDAS

Citation

The Award for the Best Male Playback Singer of 1991 is given to K.J. YESUDAS for the mellifluous and masterful rendering of songs in the classical style in the Malayalam film BHARATHAM.
Playback singer many times, he was awarded the national award for best male singer in several languages and has won the Kalpadrukham. Since then, he has sung for more than 1500 Malayalam films, becoming one of the most popular playback singers. He began his career in Trivandrum, where he received his training in classical Carnatic music at the R.T.A. Music Academy in Trivandrum and the Sangeeth Nadha College of Music in Trivandrum. He received training in classical music under the guidance of renowned gurus.
सर्वोत्तम पार्श्व गायिका पुरस्कार

वाणी जयराम

पार्श्व गायिका वाणी जयराम को रजत कमल और 10,000 रुपये का नकद पुरस्कार प्रदान किया गया है।

सर्वोत्तम पार्श्व गायिका का 1991 का पुरस्कार वाणी जयराम को तेलुगू फिल्म स्वाती किरणमू में उनके स्वर की स्पष्टता और गहनता के लिए दिया गया है, जिससे एक बच्चे के लिए गाया शास्त्रीय गीत सर्वश्रेष्ठ हो उठा।

AWARD FOR THE BEST FEMALE PLAYBACK SINGER

VANI JAYARAM

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

Citation
The Award for the Best Female Playback Singer of 1991 is given to VANI JAYARAM for the texture and clarity of her voice, which enlivened the classical song sung for the child prodigy in the Telugu film SWATHI KIRANAM.
VANI JAYARAM was a child prodigy trained in Carnatic music by Kadalur Srinivasa Iyengar, Semmangudi Srinivasa Iyer and G.N. Balasubramaniam. She mastered Hindustani music after marriage and made her debut as a playback singer in the film Guddi. The melodic and emotional appeal of her voice has won her numerous regional and national awards.
AWARD FOR THE BEST LYRICS

K.S. NARASIMHA SWAMY

Rajat Kamal and a cash prize of Rs. 10,000 to the Lyricist: K.S. NARASIMHA SWAMY

Citation
The Award for the Best Lyrics of 1991 is given to K.S. NARASIMHA SWAMY for his work in the Kannada film MYSOORA MALLIGE for the depth and poetic quality of the lyrics.
K.S. NARASIMHA SWAMY was born in 1915 in Kikkeri, Karnataka. He is a household name throughout the state. His poetry is said to show a mastery and deft handling of the spoken idiom, hence he is known as the first of the modern Kannada poets. Mysore Mallige, a book of love songs, is still his most popular work. His other poetic works are Iravatha, Deepada Malli, Ungura, Iruvanthige, Shilalathe, Maneyinda Manage, Terada Bagilu and Navapallava. He has also written Mariya Kallu, a collection of short stories, Upavana, a collection of essays, and Damayanthi, a work of fiction. He has to his credit numerous translations.

Narasimha Swamy has won both State and Central Academy Awards for his works, and he was awarded an honorary doctorate by Mysore University.
AWARD FOR THE BEST FEATURE FILM IN ASSAMESE

SAROTHI

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer: DR. BHABENDRA NATH SAIKIA

Rajat Kamal and a cash prize of Rs. 10,000 to the Director: DR. BHABENDRA NATH SAIKIA

Citation
The Award for the Best Feature Film in Assamese of 1991 is given to SAROTHI for the suggestive and sympathetic portrayal of the breadwinner of a middle-class family who stands alone and isolated even in his own home.
AWARD FOR THE BEST FEATURE FILM IN BENGALI

ANTARDHAN

Rajat Kamal and a cash prize of Rs. 20,000 to the Producers: NABAKUMAR CHANDRA, SWAPAN KUMAR MITRA and SUCHETA MITRA

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

Citation
The Award for the Best Feature Film in Bengali of 1991 is given to ANTARDHAN for the manner in which the suspense is built and sustained throughout the film.
NABAKUMAR CHANDRA is a partner in several business concerns and has initiated Nabachandra Production Pvt. Ltd.

SWAPAN KUMAR MITRA is a mechanical engineer, a graduate of the Birla Institute of Technology, and managing director of Southern Cooling Towers (P) Ltd.

SUCHETA MITRA is executive director of Southern Cooling Towers (P) Ltd.

Antardhan is the first venture of the producers.

TAPAN SINHA was born in 1924 and graduated in science from Calcutta University. He began directing films in 1952. He has made thirty-eight films and has won nineteen national awards. Many of his films have won awards at the international film festivals at Berlin, Venice, Moscow, San Francisco, Locarno, Cork, Cambodia and Seoul.
AWARD FOR THE BEST FEATURE FILM IN HINDI

DIKSHA and DHARAVI

Rajat Kamal and a cash prize of Rs. 20,000 to the Producers: NATIONAL FILM DEVELOPMENT CORPORATION LTD. and DOORDARSHAN (for DIKSHA) and NATIONAL FILM DEVELOPMENT CORPORATION LTD. and DOORDARSHAN (for DHARAVI)

Rajat Kamal and a cash prize of Rs. 10,000 to the Directors: ARUN KAUL (for DIKSHA) and SUDHIR MISHRA (for DHARAVI)

Citation

The Award for the Best Feature Film in Hindi of 1991 is given to DIKSHA for the impressive treatment of a relevant social theme.

The Award for Best Feature Film in Hindi of 1991 is also given to DHARAVI for its affirmation of the indefatigable human spirit of survival.
ARUN KAUL has been associated with Ek Adhuri Kahani, Bhuvan Shome, Interview, Andhi Gali, Ijaazai and Lekin in the capacity of producer or screenplay writer. He has been a leader of the film society movement, and edited Close-up, a magazine on cinema.

SUDHIR MISHRA has worked as Chief Assistant Director with Vinod Chopra, Kundan Shah and Saeed Mirza. His first independent film was Yeh Woh Manzil To Nahin. His second feature film, Main Zinda Hoon, won the 1988 national award for best feature film on social issues for its portrayal of the middle-class working woman.

ARDSH Kaur, the daughter of a famous writer and a Matka singer, has written and directed many plays. She has been associated with the Indian National Theatre (INT), where she has directed and acted in several productions. She has also written and directed several plays for television and radio stations.

SUHARISH MITRA has worked as a cinematographer and director on several films and television shows. He has won numerous awards for his work, including the National Film Award for Best Cinematography for his work on the film "Good Morning."
AWARD FOR THE BEST FEATURE FILM IN KANNADA

MYSOORA MALLIGE

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer: SRIHARI L. KHODAY

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

Citation
The Award for the Best Feature Film in Kannada of 1991 is given to MYSOORA MALLIGE for the bold attempt in conceiving and structuring a film stringing together poems written by the renowned Kannada poet K.S. Narasimha Swamy.
SRIHARI L. KHODAY, Managing Director of the Khoday Group of Industries, produced *Santha Shishunala Shareefa*, which won the national award for the best film on national integration in 1990.

AWARD FOR THE BEST FEATURE FILM IN MALAYALAM

KADAVU

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer: M.T. VASUDEVAN NAIR

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

Citation
The Award for the Best Feature Film in Malayalam of 1991 is given to KADAVU for its simplicity of treatment in the delineation of rural life with a genuine feel for human values and relationships.
M.T. VASUDEVAN NAIR, known as M.T. to filmgoers in Kerala, has written books, short stories and novels and has won numerous literary awards, including the Central Sahitya Akademy 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. He also edits three periodicals in Kerala.
AWARD FOR THE BEST FEATURE FILM IN ORIYA

TARA

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

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

Citation
The Award for the Best Feature Film in Oriya of 1991 is given to TARA, which is marked by its sincerity in truthfully portraying a woman’s search for her identity in a male-dominated society.
Bijaya Jena holds a diploma in film acting from the FTII, Pune. She has acted in six Oriya films as well as in some Hindi films and television dramas. She played a role in Ismail Merchant’s The Deceivers, a British production. She received the Orissa State Award for Best Actress for her role in Jaga Balia. She is involved in Tara as a producer, director, co-writer and actress.

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AWARD FOR THE BEST FEATURE FILM IN TAMIL

VANNA VANNA POOKKAL

Rajat Kamal and cash prize of Rs. 20,000 to the Producer: S. DHANU

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

Citation
The Award for the Best Feature Film in Tamil of 1991 is given to VANNA VANNA POOKKAL for the truthful and effective portrayal of juvenile romance ending in unexpected tragedy.
S. Dhanu entered the film industry as a distributor in 1976. His success encouraged him to go into production, with the film *Yaar* (1985), a box office hit. For his later venture *Nallavan*, he wrote the story, screenplay, dialogues and lyrics as well. He directed *Pudhuppudagan*, for which he also wrote the story, screenplay, dialogues and lyrics and scored the music. *Vanna Pookkal* is Dhanu's sixth venture.

