42nd National Film Festival 1995
Editor
PURBAROY

Co-ordination
AJIT GUPTA

Production
G.P. DHUSIA
V.K. MEENA
A.K. SINHA

Designed and produced by the Directorate of Advertising & Visual Publicity, Ministry of Information & Broadcasting, Government of India, for the Directorate of Film Festivals, Printed at Veerendra Printers, Karol Bagh, New Delhi 110005.
<table>
<thead>
<tr>
<th>Page No.</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JURY MEMBERS</td>
</tr>
<tr>
<td>5</td>
<td>AWARDS FOR FEATURE FILMS</td>
</tr>
<tr>
<td>6</td>
<td>Best Feature Film</td>
</tr>
<tr>
<td>8</td>
<td>Indira Gandhi Award for Best First Film of a Director</td>
</tr>
<tr>
<td>10</td>
<td>Best Popular Film Providing Wholesome Entertainment</td>
</tr>
<tr>
<td>12</td>
<td>Nargis Dutt Award for Best Feature Film on National Integration</td>
</tr>
<tr>
<td>14</td>
<td>Best Film on Family Welfare</td>
</tr>
<tr>
<td>16</td>
<td>Best Film on other Social Issues</td>
</tr>
<tr>
<td>18</td>
<td>Best Film on Environment/Conservation/Preservation</td>
</tr>
<tr>
<td>20</td>
<td>Best Children's Film</td>
</tr>
<tr>
<td>22</td>
<td>Best Director</td>
</tr>
<tr>
<td>24</td>
<td>Best Actor</td>
</tr>
<tr>
<td>26</td>
<td>Best Actress</td>
</tr>
<tr>
<td>28</td>
<td>Best Supporting Actor</td>
</tr>
<tr>
<td>30</td>
<td>Best Supporting Actress</td>
</tr>
<tr>
<td>32</td>
<td>Best Child Artiste</td>
</tr>
<tr>
<td>34</td>
<td>Best Male Playback Singer</td>
</tr>
<tr>
<td>36</td>
<td>Best Female Playback Singer</td>
</tr>
<tr>
<td>38</td>
<td>Best Cinematography</td>
</tr>
<tr>
<td>40</td>
<td>Best Screenplay</td>
</tr>
<tr>
<td>42</td>
<td>Best Audiography</td>
</tr>
<tr>
<td>44</td>
<td>Best Editing</td>
</tr>
<tr>
<td>46</td>
<td>Best Art Direction</td>
</tr>
</tbody>
</table>
48  Best Costume Designer
50  Best Music Direction
52  Best Lyrics
54  Special Jury Award
56  Best Special Effects
58  Best Choreography
60  Best Feature Film in Assamese
62  Best Feature Film in Bengali
64  Best Feature Film in Hindi
66  Best Feature Film in Kannada
68  Best Feature Film in Malayalam
70  Best Feature Film in Manipuri
72  Best Feature Film in Tamil
74  Best Feature Film in English
76  Special Mention

79  AWARDS FOR NON-FEATURE FILMS
80  Best Non-Feature Film
82  Best First Non-Feature Film of a Director
84  Best Anthropological/Ethnographic Film
86  Best Arts/Cultural Film
88  Best Scientific Film
90  Best Environmental/Conservation/Preservation Film
92  Best Promotional Film
94  Best Historical Reconstruction/Compilation Film
96  Best Film on Social Issues
98  Best Educational/Motivational/Instructional Film
100  Best Investigative Film
102  Best Animation Film
AWARDS FOR WRITING ON CINEMA

121 Special Jury Award
122 Best Book on Cinema (1994)
123 Best Film Critic (1994)

SYNOPSIS: FEATURE FILMS

Abhay 128
Amodini 129
Drohkaal 130
English August 131
Bohu Door 132
Hum Aapke Hain Koun 133
Kaadhalan 134
Karuthamma 135
Kochaniyan 136
Kottreshi Kanasu 137
Krantiveer 138
Mammo 139
140 Mayophy Gee Macha
141 Mogha Mull
142 Mukta
143 Nammavar
144 Nirbachana
145 Param Vir Chakra
146 Parinayam
147 Pavithra
148 Sukrutham
149 Swaham
150 Thenmavin Kombath
151 Unishe April
152 Wheel Chair

153 SYNOPSIS: NON-FEATURE FILMS
154 A Little War & Another Way of Learning
155 Blue Flames, Green Villages & Clint
156 Father, Son, Holy War & Games We Played in My Youth
157 Mahagiri & News Magazine No. 268 (A) Plague-Curable and Preventable
158 Of Tagore and Cinema & Ormaynde Theerangalil
159 Painting in Time & Phalke Children
160 Rasayatra & Still Life
161 The Myth of the Tree, the Serpent and the Mother & The Story of Integration
162 The Trapped & Visuddha Vanangal
निर्णायक मण्डल  Jury Members
AWARD FOR THE BEST FEATURE FILM

UNISHE APRIL (BENGALI)

Swarna Kamal and a cash prize of Rs. 50,000/- to the Producer: RENU ROY

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

Citation
The Award for the Best Feature Film of 1994 is given to the Bengali Film UNISHE APRIL for a complex and impeccable rendition of fragmenting family relationships in urban India. The bond between a mother and daughter is extended to a defined space and time, and a drama immaculately constructed.
Renu Roy took her Masters degree in English but retained her interest in cultural events and committed herself to the performing arts. She played a pivotal role in the setting up of 'Spandan', a cultural organisation, in 1992 and is presently its Executive Director. She has one publication of poems to her credit. Unishe April is her first feature film.

Rituparno Ghosh is the son of a noted documentary film-maker. With a Masters degree in Economics, he has retained his interest in communication. Rituparno has worked with advertising agencies on TV and cinema commercials and public service communications since 1985. He has won 18 advertising awards. He began working independently with a telefilm Bande Matram and went on to make his first feature film Hirer Angti which was selected in the Information Section of the 8th International film festival in 1993. Unishe April is the second Feature Film by Rituparno Ghosh.
INDIRA GANDHI AWARD FOR THE BEST FIRST FILM OF A DIRECTOR

MOGHA MULL (TAMIL)

Swarma Kamal and a cash prize of Rs. 25,000/- to the Producer : J. DHARMAMBAL

Swarma Kamal and a cash prize of Rs. 25,000/- to the Director : GNANA RAJASEKARAN

Citation
The Indira Gandhi Award for the Best First Film of a Director for the year 1994 is given to the Tamil Film MOGHA MULL for an able translation of a literary work of art, for integrating music with melodramatic narrative and for a cinematic simplicity matched with remarkable directorial control.
Janakeramen Dharmambal is popularly known as Johny in the film industry. His first film Dhakam, financed by NFDC, was released in England during the film festival. His wife has been assisting him in all respects, from selecting themes to identifying fresh talents.

J. Dharmambal in all his four movies has introduced new Technicians, Camera-man, Editors and Directors, who on the long run have become pioneers in their fields.

Gnana Rajasekaran is an IAS officer of Kerala Cadre and has served in various prestigious positions ranging from Sub-collector to the District Collector of Trichur. He has held important positions in Industry and Sports & Youth Affairs departments. Rajasekaran has held the post of Managing Director of Kerala State Film Development Corporation and is the Regional Officer, Central Board of Film Certification in Madras, presently. He has written and directed several plays in Tamil and has designed several book covers, brochures and calendars.

Mogha Mull is his first directorial venture in films.
AWARD FOR THE BEST POPULAR FILM PROVIDING WHOLESOME ENTERTAINMENT

HUM AAPKE HAIN KOUN (HINDI)

Swarna Kamal and a cash prize of Rs. 40,000/- to the Producer : M/S RAJSHRI PRODUCTIONS P. LTD.

Swarna Kamal and a cash prize of Rs. 20,000/- to the Director : SOORAJ R. BARJATYA

Citation
The Award for the Best Popular Film Providing Wholesome Entertainment of 1994 is given to the Hindi Film HUM AAPKE HAIN KOUN for revolutionising mass entertainment in India with a family entertainer and a fantasy film that succeeds without recourse to familiar narrative idioms of violence.
Sooraj R. Barjatya started his career as Asstt. Director to Mahesh Bhatt in Saaransh. He assisted Hiren Nag in Abodh and N. Chandra in Pratighat. Barjatya was Chief Assistant in Rajshri Productions TV Serial Paying Guest.

His first film as an independent director was Main Pyar Kiya. The film apart from getting the Filmfare award for the Best Film of 1989, won him the special award for the Most Sensational Debut for 1989. Hum Apke Hain Koun is his second film as an independent Director.

मैंने प्यार किया मूरज द्वारा निर्देशित पहली कथाचित्र थी। इस कथाचित्र को फिल्मफेयर 1989 का सर्वोच्चावस्थम फिल्म पुरस्कार मिला। साथ ही मूरज को निर्देशन के लिए 1989 के प्रथम प्रयास का पुरस्कार भी मिला।

हम आपके हैं कौन मूरज बर्जातिया के द्वारा निर्देशित दूसरे कथाचित्र हैं।
NARGIS DUTT AWARD FOR THE BEST FEATURE FILM ON NATIONAL INTEGRATION

MUKTA (MARATHI)

Rajat Kamal and a cash prize of Rs. 30,000/- to the Producer: ASHOK B. MHATRE

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

Citation
The Award for the Best Feature Film on National Integration of 1994 is given to the Marathi Film MUKTA for mapping a sharply defined dramatic style on to a canvas of national caste oppression and for universalising the alliances of the Indian Dalit peoples.
Jabbar Patel, the medical practitioner turned director came to the national cultural scene as a theatre director with Ghasiram Kotwal. His debut as a film director for Saamna in 1974 won him the National Film Award. Following that at regular intervals he has made a few renowned films like Umbartha, Jait Re Jait, Simhasan and Ek Hota Vidushak. Presently he is working on an international project — a feature film on Dr. Babasaheb Ambedkar.
AWARD FOR THE BEST FEATURE FILM ON FAMILY WELFARE

KARUTHAMMA (TAMIL)

Rajat Kamal and a cash prize of Rs. 30,000/- to the Producer: VETRIVEL ART CREATIONS

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

Citation
The Award for the Best Film on Family Welfare for 1994 is given to the Tamil Film KARUTHAMMA for extending the pressing social issue of female infanticide onto a melodrama spanning the canvas of rural Tamil Nadu, a dimension that is now uniquely Bharathirajaa Signature.
Bharathirajaa born in Allinagaram Village of Madurai district. He joined the film industry after a prolonged struggle as an Assistant Director in 1968 and later on graduated as Director. He has never restricted himself to the heat, glare and suffocation of the studio sets, rather took to nature for shooting. His films which etched real life characters viz. 16 Vayathinile, Alaigal Oyvathillai, Kadalora, Kavithaigal etc. had delved deep into the minds of people one by one. He has won many awards as a best director since 1978.
AWARD FOR THE BEST FILM ON OTHER SOCIAL ISSUES SUCH AS PROHIBITION, WOMEN AND CHILD WELFARE, ANTI-DOWRY, DRUG ABUSE, WELFARE OF THE HANDICAPPED ETC.

PARINAYAM (MALAYALAM) & WHEELCHAIR (BENGALI)

Rajat Kamal and a cash prize of Rs. 30,000/- to the Producers : G. P. VIJAY KUMAR (for PARINAYAM) & N.F.D.C. (for WHEELCHAIR)

Rajat Kamal and a cash prize of Rs. 15,000/- to the Directors : HARIHARAN (for PARINAYAM) & TAPAN SINGHA (for WHEELCHAIR)

Citation
The Award for the Best Film on other Social issues such as prohibition, women and child welfare, anti-dowry, drug abuse, welfare of the handicapped, etc., of 1994 is given to the Malayalam Film PARINAYAM for recreating a real incident in the social history of Kerala, thereby indicating the continued relevance of gender oppression in traditional caste-dominated society, and to the Bengali Film WHEELCHAIR for a positive rendition of the condition of handicapped people suggesting affirmative action.
G. P. Vijay Kumar, Managing Director of Seven Arts International Limited, is a leading film producer and distributor. He has been associated with the film production and distribution for the last 10 years. He has so far produced and or distributed 28 films, of which some were award winners while a few earned the distinction of representing India in International Festivals. Some of his popular films include Panchagni, Thalavattom, Swathanthiran, Bharatham, etc.

Hariharan entered the Malayalam film industry in 1965, and has so far directed 60 films, many of which were highly successful both commercially and critically. A few of his films have entered the Indian Panorama of International Film Festival of India also. He has also been honoured with a Diploma by the Pyongyang Film Festival of North Korea. In 1993 Sargam won the State Award for the Best Director and also National Award for wholesome and popular entertainment. His latest film is Parinayam.

