38th National Film Festival
1991
EDUCATION
DEBU MAZUMDAR

REFERENCES
AGNEET GUPTA, RAMPAL SINGH, AVINASH VACHASPATHI

DAVP

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Dada Saheb Phalke Award
दादा साहेब फालके पुरस्कार
1990
अक्षीनेनी नागेश्वर राव

वर्ष कमल, 1,00,000/- रुपये का नकद पुरस्कार और एक शाला।

अक्षीनेनी नागेश्वर राव अपने अभिनय जीवन के वर्ष जान्ती वर्ष में प्रवेश कर चुके हैं। उन्होंने फिल्म अभिनय का श्रीमान 1941 में किरोकवस्त्र में रंगीन फिल्म निर्माताओं थे। पुर्लेय में फिल्म धमनी से उस समय किया जब तेलुगू सिनेमा अपना स्वरूप प्राप्त कर रहा था। बताया जाता है कि कुछ वर्ष बाद उनकी अभिनय प्रशिक्षण के स्क्रीन में लाने का श्रेय एक अन्य शहीदी फिल्मकार बंदरगाह बाला राय की मिला, जिन्होंने नागेश्वर राव को विज्ञापन रचना स्थल पर देखा और उन्हें अपनी फिल्म श्री सीता राम जन्मांड राम को भूमिका के लिए चुना। उनकी अंतिम फिल्म सीतारामप्रायथग्नी मानवस्तु को 1990 का आंध्र में प्रदेश सरकार का नदी पुरस्कार प्राप्त हुआ है।

'ए.एन.आर.' के नाम से विख्यात नागेश्वर राव का जन्म 1924 में आंध्र प्रदेश के कृष्णा जिले में वंकटरत्सपुरम में हुआ। बाल्यावस्था से ही नाटकों में उनकी रचना थी और विद्यालय में सत्य हरिशचंद्र नाटक में उन्होंने चक्रवर्ती की भूमिका की। उसके बाद वे दुकौटी मधुरुस्त राव के एक्सेर्सिसर थियेटर से जुड़ गए। मधुरुस्त राव ने आगे चलकर 'ए.एन.आर.' से मिलकर अन्य पिक्चर्स की स्थापना की। तब से वे निरंतर सफलता की सीढियों पर चढ़े गए हैं। महापुरुषों के जीवन का अभिनय करना उनकी विशेषता बन गई। उन्होंने महाकाव्य कालिदास, भक्त जयदेव, अमर शिल्पी जबात्रा, विश्वनाथ जी, भक्त तुकाराम, चक्रवर्ती, तेनाली रामकृष्ण आदि फिल्मों में अपने अभिनय के जैहर दिखा रहे। इसके अलावा

देवदास, बातसारी, दुका मानसुलु, प्रेम नगर, प्रेममिलेक्स, अंदे संदेश कानाढ जैसे प्राचीन कथाओं के रूमालिंग हीरो तथा पौराणिक फिल्मों माया खार, भूमी लक्ष्मी, कृष्णज्ञ युद्ध के नायक के रूप में भी दर्शकों पर अपनी अभिनय कला को छप छोड़ी।

नायक के रूप में अभिनय के अपने 50 वर्ष के जीवन में उन्होंने अनेक सामाजिक फिल्मों में भी काम किया है। इनमें प्रमुख हैं:—संसारम, आराधना, ब्राह्म संस्कृत, दोगे राम, राम, चक्रवर्ती, अर्धी, मंगलावालबं, इल्लिकिम, शान्ति निवासम, दसरा बुल्लाड़ माया भारतलु तथ्य सुविक्ष्यात्मक फिल्म नवरात्रि।

वे अब तक 300 से अधिक फिल्मों में अभिनय का चुके हैं और तेलुगू सिनेमा को वर्तमान गौरवपूर्ण स्तर दिलाने में उनका अद्वितीय योगदान रहा है। उन्होंने तेलुगू फिल्मों के निर्माण के लिए बुनियादी बांध खोल दिया है, जिससे तेलुगू फिल्म इंडस्ट्री की बजाय हैदराबाद में बनने लगी है। फिल्म वितरण कम्पनी अन्य पिक्चर्स के साथ-साथ उन्होंने मॉडर्न चक्रवर्ती पिक्चर का भी गठन किया, जिससे सुदीर्घालु, पारो प्रपंच, जैसे अन्य पिक्चर्स का निर्माण किया। उन्होंने अन्य सुदीर्घालु, पारो प्रपंच, जैसे उल्लेखनीय फिल्मों का निर्माण किया। उन्होंने 1968 में पदक तथा 1988 में पदक से सम्मानित किया गया।
DADA SAHEB PHALKE AWARD 1990

AKKINENI NAGESWARA RAO

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

Akkineni Nageswara Rao, now in his golden jubilee year as a film actor, had a taste of Cinema as a youngster in veteran P. Pulliah’s Dharmapatni just when Telugu Talkie was coming of age. That was at the Shalini studios at Sholapur in 1941. He was said to have been rediscovered later by another veteran, Ghatasala Balaramaiah, who when set his eyes on him at Vijayawada railway station offered him the role of young Sri Rama in his Sri Sita Rama Jananam. He had the first taste of box office success in Balaraju and then Keelugurram (1944), the latest being Seetharamiahgari Manavaralu, winner of the A.P. government’s Nandi award as the second Best film of 1990.

Born in 1924 in Venkata Raghavapuram (Krishna district) and popularly known as ANR, his love for dramas surfaced while at school (took the female role of Chandramathi in Satya Harishchandra) and in later years got going with Excelsior Theatre of Dukkipati Madhusudhana Rao, a later day top producer, who finally launched Annapurna Pictures with ANR. Since then he has not looked back his forte being biographical portrayals: Mahakavi Kalidas, Bhakta Jayadeva, Amarasilpi Jakkanna, Vipranarayana, Bhakta Tukaram, Chakradhari, Tenali Ramakrishna. He has been excelling in romantic and tragic roles too like Devadas, Baatsaari (both Sarat Chatterjee’s) Mooga Manasulu, Prema Nagar, Premabhishekam, Megha Sandesam as well as in mythologicals: Maya Bazar, Chenchu Lakshmi, Krishnarajune Yudham.

In a career spanning over five decades as the leading man ANR left his impress on innumerable social films: Samsaram, Aradhana, Bratuku Teruvu, Donga Ramudu, Dr. Chakravarti, Ardhangi, Mangalavalam, Illarikam, Shanti Nivasam, Dasara Bulladu, Bharya Bharatalu plus the famous Navaratri. By now ANR has acted in over 300 films and in the process made Telugu cinema what it is today. Besides his prolific career as a screen artiste, ANR has also contributed substantially in developing the infrastructure of Telugu film industry thereby making it possible for Telugu films being made in Hyderabad instead of Madras. Besides founding the leading film distribution company Annapurna Pictures he has also been a producer of M/s Chakravarti Chitra which produced purposeful pictures like Sudigundalu, Maro Prapancham etc. He also established Annapurna Lithographic Arts Corp. A widely travelled man and recipient of Padmarshri (1968), Padmabhushan (1988) and a former director of National Film Develop-
Jury for Non-Feature Films

- T.S. Narasimhan
- Bhupen Hazarika
- Kalpana Lajmi
- Premlata Bajpai
- Shahji N. Karun

- S. Krishnaswamy (Chairman)
- Madan Bawaria
- Pramod Mathur
Jury for the Best Writing on Cinema

Amita Malik (Chairperson)

Vinod Bhardwaj

Punathil Kunhabudulla
Awards for Feature Films
AWARD FOR THE BEST FEATURE FILM

MARUPAKKAM (Tamil)

Swarna Kamal and a cash prize of Rs. 50,000/- to the Producers: M/s NATIONAL FILM DEVELOPMENT CORPORATION LTD. and DOORDARSHAN

Swarna Kamal and a cash prize of Rs. 25,000/- to the Director: K.S. SETHU MADHAVAN

Citation

The Award for the Best Feature Film of 1990 is given to the Tamil film MARUPAKKAM for striking a balance between the existing traditional values and the modern values that are infused subsequently, and for treating the subject with the highest standards of aesthetic excellence.
K.S. SETHU MADHAVAN, one of the stalwarts of Malayalam Cinema, has been consistently exploring human values in his films and two of the best known films in the genre include Adimakal and Oppol, the latter adjudged as the Second Best Feature film in 1981 National Film Awards. A prolific film maker and a man of progressive views, Sethu has made over 60 films including films in Tamil, Kannada and Sinhalese. Winner of Kerala State government’s Best Director’s award consecutively for three years (1970-1972) his other well known films include Kera Kana Kadal, Pani Theeratha Veedu, Achanum Rappayum.
AWARD FOR THE SECOND BEST FEATURE FILM

EK DOCTOR KI MAUT (Hindi)

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

Rajat Kamal and a cash prize of Rs. 15,000/- to the Director: TAPAN SINHA

Citation
The Award for the Second Best Feature Film of 1990 is given to the Hindi film EK DOCTOR KI MAUT for making a very relevant social comment, presented in a tremendously communicative yet emotional manner.
TAPAN SINHA began his career as a sound-recordist at New Theatres, Calcutta, in 1946. He secured a job with Pinewood Studios as an audio-engineer in 1950, following his visit to London to attend a film festival. He scored music for some of his latter films and has to his credit 38 films, some of which include Kabuliwala, Lauhakapat, Arohi, Atithi, Hatey Bazarey, Khuditapasan, Safed Hati, Bancharamer Bagan, Aadmi aur Aurat, Aaj Ka Robinhood.
INDIRA GANDHI AWARD FOR BEST FIRST FILM OF A DIRECTOR

PERUMTHACHAN (Malayalam)

Swarna Kamal and a cash prize of Rs.25,000/- to the Producer:
G. JAIKUMAR

Swarna Kamal and a cash prize of Rs. 25,000/- to the Director:
AJAYAN

Citation

The Indira Gandhi Award for the Best First Film of a Director for the year 1990 is given to the Malayalam film PERUMTHACHAN for depicting a historical backdrop with authenticity, shattering all traditional beliefs with superlative artistic texture.
G. JAIKUMAR: a leading young producer and distributor of many Malayalam films and also one of the executive producers of award winning films Panchagni, Swathi Thirunal, Thalavattom and Theartham etc; active member of Kerala film Chamber; Perumthachan is his maiden venture as a producer.

AJAYAN: a graduate from Kerala university, started his career as assistant director to Bharathan, K.J. George and was associated with many award winning films like Kattathekkilkkude, Oridathoru Fayalvan, Rathinirvedan, Marmaram. etc. A diploma holder of Film Institute, Madras (Adyar) in Direction and Script-writing; Perumthachan is his maiden venture as a director.
AWARD FOR THE BEST POPULAR FILM PROVIDING WHOLESOME ENTERTAINMENT

GHAYAL (Hindi)

Swarna Kamal and a cash prize of Rs. 40,000/- to the Producer: DHARMENDRA

Swarna Kamal and a cash prize of Rs. 20,000/- to the Director: RAJ KUMAR SANTOSHI

Citation
The Award for the Best Popular Film Providing Wholesome Entertainment for 1990 is given to the Hindi film GHAYAL for being thematically highly credible, emotionally very well-woven, logically executed, and technically superb film.
DHARMENDRA, has proved himself to be the most durable leading man ever since he won the Filmfare-United Producers Talent contest in 1958. He has been in movie business for over 30 years since he first appeared in Arjun Hingorani’s Dil Bhi Tera Hum Bhi Tere in 1960 and then Shola Aur Shabnam. By now he has appeared in over 300 films the greatest blockbuster being Sholay with mass adulation coming in Phool Aur Patthar and class appreciation for roles in Hrishikesh Mukherjee’s Anupama and Satyakam, Bimal Roy’s Bandini, Asit Sen’s Mamta, Mohan Sehgal’s Devar, Pramod Chakraborty’s Naya Zamana as well as for comic roles in Chupke Chupke and Pratigya. Some of his films include Anpadh, Mera Gaon Mera Desh, Kajal, Raja Jani, Yadon ki Baraat, Samadhi, Dharam Veer, Pathar Aur Payal, Kahani kismat Ki, Ayee Milan ke Bela, Jugnu, Azaad, Alibaba Aur 40 Chor, Ram Balram, Krodhi, Katilon ke Katil, Professor Pyarelal etc.

RAJ KUMAR SANTOSHI, son of late writer-film maker P.L. Santoshi, started as a special assistant director to Rabindra Dharmaraj in Chakra and later as a chief assistant to Govind Nihalani for Vijayata, Ardh Satya, Party, Aaghat and documentary Operation Flood and also with Zafar Hai in various Documentaries. Ghayal is his maiden venture for which he has written the script besides directing it. His current assignments include a feature film for producer Dharmendra with Sunny Deol and a feature film for producer Vinay Sinha with Amir Khan and Salman Khan besides his own production with Madhuri Dixit.
AWARD FOR THE BEST FILM ON OTHER ISSUES SUCH AS PROHIBITION, WOMEN AND CHILD WELFARE, ANTI-DOWRY, DRUG ABUSE ETC.

**ORU VEEDU IRU VAASAL (Tamil)**

Rajat Kamal and a cash prize of Rs. 30,000/- to the Producer: M/s KAVITHALAYAA PRODUCTIONS PVT. LTD.