Balu Mahendra is a graduate in cinematography and a gold medallist from the FTII, Pune. He worked as a cinematographer with the directors Ramu Kariat, P.N. Menon, Bapu and K. Viswanath. Since 1976 he has been directing films, for which he also writes, edits and photographs. He has twice won the national award for best cinematographer and twice for best director. He has won state awards for best cinematography in Kerala, Andhra Pradesh and Tamil Nadu and has won the Filmfare Award for best direction three times.

Balu Mahendra has directed films in Kannada, Tamil, Malayalam, Telugu and Hindi.
AWARD FOR THE BEST FEATURE FILM IN TELUGU

BHADRAM KODUKO

Rajat Kamal and a cash prize of Rs. 20,000 to the Producer: V. RAMACHANDRA RAO

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

Citation
The Award for the Best Feature Film in Telugu of 1991 is given to BHADRAM KODUKO for effectively focussing attention on the need for providing protection to homeless children.
V. RAMACHANDRA RAO has studied science, arts and linguistics. He is chairman of the Vikasa Bharati Educational Foundation and Managing Director of Swatcha Films Pvt. Ltd.

AKKINENI KUTUMBA RAO is a writer of novels and short stories in Telugu as well as story, screenplay, and dialogues for television films. He has fifteen years of stage experience as director and actor. Bhadram Koduko is his first feature film in Telugu.
राष्ट्रीय एकता पर सर्वोत्तम कथाचित्र का नर्गिस दत्त पुरस्कार

आदि मीमांसा (उड़िया)

निर्माता ए.के.बीर को रजत कमल और 30,000 रुपये का नकद पुरस्कार
निर्देशक ए.के.बीर को रजत कमल और 15,000 रुपये का नकद पुरस्कार

प्रशस्ति
राष्ट्रीय एकता पर सर्वोत्तम कथाचित्र का 1991 का पुरस्कार आदि मीमांसा को प्रदान किया गया है, जिसमें रोमांच के जीवन की घटनाओं का गहरी सूझ-बूझ के साथ चित्रण करते हुए मानव मूल्यों की प्रतिष्ठा की गई है और एकता का संदेश दिया गया है।

NARGIS DUTT AWARD FOR THE BEST FEATURE FILM ON NATIONAL INTEGRATION

ADI MIMANSA

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer: A.K. BIR

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

Citation
The Award for the Best Feature Film on National Integration of 1991 is given to ADI MIMANSA for its strong appeal for integration and upholding of human values brought about through a remarkably understated treatment of incidents from everyday life.
A.K. BIR is a graduate in cinematography from the FTII, Pune. He is based in Bombay and has been involved as cinematographer in several advertising, documentary and feature films, many of which have received regional, national and international awards. He has also done extensive work for television.

ए.के. बीर ने भारतीय फिल्म एवं टेलीविजन संस्थान से छापांकन में हिड्रोमा प्राप्त किया है। उन्होंने अनेक विज्ञापन फिल्मों, वृत्तचित्रों तथा कथाचित्रों का छापांकन किया है। इनमें से अनेक फिल्मों की क्षेत्रीय, राष्ट्रीय तथा अन्तर्राष्ट्रीय पुरस्कार भी प्राप्त हुए हैं। उन्होंने टेलीविजन के लिए भी काफी काम किया है।
AWARD FOR THE BEST FILM ON FAMILY WELFARE

DURGA

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer: NATIONAL FILM DEVELOPMENT CORPORATION LTD.

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

Citation
The Award for the Best Film on Family Welfare of 1991 is given to the Hindi film DURGA for the skillful way in which the message of the small family norm is communicated.
BASU CHATTERJI, a political cartoonist for Blitz, worked to build up Film Forum, the largest and most active film society of the late sixties and early seventies. His first film, Sara Akash (1970), won him renown and throughout his work on feature films, television serials, and telefilms his name has been associated with a sincerity of purpose and with good cinema.
AWARD FOR THE BEST FILM ON SOCIAL ISSUES

YAMANAM

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

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

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 1991 is given to the Malayalam film YAMANAM for advocating the cause of the physically handicapped and upholding their right to be on their own, in a world that is more generous with its sympathy than understanding.
AJAYAN VARICOLIL is a graduate in science and engineering and holds a diploma in finance management. He is the author of many short stories and is actively associated with arts and cultural movements. Yamanam is his maiden venture into film production.

BHARAT GOPY began his award-winning career in theatre in 1960. He started acting in films in 1972. He has won the Gold Medal for his performance in Swayamvaram and the Bharat Award for Kodiyetam as well as numerous best actor awards from Kerala. He won the special jury award for best acting in the Asia Pacific Film Festival in Tokyo in 1985. Yamanam is his second directorial venture.
AWARD FOR THE BEST CHILDREN’S FILM

ABHAYAM

Swarana Kamal and a cash prize of Rs. 30,000 to the Producer: CHILDREN’S FILM SOCIETY OF INDIA

Swarana Kamal and a cash prize of Rs. 15,000 to the Director: SIVAN

Citation
The Award for the Best Childern’s Film of 1991 is given to the Malayalam film ABHAYAM for its outstanding qualities as a film that entertains children and adults alike.
SIVAN was born in 1938 into a Kerala family well known for its wealth of classical music and art. He began his career as a photojournalist and studied theatre. His first feature film, Swapnam (1972), won four state awards and a Filmfare Award. Yagom (1982) won awards for best film, best director and best photography. Mohiniyattam (1990) won awards for best cinematography and editing.

शिवन का जन्म 1938 में केरल में ऐसे परिवार में हुआ, जो शास्त्रीय और कला के क्षेत्र में काफी अग्रणी माना जाता था। उन्होंने फोटो पत्रकार के रूप में अपना व्यावसायिक जीवन आरम्भ किया और रंगमंच के बारे में अध्ययन किया। 1972 में उनकी पहली फिल्म स्वप्न को राज्य स्तर के 4 पुरस्कारों के अलावा मिला। 1982 में उनकी फिल्म यागोम ने सर्वोत्तम कथा, सर्वोत्तम निर्देशन तथा सर्वोत्तम छायांकन के पुरस्कार अर्जित किए। 1990 में उनकी फिल्म मोहिनीयात्म को सर्वोत्तम छायांकन और सर्वोत्तम संगीत के पुरस्कार मिले।
निर्णायक मण्डल का विशेष पुरस्कार

सौमित्र चटर्जी

सौमित्र चटर्जी को रजत कमल और 10,000 रुपये का नकद पुरस्कार

प्रशासित

निर्णायक मण्डल ने बंगाली फिल्म अंतर्दर्शन के मुख्य कलाकार और प्रसिद्ध अभिनेता सौमित्र चटर्जी को फिल्मों, खासकर सत्यजीत राय की फिल्मों में श्रेष्ठ अभिनय के लिए अपना विशेष पुरस्कार प्रदान किया है।

SPECIAL JURY AWARD

SOUMITRA CHATTERJEE

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

Citation

The Jury wishes to single out the veteran actor SOUMITRA CHATTERJEE, the lead actor of the Bengali film ANTARDHAN, for his outstanding screen performances, especially in the films of Satyajit Ray.
SOUMITRA CHATTERJEE, born in 1935, was a discovery of Satyajit Ray's. He has acted in fourteen of Ray's films, including Apu Sansar, Samapti, Sonar Kella, Joy Baba Felunath, Shakha Proshakha, Abhijan and Charulata. He has also acted in Khudita Pasan, Zinder Bandhi, Atanka and many other films by Tapan Sinha, in a career that spans over 150 films.

SOUmitra Chatterjee सत्यजीत राय की खोज है। उनका जन्म 1935 में हुआ। उन्होंने राय की 14 फिल्मों में काम किया है, जिनमें अपूर संसार, समाप्ति, सोनार केला, जय वाला फेलुनाथ, शाखा प्रशाखा, अभिजान और चारलता शामिल हैं। उन्होंने खुदिता पाश्चात्य, जिदेर बांधि, आंतक तथा तपन सिन्हा की कई अन्य फिल्मों में भी अभिनय किया है। वे 150 से अधिक फिल्मों में काम कर चुके हैं।
SPECIAL MENTION

MAMATA SHANKAR

The Jury wishes to make a special mention of MAMATA SHANKAR for her performance as the housewife in the Bengali film AGANTUK.

