

STATE AWARDS FOR

Film

PROGRAMME

21st April, 1962

Saturday, the 21st April, 1962 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 State Awards by Shri R. R. Diwakar.
3. Presentation of Awards by the Vice-President of India.
4. Vice-President's Address.
5. Speech of Thanks on behalf of film Industry by the President, Film Federation of India.

PROGRAMME

I N T E R V A L

6. Exhibition of Feature film "BHAGINI NIVEDITA"
(Bengali) winning the President's Gold Medal.

RECIPIENTS OF STATE AWARDS FOR FILMS, 1961

ALL-INDIA AWARDS

<i>Title of the film</i>	<i>Producer</i>	<i>Director</i>	<i>Award</i>
FEATURE FILMS			
1. BHAGINI NIVEDITA (Bengali)	Aurora Film Corporation Private Limited, 125, Dharamtala Street, Calcutta-13.	Shri Bijoy Basu	President's Gold Medal and a cash prize of Rs. 20,000 to its producer and Rs. 5,000 to its director.
2. PAVA MANNIPPU (Tamil)	Buddha Pictures, 12-First Cross Street, Trustpuram, Madras-24.	Shri A. Bhimsingh	All-India Certificate of Merit and a cash prize of Rs. 10,000 to its producer and Rs. 2,500 to its director.
3. PRAPANCH (Marathi)	Indian National Pictures Limited, National House, Tulloch Road, Apollo Bunder, Bombay-1.	Shri Madhukar Pathak	All-India Certificate of Merit

DOCUMENTARY FILMS

1. RABINDRANATH TAGORE (Longer Version) (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri Satyajit Ray	President's Gold Medal and a cash prize of Rs. 4,000 to its producer and Rs. 1,000 to its director.
2. OUR FEATHERED FRIENDS (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri Gopal Datt	All-India Certificate of Merit and a cash prize of Rs. 2,000 to its producer and Rs. 500 to its director.
3. ROMANCE OF THE INDIAN COIN (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri G. H. Saraiya	All-India Certificate of Merit

CHILDREN'S FILMS

1. HATTOGOL VIJAY (Hindi)	Hari S. Dasgupta Productions, 6, Southern Avenue, Calcutta-26.	Shri Bulu Das Gupta Shri Raghunath Goswami	Prime Minister's Gold Medal and a cash prize of Rs. 20,000 to its producer and Rs. 5,000 to its director.
2. SAVITRI (Hindi)	Children's Film Society, Sapru House, New Delhi-1	Shri Phani Majumdar	All-India Certificate of Merit and a cash prize of Rs. 10,000 to its producer and Rs. 2,500 to its director.

Title of the film

Producer

Director

Award

3. NANHE MUNNE SITARE
(Hindi)

Shri Ajoy Kumar Chakravarty,
3/1, Vakil Building, Bandra, Bombay-50.

Shri Ajoy Kumar
Chakravarty

All-India Certificate of Merit

EDUCATIONAL FILMS

1. CITRUS CULTIVATION
(English)

Films Division, Government of India,
24-Peddar Road, Bombay-26.

Shri Krishna Kapil

President's Gold Medal and
a cash prize of Rs. 4,000 to
its producer and Rs. 1,000 to
its director.

2. COIR WORKER (English)

Shri F.R. Bilimoria,
Art Films of Asia Private Limited,
Film Center, Tardeo, Bombay-34.

Shri F. R. Bilimoria

All India Certificate of Merit

3. AHVAN (Hindi)

Shri Dhruva Kumar Pandya,
73, Pritam Nagar Society,
Ellis Bridge, Ahmedabad-6.

Shri Dhruva Kumar
Pandya

All-India Certificate of Merit

REGIONAL AWARDS

(a) (i) DHARMPUTRA (Hindi)

Shri B.R. Chopra, B.R. Films, 4 Chinoy
Colony, Juhu Road, Bombay-54.

Shri Yash Chopra

President's Silver Medal

(ii) GUNGA JUMNA (Hindi)

Shri Dilip Kumar, Citizens Films,
Mehboob Studios, Hill Road, Bombay-50.

Shri Nitin Bose

Certificate of Merit

(iii) PYAR KI PYAS
(Hindustani)

Anupam Chitra, Ranjit Studios,
Bombay-14.

Shri Mahesh Kaul

Certificate of Merit

(b) (i) MANINI (Marathi)

Kala Chitra, Care Basant Film Distri-
butors, 2C/D, Naaz Building,
Lamington Road, Bombay-4.

Shri Anant Mane

President's Silver Medal

(ii) VAIJAYANTA (Marathi)

Rekha Films, Khandke Building,
2/23, N.C. Kulkar Road, Dadar,
Bombay-28.

Shri Gajanan Jagirdar

Certificate of Merit

(iii) MANSALA PANKH
ASTAT (Marathi)

Shri Madhav Shinde, Jaiprabha Studio,
Kolhapur.

Shri Madhav Shinde

Certificate of Merit

(c) NANDANVAN (Gujarati)

Shri Shrikumar V. Gaglani,
63, Khanderao Wadi, Chicun Villa,
Borivli (West), Bombay.

Shri Ganpatrao
Brahmbhatt

Certificate of Merit

(d) (i) SAMAPTI (Bengali)

Satyajit Ray Productions Private Limited,
3, Lake Temple Road, Calcutta-29.

Shri Satyajit Ray

President's Silver Medal

(ii) SAPTAPADI (Bengali)

Shri Uttam Kumar,
46A, Girish Mukherji Road, Calcutta-26.

Shri Ajoy Kar

Certificate of Merit

<i>Title of the film</i>	<i>Producer</i>	<i>Director</i>	<i>Award</i>
(iii) PUNASCHA (Bengali)	Shri Mrinal Sen, 22/1/21, Monohar Pukur Road, Calcutta-29.	Shri Mrinal Sen	Certificate of Merit
(e) SHAKUNTALA (Assamese)	Kamrup Chitra, 77/B, Golf Club Road, Calcutta-33.	Shri Bhupen Hazarika	President's Silver Medal
(f) NUA BOU (Oriya)	Shri Ram Krishna Tripathy, Pancha Sakha Pictures, Bhagatpur, Cuttack-1.	Shri Prabhat Mukherjee	Certificate of Merit
(g) (i) KAPPALOTTIYA THAMIZHAN (Tamil)	Padmini Pictures, 15, Balakrishna Road, Madras-4.	Shri B. R. Panthulu	President's Silver Medal
(ii) PASA MALAR (Tamil)	Rajamani Pictures, 5, Shanmuga Mudali Street, Royapetia, Madras-14.	Shri A. Bhimsingh	Certificate of Merit
(iii) KUMUDAM (Tamil)	The Modern Theatres Limited, Post Box No. 165, Extension, Salem-1.	Shri A. Subbarao	Certificate of Merit
(h) BHARYA BHARTHALU (Telugu)	Prasad Art Pictures (P) Limited, 9-Krishna Rao Naidu Street, Madras-17.	Shri K. Pratyagatma	President's Silver Medal
(i) KITTUR CHENNAMMA (Kannada)	Padmini Pictures, 15, Balakrishna Road, Madras-4.	Shri B. R. Panthulu	Certificate of Merit
(j) (i) MUDIYANAYA PUTHRAN (Malayalam)	Chandrabhara Productions, 32, Venkateswaram Mehra Nedukuma T. Nagar, Madras-17.	Shri Ramu Kariatt	President's Silver Medal
(ii) KANDAM BECHA KOTTU (Malayalam)	The Modern Theatres Limited, Post Box No. 165, Extension, Salem-1.	Shri T. R. Sundaram	Certificate of Merit
(iii) SABARIMALA SRI AYYAPPAN (Malayalam)	Shri K. Kuppuswamy, Saastha Films, Post Box No. 294, 6/13, Puliyakulam Road, Coimbatore-1.	Shri S. M. Sriramulu Naidu	Certificate of Merit



"BHAGINI NIVEDITA" (Bengali)

President's Gold Medal as the Best Feature Film

Produced by : Aurora Film Corporation Private Limited,
Calcutta.