Tapan Sinha was born in 1924. After graduating in Science, Tapan Sinha worked as an assistant sound engineer at New Theatre Studio. Since 1952 he started his prolific career as a film director and since then has made 38 feature films. His film Kabuliwala won the Swaran Kamal for the Best Film of the Year in 1956. He later also won the National Award for the Best Film for Hatay Bazarey. In 1990 Ek Doctor Ki Maut won him the National Award for Best Director. He has also won many international awards from different countries for his various films since 1962.
AWARD FOR THE BEST FILM ON ENVIRONMENT/CONSERVATION/PRESERVATION

NIRBACHANA (ORIYA)

Rajat Kamal and a cash prize of Rs. 30,000/- to the Producer: N.F.D.C. and DOORDARSHAN

Rajat Kamal and a cash prize of Rs. 15,000/- to the Director: BIPLAB RAY CHAUDHURI

Citation
The Award for the Best Film on Environment/Conservation/Preservation of 1994 is given to the Oriya Film NIRBACHANA for a stunningly controlled and uniquely cinematic metaphor of rural India and an impending environmental catastrophe shown with compassion and satire.
Biplab Ray Chaudhuri began editing films in 1963. Apart from his own films he has edited more than 50 films at Calcutta and Bombay. He began producing - directing short films in 1969 and made his debut as a feature film director in 1972 with Barna Biharna. Presently he is also on the Board of Directors of the well - equipped Kalinga Studios, Bhubaneshwar, Orissa. His major award winning films include Chilika Teerey, Shodh, Mahapritthi, Ashray, Yeh Kahani Nahin, Spandan, Aranya Rodan, etc. Biplab Ray Chaudhuri has won several national and international awards.
AWARD FOR THE BEST CHILDREN'S FILM
KOCHANIYAN (MALAYALAM) & ABHAY (HINDI)

Swarerna Kamal and a cash prize of Rs. 30,000/- to the Producers: BUSHURA SHAHUDEEN (for KOCHANIYAN) & N'CYP (for ABHAY)

Swarerna Kamal and a cash prize of Rs. 15,000/- to the Directors: SATHEESH VENGAANOOR (for KOCHANIYAN) & ANNU KAPOOR (for ABHAY)

Citation
The Award for the Best Children's Film of 1994 is given to Malayalam Film KOCHANIYAN for a simple but effective tale of a middle class Kerala family told through the experiences and dreams of a young boy and to the Hindi Film ABHAY for an entertaining film advocating humane love between a child and a ghost advocating a rational outlook to life.
Bushura Shahudeen is 47 years old and is the Managing Director of M/s. Itihas Films (P) Ltd. Her previous film produced viz. Achan Pattalam won the State Government Award and the film was also screened in the International Children’s Film Festival which was held at Trivandrum in 1991.

Satheesh Venganoor has a diploma in Film Direction and Film making from Film and Television Institute. Other than film direction he is also interested in photography and videography.

Kochaniyan is his first film.

Annu Kapoor is the screen name adopted by Anil Kapoor. After completing his schooling from Bhopal Annu Kapoor took a Diploma in Dramatics from the National School of Drama, Delhi. He is a theatre buff and has acted in both folk and modern theatre. He has had the opportunity to work under renowned directors like E. Alkazi, Barry John, M.K. Raina, B.V. Karanth and many others. He has acted in films and TV serials as well. The films he has worked in include Mandi, Tezaab, Betaab, Ram Lakhan, Utsav, Main Azad Hoon, Mr. India, Perfect Murder, Ghayal, etc. many of which have won several awards. Directing films has always been in Annu Kapoor’s plans and Abhay is the result.
AWARD FOR THE BEST DIRECTION

JAHNU BARUA

Swarna Kamal and a cash prize of Rs 50,000/- to the Director: JAHNU BARUA

Citation
The Award for the Best Direction for 1994 is given to JAHNU BARUA for his work in the Assamese Film HKHAGOROLOI BOHU DOOR for capturing Assamese life and reality in an original format uniquely associated with the director, and for enriching the spectrum of Indian Cinema thereby.
Jahnu Barua is a graduate in Film Direction from Film and Television Institute of India. His first feature film has been *Aparoopa* which won the National Award in 1983. His other films include *Papori* and *Halodhia Choraye Baodhan Khai* (The Catastrophe). The latter won him the Swarna Kamal at the National Film Festival, 1988 and Silver Leopard at the Locarno International Film Festival, 1988. It was also in the Best of Asia Section of the Tokyo International Film Festival, 1989. He has also made *Banani* (The Forest) in 1990. Then he made *Firingoti* (The Spark) which has also won him the Rajat Kamal at the National Film Festival, 1992. Before making feature films, Jahnu Barua worked in the Indian Space Research Organisation (ISRO) making educational programmes for Satellite Television. He also teaches Cinema at the Xavier Institute of Communciations, Bombay.
AWARD FOR THE BEST ACTOR

NANA PATEKAR

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

Citation
The Award for the Best Actor of 1994 is given to NANA PATEKAR for his work in the Hindi Film KRANTIVEER for his impressive portrayal of a man who lives life on his own terms. He is able to rekindle in the common man the deep, hidden resource of strength that lies dormant in each one of us.
Nana Patekar was always acclaimed as a fine actor for his performance in Ankush, Pratighaat, Kal Ki Awaaz, Prahaar, and Tiranga but it was with Krantiveer that he won his first award as Best Actor adjudged by Screen Panasonic and Filmfare.

नाना पाटेकर ने कई फिल्मों में प्रतिभाशाली अभिनय किया है जैसे अंकुश, प्रतिघात, कल की आवाज, प्रहार तथा तिरंगा पर क्रांतिवीर के लिए उन्हें स्क्रीन पैनल और महत्वपूर्ण फिल्म पुरस्कार और दो फ़िल्मफ़ेयर फोर अदभुत अभिनेता का पुरस्कार मिला।
AWARD FOR THE BEST ACTRESS

DEBASREE ROY

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

Citation
The Award for the Best Actress of 1994 is given to DEBASREE ROY for her complete identification with the character of the lonely doctor in the Bengali Film UNISHE APRIL. The wide range of emotion is portrayed in a most sensitive and controlled manner in this film.
Debasree Roy is a leading commercial star of Bengali Cinema. She started her carrier as a child artist in Tarun Mazumdar's Kuheli. Later she established herself as a heroine in films like, 36 Chowringheelane, Megh Mukti, Nati Binodini, etc.

She is also a renowned Odissi dancer. She teaches and choreographs Odissi compositions in her dance school ‘Natraj’.
AWARD FOR THE BEST SUPPORTING ACTORS

ASHISH VIDYARTHI (for Hindi Film 'DROHKAAL') & NAGESH (for Tamil Film 'NAMMAVAR')

Rajat Kamal and a cash prize of Rs. 10,000/- to the Supporting Actors: ASHISH VIDYARTHI & NAGESH

Citation
The Award for the Best Supporting Actor of 1994 is given to ASHISH VIDYARTHI for bringing credibility to his role with strength and total conviction in DROHKAAL and to NAGESH for making the heart break of a broken father come alive with dignity and poise in NAMMAVAR.
Ashish Vidyarthi was born in 1965 and completed his education from Delhi. He is a Diploma holder in dramatics from the National School of Drama, New Delhi. He has worked with renowned directors like Habib Tanvir, Prasanna, Barry John, Satyadev Dubey and others. Major plays in which he has acted include Chanakya, Sea-gull, Father, West-Side story etc. Ashish's film career includes films by Ketan Mehta (Sardar Patel), Vidhu Vinod Chopra (1942 - A Love Story), Mahesh Bhatt (Najayaz), etc.

Nagesh was born in 1933 and started acting on stage at a very early age. He worked in the Railways from 1951-57 and entered the film industry in 1957 with the Tamil film Tamarai Kalam. He has since acted in over 1000 films in Tamil, Telugu, Kannada, Malayalam & Hindi. He has won many awards for stage and film acting.
सर्वोत्तम सह-अभिनेत्री पुरस्कार

सुरेखा सिक्री रेगे

सह अभिनेत्री: सुरेखा सिक्री रेगे को रजत कमल तथा 10,000/- रुपये का नकद पुरस्कार

प्रशिष्ट

सर्वोत्तम सह अभिनेत्री का 1994 का पुरस्कार सुरेखा सिक्री रेगे को हिंदी फिल्म मम्मो में मां की प्रतिनिधि भूमिका को निकाल, भावुकता और सीम्यता से सहज रूप से निभाने के लिए प्रदान किया गया है।

AWARD FOR THE BEST SUPPORTING ACTRESS

SUREKHA SIKRI REGE

Rajat Kamal and a cash prize of Rs. 10,000/- to the Supporting Actress: SUREKHA SIKRI REGE

Citation

The Award for the Best Supporting Actress of 1994 is given to SUREKHA SIKRI REGE for her portrayal of the surrogate mother, underplayed with quiet sensitivity and gentleness, in the Hindi Film MAMMO.
Surekha Sikri Rege has been a student of theatre and film arts and has trained under Ebrahim Alkazi for over a decade. She has performed in many of the NSD Repertory Company's productions. She has also translated a number of plays from English to Hindi.

Her recent foray into the world of cinema has been in the form of significant roles in Parinit, Nazar and Mammo. She has worked with eminent directors viz., Govind Nihalini, Mrinal Sen, Mani Kaul, Shyam Benegal and others.

Surekha won the Best Supporting Actress in '88 for Tamas and Sangeet Natak Academy Award in '89 for her contribution to theatre acting.
AWARD FOR THE BEST CHILD ARTISTE

MASTER VIJAYA RAGHAVENDRA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Child Artiste: MASTER VIJAYA RAGHAVENDRA

Citation
The Award for the Best Child Artiste of 1994 is given to MASTER VIJAYA RAGHAVENDRA for his work in Kannada Film KOTTRESHI KANASU for his portrayal of the bright little boy who is a social outcast. He wins your heart with his soft and endearing mannerisms.
Master Vijaya Raghvendra belongs to a family of great artists like Sri Appaji Gowda. He made his debut at the age of three in the film Chalisuva Modagalu. Later he also worked in the films Parashurama and Aralida Hoogalu which was produced by Smt. Parvathamma Rajkumar.
AWARD FOR THE BEST MALE PLAYBACK SINGER

UNNIKRISHNAN

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

Citation
The Award for the Best Male Playback Singer of 1994 is given to UNNIKRISHNAN for his range and masterly rendition of the songs of two Tamil Films PAVITHRA and KAADHALAN, demonstrating a rare professionalism and command over technique.
P. Unnikrishnan a Post Graduate Diploma holder in Personnel Management, started learning music at the age of 12. He is a grade 'A' artist of All India Radio and has been performing regularly. Starting with the 'Best Junior Vocalist' award in 1988, he has since won many awards. Early this year he completed a 2½ months tour of the U.S under the sponsorship of CMANA.
AWARD FOR THE BEST FEMALE PLAYBACK SINGER

SORNALATHA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Female Playback Singer: SORNALATHA

Citation
The Award for the Best Female Playback Singer of 1994 is given to SORNALATHA for her extraordinarily compassionate song PORALE PONNUTHAYI upon which much of the crucial dramatic action in the Tamil Film KARUTHAMMA is enacted.
Sornalatha was born in 1973 in Shimoga, Karnataka. She was introduced in playback singing in 'Neehikker Dhandanaifilm in 1987. She has been the recipient of the Tamil Nadu Government state award in 1991 and honoured with 'Kalaimamani'title in 1994.
AWARD FOR THE BEST CINEMATOGRAPHY

K.V. ANAND

Rajat Kamal and a cash prize of Rs. 10,000/- to the Cameraman: K.V. ANAND

Rajat Kamal and a cash prize of Rs. 10,000/- to the laboratory processing the film: GEMINI COLOUR LAB, MADRAS.

Citation
The Award for the Best Cinematography of 1994 is given to K.V. ANAND for the Malayalam Film THENMAVIN KOMBATH in recognition of the outstanding cinematography executed with sincerity, imagination and flexibility. Fluid camera movements, praise compositions, and use of light are the highlights of this visual experience.
K.V. Anand born in 1966, did his Post Graduate Course in Visual Communications. After having worked for four years as Press Photographer he had the opportunity to work under cinematographer P.C. Sriram. Independently he has cinematographed a number of TV serials and advertisement films other than a few feature films like Themavin Kombattu, Minnaram and Punya Desham Na Bhumi. K.V. Anand has received the Best Cinematographer award for 1994 Malayalam films.
AWARD FOR THE BEST SCREENPLAY

M.T. VASUDEVAN NAIR

Rajat Kamal and a cash prize of Rs. 10,000/- to the Screenplay Writer: M.T. VASUDEVAN NAIR

Citation
The Award for the Best Screenplay of 1994 is given to M.T. VASUDEVAN NAIR for his masterly use of fiction in cinema, reconstructing pre-1940s Kerala through sharply defined characters and remarkable control over dialogue in the Malayalam film PARINAYAM.
M.T. Vasudevan Nair started his career as a short story writer. He is the author of 31 books and his works have also been translated widely. He is the recipient of several literary honours including the Sahitya Akademy Award.

Vasudevan started associating with Kerala's film scene in '66 as a screenwriter. Many of the films based on his stories and screenplays like *Irutinde Atmavu*, *Nirmalyal*, *Bandanam*, *Oppol*, *Aroodham*, *Panchagni*, *Nakhakshatangal*, *Rithubedham*, *Vaisali*, *Oru Vadakkkan Veeragatha*, etc. have won National recognition. He has won the National Award for Screenplay for years 1989-1992.
AWARD FOR THE BEST AUDIOGRAPHY

A. S. LAKSHMI NARAYANAN & V.S. MURTHY

Rajat Kamal and a cash prize of Rs. 10,000/- to the Audiographers: A. S. LAKSHMI NARAYANAN & V.S. MURTHY

Citation
The Award for the Best Audiography of 1994 is given to A. S. LAKSHMI NARAYANAN and V.S. MURTHY for combining numerous effects in multiple tracks and an often dazzling array of music, sound and dialogue with remarkable technical control in the Tamil Film KAADHALAN.
A. S. Lakshminarayanan, a graduate from Madras Film Institute in Sound Recording and Engineering underwent a six-month training course in New York. Since 1981, he is working in Sujatha Recording Division (Madras) as a Sound Recordist doing all post production work, along with V.S. Murthy as an associate. He has had the opportunity to work with film directors like Bharathan, Aravindan, Manirathnam, Bharathi Raja etc.