Rajat Kamal and a cash prize of Rs. 15,000/- to the Director: K. BALACHANDER

**Citation**

The Award for the Best Film on Other Social Issues such as Prohibition, Women and Child Welfare, Anti-Dowry, Drug Abuse etc. for 1990 is given to the Tamil film **ORU VEEDU IRU VAASAL** for focussing on women's problems and very sensitively showing the path by which women can be emancipated.
K. BALACHANDER, one of the architects of modern Tamil cinema, his forte has been to strike a balance between art and commerce while working within the mainstream cinema format and his ability to communicate is well reflected even in languages which he cannot speak like Telugu, Kannada or Hindi. A prolific film maker he has made over 75 films a large number of which won state and national recognition some of which include Apoorva Raagangal, Maro Charitra, Varumaiyin Niram Siqappu, Thanner Thanneer, Ek Duje Ke Liye, Agni Saatchi, Achamilai Achamillai, Sindhu Bhairavi, Rudra Veena, Pudhu Arthangal etc. He is a recipient of Padmashri and Kalaimamani Award of Tamil Nadu government.
AWARD FOR THE BEST DIRECTION

TAPAN SINHA

Swarna Kamal and a cash prize of Rs. 50,000/- to the Director: TAPAN SINHA

Citation

The Award for the Best Direction of 1990 is given to TAPAN SINHA for his work in the Hindi film EK DOCTOR KI MAUT for having presented a contemporary problem with courage, subtlety and finesse.
TAPAN SINHA began his career as a sound-recordist at New Theatres, Calcutta, in 1946. He secured a job with Pinewood Studios as an audio-engineer in 1950, following his visit to London to attend a film festival. He scored music for some of his latter films and has to his credit 38 films, some of which include Kabuliwala, Lauhakapat, Aarohi, Atithi, Hatey Bazarey, Khuditapas, Sadaf Hati, Bancharamer Bagan, Aadmi aur Aurat, Aaj Ka Robinhood.
AWARD FOR THE BEST ACTOR
AMITABH BACHCHAN

Rajat Kamal and a cash prize of Rs. 10,000/- to the Actor: AMITABH BACHCHAN

Citation
The Award for the Best Actor of 1990 is given to AMITABH BACHCHAN for his work in the Hindi film AGNEEPATH for a towering performance, rising above the script with variation and nuances at all levels.
AMITABH BACHCHAN, the towering star of Indian cinema, was born in 1942 and is a Science graduate from Delhi university. His introduction to Indian cinema was in late K.A. Abbas’s film Saat Hindustani and since then he has acted over 80 films among which some of the major hits include Anand, Zanjeer, Deewar, Sholay, Muquaddar Ka Sikandar, Naseeb, Abhiman, Trishul, Lawaris, Adalat, Andha Kanoon, Namak Halal, Kabhi Kabhi, Shahenshah, Aaj Ka Arjun, Hum. He received the Filmfare Best Actor Award in 1977 for Amar Akbar Anthony and in 1978 for Don. He received Padamashri in 1984 and same year he was elected to Lok Sabha from Allahabad.
AWARD FOR THE BEST ACTRESS
VIJAYA SHANTHI

Rajat Kamal and a cash prize of Rs. 10,000/- to the Actress: VIJAYA SHANTHI

Citation
The Award for the Best Actress of 1990 is given to VIJAYA SHANTHI for her work in the Telugu film KARTHAVYAM for depicting both aggression and femininity with balance and restraint.
VIJAYA SHANTHI, has carved out a niche for herself in Telugu cinema and also in films in other languages at the young age of 25. Awards have come to her in a big way starting with Prathighatana when she was barely 21. She was also awarded for her performance in Bharathanaari as well as acting in films Meti Bharatham, Bepati Pourulu which received state awards for best films. Currently, she is engaged in making Thejaswini, Hindi version of Karthavyam. A multilingual artiste, she has acted opposite almost all matinee idols.
AWARD FOR THE BEST SUPPORTING ACTOR

NEDUMUDI VENU

Rajat Kamal and a cash prize of Rs. 10,000/- to the Supporting Actor: NEDUMUDI VENU

Citation

The Award for the Best Supporting Actor of 1990 is given to NEDUMUDI VENU for his work in the Malayalam film HIS HIGHNESS ABDULLAH for maintaining the character with consistency and sensitivity.
NEDUMUDI VENU, a graduate who took to acting has been with Malayalam cinema for long winning several state awards for his performances. Making his debut with the Malayalam film Thakara directed by Bharathan, he has portrayed a wide variety of characters in about 100 films in Malayalam.
AWARD FOR THE BEST SUPPORTING ACTRESS

K.P.A.C. LALITHA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Supporting Actress: K.P.A.C. LALITHA

Citation
The Award for the Best Supporting Actress of 1990 is given to K.P.A.C. LALITHA for her work in the Malayalam film AMARAM for portraying an ethnic character with authenticity.
K.P.A.C. LALITHA, wife of the well known Malayalam film maker Bharathan, started her stage career in K.P.A.C. drama troupe. She has been a leading supporting actress in a large number of Malayalam films.
AWARD FOR THE BEST CHILD ARTISTE
BABY SHRUTI, MASTER TARUN and BABY SHAMILEE

Rajat Kamal and a cash prize of Rs. 5,000/- to the Child Artists: BABY SHRUTI, MASTER TARUN and BABY SHAMILEE

Citation
The Award for the Best Child Artiste of 1990 is given to BABY SHRUTI, MASTER TARUN and BABY SHAMILEE for their work in the Tamil film ANJALI for giving excellent performances in which the children come across in all naturalness and yet give a glimpse of the adult within.
श्रृंभत का जन्म 1983 में हुआ और वह विद्या मंदिर मायलापुर की छात्रा है। वह चित्रकारी और कैसियो बजाने की शौकीन है।

तरुण का जन्म भी 1983 में हुआ और वह म्याप्रस के सर्वेक्षणसब्बराव हाई स्कूल में तीसरी कक्षा में पढ़ता है। वह 7 तेलुगु फिल्मे और मलयालम तथा तमिल की एक-एक फिल्म में अभिनय कर चुका है। तरुण की कई पुरस्कार भी मिले हैं।

शामिली की उम्र केवल 4 वर्ष है और वह तमिल, तेलुगु, मलयालम और कन्नड़ की 10 फिल्मों में अभिनय कर चुकी हैं। उनकी 6 फिल्मों इस समय निर्माणाधीन हैं।

BABY SHRUTI born in 1983 is a student of Vidya Mandir, Mylapore, and his hobbies are painting and playing the Casio.

MASTER TARUN born in 1983 is a IIIrd standard student of Sri Venkata Subba Rao Boys High School, Madras. MASTER TARUN has already worked in seven Telugu and one each in Tamil and Malayalam films and has been named for several awards (Vamsi, Bharatamuni and Cinema Trade Guide Award).

BABY SHAMILEE born in 1987 has already worked in 10 films in Tamil, Telugu, Malayalam and Kannada and 6 of her films are under production now.
सर्वोत्तम पार्श्व गायक पुरस्कार

एम.जी. श्रीकुमार

पार्श्व गायक एम.जी. श्रीकुमार को रजत कमल और 10,000/- रुपये का नकद पुरस्कार।

प्रशंसा

सर्वोत्तम पार्श्व गायक का 1990 का पुरस्कार एम.जी. श्रीकुमार की मलयालम फिल्म हिज हाइनिस अबुल्ला में शास्त्रीय संगीत पर आधारित एक गीत को सटीक और श्रेष्ठ दंग से गाने के लिए प्रदान किया गया है।

AWARD FOR THE BEST MALE PLAYBACK SINGER

M.G. SREEKUMAR

Rajat Kamal and a cash prize of Rs. 10,000/- to the Male Playback Singer : M.G. SREEKUMAR

Citation

The Award for the Best Male Playback Singer of 1990 is given to M.G. SREEKUMAR for an excellent rendering of a classical-based tune encompassing all ranges accurately in the Malayalam film HIS HIGHNESS ABDULLAH.
M.G. SREEKUMAR, Commerce graduate, belongs to a family of musicians—father, mother, brother and sister, has sung about 600 songs in more than 160 films, winner of Kerala state award as the best male playback singer (film Kireedom), now receiving training in classical music.
AWARD FOR THE BEST FEMALE PLAYBACK SINGER

LATA MANGESHKAR

Rajat Kamal and a cash prize of Rs. 10,000/- to the Female Playback Singer of 1990 is given to LATA MANGESHKAR for singing with outstanding expression with the rarest and purest of styles in the Hindi film LEKIN.
LATA MANGESHKAR has worked as an actress, producer and composer. However, it is in the field of music, both in and out of the cinema, that she has excelled. In the 50s and 60s, she adapted the works of leading Marathi poets and set them to music. In the early 70s, she recorded devotional songs by Sant Tukaram, the most popular medieval saint-singer of Maharashtra. Many consider her recording of the Bhagwad Gita in Sanskrit as her crowning achievement. She has also sung bhajans by Meerabai and Ghalib’s ghazals. With her repertoire of more than 30,000 songs in about 15 languages, Lata holds the record for singing the largest number of songs in the world. Music director Ghulam Haider introduced her to Bambay Talkies. Majboor, Padmini, Andaz, Lahar, Bazaar and Barsaat ensured a future where she would reign supreme over the hearts of millions of music lovers. In 1989 she was awarded the Dada Saheb Phalke Award.
AWARD FOR THE BEST CINEMATOGRAPHY
SANTOSH SIVAN

Rajat Kamal and a cash prize of Rs. 10,000/- to the Cameraman: SANTOSH SIVAN

Rajat Kamal and a cash prize of Rs. 10,000/- to the laboratory processing the film M/S VIJAY COLOUR LABORATORIES

Citation

The Award for the Best Cinematography of 1990 is given to SANTOSH SIVAN for his work in the Malayalam film PERUMTHACHAN for heightening the mood of the film with the highest visual standards.
SANTOSH SIVAN, a diploma holder in cinematography from Pune Film Institute, he produced, directed and photographed the 1989 national award winning short film Story of Tiblu, and also photographed over a dozen short films. His cinematography for Feature Films include Raakh (Hindi), Nidhiyude Katha (Malayalam), Oru May Masa Pulariyil, David Mr. David, Mandatheum Kettathem, Kadal Theerathu, Kalal Pada, Varthamanakalam, Mithya, Indraialam, Vyuham.
AWARD FOR THE BEST SCREENPLAY

K.S. SETHU MADHAVAN

Rajat Kamal and a cash prize of Rs. 10,000/- to the Screenplay Writer:
K.S. SETHU MADHAVAN

Citation
The Award for the Best Screenplay of 1990 is given to K.S. SETHU
MADHAVAN for his work in the Tamil film MARUPAKKAM for
depicting a simplistic story, capturing the various levels of philosophy,
psychology, tradition and relationships perfectly.
K.S. SETHU MADHAVAN, one of the stalwarts of Malayalam Cinema, has been consistently exploring human values in his films and two of the best known films in genre include Adimakal and Oppol, the latter adjudged as the Second Best Feature film in 1981 National Film Awards. A prolific film maker and a man of progressive views, Sethu has made over 60 films including films in Tamil, Kannada and Sinhalese. Winner of Kerala State government’s Best Director’s award consecutively for three years (1970-1972) his other well known films include Kera Kana Kadal, Pani Theeratha Veedu, Achanum Rappayum.
AWARD FOR THE BEST AUDIOGRAPHY

N. PANDURANGAN

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

Citation
The Award for the Best Audiography of 1990 is given to N. PANDURANGAN for his work in the Tamil film ANJALI for aesthetically weaving the soundtrack in the most creative manner to enhance the visuals of the film.
N. PANDURANGAN, 48, has been in the Cine Recording business for twenty-eight years working as the Sound Recordist of Prasad Studios, Madras. As a Sound Recordist he was awarded by the Karnataka State government consecutively for three years (1982-84) and is a recipient of Andhra Pradesh government’s Nanthi Award for his work in the film Srivennila in 1986.
AWARD FOR THE BEST EDITING
M.S. MONEY

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

Citation
The Award for the Best Editing of 1990 is given to M.S. MONEY for his work in the Malayalam film IYER THE GREAT for slick well-placed editing which elevates the craft of the film.
M.S. MONEY: Film Editor for over 40 years; edited over 200 feature films in Malayalam, Tamil, Telugu, Kannada, Hindi, Sinhalese; winner of regional best film award for Malayalam film *Maram*; directed Tamil and Malayalam films and Kerala government Documentaries.
AWARD FOR THE BEST ART DIRECTION:
NITISH ROY

Rajat Kamal and a cash prize of Rs. 10,000/- to the Art Director: NITISH ROY

Citation
The Award for the Best Art Direction of 1990 is given to NITISH ROY for his work in the Hindi film LEKIN for maintaining the era, etching the characters against the canvas, with perfect colour, design and execution.
NITISH ROY, one of the most renowned Art Directors in films ever since he joined the profession in 1981 in which year he did the decor for Mrinal Sen's *Kharij* and won the national as well as BFJA award. In 1983-84, he won the national and BFJA Award for his decor in Shyam Benegal's *Mandi* and in 1985 bagged the BFJA Award once again for his work in Kalpana Lajmi's *Ek Pal*.

In between he did the decor for a large number of well known films such as *Khandar*, *Genesis*, *Party*, *Aghaat*, *Jezeere*, *Drishti*, *Trikal*, *Sushman*, *New Delhi Times*, *Parinda*, *Kasba*, *Ek Romani Ho Jai*, *Salam Bombay* and *Ghayal*. He did decor for TV serials like *Tamas*, *Kabeer*, *Wagle Ki Duniya*, *Mirza Ghalib* and worked for a large number of Ad Films.