Directed by : Shri Bijoy Basu.

Margaret E. Noble, born in an Irish Vicar's home, has interminable questions to put to her ailing father. But her father does not live long. His death raises new and graver questions in her mind. Her mind is not quite happy and satisfied.

At a London meeting, an Indian Sanyasin is speaking about the invincible strength of India and the lessons it has to teach even to a progressive country like England. After his address, he invites questions from the audience. Margaret Noble is unconvinced; she is unable to appreciate how a backward country like India could build a progressive city like London. The ensuing discussion makes her wiser; she realises what price the people of other towns and countries had to pay to make London and England great. Those were the days of the first encounter between the great Sanyasin—Swami Vivekananda and his disciple—the future Nivedita.

A few years roll by. Margaret reaches India to live the life of a disciple to the great Guru. She is gladly accepted for this role. She gets her new name "Nivedita".

Under the fatherly care of her Guru, she leads a life of service to the people of India. No job is humiliating for her. She cleanses streets, teaches the uneducated and nurses the sick.

The day comes when she goes to see her Guru at Belur; it was an *Ekadashi* day—a day of fasting for the Guru but that day he would feed his disciple personally. She looks enquiringly. The Guru is talking of the day when Jesus washed the feet and hands of his disciples. Nivedita remembers, it was the last day of the Saviour in this world. She returns from Belur with a heavy heart. That was the last meeting between the Guru and sister Nivedita—the “burning flame” that nursed the renaissance of Bengal.

The death of her Guru does not diminish her zeal for service to the people. Undaunted by the difficulties caused by local prejudices, she continues her life of dedication to the service of the people till the last moment.

“PAVA MANNIPPU” (Tamil)

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

Produced by : Buddha Pictures, Madras.

Directed by : Shri A. Bhimsingh.

Alavandar is a shrewd merchant, posing as a pious man. His wife, Maragatham, makes amends for his sins. Alavandar poisons a merchant to death for his diamonds and when the crime is detected, shifts the blame on to his driver, Manickam, by planting evidence. Manickam gets life sentence; he escapes to meet his pregnant wife and daughter. His wife dies at child birth. His first daughter, Thangam, is taken charge of by a neighbour, Ponnammam. The second child is handed over to James Ponniah, a friend of Maragatham.

Manickam is not aware of the arrangements made for the bringing up of his children and kidnaps Alavandar's younger son, Ramu, and places him on railway track. The child is saved by a Muslim fakir, Ismail. Manickam is re-arrested.

Years roll by. Rajan, Alavandar's first son, becomes a police officer. Ramu, brought up under the name Rahim, is a social worker. Rajan falls in love with Thangam, Manickam's first daughter and Rahim with Mary the second daughter brought up by James Ponniah. Maragatham and James plan to unite Rajan and Mary in wedlock and Alavandar agrees to this, lured by James' riches.



Alavandar learns of his son's relations with Thangam and manages to wring out an assurance that she will not marry Rajan. Ponnamma is shocked by Thangam's decision and tells her of her father's fate before dying. In a depressed mood, Thangam tries to commit suicide but is rescued by Rahim.

Back from prison, Manickam learns of the whereabouts of his second daughter and secures an employment at James' house. Mary is not informed of his identity. Manickam is intrigued by her intimacy with Rahim and tries to wean her away without success. Keen to separate them, Alavandar throws acid on Rahim's face and also tries to evict the residents of Rahim's *kuppam*. While breathing his last, Ismail confides to the colleagues that Rahim is a Hindu child and Rahim overhears him narrating the circumstances under which he, Rahim, was found by Ismail.

A clever scene staged by Alavandar sends Rahim to prison. In the prison, Manickam meets Rahim and pleads with him to forget Mary in view of the bright future await-

ing her. During the conversation, Rahim realises that is the lost son of Alavandar.

Alavandar succeeds in evicting the residents of the *Kuppam*. He finds that Thangam is amongst them and tries to murder her before Rajan could see her. Rajan arrests his father and later, resigns his job in disgust. Alavandar is released on bail.

On coming out of prison, Rahim is moved by the plight of his colleagues who are without shelter and food, approaches Maragatham for help and gets it. Alavandar concocts the story of an alleged attempt on his life by Rahim and Rajan goes out to take revenge on Rahim. During the ensuing encounter the identity of Rahim as also that of Mary and Thangam is revealed. They decide to celebrate the marriage of Rajan and Thangam. Rahim goes out to invite Alavandar to the marriage. Alavandar locks him up in a hut and sets fire to it. He is dismayed when informed of Rahim's identity, and is blinded and hurt while rescuing his son. He confesses his crimes and goes to prison atoning for his misdeeds.



"PRAPANCH" (Marathi)

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

Produced by : Indian National Pictures Limited, Bombay.
Directed by : Shri Madhukar Pathak

Deva, the middle-aged, worry-scarred village potter, has a problem which is nonetheless touching for the reason that it is all too familiar in India. He is a man of miserably meagre means and the chief provider of a large family consisting of his wife, his six children and an old blind aunt. He is hopelessly in debt and there is not enough food to go round in the family.

When Shankar, Deva's loving younger brother, returns to the village with a spot of useful cash and training in

modern pottery, Deva starts looking forward to better, brighter days. But when Shankar invests his money in materials for erecting a factory, the village sahuakar grasps this opportunity and armed with a court decree, attaches the goods to settle his account with Deva. The sahuakar also reaches for the family's modest dwelling which is saved by the last bit of cash left with Shankar.

Seeing that it is going to be the old misery all over again, Deva ends his life. Shankar, who is braver, begins fighting a losing battle for survival. In the process his romance with Champa, the village girl, comes to an end. Paru, Deva's widow feeling it unjust to burden Shankar with her problems, collects her children and goes away to Bombay.

■ In Bombay, Paru suffers great hardships and trials. Two of her children go astray, two of them die and it is with difficulty that she manages to eke out an existence for herself and her remaining children.

At this stage, nearly crushed with grief, Paru hears a social worker talk on the need for and advantages of family planning in life. Convinced that had the message of family planning come her way in time it would have greatly reduced her family's misery, Paru decides to devote the rest of her life to propagating the message.

"DHARMPUTRA" (Hindi)

President's Silver Medal as the Best Feature Film in Hindi

Produced by: Shri B. R. Chopra, Bombay.

Directed by: Shri Yash Chopra.



The struggle for India's independence starts with the slogan of Hindu-Muslim Unity. In the context of the prevailing harmony between Hindus and Muslims, there does not appear anything wrong when Doctor Amrit Rai and his wife, Savitri, take it upon themselves to save Husn Bano from a life of shame by adopting her illegitimate son. So the son of Husn Bano starts his life in the house of a Hindu.