V. S. Murthy after having graduated from Madras Film Institute in Sound Engineering and Sound Recording, worked as an associate with Ramanathan and V. Pandurangan from 1967 to 1979. During this period he also worked for many Kannada, Telugu and Tamil films under the able guidance of G.K. Venkatesh, Rajan Nagendra and Iliya Raja. Later in 1980 he joined Sujatha International.
AWARD FOR THE BEST EDITING

B. LENIN & V.T. VIJAYAN

Rajat Kamal and a cash prize of Rs. 10,000/- to the Editors: B. LENIN & V.T. VIJAYAN

Citation
The Award for the Best Editing of 1994 is given to B. LENIN & V.T. VIJAYAN for the sheer magic of an editing idiom, cut to perfect timing even at a breath taking pace, in sequences that often make the implausible a plausibility in the Tamil Film KAADHALAN.
B. Lenin is professionally a film editor and also a Director. He has received a number of awards since 1988 including the National Award for the Best Director for short film Knock - out. A few of his award winning films are Moonam Pakkam, Amaram, Sobanam, etc in Malayalam, Nayakan, Anjali etc in Tamil, Geethanjali in Telugu and a telefilm Kadavu.

Lenin has had the opportunity to work with and edit films of reputed directors like M.T. Vasudevan Nair, Padmarajan and Pratap Pothen. He has also been actively associated with the Institute of Film Technology, Madras.

V.T. Vijayan has had the experience of working as an editor under the renowned B. Lenin for two decades. He is the recipient of many Tamil Nadu and Kerala State Awards. Among the renowned films edited by him are Manirathnam’s Agni Natchathiram, Pratap Pothen’s Leevalapperi Pandi, Shankar’s Gentleman, Kadlan etc.
AWARD FOR THE BEST ART DIRECTION

SABU CYRIL

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

Citation
The Award for the Best Art Direction of 1994 is given to SABU CYRIL for his work in the Malayalam Film THENMAVIN KOMBATH for creating an appropriate space for a romantic fantasy in cinemascope in tandem with the cinematography.
Sabu Cyril graduate in visual communication design from Madras University initially worked as a freelance graphic designer. Simultaneously, he worked on special effects for Videos and Motion pictures. In 1988, he started working as an Art Director for Ad films and feature films. Till date, he has done about 40 Ad films and 30 feature films in various languages like Hindi, Malayalam, Tamil, Telugu and Kannada. Cyril has received the Filmfare Award for the Best Art Director in 1993 along with other State Awards.
AWARD FOR THE BEST COSTUME DESIGNER

SUPRIYA DASGUPTA

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

Citation

The Award for the Best Costume Designer of 1994 is given to SUPRIYA DASGUPTA for her work in the Bengali Film AMODINI for an aesthetic recreation of 18th century costumes, evoking the traditions of Bengali painting and theatre.
Supriya Das Gupta is a graduate of the Calcutta University. She was for some years liaison Secretary of the Federation of Film Societies of India at Calcutta and selected films from various foreign missions for shows at film societies, besides being a founder-member of the Calcutta Film Society. She has also compiled Indian filmography for the Tantivy Press, London. Supriya is a short story writer and translator. She designed the decor for the Bengali film Bilet-Pherat.
AWARD FOR THE BEST MUSIC DIRECTION

RAVI (BOMBAY) and JOHNSON

Rajat Kamal and a cash prize of Rs. 10,000/- to the Music Directors: RAVI (Bombay) and JOHNSON

Citation
The Award for the Best Music Director of 1994 is given to RAVI (Bombay) for his melodious rendering of his tunes in the Malayalam Films SUKRUTHAM and PARINAYAM and JOHNSON for scoring the background Music in SUKRUTHAM. The music in both of these films exhibit originality and creatively highlights the entire mood of the two films, achieving musical harmony.
Ravi (Bombay) was originally named Ravi Shankar Sharma. He began singing from All India Radio, Delhi in 1948. In 1950, he came to Bombay to become a playback singer. Initially, he worked as an assistant to Hemant Kumar. His first film as a Music Director was Vachan. Till date Ravi has composed music for about 200 films in various languages like Hindi, Urdu, Punjabi, Kannada, Telugu, etc. Ravi received the 'Padamshri' award in the year 1971. Since 1961 he has received many filmfare and other awards.

Johnson has scored music for more than 200 films till now. He made his debut with Premageetham. He has been instrumental for several singers to get State Awards for playback singing. He has also received the State Award for Best Music Director in Malayalam.
सर्वोत्तम गीत पुरस्कार

वैरामुथु

गीतकार : वैरामुथु को रजत कमल तथा 10,000/- रुपये का नकद पुरस्कार.

प्रशस्ति
सर्वोत्तम गीतकार का 1994 का पुरस्कार वैरामुथु को तमिल फिल्म कारुथम्मा में उनके गीत पोराले पोनुथायी और तमिल फिल्म पवित्र में उदलम नीये, उरियम नीये के लिए प्रदान किया गया है। अपने गीतों के माध्यम से वे गीतमय भावों को अन्य के भाव खेलने से प्रस्तुत करने में सफल हुए हैं जो फिल्म के भावों को अत्यधिक संवेदनशीलता से आगे बढ़ाता है।

AWARD FOR THE BEST LYRICS

VAIRAMUTHU

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

Citation
The Award for the Best Lyrics of 1994 is given to VAIRAMUTHU for his lyrics PORALE PONNUTHAYI in the Tamil Film KARUTHAMMA and UDALUM NEEYE, URIYUM NEEYE in the Tamil Film PAVITHRA. Through their lyrics he is able to bring to the fore his rich repertory of poetic expression which sensitively enhances the mood of the films.
Vairamuthu had the love for poetry from a very tender age. Inspired by Shri Subramaniam Bharathi and Bharathidasan, he has till date published 24 books on innumerable essays, novels and short stories. His commendable and virile prose styles and good incandescent poetry have earned him many awards. Bharathiraja introduced Vairamuthu to Tamil Film in 1980. In 1985 he was conferred the National Award for Best Lyrics. He was also conferred the title ‘Kaviyarasu’ (King of poets) by the Tamil Valarchi Mandram, Madras. So far he has composed 3000 lyrics.
SPECIAL JURY AWARD

(LATE) RADHU KARMAKAR and SHAJI N. KARUN

Rajat Kamal and a cash prize of Rs. 25,000/- to: (Late) RADHU KARMAKAR (for PARAM VIR CHAKRA) and SHAJI N. KARUN (for SWAHAM)

Citation
The Special Jury Award of 1994 is given to the Cameraman (Late) RADHU KARMAKAR in the Hindi Film PARAM VIR CHAKRA, and in appreciation of a lifetime achievement in creating some of the most memorable moments in Indian film history and to the Director SHAJI N. KARUN in the Malayalam Film SWAHAM for one of the most outstanding directors of Indian Cinema, for sensitively probing the vacuum created in a family, when its central pivot is lost in death.
(Late) Shri Radhu Karmakar was a legendary cameraman who had worked with Mr. Raj Kapoor in all of his films since Awara.

Shaji N. Karun is a graduate from Film and Television Institute of India. As a cinematographer and Director, he has won several State, National and International Awards including Sir Charlie Chaplin Eastman Kodak Award and the National Best Director for his first debut film Piravi.
AWARD FOR THE BEST SPECIAL EFFECTS

C. MURUGESH & S.T. VENKI

Rajat Kamal and a cash prize of Rs. 10,000/- to the Creators: C. MURUGESH & S.T. VENKI

Citation
The Award for the Best Special Effects of 1994 is given to C. MURUGESH & S.T. VENKI in recognition of the many spectacular sequences creatively engineered for the Tamil film KAADHALAN.
C. Murugesh is based in Madras and has more than 600 films to his credit. They include films in Malayalam, Tamil and Telugu languages.

S.T. Venki did his Post Graduation in Fine Arts from Madras. He has 10 years of experience in Animation, Optical and Computer graphics and is presently occupied in Special Visual Effects. A few films for which he has executed Special Effects are Anjali, Gentleman, Bhairava Dweepam etc.
AWARD FOR THE BEST CHOREOGRAPHY

JAY BORADE

Rajat Kamal and a cash prize of Rs. 10,000/- to the Choreographer: JAY BORADE

Citation
The Award for the Best Choreographer of 1994 is given to JAY BORADE for his work in the Hindi Film HUM AAPKE HAIN KOUN for a graceful and aesthetically pleasing choreography, contemporary and yet traditional in its adherences to Indian cultural practices.
Jay Borade 58 years old, has served the Indian Army as a leading Telegraphist for 13 years since 1952 and also earned a war medal in Goa Operation in 1962. He joined the Indian Motion Pictures in 1970. Having the privilege of working as an assistant to top dance directors like Late Shri Surya Kumar, Late Shri Kamalji and Vijay for more than a decade, Jay Borade is now one of the leading choreographers in the country today. He has choreographed in films like Love in Goa, Maine Pyar Kiya and many others.
AWARD FOR THE BEST FEATURE FILM IN ASSAMESE

HKHAGOROLOI BOHU DOOR

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producers: SAILADHAR BAROOAH & JAHNU BARUA

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

Citation
The Award for the Best Feature Film in Assamese of 1994 is given to HKHAGOROLOI BOHU DOOR for the filmmaker's ability to tell a complex tale with a minimal canvas, handling the medium with control, restraint and extraordinary sensitivity.
Sailadhar Barooah a construction business man has been a constant promoter of Arts, Culture and sports in Assam. He and Jahnu Barua have together so far produced four feature films including Pabori, Halodhia Choraye Baodhan Khai and Firingoti. All of their films apart from having figured in National Awards and Indian Panorama, have been internationally acclaimed. Halodhia Choraye Baodhan Khai, a winner of Swarna Kamal, has also won many international awards and recognitions.

Jahnu Barua is a graduate in Film Direction from Film and Television Institute of India. His first feature has been Aparoopa film which won the National Award in 1983. His other film include Pabori and Halodhia Choraye Baodhan Khai (The Catastrophe). The latter won him the Swarna Kamal at the National Film Festival, 1988 and Silver Leopard at the Locarno International Film Festival, 1988. It was also in the Best of Asia Section of the Tokyo International Film Festival, 1989. He has also made Banani (The Forest) in 1990. Then he made Firingoti (The Spark) which has also won him the Rajat Kamal at the National Film Festival, 1992. Before making feature films, Jahun Barua worked in the Indian Space Research Organisation (ISRO) making educational programmes for Satellite Television. He also teaches Cinema at the Xavier Institute of Communications, Bombay.
AWARD FOR THE BEST FEATURE FILM IN BENGALI

AMODINI

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producers: N.F.D.C. and DOORDARSHAN

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

Citation
The Award for the Best Feature Film in Bengali of 1994 is given to AMODINI for a stylised and innovative period rendition of complex social relations in 18th century Bengal, integrating performance with camera movements and mise en scene.
Chidananda Das Gupta who has been writing on Cinema, literature and social issues since the midforties had founded the Calcutta Film Society in 1974 and also the Federation of Film Societies in 1960 with Satyajit Ray.

Starting his career as a Lecturer in English, in 1945 he finally became the Arts Editor in the Telegraph, after having achieved many feats within about 50 years. He has made several documentaries and two full length feature films. Some 2000 articles of his have been published in newspapers, periodicals and academic journals in India and abroad.

He is the member of the International Federation of Film Critics and is the President of its Indian Chapter.

Chidananda Dasgupta was the recipient of the National Award for the Best Film Critic in 1987.
AWARD FOR THE BEST FEATURE FILM IN HINDI

MAMMO

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producers: N.F.D.C. & DOORDARSHAN

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

Citation
The Award for the Best Feature Film in Hindi of 1994 is given to MAMMO for a poignant narrative of a family set against the trauma of exiled peoples in past post partition India.
Shyam Benegal, the recipient of Padma Shri and Padma Bhushan, two of India's most prestigious award, has about 20 feature films in addition to television serials and documentaries to his credit. After pursuing a long career in advertising, his directorial debut came with the film Ankur in 1974. Among his renowned films are Nishant, Manthan, Bhumiaka, Satyajit Ray, Antarnaad etc.
AWARD FOR THE BEST FEATURE FILM IN KANNADA

KOTTRESHI KANASU

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

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

Citation
The Award for the Best Feature Film in Kannada of 1994 is given to KOTTRESHI KANASU for a simple but effective tale of young harijan boy fighting caste injustice in rural Karnataka.
G. Nandakumar started his career as a civil contractor, later became a granite exporter and promoter of real estates. Other than having a niche for social work by encouraging and inspiring the poor, he entered the film world as a co-producer of Chinnari Mutha in 1993 which won the National Award for the Best Regional Film. The film has also been acclaimed internationally. Inspired by the success, he stepped up as an independent producer and made Kottreshi Kanasu.

Nagathihalli Chandrasekara, a post graduate in literature, is a college lecturer and a prolific writer in Kannada with 7 books and scores of short stories to his credit. His involvement in feature films cover screenplay, dialogues, lyrics and direction. He has directed 3 short films on environment and a number of TV programmes. He has received the State Award for Best Story for films Sankranthi and Unduhoda Konduboda, and Filmfare Award for best dialogues for film Udbhava.

नागाधिहल्ली चंद्रशेकर गृहित्य के पोवेस्ट्रेज्युएट रोने के साथ कॉलेज के अध्यापक तथा कवि के लेखक भी हैं। उन्होंने 7 फिल्मों और बहुत सी लघु कहानियों लिखिये हैं तथा रैटिक्स के पटकथा लेखक, समवाद लेखक, गीतकार तथा निर्देशक भी हैं। उन्होंने पदार्पण पर हो लघु विचार तथा दूरदर्शन के लिए कई कार्यक्रम बनाए हैं। उन्हें संस्कृति तथा उन्दौरोधों के लिए राज्य सरकार का सर्वोत्तम कहानी का पुरस्कार तथा उद्भव के लिए सर्वोत्तम सम्बन्ध का फिल्मकार पुरस्कार प्राप्त हुआ है।
AWARD FOR THE BEST FEATURE FILM IN MALAYALAM

SU KRUTHAM

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

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

Citation
The Award for the Best Feature Film in Malayalam of 1994 is given to SUKRUTHAM. Against the backdrop of impending death, complex marital and social relationships are explored.
M.M. Ramachandran after leaving a banking career with Commercial Bank of Kuwait established the reputed Atlas Jewellery Group which has several showrooms in Kuwait, Dubai, and New York. His maiden venture in films was ‘Vailsali’, directed by Bharathan which won many awards at state and national levels in 1988. He later started distribution of films in 1990.

