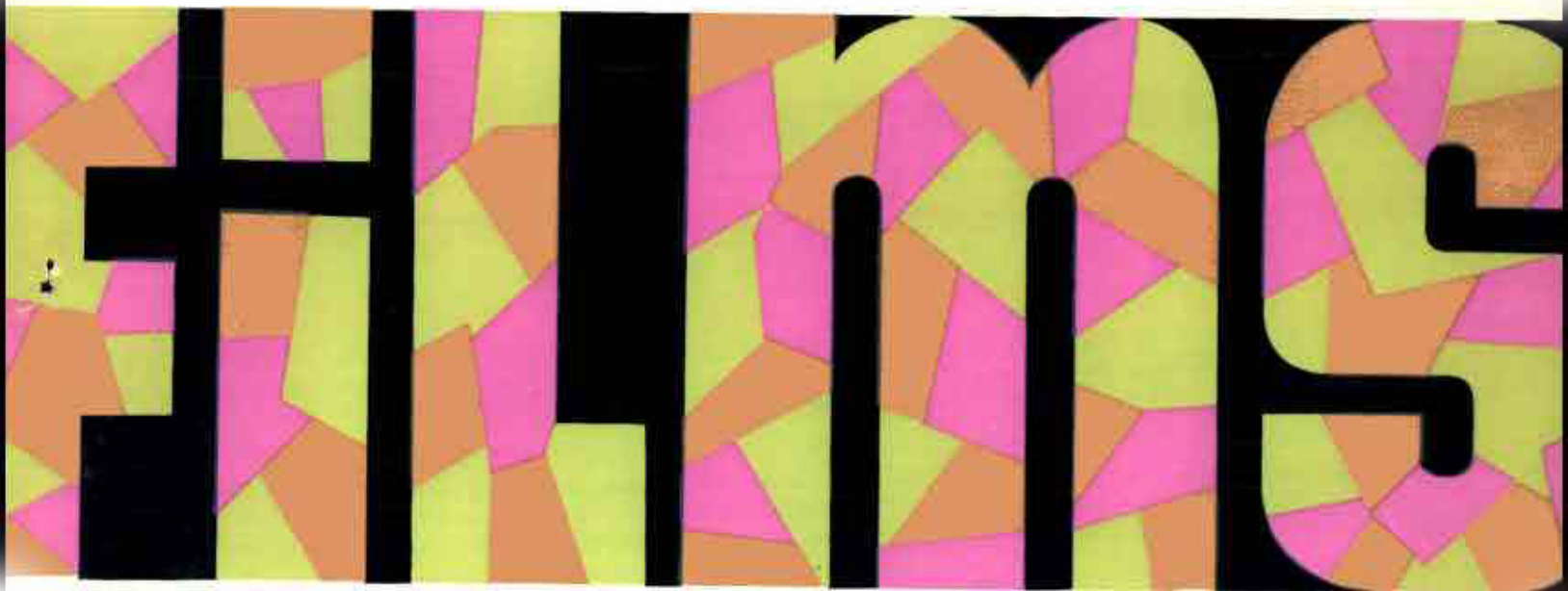


STATE  
AWARDS  
FOR



PROGRAMME—20TH APRIL, 1963

*Saturday, the 20th April, 1963 at 5-30 p.m. at Vigyan Bhavan*

1. Introductory Speech by the Minister of Information and Broadcasting.
2. Report of the Central Committee of Awards by Shri Basheer Ahmed Sayeed.
3. Presentation of Awards by the President.
4. President's Address.
5. Speech of Thanks on behalf of film industry by the President, Film Federation of India.

#### **INTERVAL**

6. Exhibition of the documentary 'Four Centuries Ago' (English) and feature film 'Dada Thakur' (Bengali) winning the President's Gold Medals.

## **PROGRAMME**

## RECIPIENTS OF STATE AWARDS FOR FILMS 1962

### ALL-INDIA AWARDS

<i>Title of the Film</i>	<i>Producer</i>	<i>Director</i>	<i>Award</i>
<b>FEATURE FILMS</b>			
1. DADA THAKUR (Bengali)	Shri Shyamraj Jalan, 3/1 Queens Park, Ballygunge, Calcutta-19.	Shri Sudhir Mukherjee	President's Gold Medal and a Cash Prize of Rs. 20,000/- to its producer and Rs. 5,000/- to its director.
2. ABHIJAN (Bengali)	Abhijatrik, 372/16—Russa Road (East), Calcutta-33.	Shri Suryajit Ray	All-India Certificate of Merit and a Cash Prize of Rs. 10,000/- to its producer and Rs. 2,500/- to its director.
3. SAUTELA BHAJ (Hindi)	Alok-Bharati, Care Jawahar Theatres Private Limited, Amraoti.	Shri Mahesh Kaul	All-India Certificate of Merit
<b>DOCUMENTARY FILMS</b>			
1. FOUR CENTURIES AGO (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri Shanti Varma	President's Gold Medal and a Cash Prize of Rs. 4,000/- to its producer and Rs. 1,000/- to its director.
2. HIMALAYAN HERITAGE (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri N.S. Thapa	All-India Certificate of Merit and a Cash Prize of Rs. 2,000/- to its producer and Rs. 500/- to its director.
3. THE TELCO STORY (English)	Hunnar Films, Nanabhai Mansion, Sir P.M. Road, Bombay-1.	Shri Clement Baptista	All-India Certificate of Merit
<b>CHILDREN'S FILM</b>			
1. RAJU AUR GANGARAM (Hindi)	Children's Film Society, Sapru House, New Delhi.	Shri Ezra Mir	All-India Certificate of Merit

*Title of the film*

*Producer*

*Director*

*Award*

**EDUCATIONAL FILMS**

- |  |   |                    |                                |
|--|---|--------------------|--------------------------------|
| 1. VIRGINIA TOBACCO<br>(English)               | Films Division,<br>Government of India,<br>24-Peddar Road,<br>Bombay-26.                          | Shri P.R.S. Pillay | All-India Certificate of Merit |
| 2. The EVOLUTION AND<br>RACES OF MAN (English) | National Education and Information<br>Films Ltd.,<br>National House,<br>Apollo Bunder,<br>Bombay. | Shri S. Sukhdev    | All-India Certificate of Merit |

**REGIONAL AWARDS**

- |   |   |                                   |                          |
|---|---|-----------------------------------|--------------------------|
| (a) (i) SAHIB BIBI AUR<br>GHULAM (Hindi)        | Shri Guru Dutt,<br>Guru Dutt Films Private Ltd.,<br>194, Kuria Road,<br>Andheri,<br>Bombay-58.        | Shri Abrar Alvi                   | President's Silver Medal |
| (b) (i) RANGALYA RATREE<br>ASHYA (Marathi)      | The Maharashtra Film Industrial<br>Co-operative Society Ltd.,<br>27, Budhwar Peth,<br>Poona-2.        | Shri Rajaram<br>Dattatraya Thakur | President's Silver Medal |
| (ii) JAVAI MAZA BHALA<br>(Marathi)              | Maneesha Chitra (Pvt.) Ltd.,<br>180, Budhwar Peth,<br>Poona-2.  | Shri Neelkanth<br>Magdum          | Certificate of Merit     |
| (iii) GARIBAGHRCHI LEK<br>(Marathi)             | Shri Shivaji Gulabrao Katkar,<br>Chhaya Chitra,<br>18, Keluskar Road,<br>Dadar,<br>Bombay-28.         | Shri Kamlakar Vishnu<br>Torne     | Certificate of Merit     |
| (c) (i) CHAUDHURI<br>KARNAIL SINGH<br>(Punjabi) | Shri Krishan Kumar,<br>c/o Star of India Pictures,<br>Ram Niwas, Ranade Road,<br>Dadar,<br>Bombay-28. | Shri Krishan Kumar                | Certificate of Merit     |
| (d) (i) KANCHER SWARGA<br>(Bengali)             | Shri Prakash Chandra Nan,<br>47, Dharamtalla Street,<br>Calcutta-13.                                  | Shri Yatrik                       | President's Silver Medal |
| (ii) NISHITHE (Bengali)                         | Aragami Productions,<br>87, Dharamtalla Street,<br>Calcutta-13.                                       | Aragami                           | Certificate of Merit     |