But as the young lad, Dilip, grows up, the political atmosphere in the country starts changing. An artificial division on the basis of religion creeps in and disunity between the two communities is fostered. Dilip develops into a staunch Hindu and spearheads a group out to massacre Muslims. His identity is revealed when he tries to kill his real parents granted asylum by his foster ones. Dilip is dejected, shorn of his religion and ideals. His fiancée's words that she loves him—the man—and not the Hindu or Muslim in him brings him back to his senses. Dilip decides to work for the future, as does the whole nation, when religious and communal feelings would have been replaced by national sentiments.



"GUNGA JUMNA" (Hindi)

Certificate of Merit as the Second Best Film in Hindi

Produced by: Shri Dilip Kumar, Bombay.

Directed by: Shri Nitin Bose.

In Haripur, a peaceful village, lives Gunga, a lad of fourteen, with his widowed mother and younger brother, Jumna. Gunga's mother, a woman of fortitude and dignity, does not let false prestige hamper her duty towards her children and becomes a domestic servant in the local Zamindar's house, with Gunga as her help. Jumna goes to school.

One day, Gunga discovers an empty jewel box outside the Zamindar's house and takes it home. The jewel box, belonging to the second wife of the Zamindar, has been thrown there by the former's brother, Hariram, after emptying it of its contents. The Zamindarini notices the missing jewels and suspicion falls on Gunga's mother. Her house is searched when Gunga is away and the empty box discovered. Gunga's mother is charged with the theft; the Zamindar himself intervenes in her behalf, but she does not survive the shock of this indignity.

The responsibility of bringing up his brother falls on Gunga who becomes a farm hand at the Zamindar's farm.

Years pass. The Zamindar is dead and the affairs of the Zamin are now in the hands of Hariram. One day, he tries to molest Dhanoo, Gunga's sweetheart. Gunga appears in time to save Dhanoo's honour and thrashes Hariram. Hariram plans revenge and succeeds, through his cunning, in having Gunga convicted on charges of theft and rioting.

While in jail, Gunga's main concern is that Jumna who is studying in the city, should not know that he is in jail and that he does not suffer for want of money and requests the village school master to do the needful. But the school teacher is without means to carry out Gunga's wishes. With neither money nor news from the village, Jumna has to abandon his studies—and joins the police force.

Released from jail, Gunga chances on the piles of letters written by Jumna and accuses Hariram as the

source of all the troubles. He seizes a bag of currency notes from Hariram's safe. Hariram tries to stop Gunga with a rifle and during a scuffle, Gunga snatches the rifle and takes shelter in the adjoining hills. The next morning the police and some villagers comb the hills for Gunga. Gunga is surrounded and lassoed. Gunga falls down and the jerk lets go the trigger of his gun. The sound frightens the villagers. Gunga is free again. A group of dacoits impressed by the scene approach him for leadership. Dhanno joins Gunga and warns him that he is sure to lose his life if he returns to the village. Gunga has no option but to become a dacoit and soon his gang becomes notorious by its exploits.

Married to Dhanno, Gunga is almost reconciled to his present way of life when he learns that he is going to be a father. With the child's future goading him, he tries to retrace his steps. He meets Jumna, who has been detailed to book the dacoits, and is told that the only safe course for Gunga would be to surrender to the forces of

law. Dhanno realises that this would mean imprisonment and is not prepared to part from him. Gunga reluctantly returns to his life of dacoity.

A few days later, Gunga appears at the police station with Kamla, Hariram's niece and Jumna's sweetheart, whom he had saved from a forced union. Gunga implores Jumna to marry Kamla. The Superintendent of Police intervenes and brings home to Gunga that his profession will stand in the way of Jumna's future. Gunga agrees to be imprisoned. Dhanno who had followed Gunga, tries to wean him away, without avail. The dacoits try to release Gunga and open fire on the police. In the encounter, a stray bullet hits Dhanno. This decides things for Gunga, who manages to take Dhanno to the hills, where she succumbs to the injury. In the death of Dhanno Gunga sees the end of his world. In a mad rage of protest he kills Hariram, sets fire to his house and wants to destroy everything around him till he himself is destroyed, hit by his own brother's bullet.



"PYAR KI PYAS" (Hindustani)

Certificate of Merit as the Third Best Film in Hindi

Produced by: Anupam Chitra, Bombay.

Directed by: Shri Mahesh Kaul.

Among the several guests present at the ceremony for naming the eighth child of Mr. and Mrs. Devidas, the only one who is not happy is Asha, a young woman who

has not known the blessing of motherhood even though she has been married many years ago. She is not happy because the unfulfilled yearning for motherhood is welling up within her; but more particularly she is unhappy as the women present at the ceremony will not let her fondle the child who is being named. Asha returns home, her yearning intensified all the more.

Invited by Devidas, Asha and her husband Ashok, attend a show organised in aid of the Seva Kunj devoted to the cause of orphans. They are attracted by a little girl, Geeta, who is among the performers. They adopt the child and lavish love and affection on her. It is a bright new world for Geeta until Asha realises one day that she is pregnant. Asha draws within herself and begins to neglect Geeta imperceptibly. After the arrival of Asha's own child, Geeta feels entirely neglected. Even her efforts to fulfil her yearning for love by lavishing her affection on the new-born are not kindly looked upon. Eventually, brushed aside and bewildered, Geeta leaves home and manages to reach Seva Kunj.

Asha and Ashok realise too late what they have, inadvertently, let the child go through. They arrive at Seva Kunj to take Geeta back, but they are impelled to do so only by a sense of duty. Geeta realises this and refuses to go with them. She quietly disappears, lest she should be taken back on a later date.

Ultimately Asha realises her mistake and yearns for Geeta. A search is made for Geeta in the town where she was last seen. Asha spots Geeta, but the girl runs away, the chase taking them to a railway track. Asha is trapped between the rails and falls down screaming. Geeta runs back to Asha. The orphan has now a real home and 'real' parents.



"MANINI" (Marathi)

President's Silver Medal as the Best Film in Marathi

Produced by: Kala Chitra, Bombay.

Directed by: Shri Anant Mane.

Malati comes from a prosperous family and is given all the education that she desires. Beautiful and intelligent as she is, her parents desire to marry her into a family befitting their status. But Malati has other plans. A girl of grit, she chooses her life-companion—Madhav, an orphan brought up by her parents at their place. Her parents' persuasion is of no avail. She remains adamant in her resolution and has to leave her parents' house.

Malati and Madhav go to Madhav's place where he owns a tiny piece of land. They till the land and manage to eke out a living. Madhav sells the corn at the Railway station and is spotted by Malati's brother and sister. Now that she hears about the whereabouts of her daughter, Malati's mother persuades Malati's father to pay a visit to her. Owing to the haughty nature of the father, the visit results in straining the relations all the more.

Malati receives an invitation to attend her sister's marriage. Madhav is not willing to go there but to please Malati he consents. But both Malati and Madhav are badly treated. Malati is even accused of theft. She leaves the house vowing never to come back.

The Community Development Project comes to the Village and Madhav takes over the leadership of the village to see the project through. Malati and Madhav thus see better days like all others. Again, Malati receives an invitation to attend her brother's marriage. She declines the invitation.