A student of Government College of Art & Craft, Calcutta he is a producer director with Films Division and West Bengal government. He has also directed a Bengali feature film *Ek Poshla Brishti*.
सर्वोत्तम वेशभूषा पुरस्कार
भानु अधैया
वेशभूषाकार भानु अधैया को रजत कमल और 10,000/- रुपये का नकद पुरस्कार।

प्रशस्ति
सर्वोत्तम वेशभूषा का 1990 का पुरस्कार भानु अधैया को हिन्दी फिल्म लेकिन के लिए दिया गया है जिसमें उन्होंने वेशभूषा की ऐसी परिकल्पना की है जिससे फिल्म की दृश्यात्मक गुणवत्ता में वृद्धि हुई है और उन्होंने हलके रंगों का इस्तेमाल करके राजस्थानी वेशभूषा की गहरे एवं चटक रंगों की परम्परा को तोड़ा है।

AWARD FOR THE BEST COSTUME DESIGNER
BHAHNU ATHAIIYA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Costume Designer: BHANU ATHAIYA

Citation
The Award for the Best Costume Designer of 1990 is given to BHANU ATHAIYA for her work in the Hindi film LEKIN for the texture and tone of the costumes, which heighten the visual quality of the film, breaking away from the traditional image of bright Rajasthani colours by using subdued pastel shades.
Bhanu Athaiya: Internationally acclaimed Costume Designer and the first ever Indian to be nominated for the prestigious Oscar award, which she received for her work in Richard Attenborough’s GANDHI; has so far designed Costumes for over 300 films (practically covering all period and regions in the country including western costumes) ever since she entered the Bombay Film Industry in 1955; her costume design for some of the Co-productions include Ajooba, Sohni Mahiwal, A Memoir of the Future, Ali Baba & 40 Chor, Shalimar, Siddhart, Guide; design for some important Hindi films include Khayal Gatha, Nikah, Namkeen, Teesri Kasam, Reshma Aur Shera, Sahib Bibi Aur Ghulam, Ganga Jamuna; diploma holder in Painting, Fellow, J J School of Art; studied Fashion Designing in Paris under French Scholarship; Fashion illustrator-designer, for magazines and boutiques.
AWARD FOR THE BEST MUSIC DIRECTION
Hridayanath Mangeshkar

Rajat Kamal and a cash prize of Rs. 10,000/- to the Music Director:
Hridayanath Mangeshkar

Citation

The Award for the Best Music Direction of 1990 is given to
Hridayanath Mangeshkar for using traditional tunes and
instruments creatively, with lilting melody and haunting perfection in
the Hindi film LEKIN.
Hridayanath Mangeshkar has been a Music Director of long standing. He has been the music director of a large number of films some of which include Mashal, Dhanvan, Subah, Chakra, Mahananda. Besides music he has also produced films in Marathi Antarichadeva, Bhav Tethe Dev and Soonbai.
सर्वोत्तम गीतकार पुरस्कार

गुलज़ार

गीतकार गुलज़ार को रजत कमल और 10,000/- रुपये का नकद पुरस्कार।

प्रशंसा

सर्वोत्तम गीतकार का 1990 का पुरस्कार गुलज़ार को हिन्दी फिल्म लेकिने के गीतों में लग्जूप्त काव्य सृजन के माध्यम से अति सुंदर बिम्बों की रचना के लिए प्रदान किया गया है।

AWARD FOR THE BEST LYRICS

GULZAR

Rajat Kamal and a cash prize of Rs. 10.000/- to the Lyricist : GULZAR

Citation

The Award for the Best Lyrics of 1990 is given to GULZAR for his work in the Hindi film LEKIN for evoking beautiful imagery, created through lyrical poetry.
गुलजार मूल रूप से कवि हैं और 40 के दशक में प्रगतिशील लेखक आंदोलन से जुड़े रहे। फिल्मों में गीतकार, पटकथा लेखक और निर्देशक के रूप में सफर्चित रहे हैं। उन्होंने आंदोल, कोशिश, अचानक, किताब, मीरा, अंगूर और इजाज़त जैसी फिल्मों का पटकथा लेखन और निर्देशन किया है। मौसम फिल्म के लिए उन्हें सर्वोत्तम निर्देशन पुरस्कार और कोशिश के लिए सर्वोत्तम पटकथा लेखन का पुरस्कार मिला। 1988 में उन्हें इजाज़त फिल्म के लिए सर्वोत्तम गीतकार का पुरस्कार प्राप्त हुआ। गुलजार ने कविता, कहानी और उपन्यासों की रचना की है। उन्होंने बच्चों के लिए अनेक पुस्तकें लिखी हैं।

GULZAR, Lyricist, script-writer and director by profession, has been basically a poet of modern sensitivity and was closely associated with the progressive writer’s movement in the 40’s. Since his introduction to cinema he has written and directed films like Aandhi, Koshish, Achank, Kitab, Meera, Angoor and Ijaazat and won the Best Director’s award for Mausam, the Best Screenplay writer’s award for Koshish and in 1988, the Best Lyricist award for Ijaazat.

Gulzar is the author of three books of poetry, short story and novelette; author of a dozen books for children his story named Ekta won the NCRT award in 1989. Born in Jhelum in Pakistan in 1936 he had his schooling in Delhi and later settled in Bombay.
SPECIAL JURY AWARD

PANKAJ KAPOOR, SUNNY DEOL and JAYABHARATHI

Rajat Kamal and a cash prize of Rs. 10,000/- to the Actors: PANKAJ KAPOOR, and SUNNY DEOL and the actress JAYABHARATHI

Citation

The Special Jury Award for 1990 is given to the Actor PANKAJ KAPOOR for his work in the Hindi film EK DOCTOR KI MAUT for having effectively projected the in-built trauma of an aspiring, thinking, creative mind, in the context of a demoralising, fossilized system of establishment that does not provide scope for fruition of a path-finding spirit.

The Special Jury Award for 1990 is also given to the Actor SUNNY DEOL for his work in the Hindi film GHAYAL for an effective portrayal of a youth, victimised by the inherent evil in aspects of the present police system.

The Special Jury Award for 1990 is also given to the Actress JAYA BHARATHI for her work in the Tamil film MARUPAKKAM for a touching portrayal of the agony of a woman who has been emotionally neglected, unwittingly.
पंकज कपूर ने टेलीविजन कलाकार के रूप में अभिनय क्षेत्र में काम शुरू किया और बाद में वे फिल्म अभिनेता बन गए। इससे पहले वे कई नाटकों में भी अभिनय कर चुके हैं। कर्मचारी और काफी तक पुकारे उनके दो प्रमुख टेलीविजन धारावाहिक हैं। पंकज कपूर ने यह वो मंजिल तो नहीं, मैं जिन्दा हूँ। मही दा दीवा आदि फिल्मों में शानदार अभिनय किया है।

सत्री डिएंसल फिल्म अभिनेता धरंश्रेत् के पुत्र हैं। उनका अभिनय जीवन 1983 में बेताब फिल्म से आरम्भ हुआ। इसके बाद उन्होंने अर्जित फिल्म में अभिनय किया, जिसके लिए उन्हें काफी सराहना मिली। उन्होंने सोही महिवाला, यतीम, पाप की दुनिया, ब्रिटेन आदि कई सफल फिल्मों में काम किया है। उनकी नवीनतम फिल्म गायत्री के लिए उन्हें फिल्मफेयर के सर्वोत्तम अभिनेता पुरस्कार के लिए भी चुना गया है।

जया भारती दक्षिण भारत की सुप्रिम फिल्म अभिनेत्री हैं। अभिनय के क्षेत्र में उन्हें बहुमुखी प्रतिभा की घनी माना जाता है। उन्होंने केवल मलयालम की ही 275 फिल्मों में अभिनय का किरितान कायम किया है। उन्होंने अपनी फिल्मी जीवन मलयालम फिल्मों से ही आरम्भ किया लेकिन वह तमिल फिल्मों में भी बहुत लोकप्रिय हुई। उन्हें अनेक पुरस्कार भी मिल चुके हैं। उन्हें लगातार 3 वर्ष तक केंद्र सरकार का सर्वोत्तम अभिनेत्री पुरस्कार दिया गया।

PANKAJ KAPUR Television artiste and later a Cine artiste also, acted in a number of plays for National School of Drama Repertory. Acted in serials Karamchand and Kab Tak Pukaroon and films Yeh Woh Manzil To Nahin, Main Zinda Hoon, Marhi Da Diva

SUNNY DEOL following in the footsteps of his cine-actor father Dharmendra, made Betaab, Arjun, starred in a number of hit films Sohni Mahiwal, Yateem, Vardi, Paap Ki Duniya, Tridev etc. His last runaway hit was Ghayal.

JAYABHARATHI, a veteran actress she holds the astounding record of having acted in more than 275 films in Malayalam alone. Starting her career as a dancer and actress in Malayalam and Tamil she bagged the Kerala government’s Best Actress award consecutively for three years.
AWARD FOR THE BEST FEATURE FILM IN ASSAMESE

JOOJ

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: BIPUL BARUAH

Rajat Kamal and a cash Prize of Rs. 10,000/- to the Director: HEMEN DAS

Citation
The Award for the Best Feature Film in Assamese of 1990 is given to JOOJ for attempting to portray, with conviction, the earthy realism in the field of social differences.
BIPUL BARUAH, a businessman by profession, is proficient in arts too, especially theatre and cinema. He has taken part and produced and directed many stage plays as well as composing songs for Assamese cassettes. Besides Jooj which is his first venture he has also produced Abuj Bedona.

HEMEN DAS, a government employee, has been one of Assam’s prominent stage personality, and proficient in all the aspects of theatre, play-writing, acting and direction and also the author of a book on theatre, Natya Silpa. He has been acting and directing plays on state and national level and for Doordarshan also. He also wrote two plays Shrimanta Sankardev and For A Peace War. He had been an assistant to director Dulal Roy for his film Ashraya and in other films Kanaklata and Paani. Jooj is his maiden directorial venture.
AWARD FOR THE BEST FEATURE FILM IN BENGALI

ATMAJA

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: RAJ KUMAR JAIN

Rajat Kamal and a cash prize of the Rs. 10,000/- to the Director: NABYENDU CHATTERJEE

Citation
The Award for the Best Feature Film in Bengali of 1990 is given to ATMAJA for its masterly depiction of a mother's quest, torn between the hollowness of wealth and the transcendence of human values.
RAJ KUMAR JAIN, a young businessman and a prominent social worker he has also been associated with Hindi theatre movement via Anamika theatre group. He has also been a producer of Bengali TV serial, and a secretary of Sri Digamber Jain Trust (Howrah). Atmaja is his first independent venture as a producer.

NABYENDU CHATTERJEE made his directorial debut with Naya Rasta in Hindi followed by Adwitiya (1968), Chithi (1973), Ramur Pratham Bhag (1974) and Aaj Kal Parshur Galpo—all in Bengali. He has experimented with both form and content in his films which received critical acclaim for his commitment to socially relevant themes. His latter films Chopper (1986) and Sarisreep (1988) were shown in various film festivals in India and abroad. His last film Parashuramer Kuthar (Bengali) bagged the second Best feature film award of 1989 and also the Best Actress Award. Atmaja is his ninth film.
सर्वोत्तम हिंदी कथाचित्र पुरस्कार

दृष्टि

निर्माता गोविंद निहलाणी को रजत कमल और 20,000/- रुपये का नकद पुरस्कार।
निर्देशक गोविंद निहलाणी को रजत कमल और 10,000/- रुपये का नकद पुरस्कार।

प्रश्निति

सर्वोत्तम हिंदी कथाचित्र का 1990 का पुरस्कार दृष्टि को मात्र की पीड़ा को कुशलतपूर्वक चित्रित करने के लिए प्रदान किया गया है।

AWARD FOR THE BEST FEATURE FILM IN HINDI

DRISHTI

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: GOVIND NIHALANI

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: GOVIND NIHALANI

Citation

The Award for the Best Feature Film in Hindi of 1990 is given to DRISHTI for depicting marital pain very effectively.
GOVIND NIHALANI, started his career with the feature film Shantata court chalu Ahe, co-produced and directed by Satyadev Dubey. Followed a highly rewarding association with Shyam Benegal for whom he photographed several documentaries, and ten feature films including Junoon for which he received the National award for Best colour Cinematography in 1979. Aakrosh is Nihalani's first feature film as a director-cinematographer, winner of the Golden Peacock at VIII international film festival 1981. The same year he headed the second unit of Richard Attenborough’s Gandhi. Vijayata, Ardha Satya, Party, Aghaat followed. Nihalani directed Tamas, a 5-hour serial for Doordarshan. His Jazere and Drishti both featured in Panorama 1990 and 1991.
AWARD FOR THE BEST FEATURE FILM IN KANNADA

MUTHINA HAARA

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: S.V. RAJENDRA SINGH (Babu)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: S.V. RAJENDRA SINGH (Babu)

Citation

The Award for the Best Feature Film in Kannada of 1990 is given to MUTHINA HAARA for effectively portraying patriotism.
S.V. RAJENDRA SINGH, popularly known as Babu, followed in the footsteps of his late father D. Shankar Singh, a pioneer of Kannada cinema and discoverer of many talents, and his mother Prathima Devi too was a veteran artiste of yester year. After graduation, Babu joined his father’s company M/s Mahatam pictures and before that acted as a child artiste in a large number of films. He worked in the second unit of a Hollywood company during the shooting of Mighty Himalayan Man and made his directorial debut in 1977 with Bagarahole, a children’s film and later Antha (1981) and Simhada Mari Sainya (1981) and all of them were awarded by Karnataka state government. He also made several other Kannada films, two in Telugu Tena Manasalu, Prama Yuddam and also in Hindi Meri Awaaz Suno, Mera Faisla, Sharara, Agg Ka Dariya. His Bandana won the Best Kannada Film award in 1985.
AWARD FOR THE BEST FEATURE FILM IN MALAYALAM

VASTHUHARA

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: RAVINDRANATH

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: G. ARAVINDAN (Posthumous)

Citation

The award for the Best Feature Film in Malayalam of 1990 is given to VASTHUHARA for being a human document, depicting the cruelties meted out by society to the dispossessed.
RAVINDRANATH; Working in film production for the last two decades. Acted in lead roles in two off beat Malayalam films, Yaro Oral and Aliciente Aneshwanam.