<i>Title of the film</i>	<i>Producer</i>	<i>Director</i>	<i>Award</i>
(e) (i) TEZIMOLA (Assamese)	Shri Anwar Hussain, Anwar Films, Kumarpara, Gauhati.	Shri Anwar Hussain	Certificate of Merit
(f) (i) SURJYAMUKHI (Oriya)	Shri Soumendra Misra, Mission Road, Cuttack.	Shri P.K. Sengupta	Certificate of Merit
(ii) LAXMI (Oriya)	Shrimati Parvati Ghose and Shri G.P. Ghose, Gangamandir, Cuttack-1.	Shri Sarda Naik	Certificate of Merit
(g) (i) NENJIL OOR ALAYAM (Tamil)	Chithralaya, 39, North Boag Road, Madras-17.	Shri Sridhar	President's Silver Medal
(ii) ANNAI (Tamil)	AVM Productions, Arcot Road, Madras-26.	Saryashri R. Krishnan and S. Panju	Certificate of Merit
(iii) SARADA (Tamil)	Shri Al. Srinivasan, 14, Rathna Chetty Street, Madras-14.	Shri K.S. Gopala- krishnan	Certificate of Merit
(h) (i) MAHAMANTRI THIMMARASU (Telugu)	Gowthami Productions, 1, Venkatsarayana Road, Madras-17.	Shri Kamalakara Kameswara Rao	President's Silver Medal
(ii) KULAGOTHRALU (Telugu)	Shri A.V. Subba Rao, 9-Krishna Rao Naidu Street, Madras-17.	Shri K. Pratyagatma	Certificate of Merit
(iii) SIRI SAMPADALU (Telugu)	Shri V. Venkateswarlu, 9, Ganpathi Iyer Colony, 1st Street, Royapettah, Madras-14.	Shri P. Pullaiah	Certificate of Merit
(i) (i) NANDA-DEEPA (Kannada)	Saryashri U.S. Vadhiraj and U. Jawahar, Sri Bharathi Chitra, 29/1-A Gangadhareswar Koil Street, Madras-17.	Shri M.R. Vittal	Certificate of Merit
(i) (i) PUTHIYA AKASAM PUTHIYA BHOOMI (Malayalam)	Associated Producers, 11, Gopalakrishna Road, Madras-17.	Shri M.S. Money	Certificate of Merit
(ii) KALPADUKAL (Malayalam)	Shri T.R. Raghavan, Managing Director, Sree Narayana Cine Productions (Private) Ltd., Trinjalakuda.	Shri K.S. Antony	Certificate of Merit





### **DADA THAKUR (Bengali)**

**President's Gold Medal as the Best Feature Film**

*Produced by :* Shyamlal Jalan, Calcutta.

*Directed by :* Sudhir Mukherjee.

Sarat Chandra Pandit, whom Bengal fondly knows as

the respected Dada Thakur, starts his career of struggle in the printing business with an old, worn-out hand press. His wife is his only assistant. Later, Nalini Kanta Sarkar, an underground revolutionary, joins him.

Dada Thakur wields his pen to campaign against social evils. He starts publishing 'Jangipur Sangbad' of which he is not only the editor but also compositor and proof-reader. He champions the cause of the people against the local zamindar and municipal commissioner.

Dada Thakur saves Lata, a village maiden, from young Zamindar Darpanarayan and recruits her to the ranks of freedom-fighters working under Nalini Kanta Sarkar. Before long, Darpanarayan is also reformed by the Dada and he courts arrest in the cause of national independence.

Dada Thakur invites the wrath of the Zamindar and the ruling clique for helping a humble shop-keeper to win the post of municipal commissioner. He has to close down the 'Jangipur Sangbad' but soon starts another publication 'Bidusak'. While hawking the journal in the streets of Calcutta, he is once charged by the police and is rescued by Netaji Subash Chandra Bose.

Darpanarayan is shot at while he is trying to hoist the national flag on a court house, and falls dead in the bleeding hands of Lata who had joined him in the holy mission. His death brings tears in the eyes of Dada Thakur for the first time. He prays in agony that the soil of Bengal may produce more such devoted young fighters, for ultimate victory is to be achieved through their efforts.

## ABHIJAAN (Bengali)

All-India Certificate of Merit as the Second Best Feature Film

Produced and directed by: Satyajit Ray, Calcutta.

Narsing, a young Rajput, runs a taxi-service in a small town in Bengal with an old-model car. His wife having eloped with another man, his martial instinct gets a jolt and he develops an aversion for women. "If only I had money, and were a gentleman", he thinks, "they wouldn't treat me like this."

His permit is cancelled by an over-bearing official. Embittered, he starts for his home-town. On the way, he agrees to give a lift to Sukhanram and Gulabi, a girl of dubious antecedents, in return for a tidy sum. In Shyamnagar, Sukhanram's town, Sukhanram offers money and residence to Narsing to start a taxi service.

Narsing asks for time. He chances on Mary, a local school teacher, falls in love with her and accepts Sukhanram's offer.

On his very first night in Shyamnagar, Narsing reluctantly affords shelter in his house to Gulabi who is filled with admiration for the first man in her experience who does not take physical advantage of her.

Narsing's taxi-service is flourishing. One day he learns from Mary that she is in love with a lame youth. He agrees to drive them out of town secretly. Full of disappointment, he gets boozed, calls Gulabi to his room and makes love to her. Gulabi is ecstatic and recounts how she had been sold to Sukhanram to be used for the entertainment of his clients after she had been raped by some ruffians and outcasts. She promises to turn a new leaf if only Narsing could take her away from the place. Narsing, set on establishing himself as a gentleman, does not respond.

Narsing enters into an agreement with Sukhanram for setting up a transport agency, which will also carry smuggled goods. While on his first mission, he is stopped by Joseph, Mary's brother, and warned of an impending police search in Sukhanram's house. Joseph realises to his horror that Narsing is also involved. Narsing takes a wild swing at Joseph. Joseph walks away, bleeding in the mouth.

Gripped by sudden remorse, Narsing seeks out Sukhanram to return the dope. He finds Sukhanram taking Gulabi to one of his clients, gives a chase, rescues Gulabi and drives her off in his battered car, away from the evils.





### SAUTELA BHAJ (Hindi)

India Certificate of Merit as the Third Best Feature Film

Produced by: Alok Bharati, Bombay.

Directed by: Mahesh Kaul.

When Baikunth Mazumdar, a small-town grocer, got re-married, idle tongues of Babujanj (a town in Bengal) whispered, "now, the infant son of Baikunth, Gokul, will have a very miserable life." The step-mother,

Bhawani, however, soon belies all these apprehensions; she behaves like the real mother to Gokul. Even when Gokul gets his step-brother, Vinod, there is no change.