RAVINDRAN

The Jury wishes to make a special mention of the quality of music composed by RAVINDRAN for the song in the Malayalam film BHARATHAM.
MAMATA SHANKAR is the daughter of Uday and Amala Shankar. She studied dance at the Uday Shankar Indian Culture Centre in Calcutta. Her roles in the films of Mrinal Sen, Buddhadeb Dasgupta, Gautam Ghosh, and Satyajit Ray have drawn attention and applause. She has acted in more than forty films in Bengali and other languages.

RAVINDRAN was born in 1943 in Kulathupuzha, Kerala, and studied music at the Swathithirunal Music Academy. He began his film career as a playback singer and later was music director for the Malayalam film Choola. He has composed music for more than 150 films in all the South Indian languages. He received the Filmfare Award in 1990 for his work in His Highness Abdullah.
AWARDS NOT GIVEN

The Feature Film Jury did not give the following awards:
1. Best Special Effects
2. Best Choreography
3. Best Feature Film in Each of the Languages Other than Those Specified in Schedule VIII of the Constitution.
4. Best Film on Environment/Conservation/Preservation
5. Best Popular Film Providing Wholesome Entertainment
6. Best Feature Film in Gujarati
7. Best Feature Film in Marathi
8. Best Feature Film in Punjabi

ENTRIES NOT RECEIVED IN THE FOLLOWING LANGUAGES:

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

SONS OF ABOTANI: THE MISINGS

Swarna Kamal and a cash prize of Rs. 15,000 to the Producer: DILIP DOLEY

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

Citation
The Award for the Best Non-Feature Film of 1991 is given to the film SONS OF ABOTANI: THE MISINGS, which effectively portrays the life of a tribe living on the banks of the river Brahmaputra and its struggle to survive. The film is marked by its lyrical quality, serenity, sculpted sound and imaginative music.
DILIP DOELEY was born in 1951 and graduated from Dibrugarh University in 1976. He is a popular folk singer and composer in Assam. The Sons of Abotani is his first film venture.

GAUTAM BORA holds a degree in film and television direction from Konrad World Institute, Germany. He worked as associate director on Pratham Ragini and as assistant director on Agnisnan, both of them winners of the Rajat Kamal. His first independent feature film was Wosobipo, which won the Swarna Kamal in the debut film category and was entered in international film festivals.
AWARD FOR THE BEST FIRST NON-FEATURE FILM OF A DIRECTOR

KAMLABAI

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

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

Citation
The Award for the First Non-Feature Film of a Director is given to REENA MOHAN for the film KAMLABAI. The director has presented a sensitive and heartwarming portrait of a remarkable woman who was the first lady of the Indian screen and a versatile stage actress.
REENA MOHAN graduated from the Film and Television Institute of India, Pune, with specialisation in editing. Since then she has worked in Delhi and Bombay as a freelance editor. Kamlabai is her first directorial venture.
AWARD FOR THE BEST ANTHROPOLOGICAL/ETHNOGRAPHIC FILM
THE VALIANT ONES

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: A.K. BALAKRISHNAN

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

Citation
The Award for the Best Anthropological/Ethnographic Film of 1991 is given to THE VALIANT ONES for competently presenting the traditional lifestyle of Kodagus, a distinctive community of Coorg in Karnataka.
A. K. BALAKRISHNAN is a graduate from the FTII, Pune, in direction and screenplay writing. He worked as associate director for some award-winning films in Malayalam. Since 1983 he has been producing educational films for the Central Institute of Educational Technology, New Delhi.
AWARD FOR THE BEST BIOGRAPHICAL FILM

BHAVANTARANA and KABITAR ANANTA JATRAPATHE

Rajat Kamal and a cash prize of Rs. 10,000 to the Producers: BOMBAY CINEMATOGRAPH PVT. LTD. (for BHAVANTARANA) and DEPT. OF INFORMATION AND CULTURAL AFFAIRS, Government of West Bengal (for KABITAR ANANTA JATRAPATHE)

Rajat Kamal and a cash prize of Rs. 10,000 to the Directors: KUMAR SHAHANI (for BHAVANTARANA) and SANAT KUMAR DASGUPTA (for KABITAR ANANTA JATRAPATHE)

Citation
The Award for the Best Biographical Film of 1991 is given to BHAVANTARANA for presenting the life and art of Guru Kelucharan Mahapatra in a distinct stylised manner. The Award for the Best Biographical Film of 1991 is also given to KABITAR ANANTA JATRAPATHE for imaginative visualisation of the poetry of the late Jibananand Das and relating it to his life and time.
KUMAR SHAHANI’s debut feature, Maya Darpan (1972), brought him international recognition. His Khayal Gatha (1989) won the FIPRESCI Award at Rotterdam. He has made several feature films in Hindi and English as well as documentary and educational films.

SANAT KUMAR DASGUPTA has directed and produced numerous documentaries. He was associate director of the award-winning Maa Bhoomi (Telugu) and Dakhal (Bengali). He is also the author of a book of poems in Bengali.
AWARD FOR THE BEST ARTS/CULTURAL FILM

SANCHARI

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

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

Citation
The Award for the Best Arts/Cultural film of 1991 is given to SANCHARI for a memorable presentation of form and content of the Bharatanatyam dance through the exposition of Leela Samson’s art, brilliantly synthesising dance and cinematographic language.
ARUN KHOPKAR is a diploma holder in film direction from the FTII. He has won national awards for his films Figures of Thought (1991) and Tobacco Habits and Oral Cancer (1978) and for his book Guru Dutt: Teen Anki Shokantika (1986).
AWARD FOR THE BEST SCIENTIFIC FILM

SILENT VALLEY—AN INDIAN RAINFOREST

Rajat Kamal and a cash prize of Rs. 10,00,00 to the Producer: ECO MEDIA (P) LTD.

Rajat Kamal and a cash prize of Rs. 10,000 to the Directors: SHEKAR DATTATRI and REVATI MUKHERJEE

Citation
The Award for the Best Scientific (Environment/Ecology) Film of 1991 is given to the film SILENT VALLEY for its painstaking and inspiring presentation of the ecological heritage and the threat to the environment.
SHEKAR DATTATRI, director, cinematographer and film editor by profession, is deeply involved with environmental education. He has made six documentaries since 1986 on various environmental themes and won two national awards. He is also a keen herpetologist and a wildlife photographer and illustrator.

REVATI MUKHERJEE is equally interested in wild life. She works as director and film editor and has edited five films on environmental subjects since 1986.
AWARD FOR THE BEST ENVIRONMENT/CONSERVATION/PRESERVATION FILM

MUDIALY EKTI BIKALPA PANTHA (THE MUDIALY ALTERNATIVE)

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: DILIP KUMAR ROY

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

Citation
The Award for the Best Environment/Conservation/Preservation film of 1991 is given to MUDIALY EKTI BIKALPA PANTHA for faithfully presenting people's participation in improving and conserving the environment.
DILIP KUMAR ROY has served in the Damodar Valley Corporation as Deputy Director of Soil Conservation and worked in environmental planning and conservation activities.

SAMIRAN DUTTA, former director and producer for the Films Division, Government of India, has made more than 150 documentary films and won many international awards.
AWARD FOR THE BEST PROMOTIONAL FILM
OF MINES AND MEN

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: P.C. SHARMA
Rajat Kamal and a cash prize of Rs. 10,000 to the Director: RAGHU KRISHNA

Citation
The Award for the Best Promotional Film (to cover Tourism, Exports, Crafts, Industry, etc.) of 1991 is given to the film OF MINES AND MEN for presenting the work of the Indian Bureau of Mines in all its aspects including its concern for the environment in a competent manner.
P.C. SHARMA, Producer, Films Division, Bombay, made his directorial debut with a one-minute short, Naive Contact, which won the certificate of highest achievement during the Chicago International Film Festival. Among the award-winners he has made after joining the Films Division are Pampa, Prem Chand, Closing the Door against Leprosy and And Quietly Dies Vasundhary.

RAGHU KRISHNA holds a diploma in cinema from the FTII, Pune, and has directed over twenty documentaries for the Films Division. The Devil of Delhi, a biographical film on the cartoonist Shankar, was selected for the Indian Panorama Section of the Trivandrum Filmotsav 1988.
AWARD FOR THE BEST AGRICULTURAL FILM

MALBERIYUM PATTUNOOLUM

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: KERALA STATE FILM DEVELOPMENT CORPORATION LTD.