G. ARAVINDAN, who died recently, had started his film career in 1973 and left behind a body of work for which he will be remembered for long. Though he continued to work with Kerala Rubber Board his talents and interests remained unfettered and has been a distinguished painter and cartoonist and created his popular cartoon serial, “The small man and the Big world” for a Malayalam weekly; he worked with different theatre groups and produced, classical and folk plays. All the eight films directed by him Uttarayanam, Kanchana Sita, Thampu Esthappan, Kummatty, Pokkuveyil, Chidambaram and Oridath won national awards and critical acclaim.
AWARD FOR THE BEST FEATURE FILM IN TAMIL

ANJALI

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: M/s SUJATHA PRODUCTION PVT. LTD.

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: MANI RATNAM

Citation
The award for the Best Feature Film in Tamil of 1990 is given to ANJALI for its unusual usage of film form, utilising music, choreography and sound with depth, achieving the highest aesthetic excellence to narrate the emotional nearness of the mentally retarded.
MANI RATNAM, a commerce graduate and a MBA, eschewed both commerce and administration to get fully involved in film making. Pallavi, Anupallavi (Kannada) is his first directorial venture. Followed Unuru (Malayalam), Pagal Nilavu, Idaya Koil (Tamil). His Tamil films Mouna Ragam and Nayagan have bagged national awards while Agni Natchatram became a box office hit. His Telugu film Gitanjali also bagged a national award.
AWARD FOR THE BEST FEATURE FILM IN TELUGU

MATTI MANUSHULU

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: K. MUKHERJEE and VEDA KUMAR

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: B. NARSING RAO

Citation

The award for the Best Feature Film in Tamil of 1990 is given to MATTI MANUSHULU for portraying the stark reality of pain which has been underlined with the warm hues of life.
K. MUKHERJEE, a graduate from Andhra university, has produced a number of films in Telugu Jebu Donga, Juda Gaddu, Iddaru Iddare, Nippulanti Nijam. He has also produced a film in Hindi Naya Kadam.

VEDA KUMAR, a Engineering graduate from Mysore university has been associated with child education and publications of Children's magazines. He has been the executive producer of two documentaries The city and Maa Ooru and feature film Dasi in Telugu.

B. NARSING RAO went to School in Alwal, a suburb of Hyderabad-Secunderabad. After his training in fine arts college he involved himself not only with painting but also with theatre, music, literature, photography and finally film making. He co-produced and composed music and lyrics for Maa Bhoomi (1979). He directed, produced and composed music for Rangula Kala which won the best Telugu feature film award in 1983. In 1988, his film Dasi won five national awards apart from a Diploma of Merit in Moscow film festival 1989, and was also shown in the Munich and Karlovy Vary festivals. His documentary Maa Ooru has also won a national award.
AWARD FOR THE BEST FEATURE FILM IN LANGUAGES OTHER THAN THOSE SPECIFIED IN SCHEDULE VIII

ISHANOU

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: ARIBAM SYAM SHARMA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: ARIBAM SYAM SHARMA

Citation

The Award for the Best Feature Film in Languages Other Than Those Specified in Schedule VIII of the Constitution of India is given to the Manipuri film ISHANOU for effectively portraying the tragedy behind the institution of Meibi which unfortunately shatters a family.
ARIBAM SYAM SHARMA mastered Indian philosophy and classical music in Viswabharati university. His involvement in Manipuri theatre saw him emerging as an actor, director and a vocalist. He made his first film Lamja Prashuram in 1974. In 1981, he made Imagi Ningthem which featured in Panorama in Calcutta Filmotsav and also bagged a Rajat Kamal in National Film Festival. The film was also awarded the Grand Prix at the festival of Three Continents at Nantes in 1982 and shown in New York, London, Locarno, Montreal and other festivals. Two of his eight documentaries have won international awards - Sangai, a ballet film and The Deer on the Lake, the latter won the national award for Best Environment/ Preservation Film in 1990.
विशेष उल्लेख
अनौबम किरणमाला

कथाचित्र निर्माण मण्डल ने मणिपुरी फिल्म इशानु में अनौबम किरणमाला के अभिनय का विशेष उल्लेख किया है जिसमें उन्होंने फिल्मों में पहली बार अभिनय करते हुए मानवीय इण्ड-ट्रांस के विभिन्न स्तरों को अभिव्यक्त किया है।

SPECIAL MENTION
ANOUBAM KIRANMALA

The Feature Film Jury makes a Special Mention of ANOUBAM KIRANMALA for her work in the Manipuri film ISHANOU for a debut performance depicting various levels of conflict effectively.
ANOUSHAM KIRANMALA DEVI, leading actress of Theatre Mirror of Manipur, winner of state award for best actress, proficient in Laiharaoba dance and folk songs, makes her debut in Ishanou.
पुरस्कार जो नहीं दिए गए

1. राष्ट्रीय एकता पर सर्वोत्तम कथाचित्र का नर्मस दत्त पुरस्कार
2. परिवार कल्याण पर सर्वोत्तम कथाचित्र पुरस्कार
3. पर्यावरण/संरक्षण/परिश्रम पर सर्वोत्तम कथाचित्र पुरस्कार
4. सर्वोत्तम बाल कथाचित्र पुरस्कार
5. सर्वोत्तम मराठी कथाचित्र पुरस्कार
6. सर्वोत्तम उड़ीया कथाचित्र पुरस्कार
7. सर्वोत्तम पंजाबी कथाचित्र पुरस्कार
8. सर्वोत्तम सिंधी कथाचित्र पुरस्कार
9. सर्वोत्तम उर्दू कथाचित्र पुरस्कार

निम्नलिखित भाषाओं में प्रविष्टियाँ प्राप्त नहीं हुईं

1. गुजराती
2. कश्मीरी
3. संस्कृत

AWARDS NOT GIVEN

The Feature Film Jury did not give the following awards:
1. Nargis Dutt Award For the Best Feature Film on National Integration
2. Best Film On Family Welfare
3. Best Film On Environment/Conservation/Preservation
4. Best Children’s Film
5. Best Marathi Feature Film
6. Best Oriya Feature Film
7. Best Punjabi Feature Film
8. Best Sindhi Feature Film
9. Best Urdu Feature Film

ENTRIES NOT RECEIVED IN THE FOLLOWING LANGUAGES:

1. Gujarati
2. Kashmiri
3. Sanskrit
Awards for Non-Feature Films
AWARD FOR THE BEST NON-FEATURE FILM
GRAVEN IMAGE

Swarrna Kamal and a cash prize of Rs. 15,000/- to the Producers: SUMITENDRA NATH TAGORE and SHYAMASREE TAGORE

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

Citation
The Award for the Best Non-Feature Film of 1990 is given to GRAVEN IMAGE for combining the intimate portrayal of a sculptor in terms of biographical detail, bringing in the nuances of his art, summing up to an excellent portrait of a person, an artist, a period, and achieving this with high cinematic values.
SUMITENDRA NATH TAGORE, a graduate and a student of Santi-niketan, is the grandson of Abanindranath Tagore and son of Alokendranath Tagore; a writer of the arts and a businessman by profession.

SHYAMASREE TAGORE, a great grand daughter-in-law of Rabindranath Tagore, she is the daughter of the late actor Mohan Ghosal and the family owned the famous Radha Film studio. Widely travelled, she is an impressario of notable cultural events and Tourism programmes.

ABHIJIT CHATTOPADHYAY, a man of varied interests and maker of the award winning documentary Chhapakhanar Bangla Haraf; Script-writer of Calcutta TV serial Tagore’s Gora and Art Director of Doordarshan serial Pratham Pratishruti.
AWARD FOR THE BEST
ANTHROPOLOGICAL/
ETHNOGRAPHIC FILM

LOLAAB

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producers: HILLMAN FILM PVT. LTD.

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: MOHI-UD-DIN MIRZA

Citation
The Award for the Best Anthropological/Ethnographic Film of 1990 is given to LOLAAB for the dedication and conviction with which life in a remote area of the land has been portrayed, with intimacy, sympathy, authenticity and without being condescending, and for the apparent hard work that has gone into the production.
MOHI-UD-DIN-MIRZA, Diploma holder in Direction and Screenplay-writing from Institute of Film Technology, Madras; recipient of national awards for *Oval Crop, Kamadhenu Redeemed* and international award at Berlin; recipient of IDPA award for *Subabul*; directed over forty non-fiction films including Doordarshan’s *A Face in the Crowd*; currently working on *The Shape of Water*: served as Chairman of Documentary Sub-Committee for Documentary Producer’s Association.
AWARD FOR THE BEST BIOGRAPHICAL FILM

BABA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producers: MEDIART FILMS PVT. LTD.

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

Citation
The Award for the Best Biographical Film of 1990 is given to Baba for the relaxed and sensitive portrayal of an extraordinary man of our times, bubbling with humanity, portraying the social causes for which Baba Amte has dedicated his life, with a sense of deep involvement, never descending to eulogising.
RAJIV MEHROTRA, a post-graduate in Film Direction from Columbia university and an undergraduate of Oxford and Delhi university; has been working on both sides of the camera as a Director, cinematographer, narrator, editor and script writer. His current and recent assignments include Ocean of wisdom, A Portrait of Dalai Lama (for PBS network in USA), The Story of Delhi, Conversations (with Aga Khan, Ravi Shankar, Stephen Spender, Dalai Lama, JRD Tata), Secularism, all for Doordarshan plus A Matter of Motherhood (for UNICEF). His other works include China Unveiled, Restoring Shiva’s Locks, The Barren Harvest, Stealthy Scourge? Roots & Wings, Adventure of a Quest, Escape To Nowhere. Correspondent, Newscaster, producer, presenter, stringer to Television and also a writer and theatre director.
AWARD FOR THE BEST ARTS/CULTURAL FILM

FIGURES OF THOUGHT and VAASTU MARABU

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producers: ARUN KHOPKAR (for FIGURES OF THOUGHT) and MIN BIMBANGAL (for VAASTU MARABU)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Directors: ARUN KHOPKAR (for FIGURES OF THOUGHT) and BALA KAILASAM (for VAASTU MARABU)

Citation
The Award for the Best Arts/Cultural Film of 1990 is given to FIGURES OF THOUGHT for the exceptionally beautiful portrayal of the work of three painters, with verve, and unpretentious, but excellent visuals.

The Award for the Best Arts/Cultural Film of 1990 is also given to VAASTU MARABU for portraying the philosophy of the traditional “shilpi”, transcending the physical form of the sculpture, exploring the collective unconscious of Indian sculptors.
ARUN KHOPKAR, a science graduate, diploma holder in cinematography (FTII), and in Russian, German and Italian languages; scripted and directed 26 short films (education & Social Welfare), TV producer, visiting professor, FTII, Film Archive, Film Direction school (Moscow), British Council, USIS Visitorship, Homi Bhabha Fellowship; author of the award winning book Guru Dutt-Teen Anki Shokantika and lead player in Mani Kaul's Ashadh Ka Ek Din.

BALA KAILASAM, a Electronic Engineering graduate, trained in Film and TV production (University of Iowa, USA); first film on an artist's commune Cholamandal, later films-Migration to the Gulf, Kerala—The Return Phase and The Living Tradition: A Shilpi speaks.
AWARD FOR THE BEST SCIENTIFIC FILM (INCLUDING ENVIRONMENT AND ECOLOGY FILM)

BIOTECHNOLOGY: SOME POSSIBILITIES

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: GUL BAHAR SINGH (For Films Division)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: NISHITH BANERJEE

Citation
The Award for the Best Scientific Film (including Environment and Ecology Film) of 1990 is given to **BIOTECHNOLOGY: SOME POSSIBILITIES** for treading through new horizons of the futuristic, yet scientifically realisable possibilities at the threshold of a new era, with technical finesse.
GUL BAHAR SINGH, a science graduate, worked as an under study in direction; made Street Urchins, Economy of High Speed Disel Oil, Third Hand, Anukaran, Ujala, Biotechnology, Woh Chhay Saal, Sawa Sher Gehun, Samparka (Serial for Calcutta TV), and currently Bayen based on a story by Mahasweta Devi.

NISHITH BANERJEE, Graduate, former Dy. Chief producer, Films Division; maker of over 50 documentaries, winner of national and international awards (Berlin, Milan, Venice, San Sebastian), current assignments include Late M.N. Roy and a 13-episode TV serial on Sarat Chatterjee’s story for Calcutta Doordarshan.
AWARD FOR THE BEST AGRICULTURAL FILM (TO INCLUDE SUBJECTS RELATED TO AND ALLIED TO AGRICULTURE LIKE ANIMAL HUSBANDARY, DAIRYING ETC.)