Vinod is good at school and soon passes his school examinations with flying colours and goes to Calcutta for higher studies. Gokul has started looking after the shop and gradually, the family becomes prosperous and happy. Suddenly, Baikunth discovers that while at Calcutta, Vinod keeps bad company and has taken to drinking. He is much worried and falls ill. In order to take away the burden from her dying husband, Bhawani persuades him to make a will whereby the entire property is given to Gokul.

The gossipers' tongues again wag. Vinod is pitted against Gokul, demanding share from the property. Gokul's side is taken by his cunning father-in-law, who actually comes to stay with his daughter. Bhawani undergoes a terrible ordeal in her own house and leaves with Vinod. Vinod's sympathisers accuse Gokul of forgery and deceit in making a false will. Rumours spread that Vinod will file a suit for share of property.

Gokul is baffled: is wealth so bad that it can divide brothers, separate mother from her son and make a wife distrust her husband? And if it is really so bad, why are people lured by it?

Gokul tells Vinod that if he could swear by touching his feet that he was really a cheat and swindler, he would hand over the entire property to him. Vinod is so moved by Gokul's gesture that he falls down at his brother's feet and sobbingly requests for pardon. He takes a vow never to touch wine again. The two brothers are thus happily united again.







### SAHIB BIBI AUR GHULAM (Hindi)

President's Silver Medal as the Best Film in Hindi

*Produced by :* Guru Dutt Films Private Ltd., Bombay.

*Directed by :* Abrar Alvi.

"Sahib Bibi Aur Ghulam" is the story of Bengal at the turn of the 19th century, when the powerful Zamindar dominated the social life of the province. One such Zamindar family, that of the Chaudhuris, lives in a palatial mansion called "Badi Haveli."

Manjhe Babu and Chhote Babu are the two brothers who own "Badi Haveli"—the ancestral property that has come down to them through generations. Both, in keep-

ing with the traditions of the family, are given to a life of lethargy and philandering, where wine flows and the tinkling anklets of "nautch" girls are preferred to the endearing smiles of the wives. Chhote Babu's wife, Chhoti Bahu, a middle class woman accepted by the landed aristocracy for her great beauty, does not, however, reconcile herself to the libertine habits of her spouse. Deprived as she is of the love and presence of her husband, Chhoti Bahu's spirit rises in revolt. But tradition, as much as the high walls of "Badi Haveli," effectively check her from giving expression to it.

There arrives at the mansion a village simpleton, Bhootnath, a relation of an employee of "Badi Haveli", Master Babu. In search of a job, he soon finds one in the Mohini Sindoor Factory, as a clerk.

Having read that the application of "Mohini Sindoor" will bring back for her the errant husband, Chhoti Bahu sends for Bhootnath to get her the Sindoor. Bhootnath soon emerges as her confidant and sympathiser.

Chhoti Bahu ultimately takes to drinking to bring back her husband. This has the desired result, and for the first time, her husband begins to stay at home with her, as no other member in the family had done before.

Bhootnath leaves his job in the Sindoor Factory, accusing the owner of running a fraudulent business. He finds another job as an overseer. After some time, when he returns to the mansion he cannot believe his eyes. All the pomp and splendour are gone and the whole place looks desolate. He learns that the masters have been duped by their own people in the purchase of some coal mines. Chhote Babu is bed-ridden as he was injured in

clash with his rivals at the place of a dancing girl. As for Chhoti Bahu, it is tragic. She has become an addict, and even her husband cannot make her give up the drink.

One day while accompanying Chhoti Bahu to a holy man, whom she was visiting for the recovery of her husband, Bhootnath is suspected by Manjhle Babu, and their carriage is attacked.

As the film ends, Bhootnath learns from a servant that Chhote Babu is dead. Manjhle Babu has gone to live with his in-laws and there is no trace of Chhoti Bahu.

Bhootnath now works as an overseer in the Calcutta Improvement Trust and is put on supervising the demolition of the "Badi Haveli," which brings back to him so many memories of Chhoti Bahu.

During the operations, the labourers suddenly unearth a skeleton from the floor of Manjhle Babu's room. Bhootnath recognises a solitary gold bangle on the wrist of the skeleton. It is Chhoti Bahu's.

#### **RANGALYA RATREE ASHYA (Marathi)**

**President's Silver Medal as the Best Film in Marathi**

*Produced by:* The Maharashtra Film Industrial Cooperative Society Ltd., Poona.

*Directed by:* Rajaram Dattatraya Thakur.

Yeshwant, the brilliant 'Dholchi' player, attracts the attention of Srirang, another famous stage artiste and proprietor of a Natak Company, 'Rajwaibhava Natak Mandali'. Srirang engages Yeshwant as a 'tabalchi' in his company. Yeshwant works hard to live up to the trust placed in him by Srirang. In this endeavour, he wins the fatherly love of Dadu Miya, the old and genial

'sarangiwala' of the company.

Yeshwant comes out with flying colours in his first drama performance. Yet on that day he feels lonely, probably thinking of his dear wife Radha, who was carrying when he had to come over to Bombay with the company. Dadu Miya innocently takes him to the house of Chhabili, a dancing girl, to divert his attention. They, however, fall in love with each other. Yeshwant





becomes so bewitched that he even ignores his happy home.

Later Chhabili comes into contact with Srirang and begins to love him, ignoring Yeshwant. This leads to misunderstanding between the two artistes. Srirang closes the Natak Company, which was already in a bad way, and goes away to devote himself to God.

Ultimately Dadu Miya helps in clearing the misunderstanding between Yeshwant and Srirang and brings them together once again. Under the same spell, Yeshwant also returns to the waiting arms of his beloved wife, Radha.

### JAVAI MAZA BHALA (Marathi)

Certificate of Merit as the Second Best Film in Marathi

*Produced by:* Maneesha Chitra (Pvt.) Ltd., Poona.

*Directed by:* Neelkanth Magdum.

Life in Ambegaon, a typical village situated on the sea-shore of Konkan, flows smoothly until Naropant, son-in-law of Radhabai, a middle-aged widow, arrives on the scene accompanied by his wife. Naropant possesses the rare knack of bluffing and boasting. Ignorant Radhabai has blind faith in Naropant's sagacity and he gradually brings the house-hold under his control.

Naropant's selfish activities increase. He sows seeds of discord in the village. He invents various devices to deceive the villagers and grab money from them. The situation becomes intolerable to Narsu Kaka, a pious old man and leader of the village. He politely suggests to Radhabai to get rid of Naropant but she refuses to do



so. The whole village then decides to boycott Jagannath, the son of Radhabai.

Poor Jagannath faces a dilemma. He is just like a slave in his own house. Finding no alternative, he quits his house on the morning of Diwali. This terribly upsets Radhabai and she requests Naropant to go in his search but he refuses. This opens the eyes of Radhabai and she now realises the real intentions of Naropant. She then seeks the help of Narsu Kaka. He gladly agrees and with the help of other villagers, compels Naropant to quit the village. Jagannath returns home. His mother, his wife and his friends are rejoiced to welcome him back.



## GARIBAGHARCHI LEK (Marathi)

**Certificate of Merit as the Third Best Film in Marathi**

*Produced by :* Chhaya Chitra, Bombay.

*Directed by :* Kamlakar Vishnu Torue.

Mangala, the daughter of a Sanitary Inspector in Poona, is married to Arvind, the son of a millionaire, Sardar Abasaheb Dhurandhar, in spite of his mother's opposition.

When Mangala comes into the new house, she feels disgusted with the life of the family given to the pursuit of idle pleasures. Sardar Abasaheb is a cripple, fond of tasty dishes and a breezy chat. Arvind, her husband, lives a life of masterly inactivity. Playing cards at the club is his obsession. Mangala, in the midst of plenty, is unhappy and wants to be up and doing and win the whole family to her way of thinking. So she bears the situation patiently.