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

Citation
The Award for the Best Agricultural Film (to Include Subjects Related to and Allied to Agriculture like Animal Husbandry and Dairying) of 1991 is given to the film MALBERIYUM PATTUNOOLUM for presenting sericulture through all its stages in a pleasing and informative manner.
P.P. GOVINDAN is a graduate in botany from Kerala University and holds a diploma in film direction from the FTII, Pune. In addition to his documentaries, he has directed feature films in Malayalam and Tamil. Among his films are Saritha, Seetha, Sandhya Ragam and Pasakkanal.
AWARD FOR THE BEST HISTORICAL RECONSTRUCTION/COMPILED FILM

ANAND BHAVAN

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: V.B. CHANDRA

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

Citation
The Award for the Best Historical Reconstruction/Compilation Film of 1991 is given to ANAND BHAVAN for chronicling the history of the home of the Nehrus in Allahabad as if told by the huge historic house in the first person.
VIJAY B. CHANDRA is Chief Producer and Head of the Films Division, Director (and Founder Director) of Bombay International Film Festival for Documentary, Short and Animation Films, and Director of the FTII, Pune. He has won over twenty international and twelve national awards and has been recognised world wide for his pioneering role in strengthening the documentary film movement.

YASH CHAUDHARY holds a diploma in film direction from the FTII, Pune. He worked as a writer and director of feature films and joined the Films Division in 1967. He has won more than thirty international awards and five major national awards.
AWARD FOR THE BEST FILM ON SOCIAL ISSUES

EYES OF STONE

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

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

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 1991 is given to EYES OF STONE for portraying with sympathy and understanding the plight of the so-called possessed women.
NILITA VACHANI was born in New Delhi in 1960. In 1981 she went on a scholarship to the University of Pennsylvania to study film and communication theory. From 1983 until 1985 she studied filmmaking at the Art Institute of Chicago. She worked until 1987 in New York as editor of documentary films. Eyes of Stone is her directorial debut.
AWARD FOR THE BEST EDUCATIONAL/MOTIVATIONAL/INSTRUCTIONAL FILM

A STORY OF TRIUMPH

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: POONA DISTRICT LEPROSY COMMITTEE

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

Citation
The Award for the Best Educational/Motivational/Instructional Film of 1991 is given to A STORY OF TRIUMPH, which portrays human triumph over the disease of leprosy through the testimony of cured and rehabilitated patients.
THE POONA DISTRICT LEPROSY COMMITTEE is a charitable trust involved in medical and social leprosy relief work for the past thirty years. It has pioneered reconstructive surgery for correction of leprosy deformities, and has developed the Mehta Cooperative Rehabilitation Model for the socioeconomic rehabilitation of cured leprosy patients.

VISHRAM REVANKAR is a producer and director of documentaries. He has won three national awards, the British Medical Association’s Gold and Silver Medal, and the Bronze Medal at the Green Week Berlin 1992 Festival. He was formerly assistant professor at the Film Institute of India, Pune.
AWARD FOR THE BEST INVESTIGATIVE FILM

BHAGIRATHI KI PUKAAR

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

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

Citation
The Award for the Best Investigative Film of 1991 is given to BHAGIRATHI KI PUKAAR for the in-depth analysis of the impact of the proposed Tehri Dam on the environment and the people affected by it.
ANWAR JAMAL holds a master's degree in Hindi literature and has trained in film making. He has produced video documentaries and shorts for television on social issues, is a writer, is involved in the theatre and does voluntary work for organisations working for civil rights and against child labour and communalism.

अनवर जमाल हिंदी साहित्य में एम.ए. हैं। उन्होंने फिल्म निर्माण का भी प्रशिक्षण प्राप्त किया है। उन्होंने टेलीविजन के लिए सामाजिक विषयों पर लघु फिल्में और वीडियो वृत्तिक बनाये हैं। वे लेखक भी हैं और रंगमंच से जुड़े हैं। वे नागरिक अधिकारों तथा बाल मजदूरी और सामूहिकदायित्व के खिलाफ काम करने वाले स्वयंसेवी संगठनों के लिए भी काम करते हैं।
AWARD FOR THE BEST ANIMATION FILM

BALLU SHAH

Rajat Kamal and a cash prize of Rs. 10,000 to the Producer: CHILDREN'S FILM SOCIETY OF INDIA

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

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

Citation
The Award for the Best Animation Film of 1991 is given to BALLU SHAH for its humorous presentation of a traditional children's story done with imaginative animation and sound.
RAJESH AGGARWAL is a graduate in film editing from the FTII, Pune. He has edited, produced and dubbed numerous documentaries and children's films. Ballu Shah is his directorial debut for an animation film.

S.M. HASAN was born in Vellore, Tamil Nadu, in 1945. He is a self-taught artist. He migrated to Bombay in 1966 to work as an animator and in 1971 joined Bhimsain as assistant animator. Among the shorts in which Hasan assisted Bhimsain, Ek Anek aur Ekta and Business Is People won national awards. Ballu Shah is the first film on which Hasan has worked as chief animator and designer.
SPECIAL JURY AWARD

MEITEI PUNG and AKRUTI

Rajat Kamal and a cash prize of Rs. 10,000 to the Directors: ARIBAM SYAM SHARMA (for MEITEI PUNG) and B. NARSING RAO (for AKRUTI)

Citation
The Special Jury Award for 1991 is given to the film MEITEI PUNG for sensitively depicting the role that Pung, the traditional drum, plays in the Sankirtana and social life of Manipur.

The Special Jury Award for 1991 is also given to the film AKRUTI for experimentation with forms of boulders of various shapes and textures, brilliantly visualised by A.K. Bir with the evocative music of Pandit Hari Prasad Chaurasia.
ARIBAM SYAM SHARMA has been an actor and director of note in Manipuri theatre and a popular vocalist and composer. His early films won national awards. Imagi Ningthem (1981) was screened at national and international festivals and won the Grand Prix at Nantes. Ishanou (1990) was an official selection in Un Certain Regard at Cannes and was screened at other international festivals. Aribam Syam Sharma also has numerous documentaries to his credit.

B. NARSING RAO has a wide experience in theatre and interest in folk art and painting which enrich his work in film. He has directed Rangula Kala (1983), The City (1987), Maa Ooru, Daasii (1988) and Matti Manushulu (1990), all of them winners of national and/or regional awards.
AWARD FOR THE BEST SHORT FICTION FILM

PUNARAVRITTI and TOTANAMA

Rajat Kamal and a cash prize of Rs. 10,000 to the Producers: DIRECTOR, FTII (PUNARAVRITTI) and VIKAS SATWALEKAR (TOTANAMA)
Rajat Kamal and a cash prize of Rs. 10,000 to the Directors: IMO SINGH (PUNARAVRITTI) and CHANDITA MUKHERJEE (TOTANAMA)

Citation
The Award for the Best Short Fiction Film (not exceeding 70 minutes) of 1991 is given to PUNARAVRITTI for delicately handling the loneliness and plight of an old woman who is forced to relive emotions because of her overprotective nature.
The Award for the Best Short Fiction Film of 1991 is also given to TOTANAMA for its traditional style, narrative structure and good production values.
IMO SINGH is a graduate in film direction from the FTII. Punaravritti is his directorial debut.

CHANDITA MUKHERJEE, a graduate in direction of the FTII, has been working in educational films and videofilms. She has also been involved with popularisation of science, specifically through works on health, reproduction, adult education, housing and other subjects. In 1989 she won a fellowship at the National Institute of Design. Totanama is a product of her work at the NID.
AWARD FOR THE BEST FILM ON FAMILY WELFARE

A MATTER OF MOTHERHOOD

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

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

Citation
The Award for the Best Film on Family Welfare of 1991 is given to A MATTER OF MOTHERHOOD for its competent attempt to educate the people, especially in the rural areas, on various aspects of motherhood in the prevailing atmosphere of traditional beliefs.
RAJIV MEHROTRA is a director, cinematographer and narrator who has also written and edited a number of his own films. He holds a post-graduate degree in film direction with honours in cinematography from Columbia University. His films for television have been aired on Doordarshan, the US Public Broadcasting Service, and the British ITV. He has won national awards for Baba, The Barren Harvest and Escape to Nowhere and international awards for Ocean of Wisdom.
AWARD FOR THE BEST CINEMATOGRAPHY

SILENT VALLEY—AN INDIAN RAINFOREST

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

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

Citation
The Award for the Best Cinematography for a non-feature film of 1991 is given to SHEKAR DATTATRI for his work in the film SILENT VALLEY for the arduous and patient coverage of the flora and fauna of the Silent Valley in Kerala over a period of one-and-a-half years and for giving an intimate portrait of the environment, recorded under difficult conditions.
SHEKAR DATTATRI, director, cinematographer and film editor by profession, is deeply involved with environmental education. He has made six documentaries since 1986 on various environmental themes and won two national awards. He is also a keen herpetologist and a wildlife photographer and illustrator.
AWARD FOR THE BEST AUDIOGRAPHY