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

Citation
The Award for the Best Agricultural Film (to include subjects related to and allied to agriculture like animal husbandary, dairying etc.) of 1990 is given to GOLDEN EARTH for very effective communication of the techniques of soil and water conservation, in a simple manner, without being simplistic with the medium.
विष्राम रवंकर चुरविज्ञान और वीडियो फिल्मों के निर्माता हैं। 1985 में उन्हें समाज कल्याण की सर्वोत्तम फिल्म का राष्ट्रीय पुरस्कार मिला। उन्होंने स्वीकारात्मक फिल्म का निर्देशन और पटकथा लेखन किया, जिसे ब्रिटिश मेडिकल फाउंडेशन का सर्वोत्तम पदक प्राप्त हुआ। वे पुणे के भारतीय फिल्म तथा टेलीविजन संस्थान में सहायक प्रोफेसर के रूप में भी काम कर चुके हैं।

AWARD FOR THE BEST ENVIRONMENT/CONSERVATION/ PRESERVATION FILM

PRATIKRIYA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: RAHAT YUSUF

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: RAHAT YUSUF

Citation
The Award for the Best Environment/Conservation/Preservation Film of 1990 is given to PRATIKRIYA for dealing with the problem of the environment at the grassroots level, combining the talent to handle ordinary people and get excellent performances out of them, with a clarity of message and commitment to the cause.
राहत युसुफी विज्ञान के छात्र हैं और उन्होंने भारतीय फिल्म तथा टेलीविजन संस्थान पुणे से निर्देशन तथा पटकथा लेखन में डिप्लोमा प्राप्त किया है। वे 16 एम.एम. की फिल्में बनाते हैं। उनके वृत्तचित्र समाजशास्त्रीय और मानवशास्त्रीय विषय पर आधारित होते हैं और उनमें कथा का प्रवाह भी रहता है।

RAHAT YUSUF, a science graduate and diploma holder, FTII Pune in direction and screenplay-writing; makes films in 16 mm and his documentaries are transformed into pieces of fiction based on sociological and anthropological insights.
AWARD FOR THE BEST FILM ON SOCIAL ISSUES

SAFE DRINKING WATER FOR ALL

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: R. KRISHNA MOHAN (For Films Division)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: MAHESH P. SINHA

Citation

The Award for the Best Film on Social Issues of 1990 is given to SAFE DRINKING WATER FOR ALL for effectively portraying the fundamental problem of drinking water and the steps being taken to solve the problem, without descending to propaganda.
R. KRISHNA MOHAN, Masters degree in Public Administration and diploma in Journalism; script-writer, Films Division, took to Direction in 1982 and has made over 40 films; reviewer and contributor to journals and newspapers; at present, Joint Chief Producer, Films Division (Newsreel). His films include Thygabrahmam, Crises in Sri Lanka, Give Peace A Chance, Tears and Smiles, Hum Kaon Hai?, A Report on Kashmir, Ramjanamabhoomi-Babri Masjid.

MAHESH PRATAP SINHA, joined Films Division as cameraman, Newsreel officer in 1973; filmed Earthquake, The Pope’s Visit, CHOGM and NAM summits, accompanied Presidents and Prime Ministers abroad, winner of Best Newsreel Cameraman award and Best News Magazine Award. His films include First Test Tube Baby, India’s Naval Might, Chacha Nehru and member, 4th Indian Scientific Expedition to Antarctica.
AWARD FOR THE BEST EDUCATIONAL/MOTIVATIONAL/INSTRUCTIONAL FILM
DUCKS OUT OF WATER and NATUN ASHA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producers: D. GAUTAMAN (for DUCKS OUT OF WATER) and BEAUTY SABHAPANDIT (for NATUN ASHA)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Directors: RAJ GOPAL RAO (for DUCKS OUT OF WATER) and ARUP BORTHAKUR (for NATUN ASHA)

Citation
The Award for the Best Educational/ Motivational/ Instructional Film of 1990 is given to DUCKS OUT OF WATER for the beautiful imagery, elevating a routine theme to levels of aesthetic excellence.

The Award for the Best Educational/ Motivational/ Instructional Film of 1990 is also given to NATUN ASHA for being an instructional film in which form and content compete for excellence.
D. GAUTAMAN, diploma holder (First class First) FTII, chief assistant to late Ramu Kariat of Malayalam cinema; joined Films Division, now Dy. Chief Producer, Films Division, Bangalore and made over 60 Documentaries.

BEAUTY SABHAPANDIT, documentary producer since 1984; made DH, Wow, Natun Prabhat, Jiban Sangram (Assamese) and acted in telefilm Grahahanta and TV serials Deuta and Lahar.

RAJ GOPAL RAO, graduate, diploma holder, Civil Engineering & Cinematography; joined Films Division as asstt. cameraman, newsreel officer, deputy director and now Director, Films Division, Delhi; directed over 30 documentaries, winner of national and international awards.

ARUP BARTHAKUR, director of documentaries produced by Beauty Sabhapandit; asstt, director to three feature films in Assamese, story-writer-director of Door Sheemana and Nabow feature films; directed over 30 dramas and wrote five plays.
AWARD FOR THE BEST EXPLORATION/ADVENTURE FILM (TO INCLUDE SPORTS)

THE INDIGENOUS GAMES OF MANIPUR

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: ARIBAM SYAM SHARMA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: ARIBAM SYAM SHARMA

Citation

The Award for the Best Exploration/Adventure Film (to include Sports) is given to THE INDIGENOUS GAMES OF MANIPUR for sharing the primordial joys of spontaneous sports, tracing some historic links between the traditional sports of Manipur and the world at large.
ARIBAM SYAM SHARMA mastered Indian philosophy and classical music in Viswabharati university. His involvement in Manipuri theatre saw him emerging as an actor, director and a vocalist. He made his first film *Lamja Prashuram* in 1974. In 1981, he made *Imagi Ningthem* which featured in Panorama in Calcutta Filmotsv and also bagged a Rajat Kamal in National Film Festival. The film was also awarded the Grand Prix at the festival of Three Continents at Nantes in 1982 and shown in New York, London, Locarno, Montreal and other festivals. Two of his eight documentaries have won international awards - *Sangai*, a ballet film and *The Deer on the Lake*, the latter won the national award for Best Environment/Preservation Film in 1990.
AWARD FOR THE BEST INVESTIGATIVE FILM

UNA MITRAN DI YAAD PYAARI
(IN MEMORY OF FRIENDS)

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

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

Citation
The Award for the Best Investigative Film of 1990 is given to UNA MITRAN DI YAAD PYAARI (IN MEMORY OF FRIENDS) for the ardent pursuit of truth in an explosive contemporary atmosphere, with objectivity, courage and lucidity.
आनंद पटवर्धन जाने-माने कृतिचित्र निर्माता-निर्देशक हैं। उनकी फिल्मों में प्रिज़र्नर्स ऑफ काॅशियस, ए टाइम टू राइज, बांबे अब आबिज अल्लभी उल्लेखनीय हैं। उनकी फिल्मों को अनेक राष्ट्रीय और अनस्पष्ट पुरस्कार मिले हैं।

ANAND PATWARDHAN, producer-director of Prisoners of Conscience, (Tyne Award, Newcastle), A Time To Rise (Silver Dove, Leipzig, Tyne Award, Newcastle), Bombay Our City winner of national award, Special Jury Award (France) and Filmfare award.
SPECIAL JURY AWARD

USTAD AMJAD ALI KHAN

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

Citation

The Special Jury Award of 1990 is given to GULZAR as the Director of the film USTAD AMJAD ALI KHAN for bringing out the essence of a man and his music, emphasising the qualities of an artiste being distinct, but not distant from the people, as part of an unbroken tradition.
GULZAR, Lyricist, script-writer and director by profession, has been basically a poet of modern sensitivity and was closely associated with the progressive writer’s movement in the 40’s. Since his introduction to cinema he has written and directed films like Aandhi, Koshish, Achanak, Kitab, Meera, Angoor and Ijaazat and won the Best Director’s award for Mausam, the Best Screenplay writer’s award for Koshish and in 1988, the Best Lyricist award for Ijaazat.

Gulzar is the author of three books of poetry, short story and novelette; author of a dozen books for children his story named Ekta won the NCRT award in 1989. Born in Jhelum in Pakistan in 1936 he had his schooling in Delhi and later settled in Bombay.
AWARD FOR THE BEST SHORT FICTION FILM (FILMS NOT EXCEEDING 70 MINUTES DURATION)

AAMUKH

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producers: THE DIRECTOR, FILM & TV INSTITUTE

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: RAJ KUMAR

Citation
The Award for the Best Short Fiction Film of 1990 is given to AAMUKH for being a forceful statement of the personal rights of a woman through the emotional impact of one incident in which she rises against a social taboo.
RAJ KUMAR, an arts graduate actively associated with dramatic activities before joining FTII; completed the course in Film Direction and AAMUKH is his diploma film.
AWARD FOR THE BEST CINEMATOGRAPHY

SANTOSH SIVAN for MOHINIYATTAM and VICTOR BANERJEE for WHERE NO JOURNEYS END.

Rajat Kamal and a cash prize of Rs. 10,000/- to the Cameramen:
SANTOSH SIVAN for MOHINIYATTAM and VICTOR BANERJEE for WHERE NO JOURNEYS END.

Rajat Kamal and cash prize of Rs. 10,000 to the laboratories PRASAD FILM LABORATORIES for WHERE NO JOURNEYS END and CHITRANJALI LABORATORIES for MOHINIYATTAM.

Citation
The award for the Best Cinematography for a Non-Feature Film of 1990 is given to SANTOSH SIVAN for his work in the film MOHINIYATTAM for the evocative, lyrical beauty with which the camera has painted the dancer and her milieu.

The award for the Best Cinematography for a Non-Feature Film of 1990 is also given to VICTOR BANERJEE for his work in the film WHERE NO JOURNEYS END for the dramatic manner in which the Indian landscape unfolds, seducing the viewer with the timeless beauty of India.
SANTOSH SIVAN, a diploma holder in cinematography from Pune Film Institute, he produced, directed and photographed the 1989 national award winning short film Story of Tiblu, and also photographed over a dozen short films. His cinematography for Feature Films include Raakh (Hindi), Nidhiyude Katha (Malayalam), Oru May Masa Pulariyil, David Mr. David, Mandaeteum Kettathem, Kadhal Theerathu, Kalal Pada, Varthamanakalam, Mithya, Indraialam, Vyuham.

VICTOR BANERJEE, beginning his film career in 1977, Victor was first seen as an actor in Shatranj ke Khilari, and then went on to receive a National Award for his performance in Ghaire Baire. He has acted in A Passage to India (David Lean), and received International acclaim.

His first directorial venture An August Requiem was Indian official entry in Berlin Film Festival. He directed and acted in a Bengali commercial Aagoon and also acted in Debota, the latter a super hit of 1990. Where no Journeys End is his third directorial venture.
AWARD FOR THE BEST AUDIOGRAPHY
SUJIT SARKAR

Rajat Kamal and a cash prize of Rs. 10,000/- to the audiographer SUJIT SARKAR

Citation
The Award for the Best Audiography for Non-Feature Film of 1990 is given to SUJIT SARKAR for his work in the film MOHOR for preserving the aura of Gurudev’s presence by transporting the audience through the years in the flowering of Rabindra Sangeet, embellishing the performance of the great singer Kanika Bandopadhyay.
Sujit Sarkar, started as an Assistant Recordist in New Theatres studio in 1953 under stalwarts like Nitin Bose, Hem Chandra and Debaki Bose; became chief Recordist in 1957 and worked for Hem Chandra's Natun Fasal, Tapan Sinha's Jhinder Bandi, Ajoy Kar's Saptapadi, Satyajit Ray's Abhijan, Gopi Gayen Bagha Bayen, Aranyer Din Ratri, Ganashatru and his latest Agantuk; also worked as Recordist in Mrinal Sen, Gautam Ghosh and Sandip Ray's films.
AWARD FOR THE BEST EDITING
RAJASEKHARAN

Rajat Kamal and a cash prize of Rs. 10,000/- to the Editor: RAJASEKHARAN

Citation
The Award for the Best Editing for a Non-Feature Film of 1990 is given to RAJASEKHARAN for his work in the film MOHINIYATTAM for making use of the full potential of the dimensions of space and time with creative excellence.
बी. राजशेखरनू केरल फिल्म विकास निगम ल. में सम्पादक हैं। उन्होंने कथाचित्रों ओरू मेमासा पुलिंगित, के.जी. जार्ज की फिल्म एथरायुडे अन्यम, अलीकुरूपिक्कल, अर्तीकरे, निर्दिष्टिक चित्र, चेरिया लोकव्यम वलिया और गैर-कथाचित्रों प्रशिक्षण महाबल, बीच की ऑफ केरला, सेम्पनकुडि श्रीनिवास अय्यर, फैमिली प्लानिंग, स्टोरी ऑफ टिष्टू का सम्पादन किया है।

SPECIAL MENTION

The Non-Feature Film Jury makes a Special Mention of the following:

(a) RAJ GOPAL RAO as Director of the film TECHNIQUE OF SEED PRODUCTION IN WHEAT AND PADDY for effective dissemination of agricultural information.

(b) SIDDHARTH KAK as Director of the Film CACTUS AND ROSES for his sophisticated presentation of a pioneering industrial establishment.

(c) DILIP GHOSE as Director of the film AADHI HAQUEEQAT AADHA FASANA for de glamourising the world of cinema in the minds of innocent toddler talent.

(d) NARESH SAXENA as Director of the film SAMBANDH for the excellent nucleus of an idea, building an emotional bridge between a family and a tree.
RAJ GOPAL RAO, graduate, diploma holder, Civil Engineering & Cinematography; joined Films Division as asstt. cameraman, newsreel officer, dy. director and now Director, Films Division, Delhi; directed over 30 documentaries, winner of national and international awards.

