

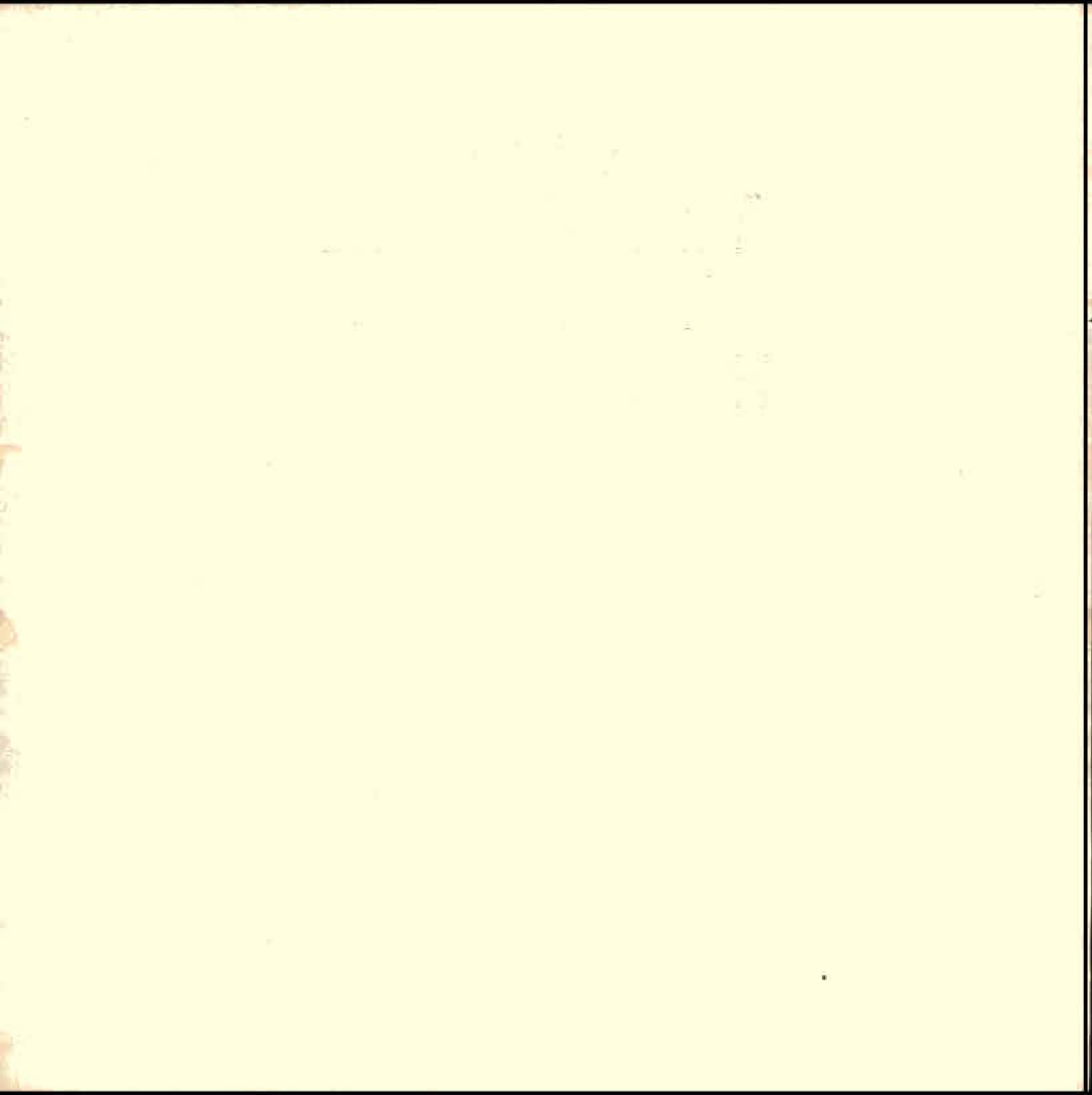


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**TWENTY SIXTH  
NATIONAL  
FILM FESTIVAL**

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**April, 1979**



# FEATURE FILM AWARDS

SEARCH FOR EXCELLENCE

by Shri CHETAN ANAND, Chairman of the Jury

As anticipated, a lively, healthy, sometimes volatile, and often in-depth discussion has been set afoot about the top Awards. This is good.

Question is being asked and answered in many places and in many ways: "Why has the top Award not been given this year".

I give here the way the Jury reasoned out this point and arrived at this vital decision.

To begin with :

The regulations distributed to the members of the Jury include one which reads as follows : "Nothing contained herein shall be construed as restricting the discretion of the Jury for Feature Films and the Jury for Short Films from making a recommendation that none of the films in a particular language or category examined by them is of a standard adequate for an award".

The right to exercise an option is implicit in this directive, so is the importance of aiming at a certain cinematic excellence for any particular award.

So the reasoning went along these lines :

The film-spectrum of today's cinema has on the one extreme the inane, supine, technically immature and intellectually pretentious type of film and on the other extreme the highly superfluous, blatantly violence-oriented, over-exaggerated and wilfully false in presentation, but technically mature film. The one has often good themes feably rendered, the other has technical gloss devoid of meaningful content and marked with occasional depraved overtones. Both

of these extremes have to be avoided, because they are both bad cinema. What we are going to look for is combination of good theme and good technical polish.

So we arrive at a workable definition :

A good film must have (a) a good theme, (b) a good exposition of that theme in the shape of an effective screenplay, and (c) a good transference of this screenplay to the screen by means of actors, dialogue, visuals, soundtrack, editing, use of colour, sets, location, use of music and special effects. When these three components are of good merit it makes a good film. And when the theme is inspiring and the director has used his tools in an inspired way it makes an inspiring film, a film that touches the fringe of greatness, a film that communicates itself to its audiences in an effective way, a film with powerful impact, a film satisfying in its totality. When such a film comes along it will automatically claim the highest Award.

Apart from this it was pointed out with emphasis that whereas every year the winner of the annual Oscar is awaited the world over with bated breath, the winner of the most prestigious award of this country more often than not finds it hard even to get a good theatre booking in a big city. In small towns it hardly ever gets a good theatre booking, and when it does get a booking the people by and large do not wish to spend a couple of rupees to see this award winner. It was noted with some alarm and with great

concern that of late the winners of the most prestigious award of the country were being equated with dull and boring cinema. It was decided therefore, that this year an attempt should be made by this jury to make a point of departure, a turning point to make a beginning towards re-establishing the high prestige this award was meant to carry, so that in time to come the winners of this award are awaited and applauded by filmgoers and film-makers alike as motion pictures of great all-round merit.

These decisions the Jury took eagerly and unanimously on the very first day it met, and before the screening of any film started.

After all the films had been viewed, the Jury met again on the evening of the last day of screening. It was decided with forthrightness that before deciding upon any awards a decision must be taken whether or not, in view of the criteria set before us, the highest award could be given to any film. Every member was asked to make his comments after which a vote was taken. The majority decision turned out to be against giving the highest award to any film. The minority that voted against this decision pinned their argument mainly on the suggestion that ours being a developing country, we should not set high standards before us. Other members felt that this argument did not carry much weight. It was also felt by majority that by not giving the award this year, we would be announcing to the film world that the most prestigious award of the country, is going to pose a challenge to the film makers who matter. This award is going to be certainly hard to get but equally certainly worth getting. In the years to come the winners

will be considered a class apart the elite of the motion picture art.

As the Chairman of the Jury I did not express any personal views on any award that were given. The members nominated the award winners, spoke in favour or against, and then gave their votes openly. Those who lost in the voting were given another chance to put forth their arguments so as to try and win over any member to their side. Sometimes they succeeded, sometimes they did not.

Before I bade farewell to my colleagues of the Jury in Delhi, I thanked them for their co-operation and their outspoken views. I would like to thank them again in writing here. This was a Jury composed of people of merit in their respective callings, people with integrity, dedication and capacity for hard work. It was a great pleasure for me to work with them and they made my work as Chairman easy by a sense of discipline combined with courage for outspoken views. This made our decisions smooth and easy with never a harsh word spoken by anyone for anyone.

It was hard work made to look easy by them.

A word of congratulations and gratitude is more than called for, for the Director and his officials of the Festival Directorate. They rendered valuable help almost round the clock, and always with a cheering smile.

I would like to end with one last remark which I hope and believe all members of the Jury will agree with when they read it: "Anything can be filmed but not everything filmed makes a motion picture".

# FEATURE FILM AWARDS

—a review by K.M. AMLADI

In terms of number of productions, the Indian film industry has been maintaining its leading position in the world for many years now. The year 1978 was no different; if anything, for the industry as a whole it was perhaps the strongest in years, with over 600 feature films bringing in a record turnover. Alas, in terms of artistic excellence, 1978 may go down as the weakest for the Indian cinema.

At the 26th National Film Awards, which were announced by a 16-member jury headed by Mr. Chetan Anand, no film was found worthy of merit for as many as seven categories. The most controversial decision, however, was to withhold the prestigious Golden Peacock for the Best Feature Film. Of the eighty odd films the jury scrutinised, not a single entry measured up to the standard of excellence set forth by the jury.

Since there is no objective or absolute measure of what makes a good film, it is just as well we apply a subjective yardstick, best exemplified by critic Kenneth Tynan with the following words:

"I see myself predominantly as a lock. If the key, which is the work of art, fits snugly into my mechanism of bias and preference, I click and rejoice; if not, I am helpless and can only offer the artist the address of a better locksmith. Sometimes, unforeseen, a masterpiece seizes the knocker, batters down the door and enters unopposed; and when that happens, I am a willing casualty. I cave in *con amore*".

Unfortunately, there was no film this year even among the award-winning categories, which fitted

snugly into my mechanism of bias and preference, or battered down the door and entered unopposed, as was the case with 'Ghatashraddha' last year. Let us see what has gone wrong and how each film, though good in bits and pieces, falls short of its goal when judged in totality.

Tarun Mazumdar's Bengali film 'Ganadevata', which has been adjudged the Best Feature Film with mass appeal and wholesome entertainment is based on Tarashankar Banerjee's epic novel which won for the author the Gyanpith award and has been financed by the West Bengal Government. It traces the seeds of discontent among sharecroppers and landless labourers in rural Bengal during the early forties. The villain of the piece is surprisingly not the hereditary landlord but the new rich farmer who unscrupulously grabs more land and power, at one point threatening to overtake the real landlord, whose decadent ways and indifference to his surroundings remind one of Ray's Jalsaghar. It is the perennial confrontation between the village rich and the poor that the film seeks to portray in a rather elaborate and leisurely manner. The epic scope of the tale has both its virtues and drawbacks.

The director, no doubt, can sustain audience interest by the many-stranded tale of conflict, but he has also to make compromises in other areas, particularly letting his larger-than-life characters play purely in black and white terms. Soumitra Chatterjee's role of a village teacher seems an extension of his performance in Ray's Ashani Sanket. Master Kanchan De Biswas as the adopted child of the protagonists hasn't much

of a dialogue but nevertheless makes his presence felt. It has won him an award as the best child actor. The film has also a convincing and restrained performance by Madhabi Mukherjee.

Mrinal Sen's 'Parashuram', which won the Best Actor Award for Arun Mukherjee and best editing award for Gangadhar Naskar, is yet another signpost of the director who likes to be considered as cinema's champion of the underdog. Mr. Sen has, in his last several films, taken upon himself to depict the travails of the down-trodden, and here he picks up for his subject the pavement dwellers of Calcutta, living in sub-human conditions. The protagonist, a village simpleton in search of better prospects, is well played by the award winning actor, and what is more he looks his part. But Mr. Sen's directorial gimmicks instead of heightening the impact of the narrative, only distract the proceedings.

Dooratwa, directed by Budhadeb Das Gupta, is the recipient of the Best Bengali Film Award in the regional category. The film tries rather unsuccessfully to tackle the dramatic conflict at both emotional and cerebral level, and leaves the viewer as confused as the protagonist, who feels cheated in life when he discovers from his newly married wife that she was pregnant at the time of marriage by some other man. The shocking revelation leaves the young husband dazed and it results in immediate separation. The distance of the title indicates the dilemma of the husband, who as sociology lecturer, films that the life he professes and the life he practises are poles apart.