SONS OF ABOTANI: THE MISINGS

Rajat Kamal and a cash prize of Rs. 10,000 to the Audiographers: ANIL TALUKDAR and GAUTAM BORA

Citation
The Award for the Best Audiography in a non-feature film of 1991 is given to SONS OF ABOTANI: THE MISINGS for the selective and imaginative use of commentary and dialogues and the sculpted sound which enriches the film.
Gautam Bora holds a degree in film and television direction from Konrad World Institute, Germany. He worked as associate director on Pratham Ragini and as assistant director on Agnisnan, both of them winners of the Rajat Kamal. His first independent feature film was Wosobipo, which won the Swarna Kamal in the debut film category and was entered in international film festivals.
सर्वोत्तम सम्पादन पुरस्कार

संचारी (अंग्रेजी)

फ़िल्म सम्पादक राजेश परमार को रजत कमल और 10,000 रुपये का नकद पुरस्कार प्रशस्ति

गैर-क्षायिक के लिए सर्वोत्तम सम्पादन का 1991 का पुरस्कार राजेश परमार को संचारी फ़िल्म में उनके काम के लिए दिया गया है, जिसमें बड़ी सुन्दरता के साथ ऐसी संरचना का मूल्यांकन किया गया है जो नृत्य की लव लाल के एकदम अनुरूप है।

AWARD FOR THE BEST EDITING

SANCHARI

Rajat Kamal and a cash prize of Rs. 10,000 to the Editor: RAJESH PARMAR

Citation

The Award for the Best Editing of a non-feature film of 1991 is given to RAJESH PARMAR for his work in SANCHARI, which beautifully creates a structure that responds to the rhythms of the dance.
SPECIAL MENTION

DEBAL BASU

Citation
The Special Mention for 1991 is given to DEBAL BASU for his work in directing the film LIVING ON THE JUNK. The film is a sincere maiden effort in focussing attention on the significant contribution of ragpickers of a metropolis in minimising the threat to the environment from the junk of a consumerist society.
DEBAL BASU was born in 1950. He works as a lecturer in Mahatma Gandhi College, Lalpur, in West Bengal.

Living on the Junk is his first film. He is now working on a documentary on the gold panners of Chotonagpur area in West Bengal and Bihar.
AWARD NOT GIVEN (NON-FEATURE)

The Non-Feature Film Jury did not give the award for the Best Exploration/Adventure Film (to Include Sports)
Awards for Writing on Cinema
AWARD FOR THE BEST BOOK ON CINEMA

ATHMANINTAYUDE POOKKAL (Malayalam) (Flowers of Self-Condemnation)

Swarna Kamal and a cash prize of Rs. 10,000 to the Author: DR. ARAVIN-DAN VALLACHIRA

Swarna Kamal and a cash prize of Rs. 10,000 to the Publisher: V.R. PUSHPAKARAN

Citation
The Award for the Best Book on Cinema of 1991 is given to ATHMANINTAYUDE POOKKAL for a critical analysis of M.T. VASUDEVAN NAIR’s film. The book is an in-depth study of the complexity of human values and the interaction between social institutions and the individual.
DR. ARAVINDAN was born in Vellachira, Trichur District, Kerala. He took his degree in veterinary science at the Mannuthi Veterinary College and then served as a veterinary surgeon. He is now Associate Professor at the Mannuthi College. Dr. Aravindan began his writing career in the mid-1960s, and he published a novel in 1985. He has won a state award and he has twice won the Critics Association Award for his writing on cinema. He is president of Cine-Visions, Trichur.

V.R. PUSHPAKARAN was born at Pattikad, Thrissur District, Kerala in 1956. He graduated from Sree Kerala Varma College, Thrissur in 1976 and is working at the Irrigation Office, Thrissur.

Pushpakaran is actively involved with various sociocultural organisations and also with the film society movement. He is secretary of Cinevisions Thrissur, an organisation for the promotion of cinema.
सर्वोत्तम फिल्म समीक्षक पुरस्कार
गौतम कौल

फिल्म समीक्षक गौतम कौल को स्वर्ण कमल और 10,000 रुपये का नकद पुरस्कार

प्रशस्ति
सर्वोत्तम फिल्म समीक्षक का 1991 का पुरस्कार गौतम कौल को फिल्मों में जुड़े अनेक
विषयों पर स्पष्टता और सार्थकता के साथ फिल्म चलाने तथा एक मूर्तनिक रूपमें निर्माण
के रूप में सिनेमा के बारे में अधिक समझ पैदा करने के लिए प्रदान किया गया है।

AWARD FOR THE BEST FILM CRITIC
GAUTAM KAUL

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

Citation
The Award for the Best Film Critic of 1991 is given to GAUTAM KAUL for
the clarity and consistency with which he has written on a wide range of
issues, creating a better understanding of cinema as a creative medium.
Gautam Kaul began writing on cinema when he provided notes for his newly founded film society in Lucknow. He then began to contribute to Filmfare and Screen on the more serious aspects of cinema. As a freelance writer, he has regularly covered the National and International Film Festivals in India. His articles are published primarily in The Hindu in Madras and New Delhi.

Gautam Kaul is a senior officer of the Indian Police Service. He has won the Samar Seva Star Medal, the Police Medal for Meritorious Service, and the 1982 Asiad Jyoti Award for his excellent management of the Asian Games.
कथासार: कथाचित्र
Synopses: Feature Films
Eight-year-old Vinu is a child caught up in a gruelling round of studies determined by his parents’ high ambitions for him. He is distracted by the beauties and colours of nature and dreams of escaping to his grandfather, who understands him better than his parents do. One day his mother beats him and threatens to put him in a boarding school and Vinu runs away. He finds his journey very different from the one of his dreams. Instead of friendly pan sellers and bus conductors to help him along and birds and trees to show him the way to his grandfather’s house, he meets indifferent adults and the landscape of his memories is overrun with factories. At his journey’s end, however, he finds his grandfather’s mansion, unchanged, and runs into the old man’s embrace.

V Vinu’s parents enter right behind him to take him back to his exams and studies. The boy whispers to his grandfather, "I’ll come again."
The two men have become close through their common hopes and struggles. Kshetrapal is the more cheerful in living with economic constraints.

An old widow appears at the house and plants suspicion and misunderstanding between the two families by making comments about the common drain. To end the strain on their relationship, Kshetrapal offers to leave, but it is Aarakhit who is forced by circumstances to go.

It is the innocence of a child that lights on a graceful resolution.
Female Playback Singer: Sromona Guha
Thakurta Costume Designer: Lalita Roy

Anila receives a letter from her uncle, Manomohan, whom she has never met. He is visiting India after thirty-five years abroad. Anila is his only surviving relation. He wants to meet her in Calcutta before he sets off again.

Anila looks forward to the meeting, although her husband Sudhindra is suspicious.

The uncle arrives, and immediately wins the friendship of Anila's son. Anila suddenly remembers her grandfather's will, and Sudhindra is quick to suspect that Manomohan has come only to claim his share of the inheritance. He triggers an investigation of the old man.

Sudhindra's and Anila's suspicions lead them to the Santal village where Manomohan is spending time. He invites them to stay for a tribal dance. Anila is attracted by the rhythm and rushes in to join the dance. Back in Calcutta, just before he leaves for Australia, Manomohan gives the family his entire share of the inheritance.
The film depicts the experience of a retired professor, Susobhan Mukherjee, whose only child, eighteen-year-old Ina, disappears under mysterious circumstances one evening. On the day of her disappearance, Ina has gone out to see her ailing uncle.

Later, a man telephones Susobhan, introducing himself as his nephew Arjun's friend, to say that Ina wants Susobhan to rush to his brother, whose condition is critical. Susobhan and Leena hurry to his brother, who dies a few minutes before they reach him. As the nephews are consoling Susobhan, Leena discovers that Ina is nowhere around.

The search follows.
BHADRAM KODUKO

Telugu/colour/107 min.


Bhadram Koduko in Telugu means "Be careful, my son." It is a story of the turmoil and the challenges in the lives of runaway children. It raises many questions about society's attitude towards them.

Seenu works as a cleaner in an Irani hotel after his parents die. His friend Yadagiri is thrown out of his job as a scooter mechanic and ends up scrounging a living by cleaning train compartments. Yadagiri befriends a 10-year-old girl, Mali, who has been brought up by a thug. After Yadagiri's departure, Seenu too is thrown out and finds himself in the railway station with Yadagiri. He meets a number of people including the thug, a madwoman who is raped and has a baby, and Mali, who is sold to a brothel. The irate youngsters challenge the thug, and Yadagiri pays with his life. Seenu and his friends wait for deliverance from their drudgery.
Ramanathan is a celebrated singer and he has trained his brother Gopinathan also to sing. Their sister Radha is mute. A newcomer in the neighbourhood falls in love with Radha and her marriage is arranged.