SIDDHARTH KAK, Master's degree in History, maker of Documentaries Bhands of Kashmir, Tales of the Fisherwomen, Mortal Men Immortal Melodies, Bhand Jashna, Everest '84, Everest series (7 films telecast) Bawaji Ka Bayiscope, Manav Yatra, Raj Kapoor, winner of national and international awards, member, national and international film bodies.

DILIP GHOSH, graduate, FTII, maker of several TV commercials and promotional documentaries including award winning Niky Tasha-Mona Lisa; graduation film In Paradise Man in Born Dead won special mention certificate at Oberhausen. Aadhi Haqueeqat Aadha Fasana marks his debut as director of feature length film.

NARESH SAXENA, Civil Engineering graduate, poet, editor, playwright, documentary film maker; at present Executive Engineer, UP Nigam.
AWARDS NOT GIVEN (NON-FEATURE)

1. Best First Non-Feature Film of a Director
2. Best Promotional Film
3. Best Historical Reconstruction/Compilation Film
4. Best Cartoon Film
5. Best Film on Family Welfare
Awards for Writing on Cinema
AWARD FOR THE BEST BOOK ON CINEMA, 1990
HINDI CINEMA KA ITIHAS (HINDI)

Swarna Kamal and a cash prize of Rs. 10,000/- to the Author: MANMOHAN CHADDAH

Swarna Kamal and a cash prize of Rs. 10,000/- to the Publisher: SACHIN PRAKASHAN

Citation
The Award for the Best Book on Cinema of 1990 is given to HINDI CINEMA KA ITIHAS for placing the development of Hindi Cinema in the context of the totality of Indian Cinema and World Cinema, while giving due importance to research.
मन्मोहन चड्ढा ने अर्थशास्त्र में एम.ए. करने के बाद भारतीय फिल्म एवं टेलीविज़न संस्थान पुणे से पटकथा लेखन में डिप्लोमा प्राप्त किया। वे 8 वर्ष तक संस्थान में लघु फिल्मों के निर्माण, निर्देशन तथा लेखन से जुड़े रहे। दूरदर्शन के लॉकक्रिय प्रायोजनिक हाय लोग में उन्होंने सहायक निर्देशक तथा एक अन्य प्रायोजनिक अभियंता में मुख्य सहायक निर्देशक के रूप में काम किया। 1989 में उन्हें सर्वोत्तम फिल्म निर्देशक का राष्ट्रीय पुरस्कार प्रदान किया गया।

MANMOHAN CHADDHA: a post-graduate in Economics; diploma holder in Screenplay-writing from FTII where he wrote and produced short films; asstt. director, Humlog TV serial and chief asstt. director, Ajoobe; won the best film critic award of 1989.
AWARD FOR THE BEST FILM CRITIC
SHOMA A. CHATERJEE

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

Citation
The Award for the Best Film Critic of 1990 is given to SHOMA A. CHATTERJEE, who has managed admirably to get away from routine and the beaten track. She has covered an astonishing range of subjects in the articles submitted. Whether it is an interview, a critique or analysis of an unusual subject, she has combined depth with elegance.
SHOMA A. CHATTERJI: prolific film critic contributing to about 26 newspapers and journals in English and Bengali; convenor, Asian segment, International film week (1989, 1990) at Mannheim on Women Directors of Three worlds; attended on invitation the International conference on Women, Health & Development at East Lansing in Michigan; author of a book on Women's issues and a Collection of Short stories; teaching Journalism and Economics in two different colleges in Bombay; two of her books on women's issues are under publication.
कथासार: Synopse:
kathaanchitra: Feature
Films
AGNEEPATH

Hindi/colour/170 mts.

Producer: Yash Johar
Director: Mukul S. Anand
Screenplay Writer: Santosh K. Saroj
Leading Actor: Amitabh Bachchan
Supporting Actor: Mithun Chakraborty
Supporting Actress: Rohini Hattangady
Cinematographer: Pravin Bhatt
Editor: Waman Bhonsle
Guru Dutt Shirale Art Director: Sudhendu Ray

Take the path of fire... and you shall not falter... not tire... and achieve your goal... is what Master Dinanath taught his son Vijay. But then gangster Kancha Cheena wanted the village for his devious activities... the Master would be a hinderance... he was done away with. Uprooted, humiliated... the Master's family migrated to the city across the sea. Vijay swore that one day he will give the village back to his mother. Vijay did take the path of fire. From a shoe shine boy he became a dreaded gangster called Bhai. Saved twice by a coconut vendor, Krishnan Iyer, Vijay puts him up to protect his sister who was studying outside the city. His mother did not see eye to eye with Vijay on his guest who is to be number one of the underworld. Vijay did what he was invited to do by Kancha Cheena to Mauritius. He survived a plot to kill him. When he came back he found his sister in love with Krishnan Iyer... in the ensuing drama his mother calls him a blot on the family. A shattered Vijay is left to the path of fire... finally dying on the lap of his mother.
AMARAM

Malayalam/colour/151 mts.


After the death of his wife, Achutty, a fisherman, comes with his daughter Radha to another part of the seashore. There Kochuraman, his wife, Bhargavi, sister Chandri and son Raghavan help Achutty whose ambition is to make Radha a doctor. She tops the SSLC exam and gets a medal from the school. She joins college and Achutty works hard for her. Meanwhile, Radha is attracted to Raghu and one day when Achutty saw them sitting intimately he gets angry and beats Raghu. Moreover, Achutty and Chanderi were about to marry. But the families separate now. One evening, Achutty finds Radha missing and when told she had been to Kochuraman’s house he goes there and threatens that if anything happens to Radha, Raghu will not live. But next day, he finds Radha and Raghu going to Kochuram’s house as wedded. Pained, Achutty destroys everything in the house. Soon, Chanderi also gets married to one of Bhargavi’s relatives. One day, Raghu did not return after fishing and everyone suspects that Achutty had killed him. Enraged, Achutty goes to the sea and finds Raghu lying unconscious in his boat. When brought home everybody think he is dead but when he opens his eye Kochuraman and Radha apologise. Achutty goes out to the sea.
ANJALI

Tamil/colour/150 minutes


A complicated operation...the birth of a mentally retarded child...and on doctor's advise Sekhar lies to his wife Chitra that she gave birth to a still born child. The mentally retarded child is assigned to Ashirwad, a home for them. Sekhar brings Chitra home where their two other children Arjun and Anu are growing. After a couple of years, Sekhar blurs out the truth and Chitra insists that he should bring her home. Anjali is brought. Arjun and Anu are baffled the way she behaves. They keep aloof from her though Anjali tries to befriend them. Her presence brings its own problems to the household and neighbourhood. Children refuse to accept her. Sekhar and Chitra tell their children that Anjali is a very special child from heaven, needing utmost care and love. The children gradually condescend to accept this special child as also others. But then a fatal sickness is about to take away Anjali but not before she shows signs of recognising her mother Chitra, and demonstrates it by calling out her name.
सुजाता एक स्कूल अध्यापिका है। सिलिगुड़ी से रेलगाड़ी द्वारा कलकत्ता जाते हुए वह अपनी यात्रा के दौरान अपने अभ्यास को याद करती है। अजय और विजय उसके दो बेटे हैं। अजय एक राजनीतिक कार्यकर्ता है और विजय बेकार है। घर का खर्च सुजाता की ही मामूली आय से चलता है। 

एक दिन विजय घर से बाहर जाता है, उसके पति की मृत्यु हो जाती है और अजय की राजनीतिक हत्या कर दी जाती है। विजय के बाद राजा दो बच्चे बनाता है। विजय और उसकी पत्नी जौती सुजाता के साथ बहुत अच्छा भाव करते हैं और उन्हें अच्छी समाजीकरण दे दी जाती है। सुजाता उसकी मृत्यु का भीतरी होती है जो उसके बेटे अजय से मिलत-जुलता है। उसके परिवार के साथ उसका मेल-जोल बढ़ जाता है। इस बीच उसकी मृत्यु हो जाती है।

सुजाता एक स्कूल अध्यापिका है। सिलिगुड़ी से रेलगाड़ी द्वारा कलकत्ता जाते हुए वह अपनी यात्रा के दौरान अपने अभ्यास को याद करती है। अजय और विजय उसके दो बेटे हैं। अजय एक राजनीतिक कार्यकर्ता है और विजय बेकार है। घर का खर्च सुजाता की ही मामूली आय से चलता है।

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तभी उसे राजा का पता मिलता है, जिसके साथ अजय की शादी होने वाली थी। राजा की अब शादी हो चुकी है इसलिए वह अपने पति के रूप में व्यवहार से दुखी है। एक दिन विजय को कुछ गुड़ के रूप में मारते-पीते हैं। सुजाता उसको देखने के बाद लगती है। राजा को उसे समझा आता है कि उससे वह गर्भजन है और एक पत्नी दिखाई देता है और जिसमें अजय और विजय मौजूद हैं। जैसे ही वह पत्नी को देखता है उसमें नई चेतना जाग उठती है। इसके बाद वह अजय और जौती का घर छोड़ देता है।

ATMAJA

Bengali/colour/83 mts.


Sujata, a school teacher, relieves her past in a railway compartment on her way to Calcutta from Siliguri. Sujata has two sons, Ajay, a political-activist and Bijay, a sort of good for nothing. The family survives on her meagre earnings. One day, Bijay flees his home; her husband dies and Ajay is politically annihilated. Years later, Bijay calls her to Calcutta in his posh, flat. Bijay and his wife Jolly are very nice to her and a rapport develops. But soon she gets tired of his cocktail circuits and the resultant hollowness. Meanwhile, she meets Bidyut in whom she finds Ajay's image and become close to his family. As she gets fed up with Bijay's life style she receives a letter from Ratna who was to have married Ajay. Ratna, now married but unhappy with her somewhat coarse husband. One day Bidyut, who is a trade unionist, is beaten up by hired hooligans. Sujata rushes to nurse him and gets emotionally worked up. That night she has a dream—pregnant and then there appears a cradle carrying Ajay and Bidyut. As she swings it she becomes the midwife of the revolution. Sujata wakes up and bids farewell to Ajay and Jolly.
DRISHTI (VISION)
A GOVIND NIHALANI FILM

Hindi/colour/177 minutes

Drishti and Nikhil, a well-to-do couple work for a publishing house and a multinational firm respectively. Rahul, a vocalist, comes to their 8th wedding anniversary party. Passionate as she is, Sandhya is attracted to him and develops a relationship which, however, she terminates on advise of her confidante Prabha. Sandhya discovers she is pregnant. Though at first they evade an abortion, Sandhya ultimately goes through the trauma and her relationship with Nikhil suffers. Nikhil reveals he has an affair with Vrinda and asks for a divorce and she reluctantly agrees. Nikhil's affair with Vrinda collapses and he comes back. When she tells him of her affair he asks whether the aborted child was Rahul's. "No, it was yours", she says.
EK DOCTOR KI MAUT

Hindi/colour/122 mts.


The film is in three parts. The initial part shows the doctor’s early ambitions and the moral strength he draws from his wife. He is the wayward genius, erratic and given to sudden outbursts. He has made a startling discovery in the sphere of artificially induced births. In fact, it is his wife who is as much as himself is responsible for the new discovery. For she has sacrificed everything for him and his work, never caring for the comforts and joys of a conventional home life.

Comes the interlude delineating the unhappy consequences. The final part is optimistic, inspite of a tragedy. Recognition and honour come from unexpected quarters. The defeat in physical terms is insignificant compared to the moral triumph. Ek Doctor Ki Maut is a statement on contemporary morality and upholds the eternal values of honesty and enterprise.
ghayal

हिन्दी/रंगीन/153 मिनट

निर्माण: धर्मेंद्र निर्देशन/पटकथा: राजकुमार संगीत सुख्य अभिनेता: सती देओल मुख्य अभिनेत्री: मीनाक्षी शेषार्दि सह-अभिनेता: ओम पुरी सह-अभिनेत्री: मौसमी चांद, छाया नंदन, रघुवर और राजेश कोठरी छवि आलेखन: राजेश राजन संपादन: बबादू बन्दर कला निर्देशन: निरीक्ष राय संगीत निर्देशन: धर्मेंद्र गीतकार: अनुजनांक/इंद्रियार पार्श्व गायक: अमित कुमार, शंकर कुमार, शंकर शानु, पार्श्व गायिका: लता मंगेशकर, एस. जानकी

ghayal की कहानी एक युवक अजय मेहरा के आस-पास है जो उद्दीयन बाक्सर है। अपने बड़े भाई अशोक और झा भाई से हौसला पाकर अजय बासिन्दा के क्षेत्र में आगे बढ़ रहा है। जब वह प्रशिक्षण के लिए एक शिखर जा जाता है तो वहाँ उसे अपने भाई के रहस्य का उपासना करने की खबर मिलती है। बन्ध लैटकर वह अशोक को खोज में गए जाते हैं। अपनी इस कोशिश के दौरान उसे पता चलता है कि राजनीतिक और सामाजिक प्रतिष्ठा भाले कई लोगों का उसके भाई की मौत में हाथ है और शाबदेव वे उसके हाथों हैं। उनका पदार्पण करने की कोशिश में अजय उनके शिक्षकों में फंस जाता है। उस पर ही अपने भाई को हम्मा का इल्जाम लग जाता है। बेवकू और हैण अजय को उस दुर्गम चाल का पता चलता है जिसके उसके भाई का जीवन समाप्त किया और अब उसे वर्षा करने पर तुलना हुआ है। इस अन्याय और अस्वाद से उत्तेजित होकर एक सीधा-साधा आदमी प्रतिशोध के ज्वालामुखी में बदल जाता है।

GHAYAL

Hindi/colour/153 mts.