Harikumar the young talent of Malayalam film has to his credit 9 feature films and several documentaries. A few of his notable films are Sneha, Meera, Jalakam, Ayanam etc. He was the Jury member of the State Film Award Committee in 1992.
AWARD FOR THE BEST FEATURE FILM IN MANIPURI

MAYOPHY GEE MACHA

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producers: THOYANGBA & THOUNGAMBA

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

Citation
The Award for the Best Feature Film in Manipuri of 1994 is given to MAYOPHY GEE MACHA as a simple story of rural life in Manipuri handled with a deft mastery over the medium.
Thouyangba is the first producer of Manipuri Video Feature Film Urit Napangbi followed by Laidhi Lubak. Other than a producer he has published books on indigenous treatment of snake-bite, dog-bite etc., deciphered and published ancient Meitei Scripture.

Thoungamba, the co-producer of the first Manipuri Video feature film Urit Napangbi was also the Music Director of the film. He is an approved artist of AIR Imphal and has produced an Audio Cassette. He has been the Music Director and also a playback singer in many Video and feature films.

Oken Amakcham, a Sangeet Visharad in vocal has worked in many theatre and film projects in the capacity of Director, Music Director, lead character etc. His directed feature film Khonthang was selected in the Indian Panorama and also participated in the International Film Festival of India in 1993. He has directed and produced many plays and also directed seven Manipuri feature films in video format. He has composed music for more than 500 Manipuri modern songs.
AWARD FOR THE BEST FEATURE FILM IN TAMIL

NAMMAVAR

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

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

Citation
The Award for the Best Feature Film in Tamil of 1994 is given to NAMMAVAR for a professionally assembled tale of a college professor who encounters student violence, marked by several impressive performances.
B. Venkatrama Reddy an Arts Graduate, is by profession a Film Producer. He has produced a number of films like Brindavanam, Uzhaippali, Karupuvellai etc.

K.S. Sethumadhavan has till date directed more than 60 pictures in various languages like Malayalam, Tamil, Sinhalese, Hindi, Kannada & Telugu. His film Marupakkam won the Swarna Kamal in 1991. Other than this, he is the recipient of a number of other awards. He was the member of the jury for National Awards in 1976 and 1980 and was also the Chairman of the Jury for Kerala State Film Awards Committee in 1982.
AWARD FOR THE BEST FEATURE FILM IN ENGLISH
(Best Feature Film in a language other than those specified in Schedule VIII of the Constitution)

ENGLISH AUGUST

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

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

Citation
The Award for the Best Feature Film in English of 1994 is given to ENGLISH AUGUST for adapting a complex and highly applauded novel with a cinematic skill and mastery matching the original work, a translation unusual in contemporary Indian Cinema.
Anuradha Parikh, a practising architect, graduated from the Rhode Island School of Design. She has worked on projects with architects Ved Segan & Associates, Charles Correa & Associates, on Vistara — the Architecture of India and on the Discovery of India Project as Architectural Assistant. Her work for films include the main-title design for Ajooba and production design for a few films like Anantapuram etc.

Dev Benegal after working with the leading independent film-maker Shyam Benegal on his features and also a two-hour long documentary on Satyajit Ray, has produced and directed a few award winning documentaries since 1985 like Anantapuram, Kalpavriksha, Abhivardan, Field of Shadows etc. English August is Dev's first feature film.

Anuradha Parikh ne inkstekar ke shiksha rod aitland skool aat he dsaasen se pram kri. Unhon ne kai pryojanaon me karm kiya - kande seogan aur asoisaet uchlar korya aur asoisaet, wistaartadaksakari aatgepinday addi. Anuradha ne anju a filmy ke seopicna kai djaaini tatha anantapurum ke nirmo aat djaaini kriya.

Dev Benegal ne kai sal sram bengal ke sahayak ke rup m aat karm kiya. Iss dhaan unhon ne kai kotharich ta saasajeevna par bani 2 yane kai ek gair - kotharich aat anubhav pram kriya. Uske parvavu, dev bengal ne swaastm rup se kai puraskrat gair-kotharichon ka nirmo aat nibadharin kriya hai jissme anantapurum, kalyug, abhivardun, field aat roodh joj prayuk hain. 

Inglissha ogast dev bengal ka pram kotharich hain.
SPECIAL MENTION
MAHESH (for NAMMAVAR), BISHNU KHARGHORIA (for HKHAGOROLOI BOHU DOOR) & S. KUMAR (for PARINAYAM)

Citation
The Feature Film Jury makes Special Mention for 1994 of MAHESH (Music Director) for the Tamil Film NAMMAVAR for his unusual and innovative score, using sound effects as an integral part of his musical arrangement, BISHNU KHARGHORIA (Actor) for the Assamese Film HKHAGOROLOI BOHU DOOR for his poignant and memorable role for bringing alive the heartrending agony of a boatman and his grandson, who is not only deserted by his son, but also his life sustaining river - his only source of livelihood and S. KUMAR (Cameraman) for the Malayalam Film PARINAYAM for recreating and bringing to life an ambience and characters that help lend credibility to a difficult and complex scenario. Sensitive handled and a sustained performance where the camera and lights have been used as an extension of the creative story teller.
Mahesh, an MBA from XLRI, Jamshedpur, started his career with Mc Dowell Group of Companies. Later joined India Pistons to become a General Manager. Music always being a passion for Mahesh, he participated in various inter-collegiate functions and also had a music group The Versatiles. Since 1990, he started composing music for Ad-films. Recently, he has won the Screen Panasonic Award for the Best Musical Debut for the year 1994.

Bishnu Kharghoria

S. Kumar joined Kerala State Film Development Corporation (KSFDC) in 1982 as Junior Cameraman to later become documentary film cameraman till 1984. Till date he has made about 57 films and 12 documentary films. His first independent film was Thenum Vayampum in 1984. He has received Film Critic's Award for Paithrukam and also the Filmfare Award for Muskurath among other awards.

Mahesh

Bishnu Kharghoria

S. Kumar

S. Kumar

S. Kumar
Awards for Non-Feature Films
AWARD FOR THE BEST NON-FEATURE FILM

RASAYATRA (ENGLISH - HINDI)

Swarna Kamal and a cash prize of Rs. 20,000/- to the Producer: INTERACTION VIDEO COMMUNICATIONS

Swarna Kamal and a cash prize of Rs. 15,000/- to the Director: NANDAN KUDHYADI

Citation

The Award for the Best Non-Feature Film of 1994 is given to RASAYATRA, for its sensitive and imaginative transposition of music, into a dignified cinematic expression.
Nandan Kudhyadi graduated from faculty of Fine Arts, Baroda before specializing in film direction from Film and Television Institute of India, Pune. His film on Sir C.V. Raman *The Scientist & His Legacy* won the National Film Award in 1989. He has produced films for such prestigious clients like Festival of India, London; Sir Dorab Tata Trust; UNICEF and others. His films have been screened at Karlov Vary, Leningrad, Cinema Du Reel, Indian Panorama and the Bombay International Festival for Documentary Films.
AWARD FOR THE BEST FIRST NON-FEATURE FILM OF A DIRECTOR

A LITTLE WAR (HINDI)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: THE DIRECTOR, FILM & TELEVISION INSTITUTE OF INDIA

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

Citation
The Award for the Best First Non-Feature Film of a Director of 1994 is given to A LITTLE WAR, for the restrained performances that its camera elicits.
Atanu Biswas joined Film and Television Institute, Pune in 1992 to learn film direction after completing his M.Com. from Ness Wadia College of Commerce, Pune.

A Little War is his Diploma film from FTII.
AWARD FOR THE BEST ANTHROPOLOGICAL/ETHNOGRAPHIC FILM

THE TRAPPED (ENGLISH)

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

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

Citation
The Award for the Best Anthropological/Ethnographic Film is given to THE TRAPPED for choosing to focus on the exploitation, past and present, of a small tribe, without platitudinous sentimentality.
K. Jayachandran is a well-known journalist and has won many awards for his committed reporting. After a long time with the Malayalam daily ‘Mathrubhumi’, he is now a special correspondent with ‘Sadvartha’. He has produced some video films on Civil Rights issues before producing The Trapped.

O.K. Johnny is a reputed film and media critic. A columnist in Malayalam, he has worked as a journalist with several leading newspapers and news-agencies. Author of two books, he has edited a collection of essays on Ritwick Ghatak. The Trapped is his first directorial venture. The film was screened earlier in the Indian Panorama of the IFFI 1995.
AWARD FOR THE BEST ARTS/CULTURAL FILM

PAINTING IN TIME (ENGLISH)

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

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

Citation
The Award for the Best Arts/Cultural Film of 1994 is given to PAINTING IN TIME which uses play of light to enter the surface of a culture, unobtrusively, allowing it to reveal its magical metaphysics.
Sarhajit Sen has been a cartoonist and illustrator for various publications but has also assisted Sandip Ray in a feature film and few documentaries. He has also been a co-director with Soumitra Ghosh in a video documentary on the Zari workers of Howrah and has assisted him in a few environmental projects in video format. **Painting in time** is his first film as a director.
AWARD FOR THE BEST SCIENTIFIC FILM
(including method and process of science, contribution of scientists etc.)

ANOTHER WAY OF LEARNING (ENGLISH)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: COMET MEDIA FOUNDATION

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

Citation
The Award for the Best Scientific Film of 1994 is given to ANOTHER WAY OF LEARNING, for being at once precise and warm in its approach to teaching processes.
Chandita Mukherjee, a graduate in direction from FTII, has been working on educational films and video films. She has also been involved with the popularisation of science, specifically through works on health, reproduction, adult education, housing, and other subjects. In 1989, she won a fellowship at the National Institute of Design. Totanama was a product of her work at the NID for which she received a National Award. Another Way of Learning is her second film in the shiksha series, the first being There's More to School...
AWARD FOR THE BEST ENVIRONMENT CONSERVATION/PRESERVATION FILM
(including awareness)

VISUDDHA VANANGAL (MALAYALAM)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer MANAGING DIRECTOR, KERALA STATE FILM DEVELOPMENT CORPORATION
Rajat Kamal and a cash prize of Rs. 10,000/- to the Director K.R. MOHANAN

Citation
The Award for the Best Environment/Conservation/Preservation Film of 1994 is given to VISUDDHA VANANGAL, for its analytical clarity and rigorous research in addressing a specific ecological issue.
K.R. Mohanan is a script writer as well as director of both feature and non-feature films. His feature film *Aswathama* won the Kerala State Award for the Best Malayalam Film in 1978 and was screened in the Indian Panorama of Filmotsava 1980 and Berlin Film Festival in 1981. His films *Purushartham* and *Swaroopam* also received the Best Malayalam film awards and were screened at the Indian Panorama ofIFFI 1993. He has also scripted and directed documentaries *Racing Snakes*, *House of God* and *Kalamandalam Krishnankutty Poduval*. 

के. आर. मोहनन एक स्क्रिप्ट लेखक एवं कथाचित्र तथा गैर-कथाचित्र निर्देशक भी हैं। वर्ष 1978 में उनकी कथाचित्र अश्वघोष का सर्वोत्तम मलयालम फिल्म के लिए केरल राज्य पुरस्कार दिया गया था। उनके फिल्म का 1980 में भारतीय चैनेल छाया 1981 में बॉलीवुड फिल्म महोत्सव में दर्शाया गया था। उनकी फिल्म पुरुषार्थम एवं स्वरूपम् को भी सर्वोत्तम मलयालम फिल्म का पुरस्कार प्राप्त हुआ तथा वे भारतीय फिल्म फेडरेशन संस्था के चैनेल में भी प्रदर्शित किए गए। उन्होंने कृष्णललित, वाह्य कांड तथा कला मंडल कृष्णानन्द कुट्टी पोडुवल के स्क्रिप्ट लेखन एवं निर्देशन भी किये हैं।
AWARD FOR THE BEST PROMOTIONAL FILM

BLUE FLAMES, GREEN VILLAGES (ENGLISH)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: NATIONAL AFFORESTATION & ECO-DEVELOPMENT BOARD, MINISTRY OF ENVIRONMENT & FORESTS

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

Citation
The Award for the Best Promotional Film of 1994 is given to BLUE FLAMES, GREEN VILLAGES, for its competent presentation of a rural project, within its given brief.
Ramesh Asher passed out of FTII, Pune and joined ISRO's Satellite Television project. He has been involved in the various aspects of documentaries and short films as a script-writer, editor, director and producer. He has also worked as editor and co-producer of the much acclaimed Gujarati feature film Bhavni Bhavai. He was the recipient of the National Award for a film on adult education Yun Shikhlayen Aakar in 1990.
AWARD FOR THE BEST HISTORICAL RECONSTRUCTION/COMPILATION FILM

PHALKE CHILDREN (ENGLISH)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: R. KRISHNA MOHAN and Y.N. ENGINEER

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

Citation:
The Award for the Best Historical Reconstruction/Compilation Film of 1994 is given to PHALKE CHILDREN which, while documenting the life and work of the subject, critiques the iconocising approach to history.
R. Krishna Mohan is a Joint Chief Producer with Films Division producing News Magazines. He began his career in films as a script writer and went on to direct films. Some of his noteworthy films are Crisis in Sri Lanka, A Report on Kashmir, Ram Janmabhoomi - Babri Masjid, Thyagabrahmam, etc. He was also the Director of Bombay International Documentary Film Festival held in Feb, 1994.