Malati's mother has fallen ill and the absence of Malati at the marriage makes her condition more serious. She dies. Malati has a visit from her mother (a sort of hallucination). At the obsequies of Malati's mother, her father gives an assurance that matters would be patched up with Malati. And thus the daughter and the father are reconciled.



"VAIJAYANTA" (Marathi)

Certificate of Merit as the Second Best Film in Marathi

Produced by: Rekha Films, Bombay.

Directed by: Shri Gajanan Jagirdar

Gajra, a middle-aged Tamasha woman, desires that her daughter, Vijayanta, should learn to read and write and be free from the drudgery that is a Tamasha girl's life. Vijayanta, preparing for her matriculation examination, is in love with Uma to whom she has given an undertaking that she would not dance on the stage. Uma's father who was deserted by his wife—a Tamasha woman—is against the marriage.

One evening, Gajra is challenged by her rival Chandra, during a performance. In the ensuing competition, Chandra wins. Vijayanta throws a counter-challenge to avenge her mother's defeat and wins. She later refuses a handsome contract for performing regularly. Uma, who had seen her dance, quits the auditorium in the meantime.

The next morning Vijayanta tries to explain, without avail, her conduct to Uma. Having left the stage, Gajra now takes to menial work for livelihood and is soon joined by Vijayanta. When Gajra falls ill, money is needed for treatment and Vijayanta has no option but to step on the stage.

In the meantime, Uma has learnt the secret of his parentage and apologises to Vaijayanta. She spurns him for his misconceived notions of respectability.

Vaijayanta resents the vulgarity of her audience and there is an altercation between her and Chandulal, the contractor's son. Chandulal tries to molest her, but Vaijayanta escapes. Chandulal stabs to death the man who comes to her rescue and is sentenced for life.

A village headman invites Vaijayanta for dancing at the annual fair. A rival faction invites Chandra, whose troupe Uma has now joined. A member of this rival faction is about to be released from prison and he arranges for

Chandulal's escape so that the latter can disable Vaijayanta and prevent her from performing. Uma who comes to know of the plan, tries to prevent Chandulal but is struck unconscious. Chandulal tries to assault Vaijayanta, but fails. Vaijayanta is very much shaken, but agrees to dance as scheduled.

At the fair, feelings are tense as Uma's troupe does not make its appearance. At last, Uma appears and agrees to dance, though wounded, provided the troupes perform together on the temple platform. At the close of the performance Uma and Vaijayanta are united once again and the long standing feud of the rival groups of the village also comes to an end.

"MANSALA PANKH ASTAT" (Marathi)

Certificate of Merit as the Third Best Film in Marathi

Produced and Directed by : Shri Madhav Shinde,
Kolhapur.

Arvind, son of an Inamdar of the orthodox village of Haripur, is studying in Bombay. He writes poems under the pen-name 'Kamal'. Once Arvind falls sick and his friend, Madhav, takes him to a nursing home where a beautiful girl, Manjiri, attends on him. Manjiri, an ardent admirer of Kamal's poems, falls in love with Arvind who tells her that he is a friend of Kamal. Later the identity of Kamal is revealed; Arvind and Manjiri decide to get married.

Before the wedding, it becomes known that Manjiri is the child of an untouchable woman. Though Arvind is prepared to accept her, his father could not gather courage enough for this. Manjiri decides to stay in Haripur and serve the poor and illiterate Harijans. Arvind joins her and they are married in the temple of Vitthal.

The orthodox people of Haripur try to oust them under intimidation and one night try to set the temple on fire. Arvind's father intervenes on behalf of the couple and the villagers bow to his decision. Arvind's father accepts Manjiri as his daughter-in-law and takes the couple home.



"NANDANVAN" (Gujarati)

Certificate of Merit as the Best Film in Gujarati

Produced by : Shri Shrikumar V. Gaglani,
Bombay.

Directed by : Shri Ganpatrao Brahmabhatt.

Vijay, the son of a village merchant, returns to the village after the death of his wife. His younger brother, Dilip, also returns home after finishing his studies. Both of them get married; Vijay's wife, Lila, is from a poor family and Dilip's wife, Chandan, is the daughter of a millionaire.

Vijay, with the help of his friend, Takhujī, handles the affairs of a village shop. Takhujī gets imprisonment for the death of Jesang who tried to kidnap Takhujī's love. Rupa, the sister of Takhujī, gets shelter in Vijay's family.

The ill-treatment of the poor daughter-in-law by Vijay's mother separates the family. Vijay leaves with his pregnant wife and settles down in Bombay. Dilip who joins his father-in-law's household, squanders the wealth of both houses. He returns to the village and gets beaten while trying to offend Rupa. On hearing from Chandan the miserable condition of the family, Vijay returns home and sets everything right. The family is again united and happy.



"SAMAPTI" (Bengali)

President's Silver Medal as the Best Film in Bengali

Produced and Directed by : Shri Satyajit Ray, Calcutta.

Young Amulya, just out of college, rejects the girl of his mother's choice and decides to marry tomboy Mrinmoyee, with whom he has fallen in love at first sight. Alone with Amulya on the night of the wedding, the bride reveals

that she had been forced into the marriage which she resents because of the loss of freedom it implies. Later in the night, she runs away from the bridal chamber. She is brought back a prisoner the following morning and receives the treatment that is normally meted out to such unconventional brides. A disillusioned Amulya sends his bride home and goes away to Calcutta. In his absence Mrinmoyee undergoes a profound mental change, and when at last she does go back to her husband, it is of her own free will, and because she has realised that she loves him and needs him.





"SAPTAPADI" (Bengali)

Certificate of Merit as the Second Best Film in Bengali

Produced by: Shri Uttam Kumar, Calcutta.

Directed by: Shri Ajoy Kar.

A man lives by faith of soul; without this he loses faith in himself, in humanity, and in God.

From disbelief unto faith; from darkness unto light—that is the story of emancipation of human soul, and is also the story of Rina Brown, who lost faith, and was ultimately restored to it.

Born of British parents, and brought up in an atmosphere of superior racial prejudice, she learnt to look down upon all who could not attain that supremacy by virtue

of their birth. She ignored the very essentials of all religious faith—mutual toleration and friendly co-existence. The Indian boy, Krishendu, was just a 'blackie heathen' in her estimation, and she spared herself no chance to insult him at the very slightest provocation.

But she did not know that love and hatred are correlative human reflexes. On a memorable evening, after a performance of Othello, she suddenly discovers that she quite unknowingly, has started loving this 'blackie heathen' Krishendu.

She decides she will rise above all racial prejudices and marry Krishendu. The basis of their union will be mutual respect for each other's religious faith. But the greatest shock of her life was just awaiting her. She is informed by her British father that she is neither true British, nor even a Christian. She is the illegitimate child of a low-born black mother, and she has not been baptised even.

From now on she is without faith; she has no race, no religion, no God. She will have none of them; she will ruin herself in wine and reckless living.

But the light of love that this black boy Krishendu once kindled in her heart did not die down; the embers were there awaiting to be re-kindled. So, when on a war-devastated night, she rushes on her journey to death, ignoring heavy aerial bombing and anti-aircraft shelling, Krishendu stands barring the way between herself and Death, and she re-discovers that in spite of all her distrust and hatred for God and humanity, she had all the while been inwardly pining for human love. She learns that God has not created mankind for nothing; that He bestows His love on all humanity, black or white, low or high; that the spirit of God is omnipresent in all human hearts in spite of all differences in faith and religion.