Ajay Mehra, a budding boxer is all set to be a champ. Encouraged by his businessman brother Ashok, his wife and his lady-love, a journalist the four seem to be leading an idyllic life. While on a training camp, Ajay learns of his brother’s mysterious disappearance. He returns to Bombay and begins his search. He discovers that many political and social figures are involved; as he gets going he even finds himself framed for the crime. He realises that the evil web which destroyed his brother is now upon him and that turns him into a volcano of vengeance.
**HIS HIGHNESS ABDULLAH**

Malayalam/colour/156 mts.

**Producer:** Mohanlal  **Director:** Sibi Malayil  **Screenplay—writer:** Lohithadas  **Leading Actor:** Mohanlal  **Leading Actress:** Goutami  **Supporting Actor:** Nedumudi Venu  **Cinematographer:** Anandakuttan  **Editor:** Sampath  **Art Director:** Suresh  **Lyricist:** Kaithapram  **Music Director:** Ravindran  **Male Playback Singer:** Yesudas  **Female Playback Singer:** Chitra  **Costume Designer:** M.M. Kumar.

Udaya Verma, the head of a princely state, philanthropist and lover of arts, believed in Shakespeare’s words, “If music is the food of life then play on”. His entire family took him as an unending source of money and comforts. One day Verma fell sick and everyone gathered in anticipation of the resultant monetary gain. Verma’s wife became mentally deranged when her only son died in an accident. They were bringing up an orphan girl Radha who brought them much needed solace. Verma recovers to the disappointment of others who came to know that as per Verma’s will partition would be effected only after his death. Ravi, a Bombay-based nephew, suggests the need for a hired killer and thus enters Abdullah, a qawwali singer, disguised as Anathan from the famous brahmin family. Abdullah was no killer and he wins the heart of the Highness with his music. He becomes the lost son of the house. Radha, fond of music and dance, falls for him and as he gets closer to Verma he becomes his Protector too. Furious, vested interests bring in a new killer and plans to put it on Abdullah. But Verma decides to die when comes to know of his real identity. Abdullah tucks away Verma and a fierce encounter takes place. Abdullah pleads for mercy and it is granted. He becomes Unni, the long lost son and Anathan, the prince of Radha’s heart.
ISHANOU

Manipuri/colour/94 minutes


In the Manipur valley lives a happy family,—husband, wife and their child under the protective authority of the market-woman head of the family. Thampa, the young wife is possessed by the mysterious Maibi phenomenon. She has violent fits and trances and finally runs away in quest of her Maibi guru. The family breaks away. Magic and mystery descend upon the mundane, world of buying, selling and rituals. Behind the traditional Manipuri life Thampa almost loses herself to the mysterious, there lurks the pain of a mother who can no longer nurture her child growing into a stranger.
IYER THE GREAT

Malayalam/colour/120 mts


The film tells the story of an abnormal phenomenon—Iyer, the man who saw tomorrow—rose from ordinary to oracle—possessing extra—sensory perception. Surya Narayan Iyer was leading a typical middle class existence having a contented life with his mother and loving wife managing the household. He was working as an executive in an Insurance firm. Their only regret was the absence of a child but had one solace—the naughty—impish parrot Maitry on whom both showered their affection. One day Maitry got naughty and flew away. Surya follows her up a tree and gets an attack of vertigo. From then on he starts seeing things in disharmony including ominous illusions. To add to this he is struck by lightning. He recovers but there is abnormality. His BP reads 243/58. But outwardly he is quite normal. The dark interiors of his mind undergo chain reactions and a churning. He starts receiving messages, visuals, times, colours and patterns. He starts seeing through the future—making precise predictions, saving major disasters and saving people around him. He is lauded as a prophet and gets his due from opposition. He loses everything he loves most. Vested interests surface and like all prophets before him he too had to attain martyrdom.
Ganapati vows to avenge the defeat. His only daughter, Moina is, however, sore at his hostile attitude and even has affection for Bhogai. But things worsen and Bhogai has to sell his buffalo to Hafiz for treatment of his ailing father. Hafiz, in turn, sells it to Ganapati who start training the animal. Moina does not like the attitude. Back in town, Bhogai’s father passes away. Comes the Magh Bihu festival. Ganapati is sure about regaining his lost glory. Bhogai does not have an animal but goes to see the ceremonial fight. But as luck would have it the animal is overpowered and Ganapati is humiliated again. But Bhogai won’t have it and directs it to arena again. The buffalo this time gives a real fight. Ganapati considers the triumph as his own but Moina....
कर्त्ताव्यम्

तेलुगु/रीवान/130 मिनट

निर्माण: ए.एम. राधाकृष्ण/पटकाशा: ए. राम गांधी गुप्ता अभिनेता: विनोद कुमार भाकार अभिनेत्री: विजया शशि ने-अभिनेता: नृत्यक्षेत्र: सह-अभिनेत्री: निमःग्नाना छायाकला: डी. प्रसाद बाबू धानी आलेखन: कोल्ली रामकृष्ण संघ: गौतम राजु, कला निर्देशन: समनाथ वेश्या: चक्रवर्ति राज संगीत निर्देशन: जानकी गीतकार: वेंकटी सुनील रामकृष्ण पार्वती गायक: एस.पी. बालाजीकाशाम

एक कर्त्ताव्यमें महिला पुलिस अधिकारियों की निजी एक ऐसे कर्मी में होती है जो उस एक पुलिस अधिकारियों का उस व्यक्ति के साथ तर्कसवार होती है और वह उसके बेटे को किसी भी भागीदार के बलात्कार के आरोप में गिरफ्तार कर लेती है। वह लड़की से एक स्थल तीव्र की बेटी है जिससे वह चुटकियों में भरी हुई है। लेकिन आदर्श अपराध साबित नहीं होता क्योंकि मूढ़ गवाहों को अपने पत्नी में कर लेता है। इस तरह अपराधी छीन जाता है। बदल को आग में लगता है। वह पुलिस अधिकारियों की हड़ताल पर उतारकर हो जाता है। उसे इतने बुरी तरह से पीटा जाता है कि पुलिस विभाग इस आदर्श ने उसे मात्र समझा कर देता है कि वह अपनी इस टोकरी करने में सक्षम नहीं है। उस उद्योगी से अनुशंसा करती है कि उसे अपनी क्षमता सिद्ध करने का एक अवसर दिया जाए, जिससे मान लिया जाता है। वह इलेक्ट्रा करने के बाद फिर से काम सम्पन्न लेती है। इस बार वह दुर्गामुखी संस्करण के साथ मूड़ के बेटे का गिरफ्तार करने जाता है लेकिन वह जानकार दंग रह जाती है कि वह युवा नेता के रूप में चुनाव लड़ रहा है। जब मूड़ कुंजको भक्तियों में गड़बड़ करने की कोशिश करता है तो वह उसे मार दालता है।

KARTHAVYAM

Telugu/colour/130 mts.


A duty-bound Female Police Officer comes to a town parasited by a corrupt businessman Muddukrishnaiah. He is sheltered and protected by the Home Minister who owes his chair to his muscle power. She comes to loggerheads with him from the very first day when she arrests his son for raping the daughter of a school teacher, once her own teacher too. She proceeds to court but fails to prove it as Muddu has the evidence twisted and the culprit gets away. Burning with vengeance Muddu now masterminds an agitation in a bid to get rid of her. She is beaten up so badly that she is suspended on the ground of not being physically fit to carry on her duties. She appeals to the higher authorities to be given a chance to prove herself to which they agree. After a vigorous course of physiotherapy she rejoins the force now cleared by the tribunal. This time she is doubly determined and proceeds to arrest Muddu’s son but is shocked to learn that he is contesting election as a youth leader. Finally, she kills Muddu who attempts to disturb the electoral process and has his son married to the school teacher’s daughter.
LEKIN

Hindi/colour/170 mts.

Producer: Hridayanath Mangeshkar
Director: Gulzar
Leading Actor: Vinod Khanna
Leading Actress: Dimple Kapadia
Supporting Actor: Amjad Khan
Supporting Actress: Hema Malini
Cinematographer: Man Mohan Singh
Audiographer: Narinder Singh
Editor: Subhash Sehgal
Art Director: Nitish Roy
Lyricist: Gulzar
Music Director: Hridayanath Mangeshkar
Male Playback Singer: Suresh Wadkar
Female Playback Singer: Lata Mangeshkar
Costume Designer: Bhanu Athaiya

While on his way to take charge of the palaces and forts, Samir encounters a Rajasthani girl in the train who again surfaces in the interior of the palace. She keeps disappearing mysteriously even as she narrates a series of incidents. Exhausted, Samir finally meets a Para-psychology professor, who believes that the girl's atma (soul) has got entangled in the time-cycle and wants to be free.

Samir, a curator of the National Museum is sent to Jasod, a small jagirdari terrorised by a feudal chieftain, Rajanand Parsram.
MARPUMAKKAM

Tamil/colour/85 mts.

Producer: NFDC-Doordarshan
Director/Screenplay—Writer: K.S. Sethu Madhavan
Leaving Actor: Siva Kumar
Leading Actress: Jaya Bharathi
Supporting Actor: Sekhar
Cinematographer: D. Vasanth
Kumar
Audioscar: A. Swaminathan
Editor: G. Venkataraman
Art Director: B. Chalam
Music Director: L. Vaidyanathan
Costume Designer: Kuppuraj

The story is about a father and a son in whose life history repeats itself. Ambi, arrives in Kumbakonam from Delhi to see his ailing father, Vembi Iyer, an uncompromising man known for his scholarship and dogmatism. Ambi is shocked to see him lying silent. When Ambi got married to a Christian girl Iyer told him off, and fell silent when he came to know about their separation. A puzzled Ambi overhears his father uttering the name of his step-mother who had to leave him as her love for music posed problems for Iyer’s mother upon whose advise he accused her of “infidelity” when she filed a suit against him for maintainence. Iyer’s past unfolds itself in his mind. Is the curse of separation running in the family? Ambi met “Sweetie”, a Bengali Christian under romantic conditions, and married her. Though his father refused to accept her she insisted on seeing his parents. Ambi refused to cut off relations with his parents and this led to constant fights with Sweetie threatening that she would not give him divorce. Ambi’s past comes back. When Ambi suggests to invite his step-mother the present mother becomes furious. Ambi finds no difference between her attitude and Sweetie’s. Finally, his friend Murthy, a self styled “prophet” finds answers to Ambi’s problems and set things right.
MATTI MANUSHULU

Telugu/colour/87 mts.

Producer: K. Mukherjee & Veda Kumar  
Director/Screenplay—B. Narsing Rao  
Leading Actor: Moin Ali Baig  
Leading Actress: Archana  
Supporting Actor: Bhanu Prakash  
Supporting Actress: Neena Gupta  
Cinematographer: A.K. Bir  
Audiographer: Manoj Sikka & M.R. Rajan  
Editor: D. Raj Gopal  
Art Director: T. Vikuntam  
Costume Designer: P. Sudarshan

Narasaiah and Pochamma migrate to the city from a drought stricken Telengana village to keep hunger at bay. Like many migrants to the city, they end up as construction labourers in a commercial complex just coming up. For Pochamma, the city is a riddle. She longs to be back to village. Narasiah, however, succumbs to the charm and gets addicted to toddy and most of his wages are now spent on liquor. Pochamma dreams of her own ‘hut’ as she lives within the complex campus with only make shift jute hangings to give the “family” privacy. A fellow lures her with the promise of her “dream hut” but for a few hundred rupees. She coaxes Narasaiah to part with the money they had borrowed. The hut never materialises. Meanwhile, Narasaiah falls for another woman labourer and elopes with her. Pochamma is left to struggle and the cruelty of the city takes over. The chief mason’s advances on the one hand, the money-lender’s harassment on the other, and the sexual assault of Munaiah shatters her. Pochamma dies a destitute on the streets of the city, leaving her child an orphan.
MUTHINA HAARA

Kannada/colour/140 mts.


A poignant story of a brave soldier Achappa, who fights four wars starting with the action in Burma front world war II to the Chinese action in 1962. He lays down his life for the sake of the country and his wife Annapurna goes through the traumatic experience of the war after a brief period of happy married life. She has also put in a stint of service in the army as a nurse daring to go the front to nurse the wounded. She loses her only son in the bombing when she is on her way to join her husband. Achappa fights bravely upholding the tradition of the Indian army under the most adverse conditions. He is killed by treachery of the enemy when he succeeds in saving his fellow soldiers. Annapurna is reduced to a mental wreck. Through a series of incidents and the ultimate tragedy and trauma of the heroine the film pleads against war and begs for peace.
ORU VEEDU IRU VAASAL

Tamil/colour/165 mts.

Producer: Kavithalayaa Productions
director/screenplay-writer: K. Balachander
leading actors: Ganesh & Kumaresh
leading actress: Vaishnavi
supporting actors: Vivek, Surya
Cinematographer: R. Raghunatha Reddy
Audiographer: Sridhar
Editor: Ganesh Kumar
Art Director: Mohanam
Music Director: V.S. Narasimhan
Costume Designer: S.K. Balan

A Film in Two Episodes. 1. Shenbagam, daughter of an alcoholic, lives by selling milk and sells it to Sukumar, the new quality control engineer. When she comes to do household work Sukumar seduces her and she becomes pregnant. But when his marriage to his niece Yamuna is fixed he asks her to leave. Yamuna arrives. Soon the incompatibility is evident because of Sukumar's attitude and carnal desires. One day she quits. Sukumar now wooes back Shenbagam who works like a slave and meets his carnal demands. She has to go again when one day Yamuna storms back but she asks her to stay as she
announces her pregnancy. When she comes upon tell-tale evidence she asks Shenbagam who confesses and later commits suicide. Yamuna aborts Sukumar’s child, adopts Shenbagam’s and bombards Sukumar who is out. 2. Vinodha belongs to erstwhile “extras” and now junior artistes of Madras’s tinsel world. She plays a lawyer advocating for the mercy of a woman in a film shooting and subsequent events come in a flashback. Jawahar, a journalist, is asked to do a expose and he meets Vinodha. Later, when he proposes, it comes as a different kind of “dream” for her. Marriage, however, reveals the real Jawahar, who now suspects and shuns her. The divorce comes and she leaves with the child but he finally has his custody. Problems now make her courageous. She becomes a lawyer, adopts a destitute child and leads a respectable life.
PERUMTHACHAN

Malayalam/colour/125 mts.