Soon after Mangala's marriage, "Satyanarayan Pooja" is arranged by her father. Arvind and his parents are invited to it. Arvind, instead of attending the Pooja and partaking of the 'prasad' takes Mangala to a fashionable hotel in company with Sadanand, his friend. At the hotel, there is an exchange of hot words between Mangala and Arvind and her remarks about his idleness sting him to the quick and he leaves for Bombay to make a fortune by independent means.

Sadanand, who is a villain, poses as the Manager of a big export-import firm in Bombay and tells Arvind that by investing a few thousands in the firm, he can make



millions in no time. He goads him to borrow money from a rich Mirwari and sign a 'Hundi' in his name. Sadanand absconds with the money thus borrowed and Arvind is caught in a treacherous snare.

Meanwhile, Mangala sets up a small factory to make dolls in spite of her mother-in-law's constant nagging. She develops it into a small co-operative endeavour, thus creating employment opportunities for unemployed women in the neighbourhood and inculcating the habit of small savings in them.

Arvind returns home from Bombay, a completely broken man. As he is unable to honour the 'Hundi', the Mirwari to whom he owes Rs. 40,000 obtains a decree from the Court to attach his property. Mangala saves the family from complete disaster by collecting Rs. 40,000 from the savings of the working women and from voluntary offers of money from her well-wishers.

### **CHAUDHURY KARNAIL SINGH (Punjabi)**

#### **Certificate of Merit as the Best Film in Punjabi**

*Produced and directed by : Krishan Kumar.*

It is all peace and happiness in the small town of Pratapgarh where Chaudhury Karnail Singh is the virtual head. Kazi Fazaldin and Moolchand are his close friends.

Kazi Fazaldin's daughter, Naji, is in love with Shera. Despite opposition from his relatives, Fazaldin, on the advice of Moolchand, agrees to marry his daughter to Shera. This also has the approval and blessings of Chaudhury Karnail Singh. Naji and Lajjo—Moolchand's niece—are very happy.



When the wedding comes near, communal riots flare up in the neighbouring villages and even Pratapgarh is not spared. Shera and his mother leave for Pakistan. Fazaldin is stabbed and he dies. Chaudhury Karnail Singh, however, promises him that he will look after Naji as his own daughter and marry her to Shera at the appropriate time.

Chaudhury Karnail Singh's only son, Boota Singh, does not like all this. He has a row with his father and is turned out of the house. At this, he becomes furious and tries to kidnap Naji on the night prior to her departure for Pakistan. Chaudhury Karnail Singh challenges him and fires at him. Lajjo, however, rushes forward saying that she cannot see her brother being killed before her own eyes. She receives a bullet wound on her arm. This makes Boota Singh realise his error and he apologizes to Lajjo, Naji and his father. The next day he accompanies Naji to the border and hands her over to Shera, along with her dowry.





### KANCHER SWARGA (Bengali)

President's Silver Medal as the Best Film in Bengali

*Produced by:* Prakash Chandra Nan, Calcutta.

*Written and directed by:* Yatrik.

Poverty comes in the way of Sanjoy, a brilliant medical student, from appearing in his final examination. He gets a job with an army medical corps during the Second World War and is permitted by a kind Major to perform surgical operations. When the hospital is bombed and

the Major dies, Sanjoy is forced to take over, out of pity for the patients. Soon he gains their goodwill.

The close of the war finds Sanjoy among the millions of Calcutta queuing up for employment. Sanjoy's only solace is his friend Amal who has put him up.

The chairman of a remote hill-town municipality, a patient of Sanjoy at the front, notices Sanjoy's condition at a chance meeting and offers him a post of Assistant Surgeon in his municipal hospital. When Sanjoy hesitates, he suggests that he may consider it again when the advertisement appears. Unable to face his increasing difficulties, Sanjoy is about to take a dose of poison. Amal arrives at this moment and takes a look at the paper in which the bottle was wrapped. It contains the advertisement for the post of Assistant Surgeon and thinking that Sanjoy is applying for the post, he admonishes him. Suddenly, Sanjoy decides to apply for the job.

He is not kindly received by the staff in the hospital, but Sanjoy soon gets their regard, and the uncomfortable glare of publicity, by performing a difficult operation on a school mistress.

Sanjoy comes to know Ashim, a young doctor of a neighbouring T.B. Sanatorium. Ashim's employer, who runs the Sanatorium purely as a commercial venture, is waiting for an opportunity to get rid of this idealistic doctor. This presents itself when a difficult operation performed, in consultation with Sanjoy, on a boy fails and public opinion is mobilised against Ashim. Afraid of being exposed, Sanjoy refuses to defend Ashim's action. Ashim resigns and leaves the place. Sanjoy's conscience awakens



soon and he hastens to remonstrate with the owner of the Sanatorium. Sanjoy discovers that the owner is the husband of Geeta, his colleague in college, and knows of his past. He threatens to expose Sanjoy, should he create trouble. Sanjoy has no alternative.

Sanjoy could not, however, stifle his conscience for long and at a municipal reception he owns up his guilt and also exposes the owner of the Sanatorium. He is corroborated by Geeta.

Soon, Sanjoy is tried and is awarded two years' imprisonment. But during the trial he discovers many a new friend, though some of his earlier ones betrayed lack of gratefulness. The chief of staff of his hospital advises him to finish his academic course as soon as he comes out of prison, and the school mistress whose life he saved promises to wait for him. As he leaves for the prison, the people of the town pay homage, by standing up in silence.



### **NISHITHE (Bengali)**

**Certificate of Merit as the Second Best Film in Bengali**

*Produced by:* Aragami Productions, Calcutta.

*Directed by:* "Aragami Team" of Directors.

Dakshina Babu and his wife Nirupama deeply love each other. Once he gets an attack of facial erysipelas and is taken for lost. But the constant nursing and care of his wife brings him back to life. The strain, however, proves too much for her. She was big at the time and the child is still-born. After this, complications start and she is almost permanently bed-ridden.

After a long and fruitless treatment, Dakshina Babu takes Nirupama, on medical advice, for a change to Allahabad. There doctor Haran takes up her treatment.

Doctor Haran has a grown-up unmarried daughter, Manorama. She is beautiful, well-read and charming and Dakshina Babu is soon drawn towards her, neglecting his sick wife. Nirupama understands everything but keeps quiet.

One evening, the doctor gives two phials of medicine—one to be taken orally and the other, a dangerous poison, for embrocation. Nirupama intentionally swallows the poison and dies.

Dakshina Babu marries Manorama and brings her home. Whenever he tries to express his love to her she is cold and grave. A deep shadow of doubt comes over her. At this time Dakshina Babu takes to excessive drinking. Night after night it becomes worse for him. He sees his dead wife's spirit haunting their bed-side and frequently he hears a terrible sound of derisive laughter. He tries to drown everything with drinking. He neglects his wife, while she will remain waiting for him till dead of night, sometimes till day-break. At last he cannot stand any longer and tries to commit suicide by jumping from the stair-case but Manorama comes running and saves him.



### TEZIMOLA (Assamese)

Certificate of Merit as the Best Film in Assamese

*Produced and directed by:* Anwar Hussain, Gauhati.

The mother of 12-year-old Tezimola dies and her father Saud is induced by his servant, Bahua, to remarry. Saud refuses at first but later gives his consent. Bahua arranges the marriage with his girl friend, Pane.