Ramanathan becomes alcoholic and a few days before Radha’s wedding, he disappears. He has supposedly gone on a pilgrimage, but Gopinathan knows that he is dead. To allow the wedding to go on as planned, he does not tell the others in the family. After the ceremony, Ramanathan’s child comes to know of his death and tells the family. They blame Gopinathan for his brother’s death and for his silence. Only Ramanathan’s wife understands his reasons and consoles him.
Dharavi

Hindi/colour/140 min.


Dharavi is about life in Asia's largest slum and the dreams that the thousands of migrants to Bombay have. Rajkaran Yadav, a taxi driver, is one such dreamer. He confides in his wife his dreams of striking it rich like big industrialists. He ends up borrowing money from the underworld and gets entangled in their web. He pays the price for it, but dares to dream again.
DIKSHA

Hindi/colour/135 min.

Producers: NFDC, Doordarshan
director: Arun Kaul
Screenplay: Arun Kaul
Writers: Umesh Kalbag, J.P. Dixit, Arun Kaul
Leading Actor: Manohar Singh
Leading Actress: Rajashri Sawant
Supporting Actor: Nana Patekar
Supporting Actress: Sulabhari Arya
Child Artist: Ashish Mishra
Cinematography: A.K. Bir
Audio: Anuj Mathur
Editor: Adesh Verma
Art Director: Umesh Kalbag
Music Director: Mahenderjit Singh
Female Playback Singer: Tej Krishna
Jalali
Costume Designer: Murty Bangalorekar

Seshagiri Udupa is a Vedic scholar who teaches brahmin children. He is unconventional in his behaviour. When Koga, an untouchable, asks him to bless his dead aunt to lead her soul to salvation, Udupa goes to the untouchables' colony to bless the body. The other brahmins in the community are shocked.

Yet, when his young, widowed daughter Yamuna is seduced and the scandal causes parents to withdraw their boys from his school, Udupa publicly condemns Yamuna. He performs the death rites for her, as was the custom to punish immoral widows, in order to enforce her excommunication. The brahmins praise him, but his devoted disciple and Koga leave him in disgust. Yamuna remains alone in the untouchables' colony.
DURGA

Hindi/colour/100 min.


Durga was married at the age of thirteen. She has had six children, of which only four have survived, and is pregnant again. Her husband is landless and often unemployed. Durga works as a servant in several houses and collects cow dung to keep her family going. She is looking out for a bridegroom for her first daughter, Chanda, who has just turned thirteen.

One of Durga’s employers, noticing her weakened condition, takes her to a doctor. The doctor is shocked at her state and even more so at Durga’s plans to marry Chanda off. The two women persuade her instead to get Chanda trained in a craft. Durga goes further to start a poultry with money she gets from selling a cow. The chicks die and Durga loses her second daughter to malnutrition.

But Durga refuses to sink into her former state of helplessness. With the help of her employer and the block development officer, she starts the poultry business again and this time it is a success. She gets the younger children educated, trains Chanda in sewing, and gets her married at the age of eighteen.
FIRINGOTI

Assamese/colour/116 min.


Ritu, a young widow, comes to the Assamese village of Koronga as a schoolteacher upon the retirement of the old teacher. On her arrival, she learns that there is no school. It had burned down years ago, but no one had informed the authorities, and the teacher had continued to draw his salary until his official retirement.

Ritu faces the situation with energy. She starts her school under a tree and gradually persuades the villagers to build a simple schoolhouse. Along with literacy and the benefits of a formal education come some of the outside world's ugliness. A conflict arises when a village youth, who has some learning, demands that the outsider make way for a son of the soil.
The film is set in a village and the central figure is the plough. Baloram has bought two pieces of wood to make a plough for himself and one for his brother-in-law. Mahajan, the rich man of the village, comes upon Baloram working and asks for one plough. But Baloram is firm that the second plough is promised to someone else. Mahajan in anger forces his tenant farmer, Someswar, to steal the plough.

Baloram suspects Mahajan and in fact finds that the plough is in Mahajan’s place. He cannot report the theft immediately since he and the whole village are involved in a festival. By the end of the festival, Mahajan has gotten rid of the evidence. The next morning Someswar happens to meet the sullen Baloram and teases him, provoking a tirade against Mahajan. Someswar realises that in fear of Mahajan he has stolen from his real friends. He returns the plough.
KADAVU

Malayalam/colour/90 min.


A ragged runaway, Raju, reaches the ferry, where the old boatman, Beeran, takes him on as an assistant. Beeran is a compassionate man attached to his boat and his way of life. As they work together, Raju also comes to love the boat and befriends the people he rows across the river.

A young girl and her brother take their ailing mother across and return with her body. The next time Raju sees them, they are leaving for Calicut to live with their relatives. As they part, the girl casually invites him to Calicut.

On his way back, Raju finds the girl’s silver anklet in the river. It is too late to catch the girl to return it.

He broods on the girl and finally leaves the boatman to find her in the city. After a long search he finds her but she does not recognise him or the anklet.

Raju wanders back to the ferry, to find a new boatman and his helper. But the boat welcomes him back, and he rows out.
LAMHE

Hindi/colour/180 min.

Producer/Director: Yash Chopra
Screenplay Writer: Honey Irani
Leading Actor: Anil Kapoor
Leading Actress: Sridevi
Supporting Actor: Anupam Kher
Supporting Actress: Waheeda Rehman
Child Artiste: Richa Pallod
Cinematographer: Manmohan Singh
Audiographer: Anuj Mathur
Editor: Keshav Naidu
Art Director: Sudendhu Roy
Music Directors: Shiv Kumar Sharma, Hari Prasad Chaurasia
Lyricist: Anand Bakshi
Male Playback Singers: Suresh Wadkar, Hariharan, Sudesh Bhosle
Female Playback Singers: Lata Mangeshkar, Pamela Chopra, Ila Arun
Costume Designers: Neeta Lulla, Kachins, Leena Daru

Viren is captivated by Pallavi, a girl with dreamy eyes, tinkling laughter, a singing voice and a strong will. Unable to articulate his love, he spends his time dreaming of her. He realises that Pallavi loves Siddarth, a stranger in uniform. He changes from a carefree adolescent into an unhappy man.

The memory of Pallavi does not fade and takes away Viren's ability to laugh and enjoy life, until he meets Pooja.
MYSOORA MALLIGE

Kannada/colour/140 min.


Mysoora Mallige is woven from the lyrical poems of K.S. Narasimha Swamy, one of the modern Kannada poets inspired to sing by the love of his land.

Padma is a village girl who is in love with the poet Manju, a fervent patriot. Her father is the village accountant, an instrument of the village's feudal structure, and he opposes Manju's activities. He tries to arrange his daughter's marriage to a man of his own views, but Padma and Manju are united, with the help of Chinnaiyah, a bangle seller.

In an attempt to save Chinnaiyah, who becomes involved with nationalists, Manju is wounded and given up for lost. The poet's works are later published by his wife, the Mysore jasmine of his lyrics.
Rukmavati Ki Haveli

The film is set at the turn of the century in a small Rajasthani town. Rukmavati has lost her husband and declared a five-year period of mourning. Her five daughters are unmarried because she has not found any suitor who satisfies her ideas of class and status.

Nahar Singh starts courting Savitri, the eldest daughter, but the youngest, Padma, and Mumal, the middle sister, also love him.

One night, as Padma leaves the house to meet Nahar, she is caught by Mumal, who alerts the household with her noise. In the ensuing commotion, Padma kills herself. Rukmavati is shocked but unchanged in her ideas. She lies to the world that her daughter died a virgin.
Niranjan Dutta, a government employee, is building a house.

As the work progresses on the site, Dutta's mind travels back over his married life and particularly over the involvement of his wife and children in the building plans and the way in which each one's wishes had been accommodated. He also remembers the isolation he felt during the unhappy times in his life. Through his memories weave images of Nirmala, his colleague, whom he thinks would have been a more understanding and supporting life partner than his wife. At the end of the day, he returns to share with his family his happiness about the finished house. He mentions that he has not had any lunch. An argument follows among his wife and children about who had neglected to send it to him.
Gangadhar is a precocious child with an instant grasp of music. His parents send him to learn from Anantharama Sharma but the boy angers the musician with a flippancy recital of Vedic verses. Sharada finances the boy’s study of music. Years later, on "guru poornima" day, Gangadhar comes to Anantharama Sharma’s house to pay his respects. His performance on that day establishes him as a prodigy. Anantharama Sharma takes Gangadhar on as a pupil, and the boy lives with him.