JUI BABA FELUNATH, directed by Satyajit Ray, is based on a short story written by his grandfather, who specialised in children's literature. It has been made in a lighter vein and even though it has been adjudged the Best

Children's Film, adults can enjoy it too. Its straight narrative, commonplace situations and characterisations may appear to many stylistically stale and completely divorced from the director's earlier brilliance. But such a lowering of artistic heights by a director who is mainly addressing himself to children is perfectly valid here. Technically, the film is a delight. Benaras—the ghats, the bylanes, the river and the old houses—could never have been photographed so well but for the director's feel for the sights and sounds of the place. The detective genre requires a gentle touch, not the slamb and approach of Bombay's directors.

Junoon, directed by Shyam Benegal and Kasturi, directed by Bimal Dutt, have jointly bagged the Best Hindi Feature Award. The two films, one a big budget production, rooted basically in Bombay's commercial set-up, and the other made on a shoestring budget of FFC loan, using mostly Baster locales, make strange bedfellows indeed. Benegal's Junoon, based on Ruskin Bond's story, goes back to 1857 and is about an Anglo-Indian family caught in the turbulent period of soldiers' mutiny. Benegal's direction is fairly good in many scenes, yet Junoon cannot be called the most satisfying film. It is not without flaws. The first long qawali sequence is juxtaposed with grotesque close-ups of an oracle; one suspects Benegal was more interested in peddling exotica to the foreign viewer than in setting a historical tone here. The best thing can be said about Junoon is Jennifer Kapoor's well-sustained performance of a mother trying to protect her young daughter from the captor-Pathan's advances.

In Kasturi, the director places a modern city-bred man—Dr. Sri Ram Lagoo and his equally agnostic young wife—Nutan—in the superstitious

surroundings of the Baster jungles and lets the viewer experience how the surrounding atmosphere helps change their attitude. The subject is provocative and required a very competent handling by the director and inspired acting by its performers—both of which seem to be lacking. The use of flashbacks and flashforwards leaves much to be desired. Besides Nutan and Lagoo, Parikshil Sahni plays the role of a forest officer.

Gaman, directed by Muzaffar Ali, is a dramatically supine, but pictorially alive account of the taxi-drivers' lot in Bombay. Actingwise, it is shallow. Both Farooq Sheikh and Smita Patil have nothing much to contribute except to remain in front of the camera. Jalal Aga is a shade better.

Nimajjanam, directed by B.S. Narayana, has got the Best Telugu Film Award, besides winning the Best Actress Award for Sarda. The title means immersion, and most of the film's dramatic scenes take place in or around a bullock cart, carrying a young Brahmin couple to the station. There is nothing extraordinary about Sarda's performance. Besides being a versatile actress, the camera seems to be extra-kind to her face. She has given far superior acting displays in her earlier films.

Thamp, directed by Aravindan has bagged the Best Malayalam Film Award; it is more a feature-length documentary than a feature film. Thamp meaning tent, tellingly portrays the gruel-

ling life of circus people. The black and white photography is excellent, but the film for all its cinemaverite shots, fails to haunt one's memory.

Grahana, directed by T.S. Nagabharana has been adjudged the Best Feature Film on National Integration. The theme deals with a strange religious ceremony where once a year some untouchables are chosen to be initiated into Brahminhood for a short duration by the Priests. It's again Brahmin Vs Harijan controversy over the significance of such ceremonies. The conflict is sparked by the sudden death of an untouchable who at the time of his death was initiated into Brahminhood. The question of his last rites is the bone of contention. The Harijans say the body should be taken care of by the Brahmins, while the Brahmins refuse to touch it. It's an interesting situation, but the director seems quite inexperienced to handle the theme. The first twenty or so minutes are spent on observing the religious ceremony in minute detail. The film's ending too shows an amateurish hand at work.

Ondanondu Kaladalli, directed by Girish Karnad, is a triumph of style over content. Even though the style is eclectic, Karnad manages through his powerful visuals to convey a certain bucolic charm. The director has admitted that the film is a tribute to Kurosawa and his technique, though no attempt seems to have been made to include it in the credits.

## SHORT FILMS

### —Gifted film makers

by Kironmoy Raha, Chairman of Short Films Jury

For short films the Twenty-Sixth National Film Festival conformed to the pattern of the documentary section preponderating, numberwise, over the other six. This is natural. For, short films have, by a process of association, become near-synonymous in the public mind with what are broadly, albeit somewhat loosely, called documentaries. Not that in the history of non-fictional films there have not been instances of long films. Indeed, the famous films of Flaherty like *Nanook of the North*, *Moana*, *Man of Aran* and *Louisiana Story* have all been feature length films. There have been made any number of other memorable long documentaries,—Leni Refenstahl's evil classic *Triumph of the Will*, Arne Sucksdorff's *The Great Adventure*, Kon Ichikawa's *Tokyo Olympiad*, Bert Haanstra's *Water*, Louis Malle's six-hour film *Phantom India*, our own Sukhdev's *India 67*, to mention a few. But these are exceptions. Following mainly the example of Grierson's work documentaries have generally been short films.

However, shortness of running time is neither an essential element of a documentary nor an indicator of the numerous directions in which the non-fiction film has branched out. Film journalism which Dziga Vestov started in his *Kino Pravda* series became in course of time and several nutations well set as our present day newsreels and news reviews. Unfortunately, the Indian News Reviews have become too well set. Except for the award winning one, the other six

entries in this section in the festival had the same format, the same predictable subject matter and manner of presentation that we have been familiar with for so long. The Indian News Review appears threatened with an arthritic inability to move with the times.

Leaving aside newsreels and instructional films used for teaching and educational purposes, the description of any non-fiction film as a documentary tends to obscure the heterogeneity of types in this genre, not to mention the invasion of documentary elements in feature films. Indeed controversies on the nature and function of documentaries have been as old as the documentary film itself. The early Soviet innovators have been accused of creating fiction by manipulating photographed actuality. Flaherty in his films on remote communities studiously avoided any social comment. But to Grierson the unravelling of social processes and an articulated point of view were the essence of a documentary.

The history of documentary cinema underlines the fact that such has been the proliferation of variations that there is no universal rule to test a film by for labelling it as a true documentary. As recorder of actuality, as explorer into the mysteries of nature and the animal kingdom, as painter of poetical imagery, as propagator of faiths and dogmas, as observer of men and events, as catalyst and trigger mechanism for social protest—in each of these and many more



possible categories classics of short films have been made which have set standards and formulated criteria on which one tries to evaluate the cinematic merit of a documentary film.

The entries this year in the documentary and promotional sections had a fair spread in the matter of subjects and styles. But the old sins of Indian documentaries—a tendency to prettify and domination of the spoken word—were noticeably there in many of them. It was encouraging, however, to find that in a few both were resisted. The result was altogether beneficial. In one, the sincerity of the film-maker in recording the anguish and anger of the

impoverished coalminers without trying to conceal or gloss over the reality of their harsh lives compensated to a considerable extent some of the cinematic flaws of the film. At the other extreme, one film on family planning—where the purpose could only be motivational—was so badly scripted and shot that it is likely to motivate people to run away from family planning clinics. But, by and large, one found sufficient evidence of gifted film-makers, who given the encouragement and the right conditions, have the technical and imaginative potential in them for making short films comparable to many of the best made elsewhere.

## SHORT FILMS

—Awareness for an art form  
by John Dayal

To the audience, they are an affliction—something to be borne in patience while the theatre kills time and fulfills legal obligations by keeping the projector busy. To the authorities, they are at best an audio-visual extension of official propaganda effort. And to the creative artiste, they are a much-misunderstood, un-appreciated and non-paying exercise fraught with harassment, disappointment, disillusionment. It is a miracle indeed that short films of any type continue to be made in India, and continue to win awards at the national and international forums.

The cruel handicaps however do leave indelible marks. The total absence of any mass appreciation of the art form of the short film standing on its own has irretrievably thrown them into the lap of either governmental departments—with their own restraints and motives—or made them into instruments of commercial publicity, with money being found for them out of corporate public relations funds. One ought to be grateful, perhaps, for this. The governmental agencies, prime among them the Films Division and the agriculture and telecasting bureaus have helped nurture many a talent, sometimes with thrilling results. One still remembers the award-winning short films on fish-culture and poultry that combined an aesthetic sensitivity with a contemporary approach to the subject matter for a finished product that could either teach a novice the first principles of agro-sciences or could be appreciated as a visual treat in forms, colour and movement. On the other hand, the dictates of expediency and a total dependence on political

or bureaucratic clearance has made many a 'development' short film, a television visual or a documentation of a social facet of India's rich heritage something closely approaching the proverbial 'file' on which governments are said to live, replete with posed footage of the dignitaries and stilted documentation of their activities.

In the commercial shorts genre, the protestations of integrity are less loud, the motivation—more apparent and more honestly admitted. But the constraints are no less severe. The film maker therefore presents the item for sale expeditiously in concurrence with its current public image. But like still illustrations in newspapers and magazine advertisements, the commercial ad-films cannot afford much experimentation. Little wonder therefore that ads for cold drinks will have identical teenagers going through identical gymnastics to the music of identical guitar strummings.

Who will therefore dare to experiment. Unlike, say Canada and Czechoslovakia, where the short film has been acknowledged as an art form in its own right and given the proper encouragement, experimentation will remain a costly risk, and the short film remain a miniature version of the 16-reeler. The Jury seemed to have agreed on this, and in its wisdom chose not to give any awards in the 'Best Experimental Film' and 'Best Animation Film' categories.

No fight also with the Jury's Best Information film award to Ramesh Sharma's 'RUMTEK—A Monastery wreathed in a Hundred Thousand Rainbows'. The colourful film comes with an

impressive list of credits—editing by Hrishikesh Mukherjee, commentary written by Pritish Nandi and voiced by Gerson Da Cunha with Vaidyanath scoring the additional music. 'Rumtek' derives its strength not only from the exotic value of its anthropological documentation of the way of life of a small sect of Buddhist Lamas who live and learn at the remote monastery, but also from the director's eye for detail and his caressing camera that dwells lovingly on the picturesque mountain outdoors and the colourful details of the interior of the exclusive monastery. Practising tantric buddhism, the monks enter the monastery as small children, and under the guiding eye of the ruling incarnation of the sect's founder imbibe the fundamentals of their religion in an education system that is reminiscent both of the 'gurukuls' of hoary Indian tradition and the discursive Greek schools. Ramesh Sharma captures it all beautifully, and Pritish Nandi explains it all beautifully. But once the film is over there is a lingering vacuum feeling that perhaps the essence of the monastery and its monks has not been able to merge from the beautiful cloak.

'MAGIC HANDS', directed by Shanti P. Choudhury gets the best instructional film awards for its treatise on the manifold uses of bamboo and grass. The film poses a question—what in the context of these awards is the categorisation between Informational, Instructional and Educational Films. One would have thought that a fleeting glance at a large number of the thousands of uses of the long grasses in various parts of the country would be a better fit in the information category rather than in the instructional category. The director and his crew tell us many things about how cane, bamboo and grass are woven into baskets in one part of the country, are made into beautiful artifacts in another and

into utilitarian and fetching furniture in a third state. One is informed, but at least this critic wondered after the film was over as to what instructions or 'education' was in it at all. The film also lives under the strain of a concited, awkward commentary spoken out in pompous manner. In fact apart from Nandi's commentary and Gerson Da Cunha's voice, in Rumtek, most of the shorts suffered exceedingly at the hands of the spoken word.

A consummate craftsman, B.D. Garga gets his award in the 'Promotional Film' category for 'IT IS INDIAN, IT IS GOOD'. It is a gargantuan fortress that Garga's film seeks to breach—the built in ignorance and bias against the 'made in India' label both at home and abroad. However, since Jawaharlal Nehru laid the foundations of India's industrialisation, the nation and its industries have made tremendous progress, and export figures themselves are more than ample proof of the quality and saleability of Indian produce. Garga takes his camera into the quality-control laboratories of giant mills, and does help his audience shed at least some of its misgivings about Indian goods.