Y.N. Engineer did his Diploma in Cinema (Motion Picture Photography) in 1968 from the Film Institute of India, Pune. He has worked in the Hindi Film Industry as an assistant to Cinematographer Jal Mistry, as a Cameraman in Doordarshan and as a Lecturer in the Film and Television Institute of India. A Director in Films Division, he has 40 documentaries to his credit. He is at present working as a Producer in Film Division.

Kamal Swaroop did his Post Graduate Diploma in Cinema with Direction specialization from Film and Television Institute of India, Pune in 1974. In 1975-76 he has written, produced and directed science programmes for ISRO in video. He has also directed a few documentary and short films. Kamal wrote, produced and directed the feature film Om Dar-B-Dar for N.F.D.C. in 1987 which won him the Filmfare Critics Award in 1989. He has also assisted many leading directors like Sir Richard Attenboro, Saeed Mirza, Mani Kaul, Ketan Mehta in various aspects like Research & Direction Assistant, Script Consultant, Art Direction etc.

Kamal Swaroop in film and television. He is a recipient of the Filmfare Critics Award for his work on the film Om Dar-B-Dar. He has also worked with notable directors such as Richard Attenboro, Saeed Mirza, Mani Kaul, and Ketan Mehta. 

Kamal Swaroop, a graduate from the Film and Television Institute of India, Pune, has made his mark in the film industry. He holds a Post Graduate Diploma in Cinema with specialization in Direction. His work includes writing, producing, and directing science programmes for ISRO in video. His notable achievement includes the Filmfare Critics Award in 1989 for the feature film Om Dar-B-Dar. He has also contributed to films by assisting prominent directors, including Sir Richard Attenboro, Saeed Mirza, Mani Kaul, and Ketan Mehta. 

Kamal Swaroop’s contributions to the film industry are multifaceted, spanning from his educational background to his professional projects. His dedication and expertise have made a significant impact on the industry, especially in the areas of research, direction, and consultation.
AWARD FOR THE BEST FILM ON SOCIAL ISSUES
(such as prohibition, women and child welfare, anti dowry, drug abuse, welfare of the handicapped etc.)

FATHER, SON AND HOLY WAR (PART I-'TRIAL BY FIRE', PART II-'HERO PHARMACY') (HINDI-ENGLISH)

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

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

Citation
The Award for the Best Film on Social Issues of 1994 is given to FATHER, SON AND HOLY WAR (PART I & PART II), for its conviction, courage and relentless observation, tempered by a sharp sense of irony.
AWARD FOR THE BEST EDUCATIONAL/MOTIVATIONAL/INSTRUCTIONAL FILM

NEWS MAGAZINE NO. 268 (A) PLAGUE-CURABLE & PREVENTABLE (HINDI)

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

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

Citation
The Award for the Best Educational/Motivational/Instructional Film of 1994 is given to NEWS MAGAZINE NO. 268 (A) PLAGUE-CURABLE & PREVENTABLE, for its simple, direct and clear communication about the threat of plague.
R. Krishna Mohan is a Joint Chief Producer with Films Division producing News Magazines. He began his career in films as a script writer and went on to direct films. Some of his noteworthy films are Crisis in Sri Lanka, A Report on Kashmir, Ram Janmabhoomi-Babri Masjid, Thyagabrahram, etc. He was also the Director of Bombay International Documentary Film Festival held in Feb, 1994.

Mahesh P. Sinha
AWARD FOR THE BEST INVESTIGATIVE FILM

FATHER, SON AND HOLY WAR (PART-I 'TRIAL BY FIRE', PART-II 'HERO PHARMACY')
(HINDI-ENGLISH)

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

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

Citation
The Award for the Best Investigative Film of 1994 is given to FATHER, SON AND HOLY WAR (PART I & PART II), for probing beyond the objective, in its pursuit of insights, allowing even the unexpected to suggest the oblique.
ANAND PATWARDHAN has made documentaries on fund raising for Bangladesh refugees, grassroots democracy in Bihar, political prisoners of the 1975-77 Emergency, a farm workers' union in Canada, slum-dwellers of Bombay, and fundamentalist terrorism and state repression in Punjab. Prisoners of Conscience (1979) won the Tyne Award (UK), A Time to Rise (1981) won the Silver Dove (Leipzig) and the Tyne Award, Bombay Our City (1985) won the Special Jury Prize at the Cinema du Reel in Paris (1986), the National Award for Best non-feature film, and the Film fare Award, In Memory of Friends (1990) won the Silver Conch at the Bombay International Documentary Film Festival and In the Name of God (1992) won the National Award for the Best Investigative Documentary in 1992 along with other awards at Switzerland, Freiburg & Japan in 1993.
AWARD FOR THE BEST ANIMATION FILM

MAHAGIRI (HINDI)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: BHIMSAIN
Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: KIREET
Rajat Kamal and a cash prize of Rs. 10,000/- to the Animator: S.M. HASAN

Citation
The Award for the Best Animation Film of 1994 is given to MAHAGIRI, for its playful wit, its liveliness of line and indigenous idiom.
Bhimsain worked as a background artist with the Films Division. He was awarded the Silver Hugo Award at Chicago Film Festival for The Climb (1970). In 1975 Ek Anek Aur Ekta won him the President's National Award. Bhimsain made his first feature film Gharonda (1970) which fetched him numerous awards. He has directed and produced several animation films and commercials, TV serials and documentaries. He later successfully directed Dooriyan and Tum Laut Aao. In 1991 he made his first computer aided animation series Lok Gatha which fetched him 3 National Awards.

Kireet Khurana graduated in 1994 with high honours from the prestigious Sheridan College, Canada where he did a 3 year classical Cel-Animation Course. He has directed several animation short films independently like Alphacat, Encore and The Love Nectar etc. Kireet is the Director of Animation for Locked, an Indo-Canadian Collaboration animation film. Kireet also has extensive knowledge about Computer animation.

S.M. Hasan was born in Vellore, Tamil Nadu, in 1945. He is a self-taught artist. He migrated to Bombay in 1967 to work as an animator. He learnt animation under Ram Mohan and joined Bhimsain as assistant animator. Ek Anek Aur Ekta and Business in People won him national awards. Ballu Shah is the first film on which Hasan worked as Chief Animator and designer and received the National Award in 1992. He assisted Bhimsain as an animator and designer in award winning Lok Gatha and Vartmaan.
SPECIAL JURY AWARD

SAUMITRA SARKAR

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

Citation
The Special Jury Award is given to SAUMITRA SARKAR for GAMES WE PLAYED IN MY YOUTH, a refreshingly whimsical poem, which delights in the surprise of shifts and displacement.
Saumitra Sarkar an independent film maker, a film club activist since his college days belongs to the youngest film lover-maker generation in Calcutta. He has directed Calcutta revisited in 1990 and Games we played in my youth in 1994.
AWARD FOR THE BEST SHORT FICTION FILM
(Films not exceeding 70 minutes duration)

STILL LIFE (HINDI-ENGLISH)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: DIRECTOR, FILM & TELEVISION INSTITUTE OF INDIA

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

Citation
The Award for the Best Short Fiction Film of 1994 is given to STILL LIFE, for its stylistic sophistication in dealing with the chaos of painful experience.
Subhadro Chowdhary after completing his graduation in English Literature from Calcutta University joined FTII, Pune in 1992.

Still Life is his Diploma Film made during training.
AWARD FOR THE BEST FILM ON FAMILY WELFARE

CLINT (MALAYALAM & ENGLISH)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer; SHIV KUMAR

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

Citation
The Award for the Best Film on Family Welfare of 1994 is given to CLINT, which sets up a new model of the essence of family welfare, through its honest documentation of factors impinging on a child's life.
Shiv Kumar studied at FTII, Pune.
Clint is his first major documentary venture.
AWARD FOR THE BEST CINEMATOGRAPHY
ANOOP JOTWANI

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

Rajat Kamal and a cash prize of Rs. 10,000/- to the Laboratory processing the film: VIJAY COLOUR LAB, MADRAS

Citation
The Award for the Best Cinematography for a non-feature film of 1994 is given to ANOOP JOTWANI, for his fastidious interpretation through lighting, and the fluidity of his camera operation in RASAYATRA.
Anoop Jotwani graduated from Film and Television Institute of India in 1983. Till 1986 he worked as Assistant Cameraman on various short films. From 1986 freelancing as Cinematographer he has to his credit various films like Halodiya Choraye Baodhan Khai (1986), B.C. Sanyal (1987), Banani (1989), Maya Memsaab (1992), Field of Shadows (1992) and many others.
AWARD FOR THE BEST AUDIOGRAPHY

INDRAJIT NEOGI & A.M. PADMANABHAN

Rajat Kamal and a cash prize of Rs. 10,000/- to the Audiographer: INDRAJIT NEOGI & A.M. PADMANABHAN

Citation
The Award for the Best Audiography in a non-feature film of 1994 is given to INDRAJIT NEOGI & A.M. PADMANABHAN, for together bringing about a quality of sound, which so enhances the acoustic presence, that the viewer becomes a participant in the film ANOTHER WAY OF LEARNING.
Indrajit Neogi a graduate from IIT, Kharagpur did his post graduate studies in Sound Recording and Sound Engineering from Film and Television Institute of India, Pune in 1980. In feature films he initially worked as an assistant Sound Recordist in films like 36 Chowringhee Lane, Arth, Tarang etc. Later as Chief Sound Recordist, he worked in films like Khamosh, Aaghat, Hun Hunshi Hunshilal, Maya Memsaab etc. He also has many documentary and short films to his credit as Chief Sound Recordist in addition to a few TV serials.

A.M. Padmanabhan having completed his diploma from FTII, Pune in 1975 worked as a freelance recordist till 1978. He has taught at the FTII and since 1986 is associated at Aradhana Sound Service as Chief Recordist. He has worked as recordist and re-recordist on a number of documentary and feature films which won several awards. He won the National Award in the feature film category in 1992 for Rukmavati Ki Haveli.
AWARD FOR THE BEST EDITING

PARESH KAMDAR

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

Citation
The Award for the Best Editing of a non-feature film of 1994 is given to PARESH KAMDAR, for the elegant pace with which he discovers spatial correlates for the inherent musicality of RASAYATRA.
AWARD FOR THE BEST MUSIC DIRECTOR

K.P. UDAYABHANU

Rajat Kamal and a cash prize of Rs. 10,000/- to the Music Director: K. P. UDAYABHANU

Citation
The Award for the Best Music Direction of a non-feature film of 1994, is given to K.P. UDAYABHANU, for his interesting juxtapositions of different strains of music and sound in THE MYTH OF THE TREE, THE SERPENT AND THE MOTHER.
K.P. Udayabhanu has been in the cultural field of Kerala for the past 35 years. He is a noted playback singer and also a Music Director of repute. He has composed music for a number of feature and documentary films. He is associated with the AIR for the last 32 years. Other than composing and conducting many concerts he has also received many awards at different levels.
विशेष उल्लेख

1. ऑफ टैगोर एण्ड सिनेमा फिल्म के निर्देशक अरुण कुमार राय को उसकी पुरालेखीय मूल के लिए उल्लेख किया गया है।

2. टॉरी स्टोरी ऑफ इंट्रीप्रेशन फिल्म के निर्देशक गौतम हालदार को बड़े परिश्रम के साथ उनके विषय को संपूर्णता से बनाने पर उनके प्रयास के लिए उल्लेख किया गया है।

3. ओरमाइन्ड टीरिंगलिल फिल्म के निर्देशक शिवप्रसाद को उनके समय के गुजरने संबंधी गौतम के अनुसार उल्लेख किया गया है।

SPECIAL MENTION

1) ARUNKUMARROY, director of the film OF TAGORE AND CINEMA, in acknowledgement of its archival value.

2) GAUTAM HALDAR, director of the film THE STORY OF INTEGRATION, in acknowledgement of his painstaking attempt to bring its subject to life.

3) SIVAPRASAD, director of the film ORMAYNDE THEERANGALIL, in acknowledgement of his lyrical evocation of the passage of time.
Arun Kumar Roy started as a film critic and writer, later working as assistant director to Harisadhan Dasgupta on the film Acharya Nandalal (1984). He almost simultaneously completed three documentary films, viz., Of Tagore and Cinema, Renoir in Calcutta, and A King in Exile. His Of Tagore and Cinema featured in the 26thIFFI, Bombay. His versatility has also earned him the National Award for the Best Book on Cinema in 1986 for Rabindranath-O-Chalchitra in Bengali.

Gautam Haldar is a multi-faceted personality. His expertise ranges from photography to singing, writing and television. He has put up exhibitions of his photographs of works of great people viz., Sambhu Mitra, Habib Tanveer. He has also been the official photographer of Peter Brookes Mahabharata in Calcutta. He has also been a stage performer. He is a regular art & theatre critic for major Bengali dailies and also publishes a Bengali magazine Baromas. Gautam Haldar has made video modules for Calcutta Doordarshan on Children's theatre.

Shivprasad graduated from the Film and Television Institute of India, Pune. His Diploma film Yagna was well received. Later he made feature films like Purooravas, Sairandhri, Vembanadu and Gowri.
पुरस्कार जो नहीं दिए गए

गैर-कथाचित्र निर्णायक मंडल ने

(1) सर्वोत्तम जीवनी फिल्म पुरस्कार

(2) सर्वोत्तम कृषि फिल्म पुरस्कार तथा

(3) सर्वोत्तम गंवायण/साहसी फिल्म पुरस्कार नहीं दिए।

AWARDS NOT GIVEN

The Non-Feature Film Jury did not give awards for the

1) Best Biographical Film

2) Best Agricultural Film

3) Best Exploration/Adventure Film.
Awards for Writing on Cinema
AWARD FOR THE BEST BOOK ON CINEMA

ABHINAYAM ANUBHAVAM (MALAYALAM)

Swarna Kamal and a cash prize of Rs. 15,000/- to the Author: BHARAT GOPY

Swarna Kamal and a cash prize of Rs. 15,000/- to the Publisher: P. BHUVANESAN,
P. K. Brothers, SM. Street, Calicut-1, Kerala.