Saud goes on commercial voyages leaving Tezi in the custody of her step-mother, who tortures her in his absence. By and by Tezimola grows to be a maiden of sixteen and Saud dreams to give her in marriage to Siva, a childhood friend of Tezi and brought up by Saud himself. Pane comes to know of this and plans with Bahua to put Tezi to death.



One day, on a voyage, Saud dreams that Tezi is killed by her step-mother and is buried in the backyard. A few days later a gourd creeper grows on her body. One day when Pane goes to fetch a gourd for cooking, the whole creeper cries out, "Do not touch me. I am not a creeper but Tezimola killed and buried by her step-mother." Pane cuts the creeper and throws the garbage away. Then a lemon tree grows out of it. Pane again cuts it and throws the refuse into a nearby river. There comes out a lovely flower shrub on the bank of the river. Saud tries to pluck a flower but hears Tezi's voice narrating her tale of murder.

Saud wakes up and decides to return home immediately. On his way home, he meets Siva who had been driven away by Pane. Saud and Siva then come to an Ashram where Tezimola has taken shelter oppressed by her step-mother. Tezi narrates the full story of her torture to her father and all of them happily sail for home, where they learn that their pet elephant has trampled Bahua when he was trying to run away with all valuables along with Pane. Pane gets a rude shock and becomes mad. Siva and Tezi are happily married.

### **SURYAMUKHI (Oriya)**

#### **Certificate of Merit as the Best Film in Oriya**

*Produced by :* Soumendra Misra, Cuttack.

*Directed by :* P. K. Sengupta, Calcutta.

Raju, a simple village boy, stands first in his B.A. examination and goes to Cuttack for post-graduate studies. He now enters into a different world, and his ideology of simplicity gets a severe jolt.

Usha, the class-mate of Raju and the only daughter of a Rai Bahadur, comes into contact with him. Usha's admiration for his intellect and self-integrity is mis-judged by Raju. He falls in love with her. Raju is, however, insulted and driven away by the Rai Bahadur from his house. In frustration, he leaves Cuttack.

Usha's marriage is settled with Debasis, a brilliant engineer, but later it does not materialise. The Rai Bahadur is heart-broken and leaves for Puri for a change.

Raju's widowed mother is restless to know Raju's whereabouts. She falls ill and is persuaded by Lok Nath, the village leader, to go to Puri, with Mohan, the elder brother of Raju.

At Puri, Lok Nath incidentally meets the Rai Bahadur who happens to be his college friend. He introduces Mohan to Rai Bahadur and this culminates in Usha's marriage with Mohan.

Raju finds work in a factory where one day he meets with an accident and is believed to have lost his eye-sight. This gives a terrible blow to his mother who dies with a longing heart. Raju undergoes an eye-operation.

Raju comes home completely cured and to his surprise sees Usha as a "NUABOW". Usha, who now realises her responsibility, requests Raju to marry Geeta, his childhood friend, who has loved him silently for years and has always looked at him as a sun-flower looks at the sun. Raju yields to the strength and purity of love and marries Geeta.





## LAXMI (Oriya)

**Certificate of Merit as the Second Best Film in Oriya**

*Produced by :* Parbati Ghose and G. P. Ghose, Cuttack.  
*Directed by :* Sarda Naik, Cuttack.

In the village of Patpur, about 15 miles from Puri, there live three remarkable persons—Chanakya Mohapatra, a middle-aged crook and tout, Karunakar, compounder of the village dispensary and Biswanath, a noble-hearted fearless youngman. All the vile activities of the crook, Chanakya, are fused by Biswanath. They are at daggers drawn.

A young doctor, Asok, arrives and takes charge of the village dispensary. Biswanath and Asok become friends, as both have feelings of sympathy for the poverty-stricken villagers.

Though Biswanath himself is young and active, his family life is unhappy. His wife, Santi, has no child and, so his mother, Durga, dislikes her. She wants to arrange a second marriage of her son with Radha, daughter of the compounder. Chanakya also has Radha in view for his son. Radha is secretly in love with the doctor. One day Chanakya accidentally detects it and threatens Karunakar to expose his daughter.

A few days later, Biswanath leaves on a pilgrimage with his wife. Chanakya exploits the situation and manoeuvres Asok to leave the village and settle the marriage of his deaf son with Radha.

When the marriage is only one day ahead, Biswanath returns to the village. Radha falls on his feet and begs



to save her somehow. He hits upon a plan. With the co-operation of young villagers, he arranges a fake marriage of Chanakya's son with a boy dressed as bride, and conceals Radha in his own house. Just then a quarrel arises between Durga and Santi, and the latter runs away from home and jumps in the river. A boatman rescues her, and takes her to his house.

Biswanath goes in search of Asok, who is traced out at the boatman's house attending on Santi. Asok does not recognise Santi nor Biswanath is aware of Santi's presence there. He brings Asok with him saying that his sister is seriously ill, and compels him to marry Radha. Learning that the doctor has gone to Patpur, Santi anticipates danger and reaches there. Asok then reveals that Santi expects a child. This adds mirth to the happy ceremony.

Chanakya is very angry with Biswanath and gives a hard knock to him. Asok intervenes but Biswanath stops him saying that they are all sons of the same soil; they will quarrel and cry but will laugh in the end.



## NENJIL OOR ALAYAM (Tamil)

President's Silver Medal as the Best Film in Tamil

*Written, produced and directed by :* Sridhar, Madras.

Dr. Murali, a Cancer Specialist, cannot forget Seetha, his ex-fiancee. She comes to his nursing home, with her cancer-afflicted husband, Venu. The doctor learns from Seetha that she had to marry Venu due to force of circumstances, in spite of her love for Murali. Seetha adds that her husband is a God unto her and no one can now take Venu's place in her heart. Venu overhears the conversation and is filled with pity for his wife, though proud of her devotion. He requests the doctor to arrange for Seetha's remarriage in case he should die.

The death of a child-patient in the nursing home strikes Seetha as an ill-omen and she decides to take Venu away, as she has lost all hope. Venu insists on staying on.

One day Venu makes Seetha promise in the presence of the doctor that she would marry him after his death. Seetha subsequently tells Murali that she would not live after her husband's death. Murali promises that he is prepared to sacrifice his own life to save that of Seetha's.

The night before the crucial operation is a trying time for all the three : Seetha and Venu have little hope that the latter will survive. After the operation is over, Murali rushes out of the theatre to tell Seetha that her husband would live but himself dies as his blood-vessels burst due to tension.

A fitting memorial is raised in memory of the doctor—Murali Memorial Hospital.







### ANNAI (Tamil)

**Certificate of Merit as the Second Best Film in Tamil**

*Produced by :* A. V. Meiyappan, Madras.

*Directed by :* Krishnan Panju.

Savithri and Seetha are sisters. The elder, Savithri, marries Barrister Venugopal in accordance with the wishes of her father. Seetha leaves the house to marry, against her father's wishes, Guruswamy, a clerk. Seetha soon begets a son; Savithri, not blessed with one, inherits her father's property.

Seetha's husband is facing arrest for an undischarged debt. Savithri, anxious to bring up her sister's son, Selvam, as her own, discharges the debt and persuades Seetha to part with Selvam. Seetha and her husband leave India.

After 20 years, Seetha and Guruswamy, now lame, return and Venugopal puts them up in Savithri's house

in Tambaram near Madras.

A car driven by Selvam is involved in an accident with a rickshaw. He has the occupants—Seetha and Guruswamy—treated and sees them home. There, during conversation, the parents realise that Selvam is their son.

Savithri hears of this chance meeting and forbids Selvam from meeting Seetha again and also warns Seetha. To save Selvam further trouble, Seetha and her husband quit their house in Tambaram. The man Savithri deputed to ascertain their whereabouts brings them to Savithri's house and she has no alternative but to house them there.