C.L. Kaul's Dawn Over the Gurais (Best news-reel cameraman) and UP Government's 'UP Samachar' (Best Indian News Review) on the other hand reconfirm doubts earlier raised about the format of government controlled documentation and its constraints. Kaul choses an interesting area, a unique valley in the state of Jammu and Kashmir which is now entering the modern age through intensive governmental developmental activity. The coverage is, even within the footage limit, superficial. On the other hand the Jury has chosen it for its photography and not really for its overall content, so one can hardly pick a bone on the issue. But 'UP Sama-

char'—a portion of the flood havoc in the State—calls for strong words. UP, like other states in the range of the Ganga-Yamuna river basin suffered cruelly from last year's devastating floods. Bengal's loss was Rs. 4,000 crore, UP lost crop and houses worth Rs. 500 crore, even Delhi had its posh colonies under several feet of water. The cameraman in this newsreel brings his camera close to the gushing waters, and then takes a panoramic view of the devastation from the air. But he is obviously in the helicopter accompanying local VIP's. He is at rescue camps courtesy other VIPs. And when his lens should be focussed on the fury of the water, on its death edge, the cameraman cannot help but shift it to the VIP doling out free food packages or giving cloth to the hapless flood victims. Are they making a film on the flood havoc, or is the VIP in question the main target of the camera? VIPs have their place in the country's social and political life, and a VIP visit at the time of a calamity can boost morale and tell the people that the government cares, but enough is enough.

The most exciting short in the bunch however is Loksen Lalvani's **THE BURNING STONE** made for the Films Division which received the special jury commendation for 'the sincerity and commitment of the film maker in this stark and uncompromising film in which raw truth is portrayed with no attempt to make it palatable'. Lalvani goes to the Jharia coal belt in the Dhanbad area

and records its pendency, the misery of the miners their sub-human life and their anger. It is the desparation, the fatalism and the anger that comes through in pungent realism: as the camera talks to the miners, observes them at work—but never in pity, never self-consciously and never patronisingly. Lalvani does not compose his shots, neither does he venture to phrase the spoken word. Two sequences bring this out. One shows a miner carrying a brace of caged birds into a mine suspected to contain poison gas. The man tells the camera 'when these birds flutter, it means there is poison gas in the mine shaft and then I will inform the manager'. No comment on what the poison gas may do to the man, who is as much trapped and in captivity as the birds. Another shot interviews a miner whose family lives in his village. 'Your wife is not with you for so long. Do you go to other women', the off-camera interviewer asks. 'No I don't, says the miner. 'Then how do you manage', the question comes. 'I am so tired after work, I do not feel the urge'. Lalvani does not offer his own comments. This indeed is not what is meant by the sublimation of the sex drive. The message is clear, and as the Jury said, unpalatable. This is cinema verite at its raw best. As the cliché goes, Indian documentary enthusiasts will watch Lalvani's career with considerable interest. And congratulations to Films Division for backing him.



# TWENTY SIXTH NATIONAL FILM FESTIVAL

**Best Feature Film with mass appeal,  
wholesome entertainment and aesthetic value**

**GANADEVATA**

(Bengali)

**Producer**

Deptt. of Information & Cultural  
Affairs, Govt. of West Bengal

**Director**

Shri Tarun Majumdar

Swaran Kamal

Rajat Kamal

**Best Feature Film on  
National Integration**

**GRAHANA**

(Kannada)

**Producer**

M/s Harsha Pictures

**Director**

Shri T.S. Nagabharana

Rajat Kamal and a cash prize of  
Rs. 30,000/-

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

**Best Feature Film *in Bengali***

**DOORATWA**

**Producer**

Shri Buddhadeb Dasgupta

**Director**

Shri Buddhadeb Dasgupta

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

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

**Best Feature Film in Hindi**

**KASTURI**

(Jointly with JUNOON)

**Producer**

Shri Bimal Dutt

**Director**

Shri Bimal Dutt

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

Rajat Kamal and a cash prize of  
Rs. 2,500/-



**JUNOON**  
(Jointly with KASTURI)

**Producer**  
Shri Shashi Kapoor  
**Director**  
Shri Shyam Benegal

Rajat Kamal and a cash prize of  
Rs. 5,000/-  
Rajat Kamal and a cash prize of  
Rs. 2,500/-

**Best Feature Film in Kannada**

**ONDANONDU  
KALADALLI**

**Producer**  
M/s. L.N. Combines  
**Director**  
Shri Girish Karnard

Rajat Kamal and a cash prize of  
Rs. 10,000/-  
Rajat Kamal and a cash prize of  
Rs. 5,000/-

**Best Feature Film in Malayalam**

**THAMP**

**Producer**  
Shri K. Ravindranathan Nair  
**Director**  
Shri G. Aravindan

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

**Best Feature Film in Telugu**

**NIMAJJANAM**

**Producer**  
M/s. Red Rose Art Films  
**Director**  
Shri B.S. Narayana

Rajat Kamal and a cash prize of  
Rs. 10,000/-  
Rajat Kamal and a cash prize of  
Rs. 5,000/-

**Best Children's Film**

**JOI BABA FELUNATH**  
(Bengali)

**Producer**  
Shri R.D. Bansal  
**Director**  
Shri Satyajit Ray

Swaran Kamal and a cash prize of  
Rs. 15,000/-  
Rajat Kamal and a cash prize of  
Rs. 10,000/-

**Best Direction**

**THAMP**  
(Malayalam)

**Director**  
Shri G. Aravindan

Rajat Kamal and a cash prize of  
Rs. 20,000/-



**Best Promotional Film**

**IT IS INDIAN  
IT IS GOOD**

(English)

**Producer**  
Films Division

**Rajat Kamal**

**Director**  
Shri B.D. Garga

**Rajat Kamal**

**Best Newsreel Cameraman**

**DAWN OVER GURAIS**

(INR No. 1568)

**Cameraman**  
Shri C. L. Kaul

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

**Best Indian News Review**

**UTTAR PRADESH  
SAMACHAR 54**

(Hindi)

**Producer**  
Director of Information and  
Public Relations, U.P.

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

**Special Commendation**

**THE BURNING STONE**

(English)

**Director**  
Shri Loksen Lalvani  
Films Division

**Certificate of Commendation**

**DADA SAHEB PHALKE AWARD**

Shri R.C. Boral

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



R.C. BORAL

## DADA SAHEB PHALKE AWARD FOR 1978

The Dada Saheb Phalke Award for 1978 is given to Shri R.C. Boral for his outstanding contribution to the cause of Indian cinema.

Rai Chand Boral (b. 1904) is one of the pioneers of Indian film music. The youngest son of Lal Chand Boral, who was himself a distinguished musician, R.C. Boral literally grew up with music. He received long and strenuous training in the Indian classical music and participated in several music conferences held at Lucknow, Allahabad and Benaras. Before coming to the films he spent a few years in the Indian music section of All India Radio when broadcasting in India was still at a preliminary stage.

The thirties ushered in the era of talkies in India and music acquired an important role in film making. R.C. Boral started as a music director with the New Theatres at a time when the system of playback singing and re-recording was still unknown. The musicians were, therefore, called upon to play during the actual shooting of a scene. Boral, in collaboration with Nitin Bose

introduced the system of playback singing in the Indian Cinema.

He was responsible for introducing K.L. Saigal to films through B.N. Sarkar. Under his baton Saigal and Kanan Devi sang some of their finest songs.

With his excellent grounding in the Indian Classical Music, Boral's music score for films generally had a classical base. He popularised the new style of ghazal singing with a classical base through the voice of Saigal. Boral also improved and enriched orchestration in the Indian film music and defined the use of 'effect music' as distinct from general music for background score.

R.C. Boral gave music to a large number of films. Some of his famous films which he is still remembered are: Chandidas (1934), Devdas (1935), Vidyapati (1937), Street Singer (1938), Sopera (1939), Lagan (1941) and Saugandh (1942).

Shri R.C. Boral lives in Calcutta and has a rich private collection of musical instruments.





**Best Screen play**

**GRAHANA**

(Kannada)

**Screenplay Writers**

Shri T.S. Ranga and

Shri T.S. Nagabharana

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

**Best Acting**

**PARASHURAM**

(Bengali)

**NIMAJJANAM**

(Telugu)

**GANADEVATA**

(Bengali)

**Actor**

Shri Arun Mukherjee

**Actress**

Smt. Sarda

**Child Actor**

Master Kanchan De Biswas

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

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

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

**Best Cinematography  
(Colour)**

**JUNOON**

(Hindi)

**Cameraman**

Shri Govind Nihalani

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

**Best Cinematography  
(Black & White)**

**THAMP**

(Malayalam)

**Cameraman**

Shri Shaji

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

**Best Sound Recording**

**JUNOON**

(Hindi)

**Sound Recordist**

Shri Hitendra Ghosh

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

**Best Editing**

**PARASHURAM**

(Bengali)

**Editor**

Shri Gangadhar Naskar

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



### Best Music Direction

**GAMAN**  
(Hindi)

**Music Director**  
Shri Jaidev

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

### Best Male Playback Singer

**KAADU KUDRE**  
(Kannada)

Shri Shimoga Subbanna

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

### Best Female Playback Singer

**GAMAN**  
(Hindi)

Mrs. Chhaya Ganguli

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

### Special Commendation

**PARASHURAM**  
(Bengali)

Shri Mrinal Sen

Certificate of Commendation

**GAMAN**  
(Hindi)

Shri Muzaffar Ali

Certificate of Commendation

## SHORT FILMS

### Best Information Film (Documentary)

**RUMTEK—A MONASTERY  
WREATHED IN A  
HUNDRED THOUSAND  
RAINBOWS**  
(English)

**Producer**  
Shri Ramesh Sharma

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

**Director**  
Shri Ramesh Sharma

Rajat Kamal and a cash prize of  
Rs. 4,000/-

### Best Educational/Instructional Film

**THE MAGIC HANDS**  
(English)

**Producer**  
M/s. Little Cinema  
**Director**  
Shri Santi P. Chowdhury

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

Rajat Kamal and a cash prize of  
Rs. 4,000/-

# SHORT FILM JURY

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| <i>S. No.</i> | <i>Name and Designation</i>      | <i>Category</i>       |
|---------------|----------------------------------|-----------------------|
| 1.            | Shri Kironmoy Raha, Chairman     | Film & Theatre Critic |
| 2.            | Smt. Aruna Vasudev, Member       | Film Critic           |
| 3.            | Shri M.T. Vasudevan Nair, Member | Film-maker            |

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| <i>S. No.</i> | <i>Name and Designation</i>     | <i>Category</i>                |
|---------------|---------------------------------|--------------------------------|
| 9.            | Smt. Vimla Patil, Member        | Editor, 'Femina'               |
| 10.           | Shri Satish Alekar, Member      | Playwright                     |
| 11.           | Dr. S.L. Bhyrappa, Member       | Novelist/Educationist          |
| 12.           | Shri Naa Parthasarthy, Member   | Editor 'Deepam'                |
| 13.           | Shri Nirad M. Mahopatra, Member | Short Film maker & Film-writer |
| 14.           | Shri G.L. Bhardwaj, Member      | Short Film-maker               |
| 15.           | Shri Basu Bhartacharya, Member  | Film Director                  |
| 16.           | Shri K.K. Nair                  | Writer & Music Critic          |

## FEATURE FILMS JURY

| <i>S. No.</i> | <i>Name and Designation</i>          | <i>Category</i>                                   |
|---------------|--------------------------------------|---|
| 1.            | Shri Chetan Anand, Chairman          | Director-Actor                                    |
| 2.            | Smt. Sanjukta Panigrahi, Member      | Dancer  |
| 3.            | Shri Arvind Kumar, Member            | Film Journalist, Formerly Editor, 'Madhuri'       |
| 4.            | Shri Manohar Shyam Joshi, Member     | Editor, 'Saptahik Hindustan' and 'Morning Echo'   |
| 5.            | Shri Hameeduddin Mahmood, Member     | Film Critic, Correspondent, 'Hollywood', Reporter |
| 6.            | Shri Vinay Chandra Maudgalya, Member | Musicologist, Principal, Gandharv Mahavidhyalaya  |
| 7.            | Shri Bhisham Sahni, Member           | Writer  |
| 8.            | Smt. Jamuna, Member                  | Actress   |

## **The Burning Stone (Hindi English)**

Producer : Films Division,  
Government of India.