While Sharada treats Gangadhar as her own son, Anantharama Sharma begins to become jealous of his popularity. Gangadhar takes a drastic decision to restore harmony between Anantharama Sharma and Sharada.

**SWATHI KIRANAM**

Telugu/colour/145 min.


Anantharama Sharma is a celebrated musician. His wife, Sharada, is also a musician and they are a happy couple having fame and wealth. They have no children.
TARA

Oriya/colour/132 min.


Tara is a woman of strong morals. Her husband, Shyamacharan, is a Tantrik. He initiates her into Tantrik rites. He is a crook but wants to change for her sake. He decides to sell his land and start afresh elsewhere.

Sanatanji, who runs an institution for destitute women, wants the land. Tara is drawn to his moral superiority to her husband, but finds he is a hypocrite. She returns to Shyamacharan. Later, Sanatanji is found dead.

Tara in a trance goes and sits in a Kali temple. People think she is an incarnation of the goddess and begin to worship her. By and by, she believes what they believe. The police arrest Shyamacharan for Sanatanji’s murder. Tara refuses to save him, and he kills her.
Shenbakam hopes to marry Shiva. There is an understanding between her family and his about the marriage.

Shiva secretly brings Mano to his house. Shenbakam does not know about it. When he makes arrangements to marry Mano, she disappears from his house. He goes in search of her and finds out the truth about her. Shiva returns. Shenbakam consoles him.

Mano, a teenager, leaves her house. She meets Shiva in a forest and the two fall in love.
**YAGNYAM**

Telugu/colour/130 min.


The film depicts, against the oppression of a people by the British Raj, the equally harsh oppression of farmers by landlords and middlemen. The Harijan farmer Appalaramudu experiments with cash crops. From the first few harvests he makes a profit.

The war causes crop prices to fall. Sriramulu Naidu, who wants to develop the village at full speed, initiates a school and other projects to which the Harijans contribute. Appalaramudu trusts him in the matter of a loan he must pay to a middleman, and finds himself betrayed, just as his community is ultimately betrayed by village development, which leaves the poor poorer.
YAMANAM

Malayalam/colour/99 min.

Producer/Costume Designer: Ajayan Varicolil Director: Bharat Gopy
Screenplay Writer: Dr. George Onakkoor Leading Actress: Archana
Supporting Actor: Ramachandran Supporting Actress: Santhadevi
Cinematographer: Suresh P. Nair
Audiographer: Devadas Editor: Venugopal Art Director: Rajeev Anchal
Music Director: G. Devarajan
Lyricist: Dr. Ayyappa Panicker
Female Playback Singer: Lekha R. Nair

Ambilí is restricted to a wheelchair because of a childhood attack of polio. She is skilled at making models and toys. She and her widowed mother are gradually sidelined in their own home by her brother Devan and his wife Raji. Devan and Raji decide to live separately, and Ambilí and her mother feel isolated. Then one of Ambilí’s house models is sold for a good sum, and she becomes more energetic about her work. Two children move in next door, and Ambilí and her mother find new joys in life.
कथासारः
शैर-कथाचित्र

Synopses:
Non-Feature Films
AKRUTI

Colour/10 min.

Producer: B. Ramchander Rao
Director: B. Narsing Rao
Cinematographer: A.K. Bir
Audio: Swaminathan
Editor: D. Rajgopal
Music Directors: Hari Prasad Chaurasia, B.N. Rao

Shape, form, essence. That's how Akruti can be described. Akruti manifests in boulders... presents a bewildering range of images. The boulders at first glance look massive and dumb. Are they really so? No, they are sensitive.

They speak. They speak the language of nature... big and small, rough and smooth, hot and cool, dark and brilliant... a myriad shapes, shades and sounds. The polarities of nature sing out from them. Prehistory and history come together. The charm of nature and the ravages of time are imprinted on the boulders. They are the carvings of nature—Publicity notes.
Anand Bhavan is the family home of the Nehru-Gandhi family. What the public knows as Anand Bhavan, however, is a replica. The original house stands near the holy Sangam at Allahabad and is over 150 years old.

The film tells the story of the Nehru family through the first person narrative of the house.
बछू शाह

Hindi/colour/22 min.

Producer: Children’s Film Society, India
Director/Screenplay Writer/ Editor: Rajesh Aggarwal
Cinematographer: Bhaskar Sirnaik
Animator: S.M. Hasan

Ballu Shah, a miser, makes a rash vow to feed a thousand brahmins when his life is in danger. As soon as he is on firm ground, though, his inner miserly self persuades him that it is enough to feed five hundred brahmins, and finally only one, and that one a man who never feels hungry, Pandit Janki Prasad.

Ballu Shah is delighted that he can keep his promise and at the same time not spend money, so he invites Janki Prasad to a meal. The wily Janki Prasad teaches him a lesson, which costs Ballu Shah sixteen gold coins.
भगिरथि की पुकार

हिंदी/रंगीन/ 44 मिनट

निर्माण/निर्देशन/पटकथा : अनवर जमाल छायांकन
चांद संगीत धर्मि आलेखन :
पंकज राकेश, सलीम शेख सम्पादन :
मणि

इस फिल्म में गंगा पर बनाये जाने वाले टिहरी बांध की हामियों व फायदों तथा उसके क्षति और पर्यावरण सम्बन्धी पहलुओं का चित्रण किया गया है। इस बांध के बनने से बड़ी संख्या में लोगों को अपने गांव छोड़ने होगे तथा बनों व कृषि भूमि में पानी भर जायेगा।
1970 के दशक में इस परियोजना के स्वीकृत होने के समय से ही बांध का जोड़ों विरोध किया जा रहा है। हिमालय में भूकंप की समस्या को ध्यान में नहीं रखा गया है।
इस क्षेत्र में विस्फोटों से भूचाल की आंशिक काफी बढ़ सकती है।
यद्यपि बांध के समर्थन में उंवंदरों और राजनेताओं की लापरवाह ताकतबर है किन्तु जिन लोगों के लिए ये बांध जीवन और मरण का प्रश्न है, उनका विरोध भी कम जोड़ों नहीं है।

Bhagirathi Ki Pukaar

Hindi/colour/44 min.

Producer/Director/Screenplay Writer: Anwar Jamal Cinematographer: Zoobi Amir Audiographers: Pankaj Rakesh, Salim Sheikh Editor: Mani

The film explores the benefits and the financial and ecological costs of the Tehri Dam to be built on the Ganga. The completion of the dam will uproot a whole community and submerge forests and arable lands. Opposition to the dam has been intense since the late 1970s, when the project was formally approved.
The seismic structure of the Himalayan region has not been taken into account in the design of the dam, and blasting in the area can considerably increase the risk of earthquakes.

Although the contractors’ and politicians’ lobby in favour of the dam is powerful, the opposition of the people to whom the project is a life and death matter is formidable.
BHAVANTARANA

Oriya/colour/65 min.


Bhavantarana is about Guru Kelucharan Mohapatra, the maestro of the Orissi form of Indian classical dance. The narrative weaves the guru's life and art with Indian metaphysics.

EYES OF STONE

Hindi, Mewari/colour/91 min.

Producer/Director/Editor: Nilita Vachani Cinematographer: Vangelis Kalambakas Audiographers: Suresh Rajamani, Pankaj Rakesh

Shanta is a young woman possessed by a spirit, according to her own belief. Treated with indifference by her husband and in-laws, she usually lives in her own mother's house. Having propitiated the goddess over a long time, Shanta is "cured" of her illnesses. The essentials of her life with her husband, however, remain unchanged.
The film depicts the life of the poet Jibanananda Das and the environment that fostered the images in his lyrics, the whole shot through with the poems themselves. The poet died in 1954 in an accident. Recognition came to him afterwards, when the Sahitya Academy Award was conferred on him.

KABITAR ANANTA JATRAPATHE

Bengali/black and white/27 min.

Producer: Department of Information and Cultural Affairs, Government of West Bengal
Director: Sanat Kumar Dasgupta
Screenplay Writers: Sanat Kumar Dasgupta, Dhiman Dasgupta
Cinematographer: Tapan Bagchi
Audiographers: Durga Das Mitra, Sajal Das
Editor: Prasanta Dey
Art Director: Parbati Das
Music Director: Partha Sen-gupta
Kamla Gokhale, first lady of Indian cinema and one of the first Marathi stage actresses. It is told through interviews with the actress, photographs, dramatic reenactments, and period music. The film attempts to go beyond nostalgia to give a flavour of the history of Indian film and stage and a woman's progress.