Guruswamy is taken ill and wants Selvam by his bedside. Savithri who wants to avoid this, takes Selvam along to Rameswaram. Guruswamy has an accidental fall and dies. Savithri, when she hears the news, asks Selvam to perform obsequies and returns to Madras.

Trouble again crops up when Savithri tries to arrange for the marriage of Selvam with Rama, the daughter of a Vakil. Selvam professes his love for a poor relative of Savithri—Sarasu, who lives in the same house. As Savithri is adamant, Selvam hurries out of the house, trips, falls down and is seriously injured.

Both the sisters pray for Selvam's recovery. During the night, Seetha creeps up to Selvam, is intercepted by Savithri and turned out of the house, to be followed by Sarasu.

The next day, Selvam by chance reads out a letter addressed to Savithri and learns of his real parents. He calls Savithri aunt and is sent out of the house. He seeks out Seetha. Separated from her "son", Savithri is acutely ill. Venugopal contacts Selvam and invites him home. He refuses to come. Finally, Seetha herself brings Selvam to Savithri; Selvam still refusing to call Savithri "mother"

slapped by Seetha. He cries out in pain "mother". On hearing the word, Savithri recovers her faculties. A happy re-union takes place. The marriage of Selvam and Sarada is solemnised.

### SARADA (Tamil)

#### Certificate of Merit as the Third Best Film in Tamil

*Produced by :* A. L. Srinivasan, Madras,

*Written and directed by :* K. S. Gopalakrishnan.

Sambandam, a young intellectual, is a Professor in Tamil, in Sarada College at Trichy. Sarada, the daughter of Vaiyapuri who founded the college, falls in love with Sambandam. Vaiyapuri has plans to marry Sarada off to Sankar whom he has sent abroad for studies.

Vaiyapuri's efforts to make Sambandam and Sarada give each other up fail. Sarada leaves the house and suggests to Sambandam that they could get out of the town. Sambandam takes her to the house of the Principal of the college where Vaiyapuri also arrives. The Principal,

Vedaratnam, explains the position to Vaiyapuri and suggests the marriage of Sambandam to Sarada. Vaiyapuri decides to sever his relations with Sarada.

Sambandam and Sarada are married in a simple manner and they settle down at Madras. Sambandam gets a professorship in a local college.

The day fixed for their nuptials happens to be the annual day of his college. While supervising the arrangements, Sambandam slips down from the top floor and is removed to hospital. After the injury has been healed, the doctors feel that he would not be in a position to bear the slightest shock and advise Sarada and her mother-in-law that even marital relations are likely to affect his life.

Not long after, Sambandam learns of the doctors' 'verdict' and pines over the suffering inflicted on Sarada. He finds in Sankar, who has joined the staff of the college, a friend in whom to confide. Sankar, not knowing that Sambandam is the husband of Sarada for whom his heart is yearning, also confides his disappointment to Sambandam.

Acting on Sankar's suggestion, Sambandam asks Sarada to divorce him and remarry. After entreaties had failed, he threatens to end his life if Sarada does not remarry, and finally obtains her consent. He also obtains the consent of a reluctant Sankar, who has now learnt the identity of Sambandam's wife.

On the day of the re-marriage, Sarada, dressed as a bride, kneels at Sambandam's feet to get his blessings. He blesses her to live happily for a long time. Still Sarada remains in the same position; Vaiyapuri who had come to prevent his daughter from re-marrying, notices this and rushes to her. But Sarada is already dead. Vaiyapuri remembers how Sarada had declared that whenever he happens to see her, she will be having the sacred *thali* and *Kumkum*.







### **MAHAAMANTRI THIMMARUSU (Telugu)**

**President's Silver Medal as the Best Film in Telugu**

*Produced by :* Gowthami Productions, Madras.

*Directed by :* Sati Kamalakara Kameswara Rao.

Krishnadeva Raya, the mighty ruler of the medieval kingdom of Vijayanagar in South India, owes his position to his Minister, Thimmarusu, who saves him from being killed on orders of his half-brother and predecessor. A great politician and a shrewd diplomat, Thimmarusu brings up Krishnadeva Raya as his own son and installs

him on the throne setting aside the claim of Raya's nephew. Raya also has great regard for Thimmarusu and affectionately calls him Appaji (dear father).

As a lover of fine arts, Krishnadeva Raya marries a beautiful danseuse who matches her foot-work with his skilful instrumental music; as a strategist, to strengthen his empire, he marries the princess of a neighbouring State; and as a warrior he steals the heart of the lovely daughter of his sworn enemy, Prataprudra Gajapathi, the arrogant king of Kalinga (Orissa).

Gajapathi's ambition in life is to destroy Krishnadeva Raya and annex his empire. In the execution of his nefarious plans, he does not even hesitate to force his daughter into accepting to kill her husband. Raya, in the bed chamber stealthily. But due to the watchfulness of Thimmarasu his scheme misfires.

In despair, Gajapathi schemes to drive a wedge between Raya and his Minister, Thimmarasu, through his villainous brother, Hamveera.

Hamveera finds his way into the royal palace at Vijayanagar. Finding a suitable opportunity, he poisons the boy-prince and by an ingenious twist of arguments convinces the King that it is Thimmarasu who has murdered the prince. In a fit of anger, the King orders the Minister to be blinded.

The King is, however, torn between two conflicting emotions, undying regard and affection for his Minister and his irrepressible anger at the unknown hand that killed his dear son. Unable to calm himself, he rushes out like a mad man and swoons on the banks of the Tungabhadra near the palace. Hamveera now connives with the prince of the Kalinga to slay the fainted King. Regaining his senses, he over-hears Hamveera telling the prince of Kalinga how he has poisoned the boy-prince and how Raya can be done away with now that Thimmarasu is imprisoned.

Raya kills the prince of Kalinga in a duel and Hamveera dies of a snake bite. Raya now runs to stop the blinding of Thimmarasu but is too late. Yet, his affection for the King does not die, and as the ruler seeks his pardon, he forgives him like a father does his erring son and hugs him with over-flowing love.



**KULAGOTHRALU (Telugu)**

**Certificate of Merit as the Second Best Film in Telugu**

*Produced by :* A.V. Subba Rao, Madras.

*Directed by :* K. Pratyagatma.

Bhushayya, a rich and conservative landlord, has one daughter, Jagadamba, from his first wife, and Ravi and Leela a son and daughter, from the second. Jagadamba is married to his nephew, Sadananda, who stays in his house itself stealing money and spending it on cards. Bhushayya wants his son Ravi to receive good education and marry a girl from a family of an equally good status. With this idea, he sends him to Visakhapatnam for higher education.



In Visakh, Ravi comes into contact with Saroja, a final year medical student and falls in love with her. Her mother's efforts to get her married into a family of status fail merely because nobody knows who the girl's father is. It is only accidentally that Saroja comes to know that Chalapathi, a robber, is her father. Saroja explains the situation to Ravi who is now more determined than ever to marry her. He goes to his village and tells his angered father about his resolve. Bubbling with rage, Bhushayya 'ex-communicates' him with no right to his property. Ravi leaves the house and marries Saroja. Ravi is later appointed as Police Inspector in his own village, but Bhushayya prevents him from meeting his mother and sisters.

One day, when Ravi is out of town, his mother is seriously injured in a fall. She is anxious to see Ravi but Jagadamba, through her husband, tells her that Ravi has refused to come. This proves a fatal shock to the ailing mother and she dies. The same night, a son is born to Saroja and Ravi rushes to tell the happy news to his

mother but is stunned to learn of her death. Bhushayya now realizes his mistake, and visits Ravi's house to see his grand-son.