Citation
The Award for the Best Book on Cinema of 1994 is given to ABHINAYAM
ANUBHAVAM by BHARAT GOPY for his introspective and self-analytical first
person account. Abhinayam Anubhavam is serious and wistful at times, as the
actor weaves an interesting picture of his interaction with cinema and his
colleagues in the medium. The book is as unusual as it is revealing.
Bharat Gopy started acting in films in 1972 after having actively participated in Theatre Movement from 1960. He was awarded the National Best Actor in the film Kodiyattam in 1977. He was also awarded the State Best Actor of Kerala four times and the Special Jury Award at Tokyo in 1985 for the film Kattathe Kilikkoodu.

Other than having acted in over 50 plays and more than 70 films, he has also written 5 plays and has directed 3 films of which Yamanam in 1991 bagged the National Award for Best Film on Social Issues.

He was awarded the Padmashri in 1991 considering the services rendered in Theatre and Cinema. He has also been awarded the Senior Fellowship of the Cultural Ministry in 1993 and the Fellowship of the Kerala Sangeetha Nataka Academy in 1994.
AWARD FOR THE BEST FILM CRITIC

RASHMI DORAISWAMY

Swarna Kamal and a cash prize of Rs. 15,000/- to the Critic: RASHMI DORAISWAMY

Citation:
The Award for the Best Film Critic of 1994 is given to RASHMI DORAISWAMY for her perceptive and indepth analysis of wide-ranging issues relating to cinema both in India and abroad. Her writing is not only well-researched and informative but also presents a convincing point of view.
Rashmi Doraiswamy has studied Russian language and literature at Jawaharlal Nehru University. Her doctoral dissertation was on Mikhail Bakhtin, the Russian philosopher. She teaches Russian at Jamia Millia Islamia. She is also Deputy Editor of Cinemaya, the Asian film quarterly. She has written extensively on literature and cinema. Her articles on cinema deal with a variety of themes, genres and styles that include Indian commercial and parallel cinema, Asian and Western cinema. These have been published in reputed newspapers and journals in India and abroad. Her writings on the cinema of the Asian republics of the CIS have appeared in the International Film Guide (England) and those on Indian cinema have been published in Cinemaction (France) and in the Hawaii Film Study Guide.
कथासार :  Synopses :
कथाचित्र :  Feature Films
अभय
हिन्दी/रंगीन/132 मिनट

निर्माता: नैशनल सेंटर ऑफ़ फिल्म्स फॉर चित्रपट एंड एंग्री पीढ़ी (एन' सीएफ) निर्देशक: अनु कपूर मुख्य अभिनेता: नाना पटेकर मुख्य अभिनेत्री: मुन मुन सेरा-अभिनेत्री: बेनजिमा गिलानी बाल कलाकार: एक लड़की कैरियर: सुंदर नाग ध्वनि आलेखक: विजय भोप संपादक: बाबु कुंदर संगीत निर्देशक: विशाल भारद्वाज

राणा का पुराना बंगला नायक साहब खरीद लेते हैं और अपने परिवार के साथ वहां रहने आ जाते हैं। उनके परिवार में उनकी पत्नी, दो बच्चों बेटे तथा एक बेटी है उन्हें ये बताया जा चुका है कि राणा का भूत अब भी उस बंगले में घूमता है। ये परिवार हरता नहीं है बल्कि ये बच्चे भूत के बारे में जानने की कोशिश करते हैं।

राणा का भूत और उसके साथ, नायक साहब के परिवार को ज्ञान की कोशिश करते हैं पर बच्चे उन्हें तोड़ कर देते हैं। नायक साहब की बीमारी में पड़कर उसे बचाना पड़ता है।

उनकी बेटी से राणा की दोस्ती हो जाती है। उसे पता चलता है कि राणा को भी एक बेटी थी जिससे राणा ने बहुत कम उम्र में खो दिया था। ये अपनी समझदारी से राणा को व्यवहार को समझता है और राणा के भूत को आखिरकार सांति मिल जाती है।

ABHAY
Hindi/colour/132.min.

Producer: National Centre of Films for Children and Young People (NCYP)
Music Director: Vishal Bharadwaj

The old bungalow of the erstwhile Rana has just been purchased by Mr. Nayak. His family comprising of his wife, two naughty sons and a young daughter, who is a born painter, shift into the house.

The new inmates have been duly warned that the place is haunted and that the old Rana's spirit moves around mysteriously. But that does not frighten the family. In fact the youngsters take it upon themselves to find out more about the ghost.

The ghost and his companion ghosts work out the details of terrifying the family and scaring them away. But the children, on the contrary, teach the Rana's ghost a lesson, and Mr. Nayak has to intervene to save the ghost.

The young girl, with her sensitivity and understanding, finally provides the healing touch to the misunderstood ghost who, having lost his young daughter, yearns for love and sympathy. He confides his sorrow to her, and through them finally finds his peace.
Amodini
Bengali/colour/105 min


Amodini, the only child of a rich zamindar, is to be married to the son of a rival zamindar. But to avenge family rivalry, he does not turn up at the auspicious hour. To save Amodini from becoming lagnabhrastra she is married to Pundu, a young servant of the house. Amodini swears not to let him enter her room or life. On their first night, Amodini hits Pundu with a heavy silver sindoor-pot. He is later beaten up by a few pranksters of the family and thrown out of the house. Thus, insulted Pundu swears revenge before walking away.

Pundu makes a fortune in Calcutta and returns flaunting his money. He builds himself a mansion and helps the villagers by lending money to them. He refuses to accept Amodini as his wife but is unable to forget his yearning for her.

Amodini bursts into his home and beats up Rashmoni, his second wife. But Pundu returns home to find Rashmoni and Amodini hugging each other. His tension dissipates and he delighted.
DROHKAAL
Hindi/colour/105 min.


Abhay Singh and Abbas Lodhi have been picked to form the Anti-Terrorist Squad (ATS). A covert operation Dhanush is planned against the most active terrorist gang of Bhadra. Abbas is incharge of planning and training. Shiv and Anand are chosen and planted in Bhadra's gang. Within two years Shiv rises in hierarchy but Anand is caught and commits suicide.

Bhadra is arrested by the ATS but he is unknown to the police. Abhay Singh commences interrogation. The terrorists strike back by firing indiscriminately and killing innocent people. The Defence Minister visits the city to solve the terrorist problems but he is assassinated. The culprit is arrested who identifies Bhadra but is murdered in the cell. Bhadra escapes and Abhay is made to join Bhadra under compulsion of the surrounding situation and is tortured to reveal out the details of operation Dhanush. Abbas is abducted by Bhadra who dies before saying a word. Abhay is broken but finally he vanquishes Bhadra and redeems himself in a most unexpected manner.

श्री और आनंद बड़ी चालाकी से भद्रा के दल में शामिल हो जाते हैं। श्री भद्रा के मुख्य सचिवों में शामिल हो जाता है और आमप्रत्यारोपण कर लेता है।

भद्रा भी एक मुठभेड़ में पकड़ा जाता है पर पुलिस उसकी पहचान नहीं पाती। अभ्यं सिंह पूछताछ करके भी कुछ नहीं जान पाता। आतंकवाद के बंगाली लोगों पर गोली चलाना शुरू करते हैं और रक्सा मंत्री को शहर में आते ही मार दिया जाता है। हल्का पकड़ जाता है और यह भद्रा को पहचान लेता है पर उसकी हत्या हो जाती है।

भद्रा हिरासत से भाग जाता है और अभय को मजबूत भद्रा के साथ मिल जाना पड़ता है। उसे उल्लेखित करके धूम कारावाई के बारे में पहचान मिली जाती है। अभ्यं को पकड़कर जब वह कुछ नहीं घटाता तो उसकी हत्या कर दी जाती है। अभय को हाँसला टूट जाता है पर यह भद्रा को मारकर अपना नाम पूरा करता है।
ENGLISH, AUGUST
English/colour/116 min.


English, August is the humorous and irreverent story of a watershed year in the life of a young and reluctant civil servant dispatched to Madna- the hottest small town in the country, where he will be undergoing an year's training in district administration. Like most well-to-do, urban Indians-particularly those born after independence-Agastya (August) Sen speaks and thinks in English. He listens to Bob Dylan, Rock and Jazz, likes poetry, and reads Marcus Aurelius for pleasure. He is also an Administrative Service Officer, a member of the most influential and powerful cadre of civil servants in the country. From his class and family background, his education and upbringing- he seems destined to be one of modern India's governing elite.
Puwal, a boatman of Nemuguri village on the banks of river Dihing in Assam does not want his orphaned grandson Hkhuman to follow his footsteps. He wants for Hkhuman the best of education to survive in this fast changing world.

Puwal’s eldest son Hemanta works and lives in Guwahati. He is overjoyed when Hemanta invites him to the city to stay with his family because in Nemuguri there is talk of a bridge being built across the river. That would mean end of Puwal’s livelihood.

His joy is shortlived as he comes to know that Hemanta is only interested in getting him sign a sale deed of a property which years ago Hemanta had purchased in Puwal’s name to avoid litigation.

Dismayed, he comes back to Nemuguri to find the bridge over Dihing commissioned. His world crumbles around him.
हम आपके हैं कौन
Hindi/colour/193 min.

Producers: Rajshri Productions
Director/Screenplay: Sooraj R. Barjatya
Leading Actor: Salman Khan
Leading Actress: Madhuri Dixit
Supporting Actor: Anupam Kher
Supporting Actress: Renuka Shahane
Cameras: Rajan Kinagi
Audio: C.S. Narayan Rao
Editor: Mukhtar Ahmed
Art Director: Bijon Das Gupta
Music Director: Raam Laxman
Lyricist: Ravinder Rawal/Dev Kohli
Male Playback Singer: S.P. Balasubrahmanyam
Female Playback Singer: Lata Mangeshkar
Choreographer: Jay Borade

Rajesh and Prem are brought up by uncle Kailashnath. Rajesh is married to Pooja, daughter of Prof. Chaudhary and Kamaladevi. Naughty and carefree, Nisha is Pooja's younger sister. With Pooja's coming joy knows no bounds for the household. She conceives and Nisha attends the traditional function and stays on till the child's birth. The love between Prem and Nisha blossoms. Nisha goes back home and Prem takes Pooja to her parents place for a visit. On the way, he bares his heart to a delighted Pooja. But Pooja falls down the stairs and dies.

For the future of the motherless child Nisha's father suggests that she take Pooja's place. Love it at test and the lovers decide to sacrifice their love. Rajesh comes to know the truth at the nick of the moment. He puts his child into Nisha's arms and unites the two lovers.
KAADHALAN
Tamil/colour/160 min.


This is a story of love between Prabhu, a college Students' Union Chairman and Sruthi, a Bharatnatyam dancer and daughter of a millionaire Kakarla Sathya Narayana. They meet when Prabhu goes to Kakarla's bungalow to invite him for a college function.

As their love blossoms, Kakarla objects and he separates them by making trouble. But Kakarla is murdered by his own henchman Mallikarjun due to some misunderstanding. With Kakarla's death, his daughter Sruthi and Prabhu are together again and get married to live happily ever after. This marks the end of the love story between a rich and a poor.
КАРУथம்
தமிழ்/சொல்லு/120 நிமிடங்களால்


புகார்கள் காத் போட்டியால் - பெரியான்கினர் என்னும் காராத்மகம். உங்கள் பரந்த பிள்ளையரின் நாட்டு தேயர் காத்து நின்று இருக்கின்று என்னும் பூர்வகால மாற்றம் என்று என்னும் வாழ்க்கை நாட்டு வருகின்றது. மூர்த்தப்பிகை லைக்கு தலை என்னும் பெரியார்கினர் என்னும் வாழ்க்கை நாட்டு வருகின்றது.

காருத்சம்மா
Tamil/colour/120 min.


Mookaiyan has two daughters Periyakanni and Karuthamma. Soosai adopts the third girl of Mookaiyan given for killing. Stephan, a veterinary doctor, meets Karuthamma and falls in love. Periyakanni is married to Thavasi, son of her aunt Kalli. They torture her and kill her baby and are arrested with Karuthamma and Stephen’s help. Rosy, a lady doctor in love with Stephen, comes to the village and Karuthamma’s life falls apart. Thavasi, with the help of Chellamuthu, comes out on bail and forcibly marries Karuthamma. He kills his father to stop him from appearing in court. Rosy is informed by Soosai that she is actually Mookaiyan’s daughter. She sacrifices her love for Stephen. Karuthamma kills Chellamuthu and Thavasi and goes to jail while Stephen awaits her return.
Producer: Bushura Shahudeen
Director: Satheesh Venganoor
Screenplay Writer: A. Shahudeen/Satheesh Venganoor
Leading Actor: Narendra Prasad
Leading Actress: Maya
Supporting Actor: A. Shahudeen
Supporting Actress: Baby Surendran
Child Artist: Master Vineeth
Cameraman: V. Aravindakshan
Audiographer: Krishnan Unni
Editor: K.P.S. Unnithan
Art Director: Ramesh
Costume Designer: Thulasi
Music Director: Mohan
Sitara
Special Effects Creator: Raju Marthndram

Kochani is a boy who could not feel the actual depth of love and affection of his parents. He is sensitive and vulnerable and reacts to even minor disparities.

Kochani becomes jealous as his father pays more attention to his daughter studying in a higher standard. Kochani is punished by his father for his naughty behaviour. He loves his grandmother to a great extent. He makes friends with his classmate Nazer and his sister Nazima from whom he gets the fragrance of love.

Kochani is shocked at the death of his grandmother and before he can recover his friends family also shift their house to a distant place.