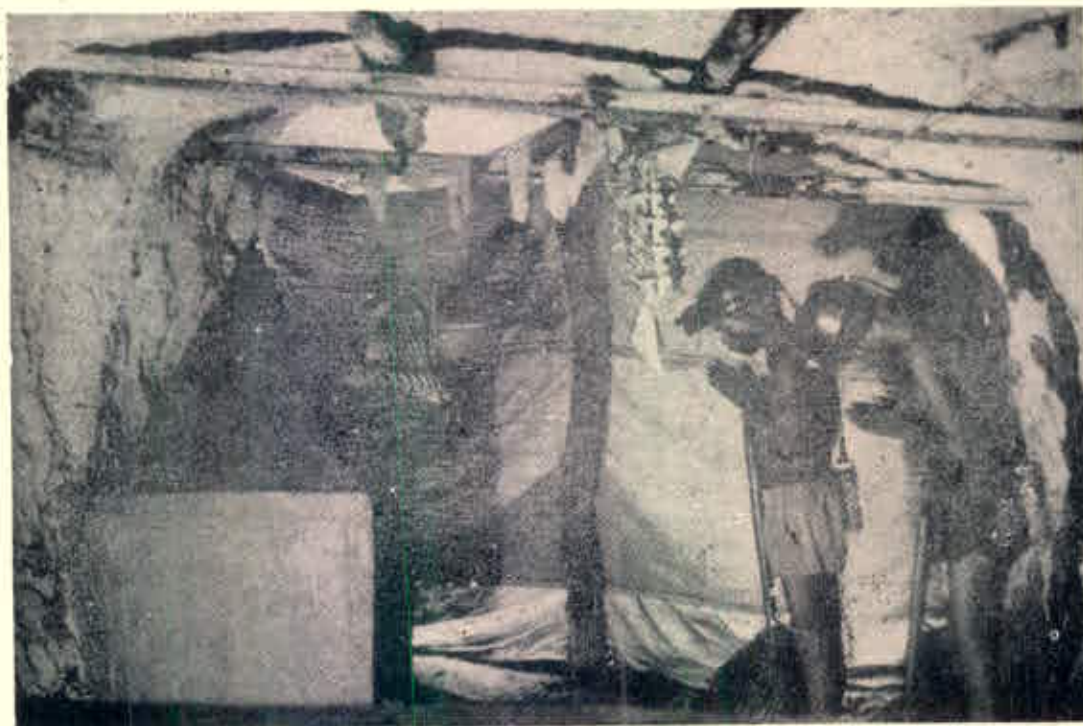
Director : Shri Loksen Lalvani

The Short Film Jury for the 26th National [Film Festival has specially commended the film, THE BURNING STONE produced by the Films Division,

Government of India, "for the sincerity and commitment of the filmmaker in this stark and uncompromising film in which the raw truth is portrayed with no attempt to make it palatable."

The film examines the life of

workers in coalmines and the conditions under which they have to work. It records the direct reaction of the workers not only to industrial environment and the harsh working conditions but also to the whole economic system which affects their lives.



**Uttar Pradesh Samachar—54  
(Hindi)**

Producer : Director of Information,  
Government of  
Uttar Pradesh, Lucknow.

Director : Shri Dhirendra  
Pandey.

The Award for the Best Indian News Review of 1978 is given to the producer. Director of Information, Government of Uttar Pradesh, for UTTAR PRADESH SAMACHAR—54 "for its genuine attempt to make disturbing human document out of the chaos of a frequent natural calamity".

This newsreel provides a glimpse of the damage and devastation caused by the unprecedented floods during the months of July, August and September of 1978. Fifty-four of the fifty-six districts of Uttar Pradesh were affected by these floods.

## Dawn Over Gurais (English)

(Indian News Review No. 1568)

Producer : Films Division,  
Government of India.

Cameraman : Shri C.L. Kaul

The Award for the Best Newsreel Cameraman of 1978 is given to Shri C. L. Kaul for his report DAWN OVER GURAIIS "in the Indian News Review No. 1568 for the lyrical

realism of the camera with its perfectly matched tone and texture."

Gurais Valley is situated in the remote mountains of Jammu & Kashmir at a height of about 2,000 to 3,000 metres. It is a population of about 14,000 poverty stricken people, who live in its twenty-eight villages. The report covers the developmental efforts in this area and the awakening of Gurais Valley to a new dawn.



C.L. KAUL  
Cameraman

a



Born in 1933 in Srinagar, Kaul had won the award of best Cameraman last year also. He had his early education in Jammu and Kashmir and Punjab. He was associated with "Pamposh", a feature film in colour and later joined Films Division in 1956. He has widely travelled all over India in various assignments of the Films Division.



## **It Is Indian, It is Good (English)**

Producer : Films Division,  
Government of India.  
Director : Shri B.D. Garga

The Award for the Best Promotional Short Film of 1978 is given to the producer, Films Division, Government of India and the Director, Shri B. D. Garga for IT IS INDIAN, IT IS GOOD "for an excellent script and direction supported by

smooth editing and camera work with music that is judiciously selected and sparingly used. The film provides an imaginative survey of the magnitude, variety and quality of India's export production."

Today India is one of the most industrialised countries in the world and its products reach out to nearly hundred

countries. The film provides a closeup of this dynamic growth and the relentless quest for quality which is responsible for this impressive achievement.



### **The Magic Hands (English)**

Producer : Little Cinema Pvt. Ltd., Calcutta, for the Films Division, Government of India.

Director : Shri Shanti P. Chowdhury

The Award for the Best Educational Short Film of 1978 is given to the producer, Little Cinema Pvt. Ltd. and the Director, Shri Santi P. Chowdhury for the film THE MAGIC

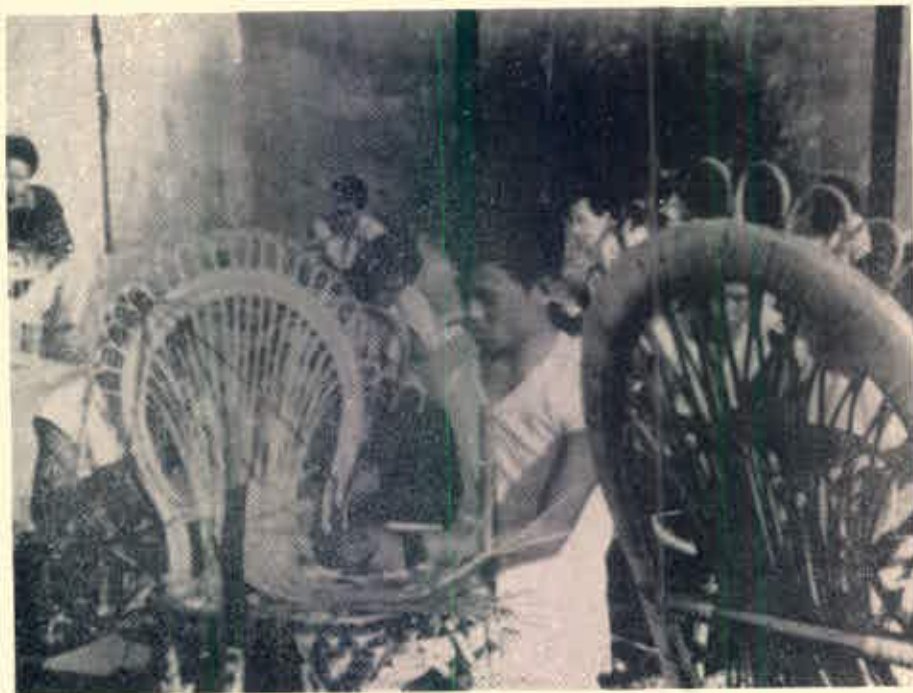
HANDS "for the controlled style of the filmmaker which lends special eloquence to the images of the faces and the hands as also the graceful bamboo they work with."

Delicate elegant bamboo is a kind of grass, the tallest grass in the World. People call it poor man's timber. The film shows the wide varieties of objects which are made from bamboo and the way the traditional skills are passed on from generation to generation.



**SANTI P. CHOWDHURY**  
Director : Magic Hands

Santi P. Chowdhury is one of the leading and pioneer short film-makers of India. Chowdhury did his graduation in engineering from England. As a filmmaker he is primarily self-taught. Apart from a number of short films which have won several awards, Chowdhury has also made two films for children, i.e. HIRER PRAJAPATI and DAKATER HATE. The former had won award at the National level.



## RUMTEK

A—Monastery Wreathed in a hundred thousand Rainbows (English)

Producer, Director :  
Shri Ramesh Sharma

The Award for the Best Information Short Film of 1978 is given to the Producer and Director Shri Ramesh Sharma for RUMTEK—A MONASTERY WREATHED IN A HUNDRED THOUSAND RAINBOWS "for an outstanding film in which all the elements are perfectly blended to create an evocative and informative picture of the continuity of life at this beautiful monastery."

Rumtek Monastery, situated in Sikkim is the seat of Karma, Kagayupa order of Buddhists. It represent the efforts to assist an ancient tradition, a unique culture based on living Buddhist

practice and thought. Religion at Rumtek is an integral part of life of its simple people. To these followers of Buddha, the essence of life lies in three precious truths : the Buddha, the Dharma and the Sangha. The film captures the atmosphere, the daily life and the spiritual search in the Monastery.



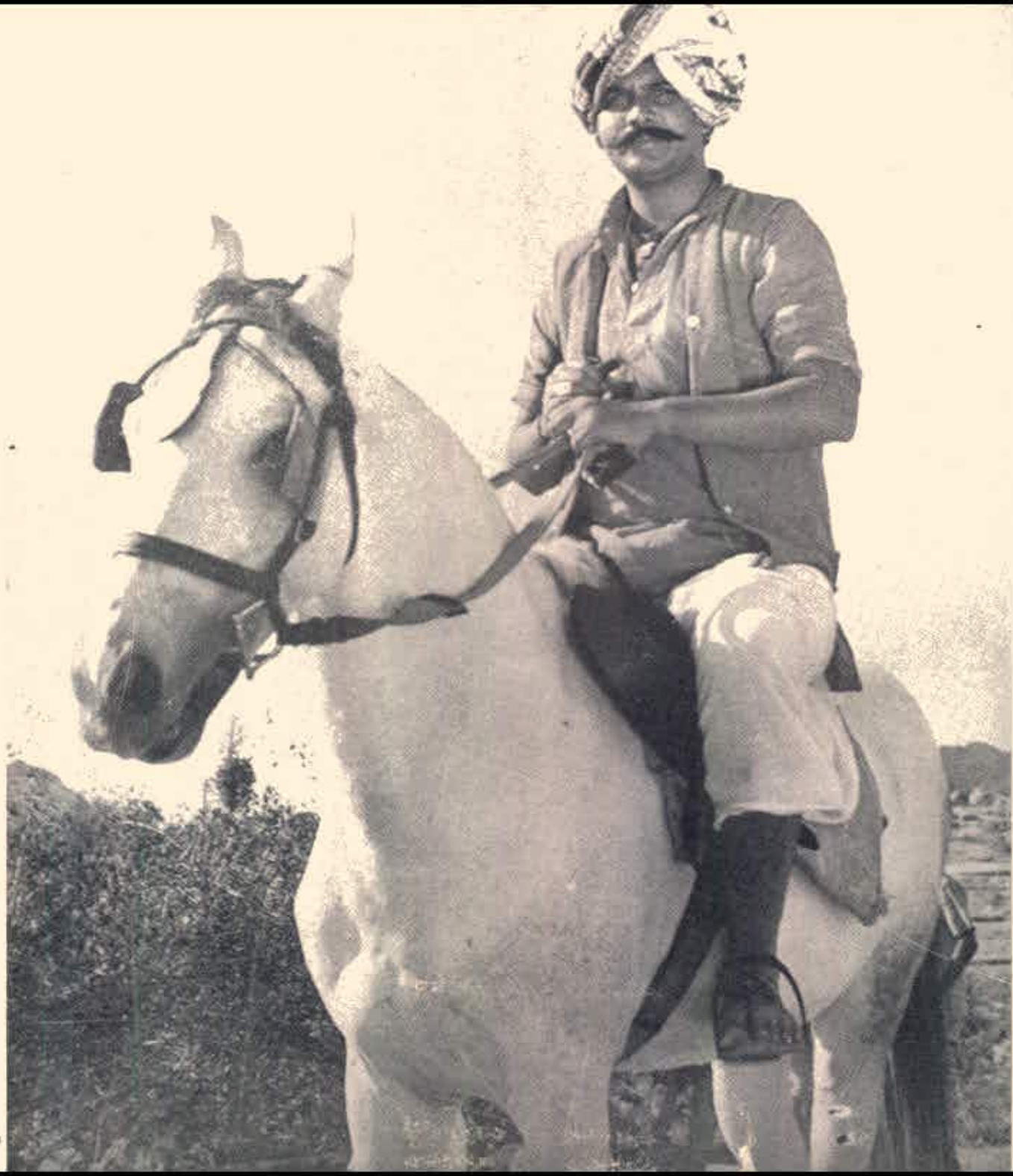
## RAMESH SHARMA

Producer/Director

Born in 1950—Ramesh Sharma was educated in Darjeeling. He graduated in Science and later did a course in communication arts with specialisation in TV and film production from Canada. He came back to India in 1974 and worked as an Assistant Director in a Media Institute and has now switched over to advertising.