Afraid that Ravi and Bhushayya are coming together and the property will go to Ravi, Sadananda seeks the help of the robber, Chalapathi, to force the hands of Bhushayya to sign the will in his favour. While Chalapathi breaks into the house, a police party headed by Ravi, arrives on the scene. A struggle follows and Chalapathi is about to stab Ravi when a pistol shot from his own daughter, Saroja, hits him on the chest. Before dying, Chalapathi appeals to Ravi and Bhushayya not to punish his daughter, for the crimes he has committed.

Bhushayya now seeks his son's pardon for what he has done to him all along. He praises the supreme sacrifice done by Saroja which is in contrast to the plot hatched by his own daughter, who was born in a so-called high family.

He is now convinced that there is only one religion and that is, humanism.



### SIRI SAMPADALU (Telugu)

Certificate of Merit as Third Best Film in Telugu

*Produced by:* V. Venkateswarlu, Madras.

*Directed by:* P. Pullaiah, Madras.

Ananda Nilayam is the happy home of Raghupathi Naidu, the grand old man. His son, Jagapathi Naidu; grand daughters Padma, Latha, Rama; daughter Parvathi; son-in-law Chakradharam and grand-son, Prasad, make the home more blessed with 'Siri Sampadalu'. The motherless daughters of Jagapathi Naidu feel no want under the care of their aunt. Parvathi's husband, though well-to-do by himself, attends upon the estate of his father-in-law, checking up the foxy management of Garataiah.

It is the tradition of the family to distribute clothes to the poor on the day of Krishnashtmi. A few days lapse and charity continues. Chakradharam interferes and tells Raghupathi that indiscriminate charity is foolish. On this issue, misunderstanding arises and Chakradharam, with his wife and son, leaves for his own house. Grieved at their parting, Raghupathi tries to stop them but falls down and dies. This mishap becomes the cause of Jagapathi's antagonism towards Chakradharam and his family.

Jagapathi continues the charitable traditions of his father. He sends his daughters to Madras for Convent education. The daughters grow to youth and continue their education from Convent to College.

In the college debate on advantages and disadvantages of charity, Prasad gets the first prize and Padma, the second. Prasad brings the three girls to his house and Parvathi, his mother, immediately recognises them. Padma cultivates love for Prasad but her father, Jagapathi tells Parvathi that his daughter cannot be the daughter-in-law of the man who murdered his father.

Jagapathi's own recklessness lands him into ruin. He fails to discharge the debt of Bhujangam who threatens to go to the court. Jagapathi decides to sell away his old jewels to save the prestige of the family. But he finds his jewels missing in the iron safe. He does not expose the theft lest his poverty may bring social despise. Jagapathi requests Bhujangam for some time but is insulted. At this, Jagapathi manhandles him and is convicted. Jagapathi's property is auctioned and is purchased by Prasad, who comes with his mother to stay at Ananda Nilayam. Parvathi asks her nieces to stay with them till



the release of Jagapathi but they refuse and go to a neighbouring rest-house.

Bhujangam's son, Madhu, is in love with Latha, but his father settles his marriage with the rich man, Panakala Rao's daughter, Kondamma. Madhu first refuses to marry but at the intervention of Prasad agrees. On the day of the marriage, he behaves like a mad man and is taken to hospital where Latha is already under treatment. To save the situation, Kondamma is married to Anand, the son of Garataiah.

Parvathi tells Prasad that his grand-father had made all the jewels in doubles, one for her and the other for his aunt, the late wife of Jagapathi. Anand, who styles himself as a detective, listens and makes a note in his diary and promises to recover the stolen jewels of Jagapathi.

One day while removing the necklace of his wife, Anand notes its identity with the one he had seen in Ananda Nilayam. He suspects that his father-in-law is the thief because the jewels were given by him to his wife in the marriage, and were now in the possession of his father. Afraid that he may be exposed, Garataiah tries to sell the jewels to Bhujangam but ultimately Anand succeeds in restoring the jewels to Jagapathi who has now been released from the jail. A happy meeting of the family takes place, and marriages of Padma-Prasad and Latha-Madhu are celebrated.



#### PUTHIYA AKASAM PUTHIYA BHOOMI (Malayalam)

Certificate of Merit as the Best Film in Malayalam

*Produced by :* T. E. Vasudevan.

*Directed by :* M. S. Money.

Usha, the only daughter of a Superintending Engineer, is married to a Junior Engineer, Sukumaran. Sukumaran is investigating the possibilities of increasing the height of a dam constructed many years back by Usha's father. Usha's father, in collusion with certain estate-owners, among them one Mr. Johnson, had so fixed the height of the dam that these estates were not affected and had received large amounts on this account. Sukumaran

scent the truth and Usha's father tries to persuade him not to submit his report to the Government. Hesitant to mar the happiness of his family, Sukumaran is about to resign his job. But Usha intervenes to remind him that, as an Engineer, his first duty is to the State and the people.

Sukumaran's scheme which visualises mobilisation of voluntary labour is approved. Johnson mobilises the support of aggrieved contractors and offers organised resistance with his henchmen. Sukumaran rallies the villagers around the site and gets the work started. Frustrated, Johnson plans to blow up a tunnel under construction by placing a time bomb. Usha, who learns of the plot, reaches the spot, too late, to witness the devastation. A number of the workers are dead, but Sukumaran pursues his work, though injured.

The culprits are brought to book. But Sukumaran dies, leaving the following message for his fellow-workers :

Strive hard and hard. Please see that the tunnel is completed. It is a gigantic scheme to provide water and light for our suffering countrymen.

The work is completed and a memorial raised to honour those who died in the fateful explosion.



#### KALPADUKAL (Malayalam)

#### Certificate of Merit as the Second Best Film in Malayalam

*Produced by :* Sree Narayana Cine Productions,  
Irinjalakuda.

*Directed by :* Shri K. S. Antony.

Ayyaru Makotha, a humble tenant has three sons and one daughter. The eldest son, Kunhan, is a tapper, the second, Channan, is an ex-soldier, and Kuttan is the youngest. The daughter's name is Paru.

It is a time when caste and taboos still dominate society. One day Kuttan offends Iravi Nambudiri, the local landlord, by coming near him. Kuttan is beaten up along with Paru, his sister, while Makotha watches the scene helplessly.



Unni, Iravi's son, rushes out to hold the fainting Kuttan. The master, a follower of Shri Narayana Guru, takes charge of Kuttan.

Soon, a movement for reformation is started by the Master and Kumaran Asan, a poet, with the blessings and counsel of the Guru. Unni Nambudiri is drawn towards the Guru and his disciples and sheds his caste prejudices. He soon decides to marry Makotha's daughter Paru. The enraged Iravi Nambudiri gets Makotha beaten up and also drives Unni out of the house who marries Paru. The rough handling of Makotha causes Kunhan to discard his traditional work—toddy-tapping—and take to the path of good life laid down by the Guru.

The estrangement between the higher castes and the depressed classes grows and they assemble for a showdown. The appearance of the Guru, however, immediately pacifies both the groups and they follow in his footsteps to the Kalavangodan Temple where "The Sacred Feet" merge with infinity.



### **NANDA-DEEPA (Kannada)**

#### **Certificate of Merit for the Best Film in Kannada**

*Produced by:* U.S. Vadhiraj and U. Jawahar.

*Directed by:* M.R. Vittal.