Kamlabai is ninety-two years old. She lives alone in Pune, confined to her bed, but her vivacity is undimmed.
LIVING ON THE JUNK

English/colour/26 min.

Producer: Gopal Bose Director/
Screenplay Writer: Debal Basu
Cinematographer: Ranajit Sarkar
Audio Grapher: Robin Adhikari Editor:
Rathin Bose Music Director: Binoy
Chakraborty

The ragpickers are thus a vital link from consumer to recycler without which society would be buried under its own garbage. In rendering this essential service, these poorest of the poor must lead a vagabond life, exposed to all the ills arising from dirt and rubbish.

The documentary is punctuated with cameos of ragpickers.

The film focuses on the ragpickers of Indian cities. They sort through the waste of an increasingly consumerist society to cull plastic, paper, bottles, metal scrap and rags. Almost the entire quantity of waste paper supplied to paper recycling mills is handpicked from city streets.
MALBERIYUM PATTUNOOLUM

Malayalam/colour/20 min.

Producer: Kerala State Film Development Corp. Director: P.P. Govindan
Cinematographer: Ramesh Kumar
Audiographer: T. Krishnan Unni
Editor: Bhaskaran Music Director: Ramesh Narayanan

Sericulture was once thought to be impossible under the climatic conditions of Kerala. The research and development programme of the Department of Sericulture functioning under the Khadi Board of Kerala has proved that on the contrary, sericulture can be highly successful in this state. The film outlines the soils, altitudes, irrigation system, tree propagation and silkworm farming methods that will ensure success.
A MATTER OF MOTHERHOOD

English/colour/20 min.

Producer/Director: Rajiv Mehrotra
Screenplay Writer: Safina Uberoi
Cinematographer: Rajiv Mehrotra
Audiographer: P.D. Valson
Editor: Vasundhara Phadke

Women in India are productive across the entire range of economic and social activities, but an overwhelming majority are valued only for their ability to produce children. Although pregnancy is commemorated with feasts, over 100,000 women die each year in this country during or because of childbirth. Most of these deaths, which are due to sepsis, anaemia and tetanus, are preventable.

Prenatal and antenatal care of mothers and babies is now the focus of many government and non-government programmes, the most effective of which work through the local midwives. But their long-term impact on motherhood will depend on political and social will.
MEITEI PUNG

English/colour/28 min.

Producer/Director/Music Director: Ariham Syam Sharma Cinematographer: Girish Padhiar Audiographer: Ariham Santimo Sharma Editor: Ujjal Nandy

The Meitei Pung, a barrel-shaped drum of Manipur, is essential to the life and culture of the Manipuris. The film shows its centrality in the musical celebrations of Lord Krishna, the classical dance of the region, and every ritual enacted from birth to death. The drum is made from wood and leather, and the musicians of the region have over the years built for it a rich repertoire of intricate tals.
MUDIALY EKTI BIKALPA PANTHA (THE MUDIALY ALTERNATIVE)

English/Colour/30 min.

Producer: Dilip Kumar Roy
Director/Screenplay Writer: Samiran Dutta
Cinematographer: Pradip Chakravarty
Audiographer: Sudipto Mohan Basu
Editor: Ratish Saha
Music Director: Gautam Chatterjee

In Calcutta, rapid and unplanned industrialisation, an exploding population growth, and the lack of urban sanitation have flooded the wetlands around the city with sewage. In the wetlands the sewage gets naturally detoxified. Sewage-fed fish farming is an indigenous innovation to take advantage of the nutrition in the wastes, generate employment, and clean the environment.

The Mudialy Fishermen's Cooperative Society has transformed seventy hectares of waterlogged wasteland southwest of Calcutta into a farm that produces eight tonnes of fish per hectare per year. A striking feature of this cost-effective and sustainable development is the growth of a park-like environment around the cluster of fish ponds.

The cooperative grew from a small band of fishermen to a self-reliant body that generates a turnover of fifty lakh rupees a year. The cooperative has won the National Productivity Award several times.
OF MINES AND MEN

English/colour/18 min.

Producer: P.C. Sharma Director/Screenplay Writer: Raghu Krishna
Cinematographer: Ramchandra Kashid Audiographer: Neelkantha Khatre

Of Mines and Men is a documentary on the functions of the Indian Bureau of Mines and its role in the conservation of the environment.

PUNARAVRITTI

Hindi/black and white/28 min.


A boy runs away from home. He does not come back and his mother grows old waiting for him. After twenty-five years her grandson comes with his mother to stay with the old woman. Because of the strains arising from their relationship, he too runs away, leaving the two women alone.
SANCHARI

English/colour/33 min.


"Technical training alone does not make a dancer. An active consciousness, sensitivity and knowledge of...painting, sculpture, music are vital.... These must come from the environment... In Kalakshetra... I daresay most of us did not know, and perhaps still do not know, how much we were learning" (Leela Samson, commentary in the film).

Sanchari is a meeting of dance and cinematography. The film centres on Leela Samson, a well-known Bharathanatyam dancer, and recreates her training at Kalakshetra. The performances are juxtaposed with the sculptures inspired by dance and the forms by which the dance itself is inspired.
SILENT VALLEY—AN INDIAN RAINFOREST

English/colour/53 min.

Producer: Eco Media (P) Ltd. Directors/Audiographers: Shekar Dattatri, Revati Mukherjee Screenplay Writer/Cinematographer: Shekar Dattatri Editors: Revati Mukherjee, Shekar Dattatri Music Director: Joel Almeida

The film is an eloquent plea for the conservation of Indian rainforests, expressed in the language of the Nilgiri tahr, the Travancore tortoise, the collared scops owl, the king cobra, the python, the Malabar giant squirrel, the leaf monkey and the lion-tailed macaque. These and thousands of other species of animal and plant life are endangered with the depletion of rainforests caused by hydroelectric and other projects.

In the words of the commentator, "Silent Valley is safe for the moment. But we cannot be complacent.... While it is unrealistic to call a halt to development, it is utterly suicidal to continue to plunder forests for short-term gains."
SONS OF ABOTANI: THE MISINGS

Mising/colour/35 min.

Producer: Dilip Dolcy Director: Gautam Bora Screenplay Writers: Gautam Bora, Dilip Dolcy Cinematographers: Vivek Banerjee, Gautam Bora Audiographers: Anil Talukdar, Gautam Bora Editor: Srekar Prasad Music Director: Sher Choudhury

The Mising, who call themselves the sons of Abotani, have a rich oral history of songs, chants, tales and legends. They were a prosperous, self-sufficient, peace-loving people who are now reduced to penury and even starvation. Floods, earthquakes, and the invasion of their native ground by urban growth have completely undercut their way of life. In order to survive as a community, they must completely change their ways.
A STORY OF TRIUMPH

English/colour/22 min.

Producer: Poona District Leprosy Committee
Director: Vishram Revankar
Consultant: Dr. Jal Mehta
Screenplay Writers: Dr. Jal Mehta, Dr. Sanjay Sane, V.N. Kulkarni
Cinematographers: Bharat Nerkar, R.N. Choudhary
Audiographer: Rajkamal
Editor: Archana Revankar
Music Director: P.P. Vaidyanathan
Animator: R.S. Phansalkar

The film shows the lives of people who once suffered from leprosy and who are now cured and living in the mainstream. It also provides information on the etiology of the disease, in an attempt to educate the people about the disease and its victims.
TOTANAMA

Hindi/colour/32 min.


Khojastha, the young wife of Maimoon, is left alone while her husband goes abroad for trade. She may be alone for years and will have to look after his moneymaking business. He leaves her in the care of a wise parrot.

One day the prince Mehtaab passes Khojastha's window. Their eyes meet and they desire each other. They exchange messages through a beggar woman and arrange to meet in the night in his tent.

The parrot, knowing that Khojastha cannot be reasoned out of her desires, tells her a story. The story does not convince her to give up the prince, but it does take the whole night to tell, and the young wife does not meet her prince. Night after night the parrot holds her rapt with new stories, and night after night Khojastha misses her rendez-vous.
THE VALIANT ONES

English/colour/22 min.


Kodagu, renamed Coorg by the British, is a small district in Karnataka. Prior to Independence it was a princely state. Its people, the Kodavas, have a strong martial tradition. The males are armed from childhood. The seasonal taking up of arms is a cause for celebration. The hunt, which has become ceremonial with the denuding of forests, is the centre of festivities. Resistance to foreign rule began right from the year 1834, when the British annexed Kodagu.

The film depicts the dances, feasts, dress and way of life of the Kodavas.