Kochani falls ill and to his surprise finds his parents paying great attention to him. Happy as he was, he did not have his medicine and so had to be admitted to the hospital. Seeing his parents worry for him, he repents.
KOTTRESHI KANASU
Kannada/colour/133 min


Kotra is a vibrant young boy belonging to the lower caste, loved and admired by the entire village—even the upper caste for his intelligence. Kotra's passing the 7th standard is celebrated with gusto among lower caste which hurts the pride of the upper caste. Kotra and his father lose their jobs. Even his friends move away making him lonely and desolate. Kotra decides not to join High School thinking that normalcy would be restored, but his parents dreams are shattered. Kotra's desires to pursue his studies rekindles. Their community greets his decision but the upper caste try to put obstacles to his admission. To fight for justice Kotra's father goes on a fast unto death. The local leaders take Kotra to city to seek justice through Govt. officials. Kotra attracts the attention of the Minister and gets admission in the High School.
क्रांतिवीर
हिंदी/रंगीन/160 मिनट

निर्देशक: मेहुल कुमार मुख्य
अभिनेता : नाना पाटेकर सह-अभिनेता : परेश
रावल सह-अभिनेत्री : दिम्पल कपाडिया
संपादक : युसुफ शहिद

क्रांतिवीर प्रताप नाम के एक नौजawan की कहानी है। स्वतंत्रता सेनानी भीमनाथय तिलक की अपने
मोटे प्रताप से बड़ी उम्र में थीं, बड़ी आत्माएं थीं। प्रताप के पता
लगा जब दादा को लगा है तो वे
सदमे से मारे जाते हैं। प्रताप को उसकी माँ घर से
निकाल देती है।

शहर में प्रताप छोटे अनुल को बचाकर उसके पिता
लक्ष्मीदास को आखें में बस जाता है और अपने
लिए एक ठिकाना बना लेता है। बड़ा होकर
अनुल शहर के नामी विल्डर योगराज की बेटी
ममता से हो जाता है और योगराज
लक्ष्मीदास को जमीन के लाभ में राजी हो जाता
है। योगराज भट्ट नेता, पुलिस और गुप्ता के मदद से
बस्ती में आग लगाव देता है। हजारों लोग घर से
बेघर हो जाते हैं।

मेघा दीक्षिता, एक निदर पत्रकार, प्रताप की सोई
आत्मा को जगाती है और प्रताप क्रांति लाने के
रास्ते पर क्रांतिवीर बन जाता है।

KRANTIVEER
Hindi/colour/160 min.

Producer/Director: Mehul Kumar Leading
Actor: Nana Patekar Supporting
Actor: Paresh Rawal Supporting Actress:
Dimple Kapadia Editor: Yusuf Shaikh

Krantiveer is the story of Pratap, a man
without any motivation, aim or direction
in life. He is the grandson of freedom
fighter Bhishma Narayan Tilak who died
of heart break because Pratap does all the
wrong things. Pratap's mother throws
him out of the house. He is aware of
the plight of society around him, but like
millions of others he takes things as they
are and is too lazy to fight for a cause.

Megha Dixit, a journalist, is absolutely
opposite in nature to Pratap. She is
always ready to fight for the cause
of common man. She tries to instil a sense
of duty in Pratap but does not succeed.
They both live in a Basti owned by Laxmidas.
Pratap and Atul, son of Laxmidas are
fast friends. Atul is in love with Mamta,
daughter of notorious builder Yograj.
Yograj traps Laxmidas in his plan and
with the help of politicians, police and
underworld Don Chatur Singh engineers
a communal riot in Laxminagar. They
want to displace thousands of poor from
their lands and build huge complexes
there. The heat of Megha's words turn
the spark in Pratap into a volcano. He
has stood up to fight for a cause.
MAMMO
Hindi/colour/130 min.


Mammo is a nickname given to Mehmood Begum by her two sisters. Married to a Lahorian, she becomes a Pakistani citizen after partition. With no children, Mammo has a happy married life but after her husband's sudden demise, she is left to the mercy of his relatives. She is thrown out of the house, property being the reason. With no other relatives in Pakistan, she procures a visitor's visa and comes to her sister, Fayyazi in Bombay. Mammo loves Fayyazi's thirteen year old orphaned grandson and wants to spend her rest of the life with them. She manages to extend her Visa for some time and then pays a tout to ensure her stay.

The tout is arrested and the illegal foreigners are rounded up. Within twentyfour hours, Mammo is deported by train to Pakistan where she has no friends or relatives and not even a place to live.
MAYOPHY GEE MACHA
Manipur/colour/91 min

Producer: Thouyangba/Thoungamba

A retired superintendent Kunjabihari (Kunjo) one day receives a letter from Sanajaoba stating that he had been selected as an archer to represent India in the forthcoming Asian Games. He also informed that his mother Mayophy had asked him to take Kunjo's blessings before leaving. He wrote that his grandmother Sanyaola had died and his mother was working as an attendant in Ukhral District Hospital.

Kunjo was, at that time, a petty clerk in the DC office who was working on a book on the hills. He had further ideas of writing on the Tangkhul women.

Kunjo had entwined himself with the young Tangkhul widow Angamela, her mother-in-law Sanyaola and daughter Mayophy. Then Kunjo had to leave Ukhral for higher grade. He felt sad to leave his Sahib and this family. Later, on Mayophy's request he had visited Ukhral again.

With this letter Kunjo felt very excited and happy. He visualises and imagines the forthcoming days of Mayophy and her family.
MOGHA MUL
Tamil/colour/137 min.


Mogha Mul is a tale of love and the dilemma of passion, revolving around Yamuna and Babu.
Yamuna watches all the frantic attempts of her mother to marry her off. Babu, a disciple of music maestro Ranganna is the only person who understands her. He is distressed on seeing Yamuna's marriage proposals getting fizzled off. Young Thankamma, married to an old widower tries to seduce Babu to commit adultery. But when he bares his heart to Yamuna she asks him to concentrate on his music career. Thankamma persists but when Babu declines, she commits suicide.
Ranganna passes over his vast knowledge to Babu on the condition that he would not sell it for money but Babu is unable to keep his word during Ranganna's illness. Ranganna dies and a totally dejected Babu leaves for Madras where he roams desolately.
Yamuna on learning Babu's condition, filled with remorse finds Babu and resurrects the musical genius in him.
Mukta

Marathi/colour/154 min.


Mukta is the story of an upper class upper caste Indian girl and a lower caste boy who struggle against the contradictions of their age both in India as well as among a community of Indians who have settled abroad in a supposedly liberated environment.

Mukta takes a critical look at the varying perceptions of the younger and the older generations, in India and abroad, at the duality of thought inherited by the contemporary Indian, as illustrated by the variance between the accepted customs of the community and, the accepted social reforms. The conflict between tradition and modernity is traced back to the impulses for social reform that flowered during India’s Freedom Movement, and the problems in real life, where many people are still governed by the customs of complex caste structure.

The girl is brought up in an American environment, with its sense of freedom, and which only knows the distinction between ‘black and ‘white’.
NAMMAVAR
Tamil/colour/178 min.

Producer: B. Venkatram Reddy
Director: K.S. Sethumadhavan
Leading Actor: Kamal-Hasan
Leading Actress: Gauthami
Supporting Actress: Karan/Nagesh
Supporting Actress: Brinda
Cameraman: Madhu Umbat
Editor: Kalli Ramakrishna
Audiographer: N.P. Satish
Art Director: B. Chalam
Costume Designer: T. Kondala Rao
Music Director: Mahesh
Lyricist: Vairamuthu
Male Playback Singer: S.P. Balasubrahmanyam
Female Playback Singer: Chitra
Choreographer: Raghuram/Girija Raghuram

Ramesh and Nirmala are the candidates for college elections but Nirmala defeats Ramesh, the only son of the founder of the college. Ramesh sets fire to the college.

Selvam joins college as history lecturer and vice-principal and gears up for the betterment of the college. Ramesh is sent back for having come late. Angry at not being able to move about freely he gets some bad characters to beat Selvam. They again try to beat him and Ramesh sets Selvam’s motorcycle on fire and injures himself to make it look as if Selvam beat him up.

Selvam encourages students to take part in inter college competitions but Ramesh destroys all the instruments and injures Murugesh. Murugesh requires AB-ve blood which is the same as Selvam's but he denies to donate blood. Vasanthi and others abuse Selvam but later feel sorry when they come to know that Selvam is suffering from blood cancer. Vasanthi proposes to marry him.

Ramesh is arrested by police for dealing in drugs and is suspended by the college committee. HekidnapsNirmala who commits suicide. Her lover Vijay and Selvam are also stabbed. People start throwing stones at Ramesh but Selvam rescues him showing his greatness.

In the end Selvam goes to America with Vasanthi and his sister for treatment.
The poor villagers of Mankonal are dependant on agriculture. They prefer cultivating land for the Zaminder rather than work in the stone quarry.

Bhasara, the village chief, leads a simple life with wife Laxmi, son Shibu and daughters Rangi and Bengi. He wants to get Shibu married to Gita.

Meanwhile the zaminder, a candidate for the ensuing election, holds a meeting and promises to pay Rs. 100/- per vote. Bhasara wants to make money so he takes Anath, a poor beggar suffering from Tuberculosis, home and cares for him to keep him alive till the elections. Two days prior to the election Anath vomits blood. Shibu and Bhasara while taking him to the hospital get stuck amidst blasting dynamites. Frightened they leave Anath there and run for their lives. Anath dies and their expectations and hopes all vanish with the whirling wind and sand storm.
**Param Vir Chakra**  
Hindi/colour/180 min

**Producer/Director/Screenplay Writer:** Major Ashok Kaul  
**Leading Actor:** Rajesh Shringarpure/Ahbijective Sengupta/Salim Sheikh  
**Leading Actress:** Rajeshwari  
**Supporting Actor:** Kulbhushan Kharbanda/Tariq Shah/Raghuvieer Yadav  
**Supporting Actress:** Hema Malini/Reema Lagoo  
**Cameraman:** Radhu Karmakar  
**Audiographer:** Pandurang Baloor  
**Editor:** Shivanand Rai/Navneet Pateskar  
**Art Director:** Suresh Sawant  
**Music Director/Lyricist:** Ravinder Jain  
**Male Playback Singer:** Kumar Shanu  
**Female Playback Singer:** Alka Yagnik  
**Choreographer:** Bhushan Lakhandari  
**Special Effects Creator:** Sanjay Nayak

The story revolves around three young cadets of Army, Navy and Air-Force training at the National Defence Academy, Kharakwasla. These young officers of the Indian Armed Forces are full of spirit, courage and love for their nation. The three are like one soul in three bodies. They think and work alike so much so that they like the same girl. Hence, the girl finds it difficult to choose. Finally when she is able to decide, war breaks out and she keeps quiet to keep their morals. The three put in their best in the war and go on a mission together, success of which eventually helps in the victory of the war and nation in turn.

Of the three of them, two are awarded 'Param Vir Chakra' the highest gallantry award posthumously after the war.
PARINAYAM
Malayalam/colours/130 min


Unnimaya, a 17 year old Brahmin girl becomes the fourth wife of a 65 year old man. She is widowed within three months, without attaining conjugal happiness. In a moment of weakness, she succumbs to the advances of Madhavan, a young Kathakali dancer hailing from a lower caste. Unnimaya becomes pregnant but Madhavan refuses to own her up as it would hamper his ambitions.

According to custom, a pregnant widow is excommunicated but Unnimaya is rescued and given shelter by Kunjunni, the young son of her deceased husband. Guilty, Madhavan takes to the bottle and peers away from his vocation. When he finally summons courage to go to Unnimaya, she snubs him by saying that the father of her unborn child is a mythological character. Unnimaya picks up the threads of her life from the traditional spinning wheel.
Pavithra
Tamil/colour/135 min


Pavithra, after having given birth to a still born child is informed that she is no longer capable of conceiving. Hence, she decides to serve the downtrodden and starts working as a Nurse in a private hospital.

Ashok, eighteen years old, an accident victim is admitted and during further investigations it is detected that he is suffering from bone marrow Cancer. Pavithra is given the responsibility of taking care of Ashok. She finds out that Ashok was born on the same date, month and year as that of her still-born child. Hence, she takes special care of him.

Diwakar, tries to molest Pavithra but for the timely intervention of Ashok he is caught and his service is terminated. To take revenge he spreads rumours regarding Pavithra and Ashok's relationship.

Pavithra's husband Raghu is hurt by these false allegations and decides to stop her from going to work. Raghu writes a love letter in Ashok's name. Pavithra also misunderstands Ashok when she overhears him dictating a love letter for his friend. She hates him and then Ashok's condition worsens. Raghu admits his fault and Pavithra rushes to the hospital. Ashok before breathing his last utters the word Mother and dies.

Raghu feels guilty, adopts a child and hands it over to Pavithra.
Ravishankar is admitted in hospital with a fatal disease where doctors have numbered his days. He takes discharge from the hospital to return to his ancestral home to wait for the inevitable. His wife Malini accompanies him but has to return to rejoin duty.

He is taken care of by his uncle and aunt and Durga. Ravishankar is shocked when he realises that Malini and Rajendran, a family friend, are in love with each other. But asks them to get united.

One day an admirer of Ravishankar brings Dr. Unni to examine him. He takes him to Ooty where the tranquil atmosphere and the unique therapy miraculously cures Ravishankar within a few months. On returning to the village he has bitter experiences. Everybody reacts strangely as they feel that their shares and dreams have been shattered. He also comes across an obituary article written by a colleague of his.

He then prepares a new obituary for himself and plunges into the unknown.
**SWAHAM**

Malayalam/colour, B & W/141 min.