Shamanna, a retired school master, is left alone to suffer with his worries by his selfish son Ravi. His daughter Gowri is in love with Shankar, a poet. They were regarded as a nice couple by all in the village, including Shamanna and Shankar's mother, Jayamma. Ravi shocks his father by abandoning him, gets married to a rich girl Radha, by posing as an orphan and gets prospered by his father-in-law, Srikanth.

Gowri, under the force of circumstances, is married to Srikanth. Gowri and Srikanth are quite unaware of the fact that Radha is Srikanth's daughter and Ravi is Gowri's brother.

Shankar, falling in his love, desperately wanders and comes to the city. He meets his old associate Puttu and his ambition to open an Ashram for educating the people, is fulfilled by Puttu with the help of Srikanth and others.

Ravi and Gowri are shocked to find that they are son-in-law and mother-in-law to each other. They try to hide their relationship and that in turn creates suspicion, and they are alleged to have illegal connection. Gowri is driven out of the house by Srikanth and she runs for help to Shankar for the disclosure of the truth. Srikanth is ridden of the suspicion by Ravi, who relates their real relationship. All rush out for finding Gowri, who in the meantime, is involved in a rock-burst at Shankar's new building site, and is fatally injured. Srikanth and others come there and Srikanth declares Gowri blameless and praises her life as a divine-light that will brighten the lives of suspicious people.

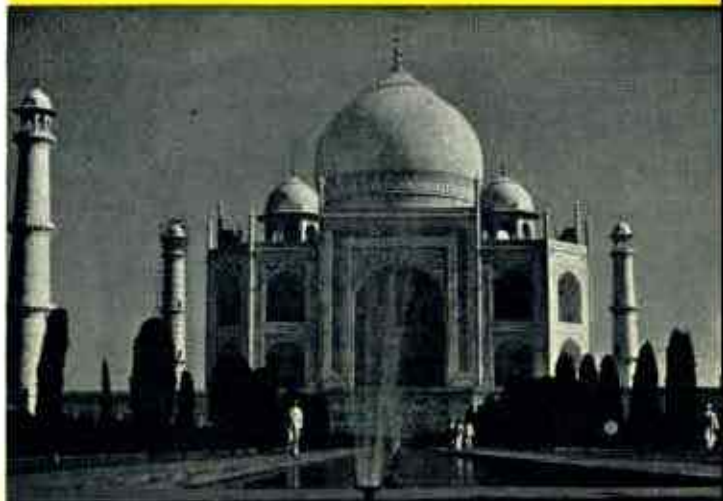
## FOUR CENTURIES AGO

**President's Gold Medal as the Best Documentary Film**

*Produced by :* Films Division, Bombay.

*Directed by :* Shanti Verma.

The film brings to the screen the architectural beauty of the monuments of Agra and Fatehpur Sikri. The monuments shown here include the famous Jama Masjid, the Dewan-i-Khas, Queen's Chambers and the Panch Mahal from where Akbar listened to the music of Tansen.







### HIMALAYAN HERITAGE

All-India Certificate of Merit as the Second Best  
Documentary Film

*Produced by:* Films Division, Bombay.  
*Directed by:* N.S. Thapa.

The film shows how these mountains have been an intimate part of our art, literature and mythology through the centuries and how they have influenced various aspects of our lives and have become a part of our heritage.

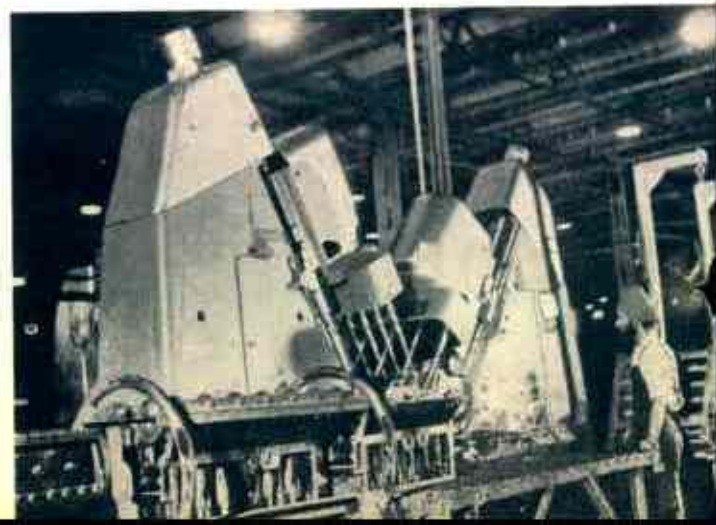
### THE TELCO STORY

All-India Certificate of Merit as the Third Best  
Documentary Film

*Produced by:* Hunnar Films, Bombay.  
*Directed by:* Clement Baptista.

The film deals mainly with the manufacture of trucks and locomotives at Jamshedpur. It shows manufacture of the various parts of the truck by machines and skilled technicians at several stages of manufacture until the finished trucks and locomotives leave the works.

The film also shows the manufacture of industrial shunters and heavy excavating equipment.





## RAJU AUR GANGARAM (Hindi)

**All-India Certificate of Merit as the Best Children's Film**

*Produced by :* Children's Film Society, New Delhi.

*Directed by :* Ezra Mir.

Raju, a 7-year-old boy, lives with his family on the outskirts of Bombay. Raju is a sensitive, tender hearted boy who loves all God's creatures. One day, during the monsoon season, he rescues a stray parrot that had come to seek shelter from the rain, under the roof of his verandah. Raju and the parrot become great friends specially when the boy discovers that this is a talking parrot and its name is Gangaram. Gangaram becomes very popular with Raju's family and friends until one day a wicked cat appears on the scene and casts its evil eye on Raju's beloved pet. Has the cat eaten poor Gangaram ? Raju is in tears. His heart is broken. He cannot even eat his meals that night.

Next day, his father assures Raju that he will buy a new parrot for him. But Raju wants only Gangaram. Then suddenly, a familiar whistle is heard from outside and Raju rushes to the window. His joy knows no bounds when he sees Gangaram back.





## VIRGINIA TOBACCO

**All-India Certificate of Merit as the Best Educational Film**

*Produced by :* Films Division, Bombay.

*Directed by :* P.R.S. Pillay.

Tobacco is one of the important cash crops of India. Covering an area of 382,000 hectares, its production in the country ranks third in the world. The film explains the problems involved in growing Virginia tobacco. Various stages of tobacco cultivation, from the raising of seedlings to the curing and grading of leaves after harvesting are vividly shown. The documentary also highlights the activities of the Central Tobacco Research Institute at Rajahmundry and Guntur in Andhra Pradesh. The Institute provides information and training courses and conducts research on new methods of tobacco cultivation, curing and pest control.

## THE EVOLUTION AND RACES OF MAN

All-India Certificate of Merit as the Second Best  
Educational Film

*Produced by:* National Education & Information Films  
Ltd., Bombay.

*Directed by:* S. Sukhdev.

Based on extensive research work in India as well as abroad, the film begins with the glimpses of the earliest beginnings of the earth. The continents which are now inhabited, were floating on a thick, molten layer of heavy metals. They expanded and contracted due to alternate heating and cooling. The oceans advanced and retreated and there was constant submergence and re-emergence of land. The earliest form of life was the amoeba which appeared in water. Then came the sponges, coral, molluscs, snails, lobsters etc. Mosses and Ferns appeared in the latter half of this period, but fish was the most typical animal. Then came the reptiles and birds like the giant Dinosaurs.

More changes took place, and then began the age of mammals and man. Then slowly appear the 'primates' or the first order of the animal kingdom. This is followed by the ape-man and later the man-ape. The film concludes with the fact that all men, all races stem from the same source that began millions of years ago with the evolution of man.





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