"PUNASCHA" (Bengali)

Certificate of Merit as the Third Best Film in Bengali

Produced and Directed by: Shri Mrinal Sen, Calcutta.

Subodh and Basanti are in love, but Subodh's slender earnings stand in their way to marriage. Besides, Subodh has dependents in his young sister and widowed mother, both in their ancestral village home.

At one end Subodh gets a letter from his mother, brought by Chhabi, the teen-aged, slightly intrigued daughter of his landlady and at the other end, Robi, the elder brother of Basanti, brings her the long sought for appointment letter. Robi had in the recent past got himself involved in strike and was victimised. Basanti's appointment letter comes as a pleasant surprise to all of them save their old-fashioned father.

Basanti joins her job but at home it only heightens the sense of alienation between father and the victimised son. For, to the father's reckoning, Robi's involvement in his office strike was not only senseless but also, from the point of view of their family interest, unpardonable.

Basanti and Subodh are happy. But gradually their care-free days start waning away and a sense of being getting caught in the web of family weighs heavily on their mind. They begin realizing almost without discussing the fact directly, that Basanti's job is becoming important for her whole family, that her individual yearnings have to be kept in the background in the interest of others.

Subodh withdraws into himself and inwardly despairs, so does Basanti. Her only consolation is her growing affection for the motherless, lovable child of Mukherjee, her boss, and the understanding of her sister-in-law at home.

The home atmosphere, however, slowly becomes intolerable. At one pole stands the unemployed, touchy Robi and at the other the old father on the verge of retirement with a bleak sense of insecurity. They react to each other rather violently.

This tells on the nerves of Subodh and Basanti as well. They grow irritable. One day out of their suppressed agony and anger at the mad world of want, they heedlessly hurt each other. Subodh charges Basanti's family with the deliberate plan to exploit her for their self-interest, while she retorts that he also wants to do the same.

With anguish and resentment in their hearts, they recoil. Subodh goes to his well-placed and well-connected friend, Tarit, and begs the job he had earlier offered him. Surprised, Tarit reminds his friend that the job is far away from Calcutta and that when offered earlier Subodh had declined it precisely because he did not want to get separated from Basanti. Subodh tells him that the entire position is changed, that he wants to run away from the city, and that a better pay has become an immediate necessity. He goes away without seeing Basanti. He informs her of his departure only by a short note.

Urged by his wife and circumstances, Robi, meanwhile, accepts a job in a village primary school and both the husband and wife leave.

But on the retirement of her father, Basanti's responsibility merely increases. And as a sensitive, proud child of the family she bears her loneliness and duty gracefully. Far away from Calcutta Subodh also covers his solitude in work and lonely roaming. Basanti's boss, himself a lonely man, proposes to her and Basanti overwhelmed by circumstance and inward anguish breaks down. She declines, hinting at her story. In the wake of this delicate situation in the office, Basanti has no other way out but to resign.

At night she writes her first letter to Subodh, admiring his pride but attacking his vanity and touchiness. She also adds that she is going on a month's holiday to visit Robi at his village home. The entire family is disintegrated, she writes. Everything around her looks so hostile and so utterly futile, she adds.

Subodh's arrival at the village on a few days' leave takes Basanti and her sister-in-law by surprise. Subodh declaims to Basanti that his rage and outbursts were always against the senselessness and maladjustments of the world they were in, against his own inability to combat them, against anything unfair; he beseeches Basanti, "Believe me, I am not selfish."

They at last find themselves on a newer plane, with an understanding deeper and, indeed, more rational.

"SHAKUNTALA" (Assamese)

President's Silver Medal as the Best Film in Assamese

Produced by : Kamrup Chitra, Calcutta.

Directed by : Shri Bhupen Hazarika

The film portrays the well-known story of Dushyant and Shakuntala.

Dushyant, King of Ayodhya, is ahunting in the vicinity of Sage Kanva's Ashram. He meets Shakuntala, Kanva's adopted daughter and they are drawn together. Their infatuation for each other is looked upon with approbation. It is time for Dushyant to go back to his kingdom and Shankutala gives him leave with a heavy heart. Shakuntala henceforward becomes meditative, anxiously waiting for the promised message from the King. She fails to heed Sage Durvasa addressing her when she is lost in her thoughts and the Sage curses that the person of whom she is thinking will forget her. And King Dushyant does not recognise her when Shakuntala goes to his court and fails to produce the ring given to her earlier by the King.

Shakuntala returns broken hearted. A son is born to her. Dushyanta's ring comes back to him from a sea merchant and with it Shakuntala comes back into his memory. He sets out in search of her. He is at long last united with his wife and son.





"NUA BOU" (Oriya)

Certificate of Merit as the Best Film in Oriya

Produced by : Shri Ram Krishna Tripathy, Cuttack.

Directed by : Shri Prabhat Mukherjee.

In a village near Puri lives Sura Babu with his wife Parbati, brother Raju and son Debi. Parbati loves Raju more than her own son. Parbati falls ill and Raju comes to Puri with Bhola, the boy servant, believing that Lord Jagannath's prasad would cure his sister-in-law, and brings the prasad. The illness continues and the native doctor Das is called in.

Parbati gradually gets cured. Some days later her mother and sister Champa come to stay with her. Parbati's mother is not well-disposed towards the mischievous Raju and tries to influence Parbati against him. Her efforts fail, particularly as Champa also takes Raju's side.

The native doctor's compounder Makund and Dr. Rabi, a new-comer to the village, compete for Champa's hand. Das makes the proposal to Sura Babu on behalf of Makund. Sura Babu misunderstands that the Doctor himself wants to marry the girl and agrees. As the date set for the marriage nears, Makund decides that he is not suitable for the young Champa. On the marriage day, Sura Babu forces Dr. Das to marry Champa. At the last moment, Raju is found in the bridal attire. Makund comes forward and explains that Champa is in love with Dr. Rabi. The marriage of Champa and Rabi is celebrated.



"KAPPALOTTIYA THAMIZHAN" (Tamil)

President's Silver Medal as the Best Film in Tamil

Produced by: Padmini Pictures, Madras.

Directed by: Shri B. R. Panthalu.

The film portrays the life of V.O. Chidambaram (1872-1936) who devoted himself to the cause of India's freedom.

Chidambaram, appearing for a poor peasant Madasami, wins a case filed by an agent of a British proprietor. Chidambaram's father Ulaganatham Pillai, who appeared for the agent, sends his son to Tuticorin lest the British proprietor should give him any trouble. Madasami, who accompanies Chidambaram, looks after the latter's salt-pan.

At Tuticorin, Chidambaram meets Subramaniya Sivam, a freedom-fighter and works for the Swadeshi movement. Chidambaram receives a complaint from some of the local merchants that the British Shipping Company had refused to load their goods. Against great odds, Chidambaram starts the National Shipping Company with Indian capital to free Indian trade from dependence on foreign liners. The Company prospers despite attempts by the British Company to sabotage the ship of the Indian firm.

Chidambaram incurs the displeasure of the Government by organising a strike for getting the grievances of the local coral mill workers redressed and by organising public celebrations to mark the release of Bipin Chandra Pal in contravention of a prohibitory order.