**SHORT FILMS**



**SHIMOGA SUBANNA**  
Playback Singer

Shimoga Subanna who has won the Best Male Playback Singer Award this year is an Advocate and Income-tax Practitioner. He comes from a family of musicians and is a regular performer on AIR Bangalore. Besides KAADU KUDRE, he has given songs in another Kannada film KAR-MAYEE.



**KAADU KUDRE (Kannada)**

Producer : M/s Wheel Production

Director, Music, Art Director :  
Dr. Chandrashekara  
Kambar

Screenplay : Shama Zaidi

Camera : Sundaranath Suvarna

Editor : J. Stanley

Playback Singer : Shimoga  
Subanna

Cast : Manu, Sundarasri

Huligonda is a poor but courageous man and a dreamer. One day on his way to another village he meets a young girl and decides to marry her.

She is the daughter of the neighbouring village chief who has a wild horse (Kaadu Kudre). The Chief tells Huligonda that he can marry his daughter if he tames the horse. Huligonda without a second thought jumps on to the back of the horse and manages to tame it. The Chief promptly agrees to marry his daughter.

When Huligonda comes with the marriage party he is surprised to see the girl with the long hair moving among other girls of the village. The village Chief says that he has three daughters and Huligonda must marry the eldest to inherit his power and position in the village. Under pressure from

his own father and the village Chief, Huligonda marries the eldest daughter. Soon after the Chief dies, Huligonda cannot forget his love for Champi, the youngest daughter who is equally attracted towards Huligonda.

Sensing this Gaudti, Champi's mother decides to marry off Champi. Huligonda and Champi decide to run away. But this was not to be.

## **KAADU KUDRE**

The Award for the Best Male Playback Singer for 1978 is given to Shri Shimoga Subanna for the Kannada film "KAADU KUDRE" "for rendering the theme song Kaadu Kudre.....in a style which is atonce vigorous and lyrical".

**SUNDARASRI**  
in Kadu Kudre





### **GAMAN (Hindi)**

Production, Direction Screen-play, Art Direction :  
Muzaffar Ali  
Camera : Nadeem Khan  
Editor : Jethu Mundal  
Music Director : Jaidev  
Playback, singers : Chhaya  
Gnaguli, Hiradevi Mishra  
Cast : Farooque Shaikh, Smita  
Patil

"Gaman" is the story of a young man from U.P., Ghulam Hasan, who has little education, less land and no opportunity in his own village and

has, therefore, to migrate to Bombay leaving behind his old mother and young wife, *Khairun*. With his departure, life for these women comes to a standstill. The only events of any significance are the periodical arrivals of letters and money orders from Bombay.

In the city, Ghulam finds refuge with his friend from the village, Lallu Lal Tewari who is

a taxi-driver and a colourful character who has completely come to terms with the city life. He helps Ghulam become first a taxi-cleaner and then a taxi-driver like himself. He himself is involved with a Maharashtrian girl, Yashodhara. Lallu's involvement with Yashodhara builds up into the final tragedy and crisis of the film.

### **SPECIAL COMMENDATION OF THE JURY FOR THE FILMS PARASHURAM AND GAMAN**

The Feature Film Jury for the 26th National Film Festival has specially commended Shri Mrinal Sen, Director of *Parashuram* (Bengali) and Shri Muzaffar Ali, Director of *Gaman* (Hindi) for their sensitive treatment of the problem of rural migrants to cities.

Smita Patil in *Gaman*





## **PARASHURAM (Bengali)**

The Award for the Best Actor for 1978 is given to Shri Arun Mukherjee for his role in the Bengali film "PARASHURAM" "for using mime, body language, laughter and silence to depict the central character in complete harmony with the overall style of the film".

The Award for the Best Editing for 1978 is given to the Editor Shri Gangadhar Naskar for the Bengali film "PARASHURAM" "for his bravura style of editing which is in complete harmony with the highly stylised treatment of the theme by the director".

## **SPECIAL COMMENDATION OF THE JURY FOR THE FILMS PARASHURAM AND GAMAN**

The Feature Film Jury for the 26th National Film Festival has specially commended Shri Mrinal Sen Director of Parashuram (Bengali) and Shri Muzaffar Ali Director of Gaman (Hindi) for their sensitive treatment of the problem of rural migrants to cities.



## **MRINAL SEN**

### **Director**

Mrinal Sen's entry into cinema was an accident. In his early days he had no special love for cinema; he was not even a habitual film-goer.

Mrinal Sen made his first film in 1956. But his first writing on cinema dates further back. Since then, Sen has been writing generally and critically on cinema, on its socio-political role and on the possibilities of a New Cinema. Later, when he got deeply involved in the making of films, his writings on his own experience became particularly significant. He is a persuasive and a lucid writer.

His latest publication in English is titled 'Views on Cinema'. Some of the films which Mrinal Sen has made are—RAAT BHORE (1956), NIL AKASHER NICHEY (1959), AKASH KUSUM. (1965), BHUVAN SHOME (1969), INTERVIEW (1970), CALCUTTA 71 (1972), MRIGAYAA (1976).

## **GANGADHAR NASKAR**

### **Editor**

GANGADHAR NASKAR (b. 1931) started his career in 1948 in the editing department of New Theatres' Studios, and worked under noted editors. Among his colleagues and seniors was Hrishikesh Mukherjee, Naskar first came in contact with Mrinal Sen in 1960 as Assistant Editor in BAI SHEY SHRAVANA. His first assign-



## JOI BABA FELUNATH

(Bengali)

Producer : R.D. Bansal  
Direction, Screenplay and  
Music : Satyajit Ray  
Camera : Soumendu Roy  
Editor : Dulal Dutta  
Cast : Sumitra Chatterjee  
Master Jit Bose

Private investigator Pradosh Mitter (Felu) arrives in Benaras for a holiday with his young cousin, Tapesh and his friend Lalmohan Ganguly, popular writer of adventure stories.

On being told about a strange holyman by the hotel manager, they go to have a look at Machhli Baba, who is

supposed to have swam his way to Benaras from Allahabad. Here Felu meets Umanath Ghosal, who informs him of the theft of a rare and valuable gold statuette of Ganesh—the Elephant God—from his father's safe. Felu is engaged by Umanath's father Ambika Ghosal. Felu begins by interrogating the members of the Ghosal household which includes besides Umanath and Ambika, Umanath's eight-year old son Ruku, who talks in riddles.

Umanath informs Felu that the rich businessman Maganlal—who happens to be one of the holyman's disciples—had

offered him a large sum of money for the Ganesh, but Umanath had turned down his request. Maganlal is widely suspected of selling smuggled Indian art objects to foreigners.

Later, Felu has an encounter with Maganlal, who offers him money to give up his investigations. Felu refuses the bribe and is threatened.

Notwithstanding Maganlal's threats, Felu continues with his investigations. He discovers that the Machhli Baba is actually a henchman of Maganlal, who receives the stolen art objects from him, to be later collected by Maganlal.



### **GAMAN (Hindi)**

The Award for the Best Music Direction for 1978 is given to Shri Jaidev for the Hindi film "GAMAN" "for using the traditional light classical and folk music of U.P. to convey the nostalgia of rural migrants lost in a city. Music in Gaman is an integral part of the film". The Award for the Best Female Playback Singer for 1978 is given to Smt. Chhaya Ganguli for the Hindi film 'GAMAN' "for a haunting rendition of Makhdun Mohiuddin's famous ghazal Aap Ki Yad Ati Rahi Raat Bhar. The Chastity of style, the purity of enunciation and the freshness of voice contribute to make it into a memorable song".

### **MUZAFFAR ALI** Director

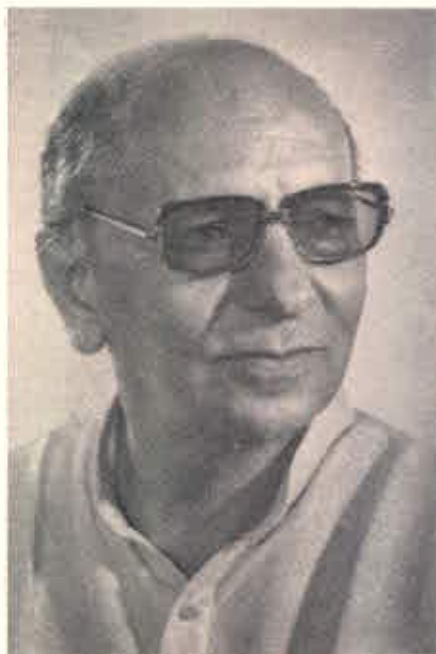
Born and brought up in Uttar Pradesh, Muzaffar Ali graduated from the Aligarh



University in Science. He started his career in an advertising company and later changed over to Air India. His interest in cinema developed from his involvement in painting. He has held several one-man shows of his paintings. GAMAN is his first feature film.

### **JAIDEV** Music Director

Born in Nairobi (1918), Jaidev had his training in classical Indian music under several renowned musicians including Ustad Ali Akbar Khan. Later he worked as an Assistant to Ustad Ali Akbar Khan and S.D. Burman for a number of years. Jaidev has provided



music for more than 45 feature films in Hindi, Kannada, Bhojpuri and even for a Nepali film. Some of these are—JORU-KA-BHAI, ANJALI, HUM DONO, MUJHE JEENE DO, GHAR-ONDA and RESHMA AUR SHERA. For the last film he had won the Best Music Director's Award in 1962.

### **CHHAYA GANGULI** Play back Singer

Born in Bombay (1952), Chhaya Ganguli has done M.Sc in Botany from the Bombay University. She has received training both in classical music. 'Aap Ki Yaad Aati Rahi Raat Bhar'—is her first film song for which she has won the award of the Best Female Playback Singer.



ment as an independent editor was in Mrinal Sen's PUNASCHA, made in 1961. Since 1961 Naskar has edited all of Mrinal Sen's films including Akash Kusum, Matira Manusha (Oriya), Bhuvan Shome, Calcutta Trilogy, Chorus, Mrigayaa and Oka Dorie Katha (Telugu).

Naskar has received several awards from Bengal Film Journalists' Association and is now considered to be one of the first rankers among the Calcutta editors.

### ARUN MUKHERJEE Best Actor

Arun is primarily a theatreman and is considered to be one of the front rankers in the growing Group Theatre Movement in West Bengal. He had shot into prominence with his highly innovative stage production MARICH SAMBAD. With PARASHURAM he has made a dramatic entry into cinema.

### PARASHURAM (Bengali)

Producer : Information & Cultural Affairs, Department, Govt. of West Bengal

Director : Mrinal Sen

Screenplay : Mrinal Sen & Mohit Chattopadhyaya

Camera : Ranjit Ray

Editor : Gangadhar Naskar ✓

Music : B.V. Karanth

Cast : Arun Mukherjee, Sriia Majumdar



### ARUN MUKHERJEE

They are the drifters. They come from the villages to the sprawling city, only to live a sub-human life. Parashuram is one of the drifters carrying an axe on his shoulder and searching for a place under the sun. He is named Parashuram by an old pavement dweller for he carries an axe on his shoulder. Parashuram builds rapport with the ancient pavement dweller who lives with a host of homeless people most of whom were landless farmers. Parashuram finds a "home" in a god-forsaken graveyard. His companion is an old beggar who becomes his friend philosopher and guide. The people on the pavement do odd jobs.

So does Parashuram.

Appears a girl in the graveyard. She is a queer drifter, always in search of a better "home". In her desperate bid for a better home she comes to the graveyard. A change thus comes to the girl and more particularly to Parashuram. And, then after a few days, the girl leaps into mysterious oblivion, perhaps, for a still better "home".

Parashuram lives in frightful loneliness. In a fantasy, he wages a fierce battle with darkness where he meets his enemies. Finally, while climbing the scaffolding of a big sky-scraper, he has a fatal fall leaving his "home" for ever.