**Producer/Screenplay Writer:** S. Jayachandran Nair  **Director:** Shaji N. Karun  **Leading Actor:** Venmani Vishnu  **Leading Actress:** Aswani  **Supporting Actor:** Sarath  **Supporting Actress:** Sreedevi  **Child Artist:** Praseetha  **Cameraman:** Hari Nair  **Audiographer:** Krishnan Unni  **Editor:** Raman Nair  **Art Director:** Padmakumar  **Costume Designer:** Raju Balaramapuram  **Music Director:** Raghavan K./Issack Kottukapalli  **Male Playback Singer:** K. Krishnakumar.

Ramayyar's happy family live in a remote village linked to the outside by a metre gauge railway line. Their livelihood comes from a coffee shop. Ramayyar, a music lover is a loving husband and an affectionate father. But he is killed in an accident and his wife Annapoorna is left to fend for herself and her family. Income from coffee shop dwindles. They have to vacate the house as the landlord has to sell it to raise dowry for her daughter. Annapoorna and her family seek refuge in her brother-in-law's house where indignities are heaped on them. The elderly station master is the only solace to the family who advises her to get her son enlisted in the army. The family sell everything to raise money for the job; even the landlord chips in a few hundred.

Appropriate hands are greased and mother and son reach the recruiting centre. But tragedy strikes again and the boy dies in a stampede.
Sreekrishna lived with her widowed sister Yeshoda in Madambipura house of village Srihalli. They had a very faithful servant Manickan. Another servant Appakala regularly complained to Yeshoda about Sreekrishna and Manickan as he wanted to marry Kuyili who wanted to marry Manickan.

Sreekrishna feels attracted to a drama artist Karuthambi, while Manickan and Karuthambi fell in love with each other. When Sreekrishna safe at home. He wishes to marry Karuthambi she professes to love Manickan.

Appakala spreads the rumour that Kuyili was pregnant due to Manickan. Kuyili denies the charge and tells Karuthambi the truth. He than accuses Manickan of murdering Sreekrishna who is missing. Karuthambi and Manickan run away and come upon Sreekrishna and his newly wed wife Karthuamma, his old girl friend.
UNISHE APRIL
Bengali/ colour/130 min.

Producer: Renu Roy
Director/Screenplay Writer: Rituparno Ghosh
Leading Actress: Debasree Roy
Supporting Actor: Deepankar Dey
Supporting Actress: Aparna Sen
Cameraman: Sunirmal Majumdar
Editor: Ujjal Nandy
Art Director: Bibi Ray
Music Director: Jyotishka Dasgupta
Choreographer: Anjana Banerjee

The date 19th April holds a special meaning to Aditi. It is her father’s death anniversary who had died on this day eighteen years ago.

An eight year old Aditi had been shattered by the catastrophe. Her mother Sarojini away on a performance at the time, had sent Aditi to a boarding school. Aditi had gradually distanced herself from her mother. Now at twenty-six, Aditi studied medicine in Delhi and visited her mother’s home in Calcutta only once a year on this day. She and her mother were virtually strangers.

As she awaits a telephone call from Sudeep, her boy friend, she notices that everything goes on unhindered in house even today. Routine phone calls keep coming. One of them announces that Sarojini Gupta has been awarded the Sangeet Natak Academy award. This changes Aditi’s life. Sudeep becomes aware of her mother’s identity and is adamant that his family would never allow him to marry Aditi, a common dancer’s daughter. Aditi’s life comes to a standstill and she plans a foolproof suicide.
WHEEL CHAIR
Bengali/colour/118 min.

Producer: Ravi Malik/Dr. Debashish Majumdar, NFDC
Director/Screenplay: Tapan Sinha
Writer/Music Director: Laboni Sarkar
Leading Actor: Soumitra Chatterjee
Leading Actress: Laboni Sarkar
Supporting Actor: Arjun Chakrabarty
Cameraman: Soumendu Roy
Editor: Subodh Roy
Art Director: Prasad Mitra
Costume Designer: Mukul Mukherjee.

Susmita, an efficient steno-typist is entrusted with an important assignment. She completes her work late after office hour and finds the elevator not working. On her way down the stairs she is accosted by three hoodlums. In her bid to escape, she falls and damages her third and fourth vertebrae. At the hospital, doctors find her paralysed from head to toe.

Susmita's treatment is taken up by the famous neurologist Dr. Mitra as a challenge who runs a home for neurological patients as well. Dr. Mitra is an inspiration to Susmita as he, a paralytic himself, moves around in a wheel chair. Susmita's hopes are rekindled and she starts responding to treatment.

Susmita recovers slowly and returns to the outside world while her place at the home is taken up by a small paralytic girl. Dr. Mitra's work continues from his wheel chair.
Synopses:
Non Feature Films
A LITTLE WAR
Hindi/B & W/32 min.

ANOTHER WAY OF LEARNING
English, Hindi/colour/24 min

Producer: Comet Media Foundation
Director: Chandita Mukherjee Cameraman: Anoop Jotwani Audiographer: Indrajit Neogi/A.M. Padmanabhan Editor: Vasundhara Phadke Music Director: Kedarnath Awati

This film gives an introduction to the Elavya group's range of educational activities, both in and out of the school system in Madhya Pradesh. The focus is on the subject of school education and the Hoshangabad Science Teaching Programme of the group. The film introduces the spirit and objective behind the programme and takes the viewers to schools to get acquainted with the activities of the group.
BLUE FLAMES, GREEN VILLAGES

English/colour/16 min

Producer: National Afforestation & Eco-development Board
Director: Ramesh Asher/Gokul

This is a documentary film on the making and advantages of biogas with reference to village Mordari. It gives a detailed report of the cost of setting up different plants, their utilities in different stages like alternative to wood, bio-gas slurry which is ready-to-use manure etc.

The film has a special mention to the catalytic role played by Vanarai, a Pune based voluntary organisation which took up Sinhabad-Panshet Green Valley Project for integrated development of wastelands and bio-gas as an alternative to wood.
FATHER, SON & HOLY WAR
Hindi, English/colour/60 min
Producer/Director/Screenplay Writer:
Cameraman/Editor: Anand Patwardhan
Audiographer: Pervez Mervanjee

The film revolves around religion, communal violence and the male identity. It focuses on the revival of religious fundamentalism and minority communities being made the scapegoat.
'Trial by fire' (Part-I) refers to the fire ordeal subjected to Sita by Ram in order to test her fidelity. Such references are found in the recent past also. 'Hero Pharmacy' (Part-II), describes the construction of manhood in the context of religious strife.

GAMES WE PLAYED IN MY YOUTH
English, Bengali/colour/13 min
Producer/Director/Screenplay Writer:
Cameraman: Asok Dasgupta
Audiographer: Abhijit Banerjee
Editor: Arjun Gourisaria

The film speaks about an urge to break free from all locks and keys and flee to freedom for ever. It also speaks of our motherland's freedom struggle and finally emerging free under the crimson sun.
The film uses delightful yet whimsical poetry to express the feelings.
MAHAGIRI
Hindi/colour/7.38 min

Producer/Music Director: Bhimsain
Director: Kireet
Editor: Vasant Narvekar
Animator: S.M. Hasan

This is an animation film on everyone's darling elephant of the village Mahagiri. He was ever willing to oblige the villagers with any sort of work and everybody adored him too.

Once during a fair in the village temple a flag was to be hoisted. Mahagiri brought a beautiful pole from the jungle with great enthusiasm thinking it to be the golden opportunity for him to serve God. Everybody gave Mahagiri a lot of honour.

NEWS MAGAZINE NO. 268
(A) PLAGUE - CURABLE AND PREVENTABLE
Hindi/colour/10 min

Producer: R. Krishnamohna
Director: Mahesh P. Sinha
Screenplay Writer: R. Kumar Allawadi
Cameraman: Mahesh Sinha/Anant Nakhwa
Photographer: Subhashish Chowdhury/V. S. Bhatt
Editor: Shirish Amberkar
Music Director: Ramanuj

The News Magazine traces the sudden outbreak of pneumonic plague epidemic in Surat district, Gujarat. It also shows various preventive measures and precautions to be taken to arrest the outbreak of the epidemic.
The film attempts to probe on the views and links of cinema and Rabindranath Tagore - the poet-writer, composer, painter and educationist - who has influenced all aspects of Indian culture in the 20th century. The film in its study uses a restored version of 'Natir Puja' as directed by the poet to focus on Tagore's interaction with the craft of scriptwriting, acting, music-setting and direction. It also reveals Tagore's influence on the stalwarts of Indian Cinema and the advent of Satyajit Ray, a doyen film maker of the Indian Cinema.

Honorary D-lit he has been honoured with many awards. Many of his books have been translated into different languages and seven of his major works have been made into films.
PAINTING IN TIME
English/colour/40 min

Producer: Topshots Director: Sarbajit Sen Cameraman: Ashoke Dasgupta Editor: Saurav Sarangi Music Director: Amiya Mondal

This is a artist's journey through Sikkim seeking the technique of the tradition of Thangka Scroll painting. In his journey he travels into history and stumbles on to an old painter creating ripples of colour on canvas after canvas and producing the images of Buddhism. He proceeds further and comes across the present generation Thangka painters who work in the village studios in the same age old tradition. Thus satisfied, the artist moves on in his search.

PHALKE CHILDREN
English/colour/17 min

Producer: Krishna Mohan/Y.N. Engineer Director/Screenplay Writer: Kamal Swaroop Cameraman: A. Anjaneyulu Audiographer: Subhasis Chowdhury/V S. Bhatt/Kamlesh Dwedi Editor: B.A. Bhosle

Dadasaheb Phalke (1870-1944), the father of Indian Cinema had eight children. The film is an effort to trace back the history of his life from the beginning to the end through the reminiscence of his surviving children, his family photographs and his films.
रसयात्रा
अंग्रेजी, हिंदी/रंगीन/47 मिनट
निर्माता: इंटर एक्शन विडिओ कम्यूनिकेशनस्टूडियो
निर्देशक: नंदन कुद्यादि पटकथा लेखक: मदन गोपाल सिंह कैमरामैन: अनुप जोतवानी ध्वनि आलेखक: विक्रम जोगलेकर संपादक: परेश कामदार सरयात्रा पं. महाराज जन्मस्थल, जयपुर- अभरली बांसों के शायद्रिय संगीतज्ञ के जीवन का गुरूत्व है। इसमें उनके अपने गायन तथा भाषा का भी उपयोग है। उनके जन्म से लेकर उनके एक महान गायक बनने तक और उनकी मूल्य सभी का उदाहरण इसमें है। अंत में उनके सभी छायाओं ने इस गीत-कथाचित्र में उनकी प्रदर्शित की गई है।
RASAYATRA
English, Hindi/colour/47 min
Producer: Interaction Video Communication

स्टिल लाइफ
हिंदी, अंग्रेजी/रंगीन- 32 मिनट
निर्माता: भारतीय फिल्म एवं दूरदर्शन संस्थान के निर्देशक निर्देशक: सुभाष कॉच्चरी पटकथा लेखक: सुभाष कॉच्चरी/तनमय अग्रवाल कैमरामैन: तनमय अग्रवाल ध्वनि आलेखक: प्रमोद थामस संपादक: विनोद कुमार पी।
महिला छायिकार, माया, विश्व को गतिहीन और निश्चित पा ती है। उसके कारण जाने हेतु माया, अपनी बीती जीवन का समाप्त करती है, जो जीवन एवं नाले दरी के रूख का सर्वेक्षण है। वह अपनी जीवन को प्राप्त माता-पिता की मृत्यु के बीच के बंधनों में फंस जाती है। पति में जीवन पर उसकी रूख बदल जाती है एवं वह अब एक
परिवर्तित नारी है।
STILL LIFE
Hindi, English/B & W/32 min.
Producer: Director, FTII Director: Subhadra Chowdhary Screenplay Writer: Subhadra Chowdhary/Tanmoy Agarwal Cameraman: Tanmoy Agarwal Audiographer: Pramodh Thomas Editor: Vineet Kumar P.

Maya, a female photographer finds the world very static and stagnant. Maya traces back into her memories to find a reason—a survey of an attitude towards life and relationship. She finds her life trapped within a bracket between her father's and mother's death. But her attitude to life shifts, she is a transformed person now.
Malayalam/colour/13 min

Producer: Sanjeev Sivan Director/Screenplay Writer/Cameraman: Santosh Sivan Audiographer: Sivan Editor: Sreekar Prasad Music Director: K.P. Udayabhanu

The film is the story of Savitri Antaranjanam, the priestess of the famous Serpent temple at Mannarassala in Kerala. She served her entire lifetime in the serpent worship, performing prayers for the fertility of man and nature. She became the symbol of purity and instilled a deep respect for nature in her devotees.

A STORY OF INTEGRATION
English/colour/57 min

Producer: Patakatha Director: Gautam Halder Cameraman: Shashi Anand/Sunirmal Mazumdar Audiographer: Rabin Adhikary Editor: Rathin Bose Art Director: Paban Mitra Music Director: Jayanta Bose

The story of the film revolves around a doyen of Indian classical music-Hirendra Kumar Ganguly, the renowned tabla player. It is a documentation of his life from his birth in 1910 to his death in 1993. The film invites people like Pt. Ravi Shankar, Ustad Amjad Ali Khan and Vijay Kichlu to speak about him along with Hiru Babu’s interview.
THE TRAPPED
English/colour/22 min

The film attempts to portray the present-day life and the realities of the Paniya people, pushed off to the margins of a developing 'Wayanand'. In the remote hamlets of the Wayanand hills, the practice of bonded labour is still prevalent. The intrusion of the so-called mainstream and developmental ethos has thrown the Paniyas into disarray. They are now betrayed, landless, sick and degenerate people - destined perhaps to starve and condemned to a slow death.

This film on the vanishing sacred groves of Kerala attempts to understand the history of serpent worship in Kerala and the part these play in traditional Kerala society.

For today's modernity, ways have been devised to uproot the groves. The spirit of the Serpent Gods are now made to migrate to new concrete idols, shifted to convenient places without being concerned about the survival of the groves.