Chidambaram, along with Subramaniya Sivam, is invited to Tirunelveli by the District Collector, Mr. Winch. The Collector directs them not to engage in political activity and also orders them out of the District. They defy the orders and are arrested. In the trial which ensues, Chidambaram is sentenced to 20 years' life imprisonment and Sivam to ten years; Chidambaram's sentence is reduced to six years on appeal. The imprisonment of these two leaders sparks off mass unrest which is put down ruthlessly. Some time later, the new Collector of the District, Mr. Ash, is shot dead by a young patriot, Vanchinathan, who commits suicide before the police could reach him.

The news of the unrelented struggle outside gives much consolation to Chidambaram and Sivam who are treated barbarously in the prison. Chidambaram emerges from the prison a broken man only to witness a series of disappointments—Sivam is a victim of leprosy contracted during his term in prison, Chidambaram's brother has turned insane, the National Shipping Company is bought by its British rival and cherished leaders like Tilak and Bharathi pass away one after another.

Chidambaram devotes the last years of his life to the study of literature and dies still dreaming of the day when India would be free.



"PASA MALAR" (Tamil)

Certificate of Merit as the Second Best Film in Tamil

Produced by : Rajamani Pictures, Madras.

Directed by : Shri A. Bhimsingh.

Rajasekaran and Radha are orphaned brother and sister. Anand, a co-worker, who saved Radha from an accident, is the only friend of Rajasekaran. Anand and Radha fall in love.

The mill in which Rajasekaran is working is closed down due to a strike. Rajasekaran starts an independent

business with Radha's savings. The business prospers and Rajasekaran purchases and runs the mill where he was employed previously. Anand arrives in the city and instigated by his nephew, seeks and gets a job in the mill.

Circumstances lead Rajasekaran to insult Anand one day. Subsequently Anand organises a strike when the plea of some of the retrenched labour is rejected. Anand is arrested and released after a warning. The two friends are estranged.

Rajasekaran arranges the marriage of Radha with an engineer and that of his own with the engineer's sister, Dr. Malathy. When he learns of Radha's love for Anand, he cancels the arrangements and celebrates the marriage of Anand and Radha. Shortly thereafter Rajasekaran marries Dr. Malathy.

Anand's aunt disturbs the harmony of the household and Rajasekaran quits the house with his wife. Legal proceedings instituted without the knowledge of Radha and Anand, result in the court appointing an official Receiver for Radha's house. Anand has to vacate the house now. A son is born to Rajasekaran and a girl to Radha. Grieved to learn of the plight of Radha, Rajasekaran makes out his entire property in her name. Malathy goes abroad for higher studies and Rajasekaran sets out with his son in search of peace of mind.

After a few years he returns to see his sister, but is refused permission to see her. On his way back, he saves a child—Radha's—from an accident and loses his eyesight in the process. Radha runs to her brother. Rajasekaran requests her to marry her daughter to his son and dies. The tragedy takes toll of Radha's life too. ●

"KUMUDAM" (Tamil)

Certificate of Merit as the Third Best Film in Tamil

Produced by : Modern Theatres Limited, Salem.

Directed by : Shri A. Subbarao.

In Vandalur, Chidambaram, a blacksmith is living with his daughter Anjalai and brother Kumaran. Chidambaram sends Kumaran to Madras for higher studies, working hard to send his brother necessary funds. Chidambaram soon falls a prey to tuberculosis. Kumaran learns of this and in order to relieve his brother, moves into a less expensive lodgings. Soon he falls in love with Shanti the daughter of a Public Prosecutor who owned the room Kumaran has moved in. Their union is approved by Shanti's parents.

In Vandalur, Anjalai falls in love with Kasilingam, a ruffian. Kumaran succeeds in arranging their marriage, after agreeing to marry Kasilingam's blind sister, Kumudam.

Kasilingam has a love in Bangalore. After his marriage, she comes down to Vandalur. A quarrel ensues and Kasilingam murders her. Kumaran accepts the blame in order to save the married life of Anjalai. Shanti, who has now become a lawyer, argues Kumaran's case in the court. Anjalai co-operates with her. Kasilingam confesses that he had committed the murder. Kumaran is acquitted. ●





"BHARYA BHARTHALU" (Telugu)

President's Silver Medal as the Best Film in Telugu

Produced by : Prasad Art Pictures Private Ltd. Madras.

Directed by : Shri K. Pratyagatma.

Public Prosecutor Dharma Rao is a just and honest man, a highly respected citizen in his native town. His elder son Ramanadam is a Law graduate. The second son, Anand is studying medicine in a far off city. He neglects his studies, leading a fast life. A scheming girl-friend of Anand, Hemalata, tries to blackmail him into marriage. On Anand's refusal, Hemalata writes to his father.

Dharma Rao decides to discontinue Anand's studies and sends his brother-in-law Venkata Ratnam to fetch him home. Venkata Ratnam discovers that Hemalata had intimate relationship with Anjaneyulu, an insurance agent and silences her with money. Anand returns home and is made manager of Venkata Ratnam's firm.

Anand has not discarded his way of life, and in the

company of his friend Gopinath continues to go after girls. He is insulted and rebuked by Sarada, a school mistress, whom Anand has been pursuing. Sarada's refusal endears her to Anand and he falls desperately in love with her. His offer of marriage is rejected by Sarada.

Anand's mother is very anxious to see that her son is happily married, but Anand has been refusing all such proposals. One day he tells his mother that he is willing to marry Sarada and none else. Dharma Rao immediately contacts Sarada's father. Sarada agrees to the marriage in order to save her father's prestige.

Sarada still detests Anand, but they pretend to be happy to keep up appearances. As time rolls by, Sarada gradually realises that Anand has completely changed. At this juncture, Hemalata enters the scene and demands money from Anand. Anand refuses. Sarada, who overhears the conversation, is fully convinced of Anand's love.

Dharma Rao chances to see Hemalata coming out of his house and is convinced that Anand has not mended his ways.

Hemalata who is living with Anjaneyulu in Gopinath's house, telephones Anand that Gopinath is ill at a time when both Anjaneyulu and Gopinath are away. Anand arrives and when Hemalata makes passes at him, pushes her away and leaves.

Hemalata is discovered dead and Anand is charged with her murder, on circumstantial evidence. Dharma Rao appears for the prosecution and Ramanadam appears for the defence. A clever ruse by Sarada exposes Anjaneyulu as the real culprit and Anand is acquitted. Anand and Sarada are united.



"KITTUR CHENNAMMA" (Kannada)

Certificate of Merit as the Best Film in Kannada

Produced by : Padmini Pictures, Madras,

Directed by : Shri B. R. Panthulu

The film portrays the struggle of a small province, Kittur, in the North Karnataka against the East India Company in the nineteenth century.

Tipu Sultan tries to take Mallasaraja, the king of Kittur, into his power and when Mallasaraja protests, imprisons him in the Fort of Koppal. Mallasaraja's wife, Rudramba, rescues him with the help of the Royal Priest.

Mallasaraja tours his province seeking the support of his subordinate rulers, the Desais. He falls in love with Chennamma, Kogati Doddappa Desai's daughter, and marries her. Rudramba welcomes Chennamma and both of them live in harmony.

Chennamma takes an interest in Sivalingarudrasaraja, Rudramba's son, and brings him up as a valiant prince.

Two officers of the province, Venkatarao and Mallapashetty, conspire with the East India Company, to achieve their own selfish ends. Their activities rouse the suspicion about Mallasaraja among the Peshwas, who invite Mallasaraja to Belgaum and imprison him. Mallasaraja is rescued but dies on his way back.