**JOI BABA FELUNATH**  
(Bengali)

The Award for the Best Children's Film and for 1978 is given to the Producer Shri R.D. Bansal and the Director Shri Satyajit Ray for the Bengali film "JOI BABA FELUNATH" "for the wit and craftsmanship used to synthesise a child's world of fantasy with an adult story of crime and detection "

**SATYAJIT RAY**  
Director

Satyajit Ray is indisputably one of the major Directors of the world. His very first film "Pather Panchali" (1955) brought him immediate international recognition. This was the opening film of the now famous Apu Trilogy with Aparajito and Apur Sansar completing the work based on two noted Bengali novels.

A complete filmmaker—Director, Editor, Script Writer, Music Director—Ray came to Cinema from commercial art

and book design and within wide knowledge of Indian and Western art and music. As a film maker he is entirely self trained.

In 1978 he received an honorary degree of Doctorate from the Oxford University.

Some of his better known films are JALSAGHAR, DEVI, MAHANAGAR, CHARULATA, SEEMABADDHA, ASHANSANKET, SHATRANJ KE KHILARI. His latest film Joi Baba Felunath is based on one of his stories in the detective series he writes for his young admirers.

## NIMAJJANAM (Telugu)

Producer : Red Rose Art Films

Director,

Screenplay : B.S. Narayana

Camera : P.S. Nivas

Editor : B. Kuppaswamy

Music : M.B. Srinivasan

Cast : Bose Babu, Sarda

Nimajjanam (Immersion) is based on a short story written by the late Manjeri Easwaran.

A bullock cart is moving along a dusty cart tract in the country side. Its only occupants are a young brahmin couple, Srikanth and Bharathi,

and the cartman. A pot wrapped in sacred cloth is tied carefully to the axle of the cart.

Srikanth recollects his father's funeral to which he had come after the cremation had already begun. The scenes of grief in the family and the various ceremonies he performs for the peace of the departed soul, come rushing to his mind.

As the cart moves, Srikanth and Bharathi fall asleep with the monotony of the motion. The cartman accidentally catches view of Bharathi sleeping with her dress dishevelled. He hungrily observes every detail

of the reclining feminine figure.

The cart stops suddenly and the cartman Govind announces that the pot of ashes tied to the axle is missing. Srikanth goes back on the dirt track to locate the pot leaving Bharathi alone with the cartman. When he returns with the pot he finds Bharathi in a very disturbed state. Bharathi has been raped but she does not reveal her grief to her husband.

The couple reach Benaras with the ashes. After the immersion as the couple take a dip in the holy waters, Bharathi drowns herself.



### **NIMAJJANAM (Telugu)**

The Award for the Best Feature Film in Telugu for 1978 is given to the Producers M/s Red Rose Art Films and the Director Shri B.S. Narayana for the film "NIMAJJANAM" "for a simple and restrained depiction of a dramatic theme. Involving a woman's violation resulting in suicide".

The Award for the Best Actress for 1978 is given to Smt. Sarada for her role in the Telugu film "NIMAJJANAM" "for a highly restrained performance and a sensitive non-verbal communication."



### **B.S. NARAYAN**

**Director**

B.S. Narayan entered Film Industry in 1952 and became an independent director in 1960. He has so far directed about 25 films in Telugu, Tamil and Kannada. His film UR-UMMADI BATHUKULU (Telugu) won the 1976 National Film Award for Best Telugu Film and also an award from the Andhra Pradesh State Government. Narayan was Member of the Indian Delegation to the Tashkent Film Festival in 1974 and the Moscow International Film Festival in 1975.



### **T. SARDA**

**Best Actress**

This is the third time that Smt. T. Sarada has won the Best Actress Award in the National Film Festival. She received the first in 1968 for her role in "THULABHARAM" and again in 1973 for her acting in SWAYAMVARAM.

Born in Tanali in Gunture District of Andhra Pradesh, she was discovered by Director K.H. Rao for his film THANDRULU KODUKULU. She shot into prominence with the Malayalam film INAPRARUGAL. She has so far acted in about a hundred films in Telugu, Kannada, Tamil, Hindi and Malayalam.

## SHAJI

### Cameraman

Shaji N. Karun (b. 1952) is a graduate in Chemistry from Trivandrum. He did his diploma in motion picture in motion picture photography from the Film & Television Institute, Pune, in 1974 winning the medal for the Best Cinematographer.

He initially started working in Bombay but later shifted to Madras. It was for his camerawork in Arvindan's KANCHANA SITA that he received recognition through an award for the best colour cinematography of Kerala State



Government in 1977. Obviously his collaboration with Arvindan has proved mutually very rewarding as is evident from the present National Award for Best Cinematography (Black & White) for THAMP which is directed by Arvindan.

Now a Film Officer with the Kerala State Film Development Corporation, Shaji is currently engaged with another of Arvindan's film KUMMATTI.

### THAMP (Malayalam) 1978

Producer : K. Ravindranathan Nair

Direction &

Screenplay : G. Aravindan

Cameraman : Shaji

Editor : Ramesan

Music : M.G. Radhakrishnan  
and Kavlam Narayana  
Panicker

Cast : Gopi, Venu, Jalaja and  
Circus artistes

Thamp (Circus-Tent) takes us to a quiet Kerala Village. The various currents of village life converge on the sandy banks of the river Bharathapuzha, the legendary arena of the historic Mamankam festival.

The sun sets on the village of Thirunavaya, as a circus company pitches its tent on the vacant river bank. The expectations of a great show arouse the village folk from their monotonous routine, their faces reflecting the whole range of human moods.

Life in the village flows as usual: the prayer-songs rise from the near-by temple, despair gets submerged in country

liquor, messages of silent love are exchanged at the bathing ghat.

The interest of the village swings away from the circus camp towards a temple festival with its traditional rituals and festivity. The new industrial unit coming up in the village tends to break the quietness of the village life, with a labour strike throwing it into disarray.

The aged clown, in a moment of poignant introspection, remembers he has been dying every day, reminding us of the sorry plight of each human being.

Winding up the circus camp, the performers continue their journey in their rickety wagon.



### **THAMP (Malayalam)**

The Award for the best Direction for 1978 is given to the Director Shri G. Aravindan for the Malayalam film "THAMP" "for creating truly a director's film which effectively brings out the pathos and ennui in the life of village circus artists and their audience".

The Award for the Best Cinematography in B&W is given to the Cameraman Shri Shaji for the Malayalam film "THAMP" "for using the

camera as a silent witness to the ironies of life. The reaction shots of circus audience taken unawares are in the best tradition of cinema-verite camera style".

The Award for the Best Feature Film in Malayalam for 1978 is given to the Producer Shri K. Ravindranathan Nair and the Director Shri G. Aravindan for the film "THAMP" "for its cinematic virtuosity and defiance of all narrative traditions of film making"



### **G. ARAVINDAN**

Director

A painter, cartoonist, theatre man and film maker—G. Aravindan is a man of many talents. He was a regular cartoonist for the Malayalam weekly "Mathrubhoomi" for a number of years. He produces plays for "Thiruvarang" with emphasis on folk and classical tradition. His career as film maker started in 1974 with "Uttarayanam" which got awards both at the National and State levels. In 1977 he directed "Kanchana Sita" which was again awarded at the National and State levels. "Thamp" is his third film. He has also scored the background music for the experimental film "Yaro Oral". He is an active worker of the film society movement in Kerala.



## GIRISH KARNAD

Director

Girish Karnad graduated in Mathematics and Statistics from the Karnataka University and then followed it up with Philosophy, Political Science and Economics from the Oxford University as a Rhodes Scholar. A playwright of standing, (YAYATI, TUGLAK, HAYAVADAN), his interest in cinema perhaps developed from his interest in theatre. He has contributed scripts to SAMSKARA, BHUMIKA, KONDURA and has acted in SAMSKARA, VAMSAVRIKSHA, NISHANT, MANTHAN and several other films. KAADU (1973) was his first independent directorial venture. He made GODHULI in



1977 in collaboration with B.V. Karanth. ONDANONDU KALADALLI is his second independent film as a director.

### ONDANONDU KALADALLI (Kannada)

Producer : L.D. Combines  
Direction, Screenplay : Girish Karnad

Camera : Apurba Kishore Bir  
Editor : P. Bhaktavatsalam  
Music : Bhaskar Chandavarkar  
Cast : Shankar Nag, Akashata Rao, Rekha Sabnis

The setting : Medieval Karnataka, at a time when there was no strong Central Empire. A balkanized State, ruled by little, greedy men. In this lawless society, the person most in evidence was the mercenary warrior willing to hire himself out to the highest bidder. Not surprisingly then, Karnataka of the period was known as the home of martial arts. Fortune-seeking soldiers poured into Karnataka from all over India, and Kannada warriors were in demand as far away as Nepal.

The scene of action is a little 'Palya' (kingdom) lying on the border between the Malnad jungles and the plains of Deccan. Two brothers, Maranayaka and Kapardi, are the neighbouring rulers, and a ceaseless tussle is going on between them for each other's lands. Kapardi has an aging general called Permadi, whose skill and intelligence have given Kapardi an edge over his brother Maranayaka.

Into this scene, already taut with mutual hatred and suspicion, walks Gandugali, a wandering mercenary. He is hired by Maranayaka and soon Permadi realizes that he has met his match in this new rival.

They represent two distinct attitudes to life. *Permadi* is an 'Old-world' General, with a deep sense of honour and loyalty to his Master. On the other hand, for Gandugali, Permadi is a slightly comic figure who cannot see that a warrior is condemned to lead a dog's life, risking his life for a few crumbs of bread and a pat on the back by his Master.

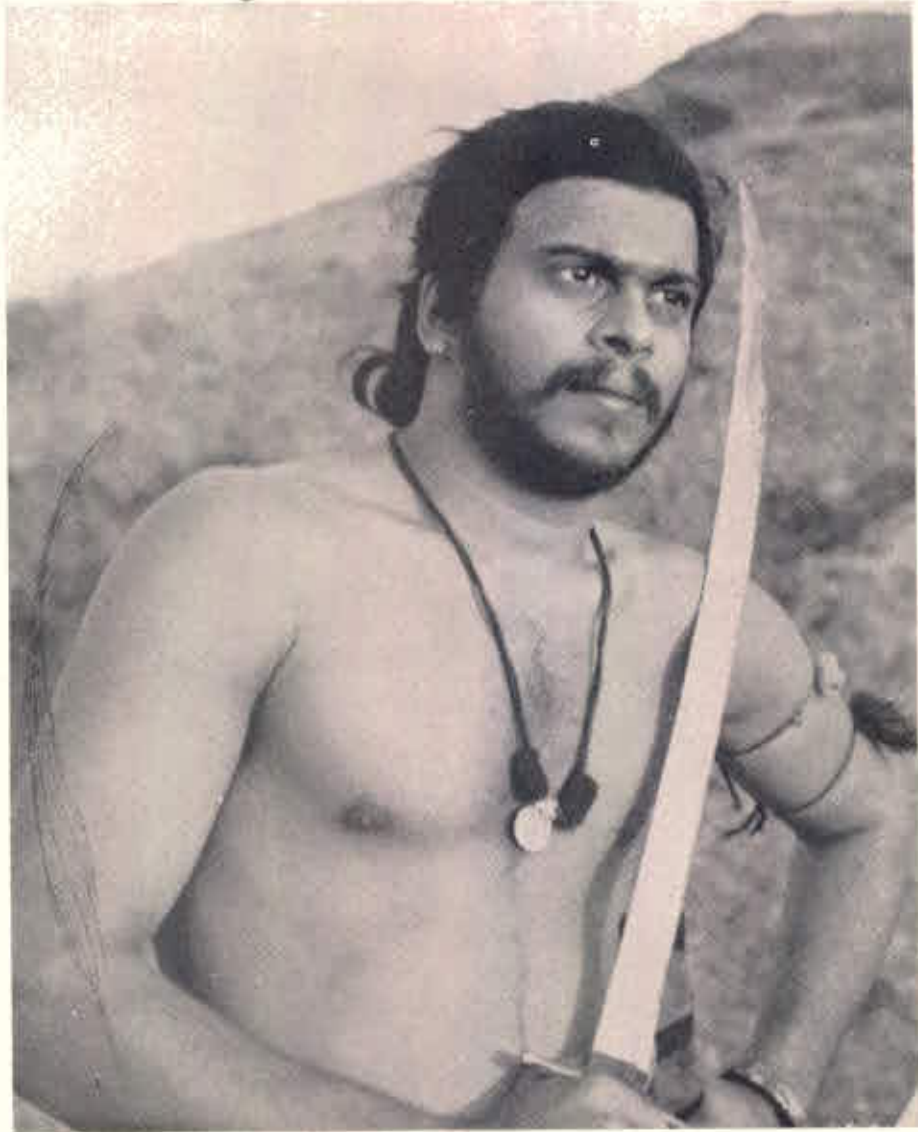
In an atmosphere where loyalty is a rare, precious commodity and betrayal a reality hovering round the corner, Permadi and Gandugali both find themselves humiliated by their masters.