Producer: G. Jaikumar
Screenplay—Writer: M.T. Vasudevan Nair
Leading Actor: Thilakan
Leading Actress: Monisha
Supporting Actor: Prasanth, Nedumudi Venu
Supporting Actress: Vinaya Prasad
Cinematographer: Santosh Sivan
Audiographer: Sampath
Editor: M. S. Money
Art Director: P. Krishnamoorthy
Music Director: Johnson

Perumthachan which literally means The Great Carpenter, was a legendary character of Kerala. Many illustrious and unique idols are said to be made by him. He was the abandoned child of a scholarly brahmin who had to marry a Paraya woman by accident. According to legend, Perumthachan’s only son became an excellent Architect and Sculptor and the old man’s reputation began to fade in comparison. Out of jealousy Perumthachan manipulated the death of his son by dropping a chisel on his neck in a work site, says the legend. The film reveals that the motive was not professional jealousy alone. The son was a threat to the rigid laws of the castiest society, which the father considered sacred.
VASTHUHARA

Malayalam/colour/102 mts.


A story of those dispossessed of their land, wealth and identity. While selecting refugees to be taken to Andaman Islands from Calcutta, Venu, a Ministry official, meets Arati Panicker, his late uncle’s Bengali wife now abandoned by his family. The contact makes Venu acutely aware of people being uprooted and forced to seek refuge in alien lands. The Prologue concerns the postpartition exodus from East to West Bengal with the Epilogue showing the exodus from Bangladesh to West Bengal.
Synopses: Non-Feature Films
AADHI HAQEEQAT
AADHA FASANA

Hindi/90 minutes


An emotional journey into the world of child artistes based on interviews with three generations-Baby Naaz, Baby Tabassum, Master Romi, Honey & Daisy Irani, Master Raju, Alankar, Satyajit, Mehmood jr. the second generation outgrew their childhood in the last decade and a half and are still awaiting to make a comeback as adults. The senior artistes speak of their lost childhood, ruined education and exploitative relationships with parents with the newer aspirants succumbing to the same pitfalls.
AAMUKH

Hindi/21 minutes

Producer/Director: Film & TV Institute of India Director: Raj Kumar Leading Actor: Sameer Leading Actress: Asman Cinematographer: Prashantnu, Narayan Mrinal, Rath Audiographer: Ram Teke, Chandidas, Mishra, Madhu Editor: Reena Sen Music Director: Chandrakananta Sirdeshmukh

Life is more important than any hard and fast rules even telling truth and these reach a state of affairs where they clash with emotions or life as such.
**BABA**

English/42 minutes

**Producer:** Mediart Films Pvt. Ltd.
**Director:** Rajiv Mehrotra
**Screenplay-writer:** Indira Rana & Rajiv Mehrotra
**Cinematographer:** Rajiv Mehrotra
**Audiographer:** P.D. Valson
**Editor:** Sameera Jain.

A portrait of Baba Amte honoured with Templeton Award (1990) and earlier, Magsaysay award. The film takes a look at his work in Anandavan—a community founded to look after the victims of leprosy but today also reaches out to other handicapped and shows how Baba empowered them to reject the labels. It also looks at some of his other initiatives, the knit India campaign and his commitment to environment. But it is more than a portrait as it tells the story of those who have transcended their handicaps.
BIOTECHNOLOGY: SOME POSSIBILITIES

English/20 minutes

Producer: Gul Bahar Singh (for Film Division) Director-Screenplay-Writer: Nishith Banerjee Cinematographer: Doreswamy Audio: Anup Mukherjee Editor: Atis Nandy

For all living organisms, simple or complex, nature has created a building block-the cell, governed by the natural law of biology. Modern Biology or Biotechnology actually goes back to only 30/40 years the time when the structure of the genetic material the basic chemical DNA was discovered by Watson and Grick.
CACTUS AND ROSES

English/53 minutes

Producer/Director: Siddarth Kak
Screenplay-writer: Satish Alekar
Cinematographer: Pankaj Prakash
Audiographer: Arun Sharma
Editors: Sanjiv Sood & Sudanshu Chakraborty
Art Director: Jaywant Bhende
Music Director: Louis Banks

A picture is built of a pioneering industrial age and a unique man and his family that have guided the genesis and growth of the indigenous agricultural engineering revolution in India.
A new breed of duck which can be reared indoor and is capable of yielding more than 300 eggs per bird per annum is the Khaki Campbell. They don’t need any lake or pond to swim about and require only that much water in a drinker which is deep enough just to dip their heads.
FIGURES OF THOUGHT

English/33 minutes

Producer/Director: Arun Khopkar
Cinematographer: Piyush Shah Editor: Rajesh Parmar
Audiographers: Dileep Subramaniam, Rajat Dholakia

Profiles the works of three painters, appearing one after another. The shots are intercut with shots of the sea, or city by night and shots of glass mural as Bhupen Khakar, Nalini Malini and Vivian Sundaram's paintings come in view.

GOLDEN EARTH

English/21 minutes

Producer: Baif Development Research Foundation Director/
Screenplay writer: Vishram Revankar Cinematographer: Vijay Deshmukh
Audiographer: Rajkamal Kala Mandir Editor: Anand Vermekar
Music Director: P.P. Vaidyanathan

The film captures the devastating effects of soil erosion, factors leading to it and provides information on methods to conserve soil and water, and the concept of watershed management.
**GRAVEN IMAGE**

English/30 minutes

**Producer:** Sumitendra Nath Tagore & Shyamasree Tagore  
**Director:** Abhijit Chattopadhyay  
**Cinematographer:** Soumendu Roy  
**Editor:** Arun Dutta  
**Music Director:** Dhynesh Khan

Traces the active career of the renowned sculptor Chintamoni Kar, who began as an apprentice to a hereditary temple carver of Orissa and later in Abinindranath Tagore's school and then in France and 12 years in London. Rooted in Indian tradition his terracotta sculptures have the quality of Graven images.
INDIGENOUS GAMES OF MANIPUR

English/29 minutes

Producer-Director: Aribam Syam Sharma
Cinematographer: Girish Pandhiar
Editor: Ujjal Nandi

The Martial tradition of Manipur through the ages prompted the flowering of various forms of games and sports like Cheibi (swordsmanship), Mukna (wrestling), Mukna Kangjet/Khong Kanjet (tossing the ball), Hiyang (boat race), Yubi Lapki (coconut snatch), Kang (indoor game), Sagol Kangjei (horse-stick play).
LOLAAB

English/56 minutes

Producer: Hillman Film Pvt. Ltd.
Director: Mohi-Ud-Din Mirza Cinematographer: Ashok Gunjal & Ravi-kant Reddy Audiographer: Subash Agarwal Editor: Om Prakash Makkar Music Director: Pandit Shiv Kumar Sharma

Explores the physical, social and cultural life of the people of different ethnic origins who have settled in Lolaab, the remote valley bordering on Central Asia known as the Kashmir Himalayas. Tribal medicine (for cure of chest, joints and back pain) is still practised and barter system still prevails. Life is hard and in snowbound times stories of bravery and love are told.
MOHINIYATTAM

English/20 minutes

Producer-Director: Santosh Sivan
Screenplay-writer: Bharathi Shivaji
Cinematographer: Santosh Sivan
Audiographer: Krishnan Unni Editor: Rajesekharan Art Director: Sunil Surendran Music Director: Kavalam Padmanabhan

Like Dassiayottam, Mohiniyattam too is a temple dance offered to the deity. Both the forms deteriorated subsequently but was restored to its glory by Swati Thirunal and later by Vallathol Narayana Menon. Mohiniyattam is one of few styles that expresses movement as perfection, a form without flaw aiming at beauty and not seduction.
মোহর

বিশ্বাস ৫০ মিনিট

নির্মাণ: অমোল ঘোষ, সুধীদু গুহা
নির্দেশনা/ছায়ানির্মাণ/পটকল্প: গৌতম ঘোষ,
অলন্ধুর দত্ত ধ্বনি আলেখন: সুজিৎ সরকার
সম্পাদন: মলয় বন্দ্বী

দৃশ্য ও শ্রবণ আনন্দ কে অনুভূতি করার চাইল ইহা ফিল্মে রবীন্দ্র সংগীত কে শ্রুতি প্রস্তুত করে গান করে হয়। রবীন্দ্র কে স্মৃতি কে শোনায় ইহা ফিল্মের পূর্বস্বাক্ষরীয় কার্য গুহের ইতিহাস দ্বারা শিখিত ও দীক্ষিত গায়েরা কথিতকে বাংলাধারায় নে সংস্কৃত করা হয়।

MOHOR

Bengali/50 minutes

Producer: Amol Ghosh & Sukhendu Guha
Director & Cinematographer: Gautam Ghosh
Screenplay-writers: Gautam Ghosh & Alakananda Dutt
Audiographer: Sujit Sarkar
Editor: Malay Banerjee

An audio-visual delight but there is more of audio in that it transports the listener through the years in the flowering of Rabindrasangeet as rendered by the inimitable exponent Kanika Bandopadhyay who was groomed into the style by Gurudev Tagore himself.
NATUN ASHA

Producer: Beauty Sabhapandit
Director/Screenplay writer: Arup Borthakur
Leading Actor: Hira Neog
Supporting Actor: Robin Neog
Supporting Actress: Beauty Sabhapandit
Cinematographer: Nirmal Deka
Audiographer: Hiranya Bhattacharya
Editor: Srikar Prasad
Art Director: Beauty Sabhapandit
Music Director: Guna Singh

Attempts to instruct on the cross-breeding of cows and the need for cattle farm in order to ensure better quality and larger quantity of milk yield.
PRATIKRIYA

Desia/33 minutes

Producer-Director: Rahat Yusufi
Screenplay-Writer: Sandhya Rao
Cinematographer: Sashikant Audio- 
grapher: Sailesh Kumar Editor: 
Umesh Gupta

When a Forest Guard tries to set up a nursery in a tribal village in Orissa the community resolves that their environment must be protected and nurtured as the inter-relationships crystallise.
SAFE DRINKING WATER FOR ALL

English/21 minutes

Producer: R. Krishna Mohan
Director: Mahesh P. Sinha
Cinematographer: Mahesh P. Sinha, N. Stanley & Pradeep B. Rao
Audiographer: Subhasis Chowdhury & V.S. Bhatt
Editor: Prabhakar Shinde
Music Director: K. Narayanan

Highlights the fundamental problem of getting potable water and steps being taken to provide safe drinking water for all.
SAMBANDH

Hindi/18 minutes


A Neem Tree which plays a crucial role in the life of a family is first sold and as the felling begins the family resist and then the contractor retreat.
TECHNIQUE OF SEED PRODUCTION IN WHEAT & PADDY

English/17 minutes

Producer: D. Gautaman (for Films Division)

The film shows how quality seeds can be produced in wheat and paddy by employing scientific techniques, the seed production in both being more or less similar.
ઉના મીત્રણ દી યાદ પ્યારી

Hindi/Punjabi/English/63 minutes

Producer-director-
cinematographer-editor: Anand
Audiographer: Parvez
Lyricist: Jaimal Singh
Padda

A documentary about violence and terror in Punjab with Bhagat Singh superimposed as the folk hero. As people travel from village to village carrying Bhagat Singh’s message of communal and class solidarity, have also become the target of terrorist attacks. The contradiction is that the state eulogizes him as a patriot while Khalistanis portray him as a Sikh militant forgetting that Bhagat Singh’s dream went beyond religious and national boundaries.
USTAD AMJAD ALI KHAN

Hindi/62 minutes

Producer: Films Division
Director: Man Mohan Singh
Cinematographer: Man Mohan Singh
Editor: Subhash Sehgal
Audiographer: Narendra Singh

Profiling musical celebrities can be a tough job. But this documentary unfolds the creativity of Ustad Amjad Ali Khan aesthetically as one sees the musician in a variety of hues and hear his music soulfully coming out.
VAASTU MARABU

Producer: Min Bimbangal Director: Bala Kailasam Screenplay writer: Sashikala Ananth Cinematographer: Ramji Damodaran Audiographer: Ilango Editor: Bala Kailasam Music Director: Madurai G.S. Mani

An exploration into the psyche of the Indian sculptors underlining the philosophy of the traditional “shilpi” transcending the physical form of sculpturing.
WHERE NO JOURNEY’S END

English/52 minutes

Producer-director-screenplay-writer: Victor Banerjee
Cinematographer: Victor Banerjee
Editor: Rajkumar Hirani
Audiographer: Kuldeep Sood & M.L. Julka
Music: Louis Banks

A senior railway official reminisces and travels through the history and culture of a land he has loved, taking the viewer across the swirling Brahmaputra into Assam and North, plus joys of Shimla or the eerie Varanasi where people come to die; the spirit of love and valour are all engulfed in the documentary.