Sivalingarudrasaraja succeeds to the throne and to wreak vengeance against the Peshwas, enters into a treaty with the East India Company and in the process antagonises Rudramba and Chennamma. Shortly after this, Rudramba dies; Sivalingarudrasaraja also falls ill and dies.

Rani Chennamma takes charge of the State and is immediately faced with an ultimatum from the Company to surrender the kingdom to them. She rejects it and, after two battles, is taken prisoner. She dies in prison, hoping that one day, her people would free themselves from foreign domination.



"MUDIYANAYA PUTHRAN" (Malayalam)

President's Silver Medal as the Best Film in Malayalam

Produced by : Chandrathara Productions, Madras.

Directed by : Shri Ramu Kariatt.

Rajan is a misguided youth. His irresponsibility loses

him his sweetheart Radha who marries his brother Gopala Pillai. Soon their home—Kallekkal House—splits and Rajan sinks deeper in his wayward ways. The entreaties of his mother and friends are of no avail; when he is told that some day in future he will require the help of other human beings, he proudly declares that he will rather die than face such a day. One day even Rajan's mother gets fed up with him and orders him out.

Gopala Pillai is aware of Radha's love for Rajan before marriage and refuses to take her word that she loves Rajan only as a brother after her marriage.

Rajan is one day waylaid and injured by some miscreants and is nursed back to health by Chellamma whom he had once molested.

Vasu and a few other workers report to work late, as they had to attend on the injured Rajan. Gopala Pillai refuses them work. Vasu organises the other workers also and leads a strike. Gopala Pillai engages a gang to recruit fresh labour to break the strike. The gang attacks Vasu and some of his colleagues. In the struggle, a member of the gang is stabbed. Gopala Pillai succeeds in putting the blame on Rajan. Everyone around Rajan tries to send him away and save him from the police. Rajan is overwhelmed by their affection and is a completely changed man. He bids farewell to his dear ones and surrenders to the police.



"KANDAM BECHA KOTTU" (Malayalam)

Certificate of Merit as the Second Best Film in Malayalam

Produced by : Modern Theatres Limited, Salem.

Directed by : Shri T. R. Sundaram.

Aligoya Haji is a wealthy man having a son named Ummer. Haji's sister Kathija is married to a businessman named Avaran. Avaran's brother has gone to Singapore, leaving his wife Ameena and children Hasan and Kunjubivi in the custody of Avaran. Kunjubivi and Ummer are lovers. Haji consents to the marriage, but demands a dowry of two thousand rupees. Avaran agrees, hoping that his brother will arrive in time to help him make the payment. His brother, however, dies en route and the marriage is stopped.

Mohammed is an old cobbler of the village, famous for his patched coat and good character. His life's ambition is to do Haj once. He is a friend of Avaran as well as Haji. He gives shelter to Ameena and her children, who are driven out by Kathija. Ummer arranges for his marriage with Kunjubivi, when his father is away searching for a bride for him. Haji appears at the last moment and demands his dowry. Mohammed tears off the patches in his coat and offers the money hidden there, declaring that performing a poor girl's marriage is equal to a journey to Haj, for which purpose he had saved the money. Haji is moved. The marriage proceeds and Mohammed is sent on his Haj pilgrimage with a new coat.



"SABARIMALA SRI AYYAPPAN" (Malayalam)

Certificate of Merit as the Third Best Film in Malayalam

Produced by : Shri K. Kuppuswamy, Coimbatore.

Directed by : Shri S. M. Sriramulu Naidu.

The King of Pandalam finds a male child while on a hunting trip. The child is named Manikantan and brought up affectionately by the King and Queen who have no child of their own.

After sometime, the Queen gives birth to a male child who is named Rajarajan. The two boys grow up together and are sent to the Rajaguru for their education. The Rajaguru is at first reluctant to coach Manikantan, of unknown parentage, but accepts him as a pupil when he realises his intelligence.

In the Ashram, Manikantan prays to God to restore his faculties to the Rajaguru's son who is deaf and blind. His prayer is answered. The Rajaguru is overwhelmed by the miracle. The Rajaguru learns of the origin of Manikantan from a palm leaf—Maha Vishnu, in the guise of Mohini, tricks Surpaka, who is trying to test a boon received by him from Lord Siva on the Lord himself, into burning himself. Siva seeing the exquisite beauty of Mohini embraces her and Hariharaputra is born to fulfil the purpose of killing Mahishi, a demon. He is left in the Pandalam forest to be found by the King.

● The Rajaguru is cautioned against revealing this to anyone.

The princes return after completing their education. Despite the efforts of the Minister who is prejudiced against Manikantan, the King decides to make him Yuvaraja. The Minister poisons Manikantan's milk who gets an incurable disease. He is cured by Siva, in the guise of a sadhu, who disappears before the king could reward him. This incident helps the Minister to convince the Queen of the occult powers of Manikantan. On the Minister's advice, the Queen feigns a severe headache and tiger's milk is prescribed as the only medicine that can cure this headache. Manikantan sets out to get tiger's milk. In the forest he meets and vanquishes Mahishi. As a token of gratitude, Indra transforms himself into a tiger and Manikantan comes riding on it to the King's court to the awe and admiration of one and all. The conspiracy to liquidate Manikantan is exposed. Manikantan asks the King to crown Rajarajan, and transforms himself into Sri Ayyappan and disappears. In the Sabarimala hills the forming of the Idol of Sri Ayyappan takes place. A heavenly voice informs the King of this and they all go to the deity singing Lord Ayyappan's praise.

From that day onwards every year the devotees go to the temple at Sabarimala in the month of Makara on pilgrimage and worship Lord Sri Ayyappan. ●



"HATTOGOL VIJAY" (Hindi)

Prime Minister's Gold Medal as the Best Children's Film

Produced by : Hari S. Dasgupta Productions, Calcutta

Directed by : Sarvashri Bulu Das Gupta and
Raghunath Goswami.

Hattogol is a notorious giant; he captures the beautiful Princess Rupkumari and keeps her prisoner in his palace.

A gallant Maharajah, of a distant State, hearing of her plight, determines to set the Princess free. The Maharajah summons his two jesters—Kenaram and Becharam—and orders them to look up the almanac for an auspicious

day for departure and to prepare for the journey to Hattogol's kingdom.

When a suitable day is found, Ramlaher, the official crier is ordered to inform the public of the Maharajah's impending journey.

Finally, the Maharajah sets out with Kenaram and Becharam. They journey through long miles of dense forest, which the jesters imagine to be full of evil spirits.

Eventually they reach the giant's kingdom, and the Maharajah finds the Princess in Hattogol's dungeon-like palace.

The giant remains hidden in a box during day time in the guise of a fly, and the Princess tells the Maharajah to go in the meantime and dip his sword in a sacred lake to make himself invincible.

The Maharajah leaves the two jesters on guard over the box and is led by the Princess to the sacred lake.

While the Maharajah is away, the greedy jesters are curious to know what is in the box. You never know what is inside; may be sweetmeats, they say. Each tells the other to open it and eventually they help each other to do it. But what a surprise! For, out jumps the giant, scaring the life out of the jesters.

As the giant is about to attack the jesters, the Maharajah returns and drawing his sword which he has dipped in the sacred lake, gives battle to the giant and eventually kills him.