The two fighters form an alliance against their own masters, thus *driving the two brothers into each other's arms*. Now it is an encounter between the two classes, the masters and the paid servants.

Intervoven is the story of Jayakeshi, a young boy of about eighteen who has been deprived of his rightful succession by the two brothers. At the end of the film, Jayakeshi comes to the throne, with the hope and idealism of a new generation.

**ONDANONDU  
KALADALLI (Kannada)**

The Award for the Best Feature Film in Kannada for 1978 is given to the producers M/s L.N. Combines and the Director Shri Girish Karnard for "ONDANONDU KALADALLI" "for delineating the code of warrior's ethics in a medieval setting with a modern vision. The film has excellent outdoor photography, high standard of acting and an eye-catching decor.



## KASTURI (Hindi)

Producer, Director,  
Screenplay : Bimal Dutt  
Camer : K.K. Mahajan  
Editor : Bhagwant Deshpande  
Music : Uttam Singh  
Cast : Parikshit Sahani, Nutan  
Bahal, Shreeram Lagoo

Pramila, a lecturer in Botany in a city college and Atish, a forest officer, share a house like any husband and wife and yet both keep away from each other with queer self-imposed restrictions.

She had been the wife of Atish's dear friend, Prasant a scholar and Head of Department of Biology in her college. Prasant is also an amateur ornithologist. Atish knows of Prasant's special fascination for a rare bird called Kasturi. One fine spring day, Atish spots a Kasturi and summons Prasant. The professor is elated. Though he is not well he ignores his doctor's advice and rushes to his friend. He sees the bird but in his eagerness to have a close look at the nest, drops the eggs of the Kasturi. The aboriginal chieftain Samaru is alarmed at this. The Kasturi is especially dear to the region's reigning deity "Basuk", the chief says, and warns that Basuk will surely

punish the misdeed. Prasant scoffs at the warning but a sudden attack of paralysis turns him into an invalid.

Some months later Atish informs Prasant that the Kasturi has come again to his forest and invites the friend in the hope of deliverance from the 'curse'. Prasant hides their *descent* into irrationality from Pramila who now accompanies him to the forest.

In the forest Pramila is confronted with dogmas and superstition which she could easily dismiss but she is faced with another irrationality which baffles her. She falls in love with Atish and *struggles in vain* with this unknown adversary.

Her husband dies. She goes back to her college. But the two cannot live without each other. She comes back now and then but is unable to accept her love for Atish since she wants to be sure within herself, that it was not just an elemental urge.

## **KASTURI (Hindi)**

The Award for the Best Feature Film in Hindi for 1978 is given to Producer and Director Shri Bimal Dutt for the film "KASTURI" jointly with Junoon "for a lyrical depiction of the elemental and eternal conflict between science and superstition"



## **BIMAL DUTT**

**Director**

Born in 1924, Bimal obtained a diploma in Wireless Technology and later worked in the Railways. He joined the Bimal Roy Productions as a Script-Writer in 1959. Subsequently he worked on screenplay assignments with Hrishikesh Mukherjee and Sudhin Roy. Some of the film-scripts with which he was associated are—ANUPAMA, SATYAKAAM, ANAND, UPHAAR and MILI.

KASTURI is his first directorial venture.

Beside being a script-writer and a director, Bimal Dutt writes short stories and poems in Bengali.



### HITENDRA GHOSH

#### Sound Recordist

Hitendra Ghosh (B. 1950) came to films after doing diploma in Sound Recording and Sound Engineering from the Film & Television Institute, Pune, in 1974. He has already worked as a Sound Recordist for ten documentaries and nine features films. The latter include several films directed by Shyam Benegal such as—CHARANDAS CHOR, NISHANT, MANTHAN, BHUMIKA, KONDURA/ANUGRAHAM and JUNOON. He was also the Sound Recordist of CHHATRA-BHANG directed by Nina Shivdasani.

### JUNOON (Hindi)

Producer : Shashi Kapoor  
Direction and  
Screenplay : Shyam Benegal  
Camera : Govind Nihalani  
Sound : Hitendra Ghosh  
Music : Vanraj Bhatia  
Cast : Shashi Kapoor, Shabana Azmi, Naseerudin Shah, Kulbhushan Kharbanda, Nafisa Ali, Jennifer Kendal.

1857, India is in turmoil. Indian units of the East India Company's Army are in open revolt, leading to a popular uprising against British Rule.

One scorching Sunday morning in May the regiment in Shahjehanpur mutinies and led by Sarfraz Khan massacres some English men in a church.

Among those killed is Charles Labadoor. His daughter, Ruth Labadoor, an Anglo-Indian girl, her mother Mariam and her grandmother are the only survivors, thanks to Ramjimal who rescues them.

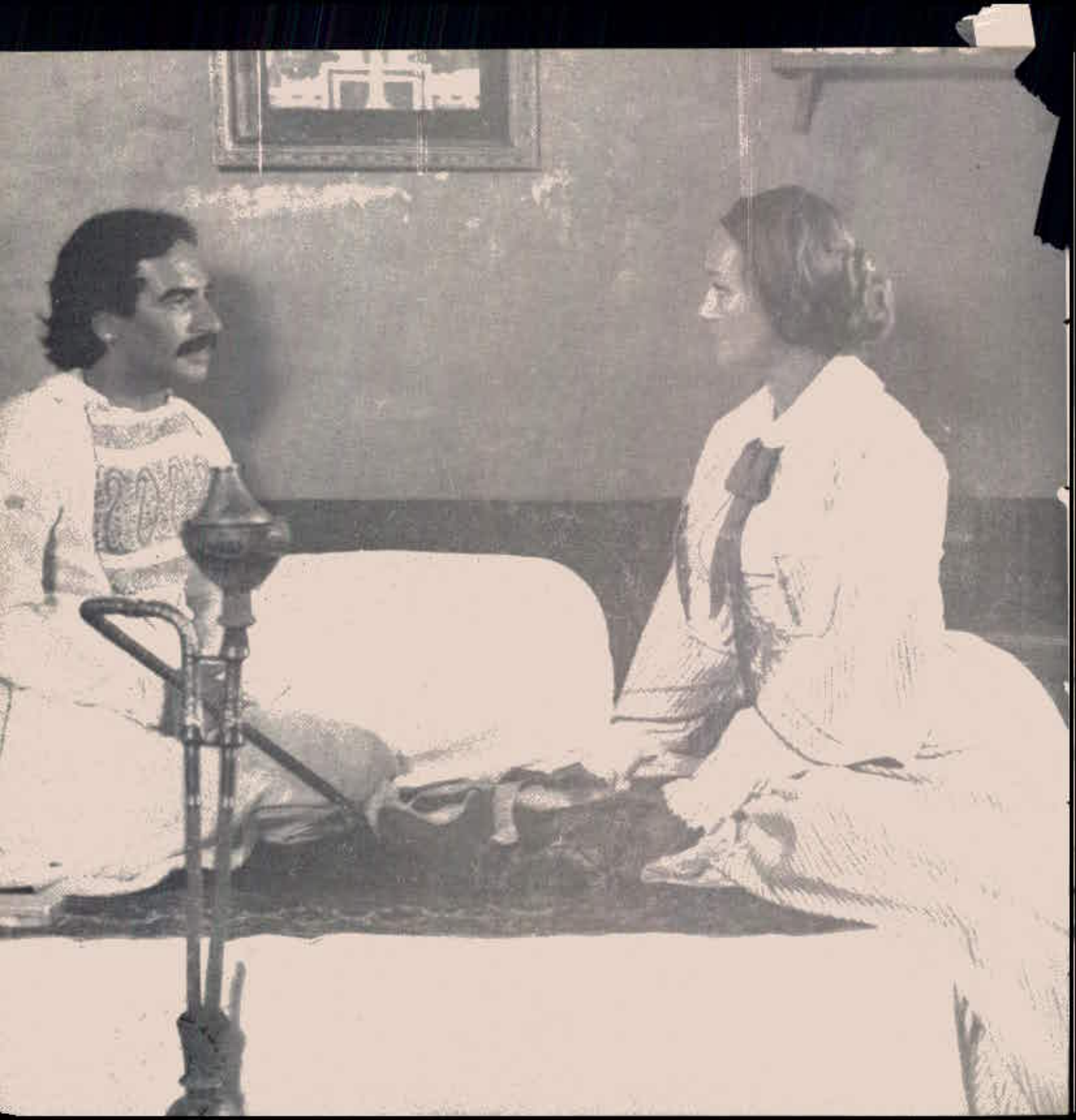
Javed Khan, a Pathan, brother-in-law of Sarfraz, had seen Ruth and had fallen passionately in love with her. When he comes to know that she is in Ramjimal's custody, he kidnaps Ruth and her family while Ramjimal is away. Javed's

wife, Firdaus, objects to his plans of marriage with Ruth. To her, Ruth and her family are enemies against whom the whole country has arisen.

Sarfraz cannot understand Javed's obsession with Ruth when he should be fighting for freedom. Ruth's mother Mariam strikes a deal with Javed. Ruth will marry Javed if the Indians succeed in breaking the British siege of Delhi. When Delhi is lost to the British, Mariam is elated.

Returning from Delhi Sarfraz is even more disgusted with Javed. It is only after Javed's cousin Hafizullah is killed by the *British* that Javed finally goes to war. It is already too late. Shahjehanpur is surrounded by the British. Javed and his family have to flee. Firdaus decides to leave Ruth and Mariam behind.

Javed returns from the front to join his family but leaves the moment he realizes that Ruth has been left behind. When he finds Mariam at the Church, he pleads with her to see Ruth *one last time*. Mariam refuses, Ruth, however, runs out and stands in front of Javed. When he leaves, it is obvious that she too loves him.







### **JUNOON (Hindi)**

The Award for the Best Feature Film in Hindi for 1978 is given to the Producer Shri Shashi Kapoor and the Director Shri Shyam Benegal for the film "JUNOON" jointly with Kasturi "for overall technical *virtuosity* and successful evocation of a bygone era".

The Award for the Best Cinematography in Colour for 1978 is given to Cameraman Shri Govind Nihalani for the Hindi film "JUNOON" "for eloquent camera work which is equally effective both in romantic passages and battle sequences. The camera faultlessly brings out all the colour hues in various locations and differing light conditions".

The Award for the Best Sound Recording for 1978 is given to the Sound Recordist Shri Hitendra Ghosh for the Hindi film "JUNOON" "for clarity, fidelity and precision in recording music, speech and sound effects".

**SHYAM BENEGAL**  
Director



M.A. in Economics from Nizam College, Osmania University, Hyderabad, Shyam Benegal started as a Films Assistant and copywriter with an advertising company. His interest in cinema was much deeper than required by a routine advertising job. He received instant critical notice with his very first feature film ANKUR (1974) and then went on to make a number of feature films which have won him recognition as a serious filmmaker both in India and abroad: CHARANDAS CHOR (1975), NISHANT (1975-76), MANTHAN (1975-76), BHUMIKA (1977), KONDURA/ANUGRAHAM (1977). Benegal has been frequently invited to lecture on cinema and mass communication.

**GOVIND NIHALANI**  
Cameraman





### DOORATWA (Bengali)

Production,  
Direction,  
Screenplay,

Art Direction : Buddhadeb Das  
Gupta

Camera : Ranjit Roy  
Editor : Minimoy  
Chatterjee

Music : Ain Rasheed

Cast : Pradip Mukherjee  
Mamta Shankar

"Dooratwa" deals with the ambivalence of the Bengali middle class, drifting through a meaningless existence, unable

to come to terms with reality, and a society—dominated by male chauvinism.

Mandar Bose, a young professor who is on the fringes of radical politics, falls in love and marries Anjali who he teaches. Soon after the marriage, she tells him that she is pregnant by another man. She explains that she had to marry him to legitimise her child but she declares that she also likes him. She offers to leave and he divorces her. After the

divorce, Mandar discovers that the situation is not so simple. He feels himself disoriented, rootless. Nothing holds his attention, neither politics, nor women. Slowly he realises that despite his progressive professions, he unwittingly looked upon his wife as a piece of property that he owned. The film concludes in an open-ended manner. The young hero, makes tentative beginnings towards finding his way back to his wife.

### **DOORATWA (Bengali)**

The Award for the Best Feature Film in Bengali for 1978 is given to Producer and Director Shri Buddhadeb Das Gupta for the film "DOORATWA" — "for a sensitive depiction of a leftist middle class intellectual's marital conflict waiting for a revolution which does not materialise"



### **BUDDHADEB DASGUPTA, Director**

Born in 1944 at Anara, a village of Puruila District in West Bengal, Buddhadeb Das Gupta spent most of his childhood outside Calcutta. He did his M.A. in Economics from Calcutta University, and then taught Economics at a Calcutta college from 1968 to 1976. He is a poet and also a writer on cinema. Buddhadeb Das Gupta has made a few short films. DOORATWA (The Distance) is his first feature film.



### GRAHANA (Kannada)

Producer : Harsha Pictures  
Director : T.S. Nagabharana  
Screenplay : T.S. Ranga and  
T.S. Nagabharana  
Camera : S. Ramachandra  
Editor : J. Stanley  
Cast : Anand Paricharan,  
Marati Rao

There is a small village called Ujjani in Karnataka where people celebrate annually a religious festival called 'Hebbaramma's Festival.' During this festival certain untouchables are selected who are initiated into Brahminhood and are invested with the 'sacred thread' and carry the village goddess Chowdeswari in a procession. After the festival is over they ceremoniously discard their 'sacred threads' and revert to their original status of untouchables.

During one such festival, Chikkahanuma, an untouch-

able, is made a "Brahmin" (Devagudda) and while carrying the deity in the procession dies which the deity in hand and the 'sacred thread' still on his body. The Brahmins think that since the festival was nearly over, the corpse was that of a Harijan and argue that the body should be disposed of by the untouchables themselves. But since the 'sacred thread' is still on the dead body, the Harijans treat the corpse as that of a Brahmin and refuse to touch it.

An untouchable becomes an untouchable to his own people and the body lies rotting, the stench of superstition and casteism emanating from it.

Puttaswamy, the son of Gowda, the village chieftain, is deeply disturbed. He tries to reason with both Brahmins and Harijans but nobody listens to him. Chikkahanuma continues to rot and his daughter contin-

ues to weep by his side. Puttaswamy goes to the town and informs the police who come to the village and take away the body for cremation. This enrages the elders and they excommunicate him.

Puttaswamy, in a defiant mood, starts living with the untouchables.

The annual festival approaches. Puttaswamy persuades the Harijans not to participate in the annual ritual. The village elders are disturbed. They cleverly arrange for a seance where a person allegedly "possessed" by the village goddess warns the Harijans against their move. Superstition eclipses reason once again and the Harijans yield to the demand of the elders.

The desperate efforts of Puttaswamy to stop the festival result in turning both Harijans and Brahmins against him and he is beaten to death.



screenplay writer. As a member of the theatre group Benaka he has organised

Kannada plays all over the country. Besides GRAHANA he has scripted GEEJAGANA

GOODU and UDHAVA. He has also directed GEEJAGANA GOODU and SAVITHRI.



### **GRAHANA (Kannada)**

The Award for the Best Feature Film on National Integration for 1978 is given to Producers M/s Harsha Pictures and the Director Shri T.S. Nagabharana for the Kannada film "GRAHANA" "for an honest and bold depiction of caste conflict in rural India. The film starkly brings out the traditional beliefs which grip the entire rural society including the down-trodden —putting an extra chain on the poor in addition to their economic helplessness. Cinematically a very powerful film"

The Award for the Best Screenplay for 1978 is given jointly to the screenplay Writers Shri T.S. Nagabharana and Shri T.S. Ranga for the Kannada film "GRAHANA" "for maintaining a taut narrative line without resorting to melodrama and retaining a firm grip on the central idea in an action packed film."



**T.S. NAGABHARANA**  
Director

T. S. Nagabharana, the Director of Grahana started taking interest in film making in 1970. He has worked as Assistant to Girish Karnard and B.V. Karanth, and is associated as an Assistant Director with Kaadu, Tabellyu Neenade, Magane, Chomana Duddi, and Ondanonda Kaladalli. Grahana is his first independent film as a Director. He is currently making his second film Anveshane.

**T. S. RANGA**  
Screenplay Writer

T.S. Ranga, who along with T.S. Nagabharana has done the screenplay for GRAHANA, is an actor, singer and theatre activist besides being a





and the blacksmith. This farmer imposes his idea of order on the village through a collection of henchmen and easy relations with the police. He sets fire to a "rebel" part of the village. The police arrive and enact a token investigation.

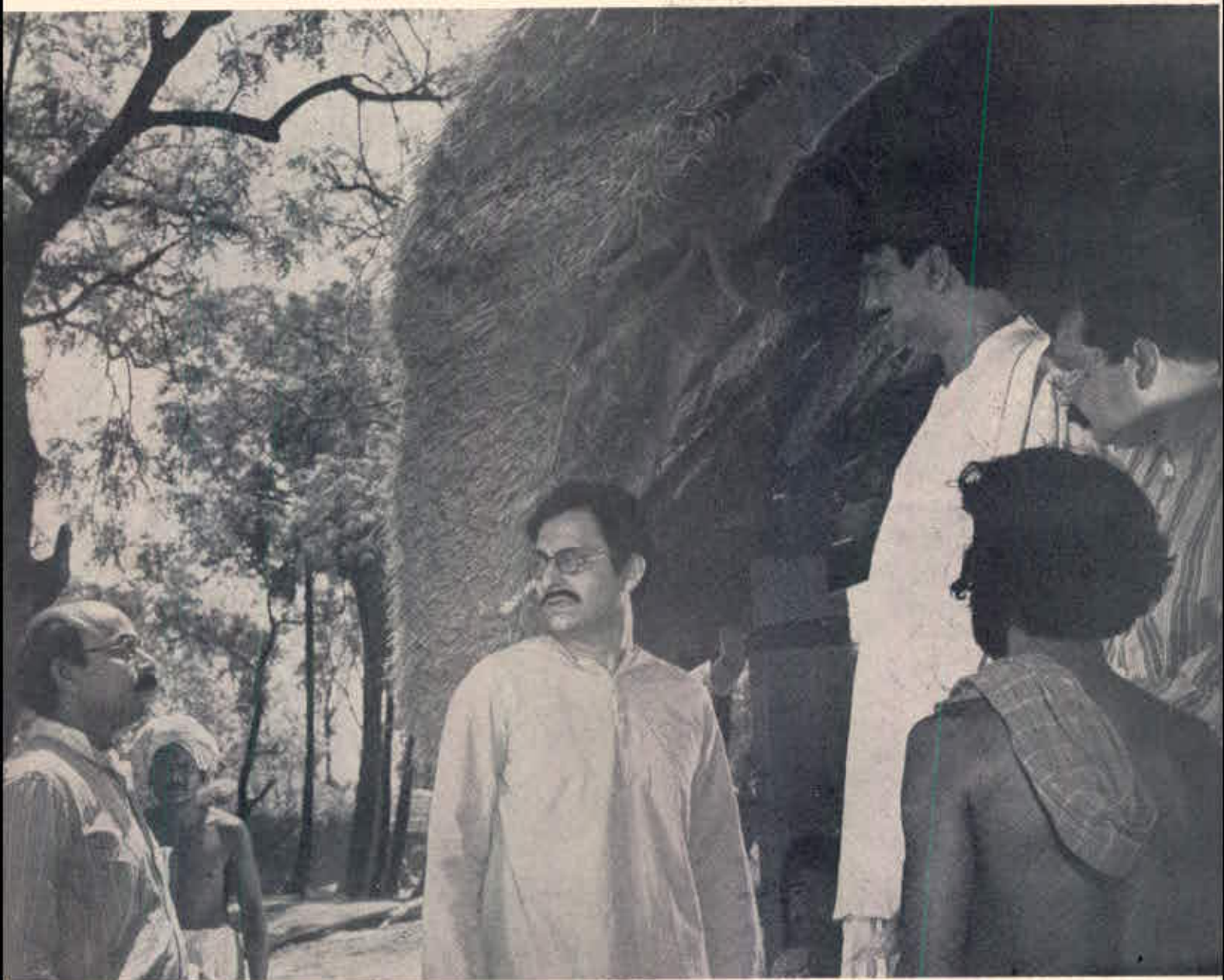
A revolutionary from the city is incarcerated by the

British in this far-off village. He spreads among the villagers the idea of collective action. The school teacher has meanwhile experienced first-hand the tyranny of the rich farmer and government officials. For making a whimper on behalf of some wronged villagers, his school is taken away and he is hauled off to jail. He returns

committed to changing prevailing feudal arrangements.

Majumdar renders particularly well the life racing through the village initially diverted to small fights and gossip instead of to social change. The film closes with a wide tableau of villagers standing next to one another awakened to their own power to bring about a change.





Medal for **KANCHER SWARGA** (1961), Bengal Film Journalists Association's Awards for **PALATAK** (1963), **BALIKA BODHU** (1967), **RAHGIR** (Hindi—1969), **NIMANT-RAN** (1971), **SRIMAN PRITHVI-RAJ** (1973), **FULESHWARI** (1974) and **SANSAR SEEMANTEY** (1975).

### **GANADEVATA (Bengali)**

Producer : Department of Information and Cultural Affairs, Govt. of West Bengal

Director : Tarun Majumdar

Screenplay : Rajen Tarafder  
Tarun Majumdar

Camera : Sakti Banerjee

Editor : Ramesh Joshi

Music : Hemanta Mukherjee

Cast : Soumitra Chatterjee  
Sandhya Roy  
Master Kanchan  
De Biswas

Ganadevata is based on Tarashankar Banerjee's epic novel of the same name about the awakening of choice in villagers who have lived for centuries by habit.

Two men, Aniruddha, the blacksmith, and Girish, the Carpenter, announce that they will not work on barter. The barter were established long ago and have taken no account of the rise in costs of raw material. The village teacher perceives the injustice but hesitates to advise direct action.

A rich farmer, who has rather more money than diligent farming alone can provide, perceives the danger to his power in the action of the carpenter



## **GANADEVATA (Bengali)**

The Award for the Best Feature Film with mass appeal, wholesome entertainment and aesthetic value of 1978 is given to the producer, the Department of Information and Cultural Affairs, Government of West Bengal, and the Director Shri Tarun Majumdar for the Bengali film "GANADEVATA" "for brilliant picturisation of a modern literary classic. Like the novel the film succeeds in capturing a whole era in transition Steering clear of both commercial vulgarisation and pretentiousness, the film uses all the cinematic devices, including music, to effectively communicate to the masses"

The Award for the Best Child Actor for 1978 is given to Master Kanchan De Biswas for his role in the Bengali film "GANADEVATA" "for being utterly himself"



## **KANCHAN DE BISWAS** Best Child Actor

Only seven years old (b. 1972), Kanchan De Biswas is a student of class II and has the credentials of a veteran. He got his first role as an actor when he was hardly four years old. He has since acted in two other films besides GANADEVATA i.e. KARUNAMOYEE and HEERA MANICK. Recently he has been selected for an important role in the forthcoming film SREEKANTER WILL. Besides films, he is fond of football,

cricket, birds and sundry humans!

## **TARUN MAJUMDER** Director

Born in 1931 in the town of Borga (now in Bangla Desh), Tarun Majumder migrated to Calcutta in 1946 where he studied Science in the St. Paul's Cathedral and Scottish Church Colleges. He joined film as an Assistant Director in 1954 and donned the mantle of a full fledged Director (under the pseudonym 'Yatrik'), in 1959. In 1965, he shook off his pseudonym and started directing films under his own name. Majumder has made a large number of feature films seven of which have received awards such as the President's Silver





**FEATURE FILMS**