While the victorious Maharajah asks the Princess to return with him to his kingdom and marry him, the jesters discuss how they might carry back the body of the giant and claim it was they who had killed him.

Suddenly, Ramlaher, the crier, turns up to end the jesters' day dreams and they all merrily return with the Maharajah. ●



"SAVITRI" (Hindi)

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

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

Directed by : Shri Phani Majumdar.

Nirmala and Shyamala, two sisters studying in a convent, are preparing for visiting a hill station on a holiday. They are looking at a book on Savitri-Satyavan presented by their aunt, when their father enters and informs them that the trip to the hill station will have to be cancelled as he could not get the required leave. Nirmala is persuaded to visit their grandfather in a village.

Her aunt Maniben invites Nirmala to join the fifth anniversary celebrations of her school. In the evening

watches girls floating lamps on small boats in the river and is informed that this is "Gauri Puja" which enables girls to get husbands of their liking.

In the night she watches a ballet of Savitri-Satyavan and understands the story of Savitri—who loves a fore-doomed Satyavan, marries him in full knowledge of the fact that he will die after one year and successfully bargains for his life with the God of Death.

That night Nirmala argues with Maniben that the theme of the play is out of tune with the times. Next day Maniben takes Nirmala around her school and then explains to her the reason for staging the play—Maniben's lover was impressed by Shantiniketan and longed to open a school where the students would have a close contact with nature; after their marriage he worked hard on his scheme and paid for his heavy work with his life. When Maniben returned to the village, she chanced to witness a Savitri Puja. She decided that if Savitri could give life to her husband, she could give life to her husband's dream and thus recreate him—She now feels that her husband is always with her, guiding, helping and encouraging. That is the reason for the play on Savitri being staged every year in her school.

That evening Maniben and Nirmala's grandfather do not find Nirmala in the house and learn that she left some-time back clad in a sari. They go out and see Nirmala floating a boat with a lamp in the river. They are happy over the change wrought in Nirmala's outlook.

"NANHE MUNNE SITARE" (Hindi)

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

Produced and Directed by: Shri A. K. Chakravarty,
Bombay.

There lives a doll shop-keeper named Chachajunwalla, in the city. Chacha stares through his window every night at a pair of stars in the sky. Why? There is a history behind it. His mind travels back.

One evening, while Chacha is busy in his shop, a sophisticated lady having a refined taste steps into his shop. Chacha shows her a good number of dolls. But it seems



that nothing would please her. At last, she spots out a pair of dancing dolls on the shelf. They are 'Raju' and 'Kamu'. Chacha tells her that he had already promised them to a gentleman. But the lady wants to pay him a higher price and in the midst of their conversation, the gentleman who had earlier chosen the pair of dolls, steps into the shop. The lady insists on the dolls being given to her. On the other hand, the gentleman is also ready to pay any fancy price for the dolls and is, therefore, not prepared to part with them at any cost. Chacha is in a dilemma. He, however, hits upon an idea to get over this difficulty. He tells them that 'Raju' and 'Kamu' can be separated and Raju given to the gentleman and Kamu to the lady. As it is time for closing the shop, Chacha requests them to come the next day when he would hand the dolls over.

No sooner Chacha closes the shop, than all the dolls of the shop raise a strong protest saying that Raju and Kamu should on no account be sold separately. They hold discussion and after much deliberation, they leave a note on the counter table, requesting Chacha not to sell Raju and Kamu separately. In the meanwhile, Raju and Kamu

with a heavy heart dance their last dance together. And as it is about to be dawn, all the dolls go back to their respective places. On the following morning, Chacha while cleaning his shop, notices the piece of paper. How could Chacha make it out? So he does not pay any heed to it. Thus Raju and Kamu are separated and handed over to the gentleman and the lady respectively.

By a stroke of luck, Raju and Kamu come as birthday gifts to 'Sila' from different sources. Sila takes a fancy to Kamu and picks her up from the heaps of presents and goes to bed with her. Raju is left in an obscure corner.

On hearing Raju's sobbing at midnight, a kind-hearted clown comes to his aid. He rescues both of them and sets them free from this (earthly) bondage by tying them together with a gas balloon. They go up—up in the blue sky and live there ever after happily as two twinkling Stars.

It is at these two Stars that Chacha stares daily.

● **"RABINDRANATH TAGORE"** (English) (Longer Version)

President's Gold Medal as the Best Documentary Film

Produced by: Films Division, Bombay.

→ Directed by: Shri Satyajit Ray.

→ This is a film biography of the life of Poet Rabindranath Tagore, prepared with the help of live shots, sketches,

photographs and a dramatic impersonation of his early life. Here we see the career of one of the most outstanding geniuses of the century being unfolded in different fields of art—as a poet, as a painter, as a rebel and as an educational reformer through the various phases of growth, maturity and ultimate flowering. ●



"OUR FEATHERED FRIENDS" (English)

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

Produced by: Films Division, Bombay.

Directed by: Shri Gopal Datt.



An interesting view of the world of birds through the camera-eye, this film brings intimate pictures of the habits, characteristics and distinguishing marks of a variety of Indian water birds. The film covers resident as well as migratory birds. The breeding season reveals the most interesting facets of their lives. A courtship dance, nest building, protection of eggs, the birth of chicks, the quaint ways of feeding and the various scenes of large colonies of birds unfold before us colourful details as only the camera lens can reveal.



"ROMANCE OF THE INDIAN COIN" (English)

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

Produced by: Films Division, Bombay.

Directed by: Shri G. H. Saraiya.

The film tells the story of the evolution of coinage in India.

The story narrated in the first person by an Indian Rupee covers the period from the 7th Century B.C. till the present day.

The film also shows coins as a source of useful information regarding art, culture and history of our past generations.





"CITRUS CULTIVATION"
(English)

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

Produced by :
Films Division, Bombay.

Directed by :
Shri Krishna Kapil.

This is an instructional film
describing in detail the scientific
method of growing citrus fruit
and its preservation against
pests and diseases.

● "COIR WORKER" (English)

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

▼ *Produced and Directed by : Shri F. R. Bilimoria, Bombay.*

Coir Worker is one of the series of training films on various co-operatives in India.

▼ The film begins with an introduction to the Coir Industry of Kerala explaining its historical importance as well as some of its present day economic difficulties. The film introduces a young man—a coir co-operative society inspector—on his first trip to a village. He establishes a co-operative society and remains to see its work begin.

▼ However, in later months his attention is so taken up by his administrative duties and by the formation of other co-operative societies that he neglects this village group. He is shocked to learn that it has fallen upon hard times. He returns to the village to discover that there has been a misappropriation of funds and a general collapse of discipline within the society. He helps the society to dispose of its malefactors and restore itself to good condition. ●



"AHVAN" (Hindi)

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

Produced and Directed by: Shri Dhruva Kumar Pandya,
Ahmedabad.

This film narrates the heroic expedition on the river Narmada by a group of young people from Gujarat.

This river has never been explored and these young people accepted this challenge. Starting from the origin of the river at Amar-Kantak in the jungles of Madhya Pradesh, they went along the river in rubber rafts up to Broach, where the river joins the sea.

Besides the famous temples and old sculptures along banks, the river passes through many waterfalls, and dense forests; and at places the tremendous force and speed of the river makes the explorers awe-stricken and uncertain about their lives.

