



Indian Cinema

the Indian Panorama 1998

DIRECTORATE OF FILM FESTIVALS
NEW DELHI

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Preface

Indian Panorama showcases a variety of attempts as part of quality and meaningful cinema that have surfaced during the year. This year's package, Indian Panorama 1999, continues this trend even as we see film makers responding to the call of the times, and reacting to the events that have overwhelmed the Indian subcontinent recently. This package consisting of 16 feature films and 20 non-feature films, selected by a committee headed by eminent Indian Theatre personality and film maker Smt. Vijaya Mehta for the feature films, and Shri Victor Banerjee as Chairman of Selection Committee for non-feature films, does offer an exiting variety.

Like in previous years, the films in this section is a benchmark in the creativity that punctuates the meaningful cinema in India. Along with this Indian Panorama package, the package selected for National Awards in the country mirror the efforts of film-makers to create works of art which are different from the run-of-the mill productions. In the process these two forums have consistently been identifying new talent. This year is no exception, for many debut-making directors brush shoulders with masters of the Indian Cinema.

The Indian Panorama book, which is in your hands now, has continued the trend that we introduced in 1998, inasmuch as it concentrates on getting the *straight-from-the-horse's mouth* approach by including the directors' view point for the selected films. Many directors have responded to our call and have given their first-hand account of the films, which is bound to throw new light on their works. If the book has not carried such reactions from some directors, it is because they were unable to send in their statements in time. In such cases we have tried to supplement them with excerpts from published interviews. Despite such efforts, if one or two omissions

are spotted, we assure that it was not for lack of efforts on our part. We express our deep regret for such omissions.

The Directorate of Film Festivals expresses its thanks to well-known film critic, K.N.T. Sastry, for having accepted to be our Guest Editor, and bringing out this book.

We are immensely indebted to Smt. Vijaya Mehta, Chairperson of the selection panel of feature films and Mr. Victor Banerjee, Chairman of the selection panel for non-feature films and their team-members, for their painstaking and concerned efforts in selection of films for this year's *Panorama*.



(Mrs.) Malati Sahai,

Director

Directorate of Film Festivals

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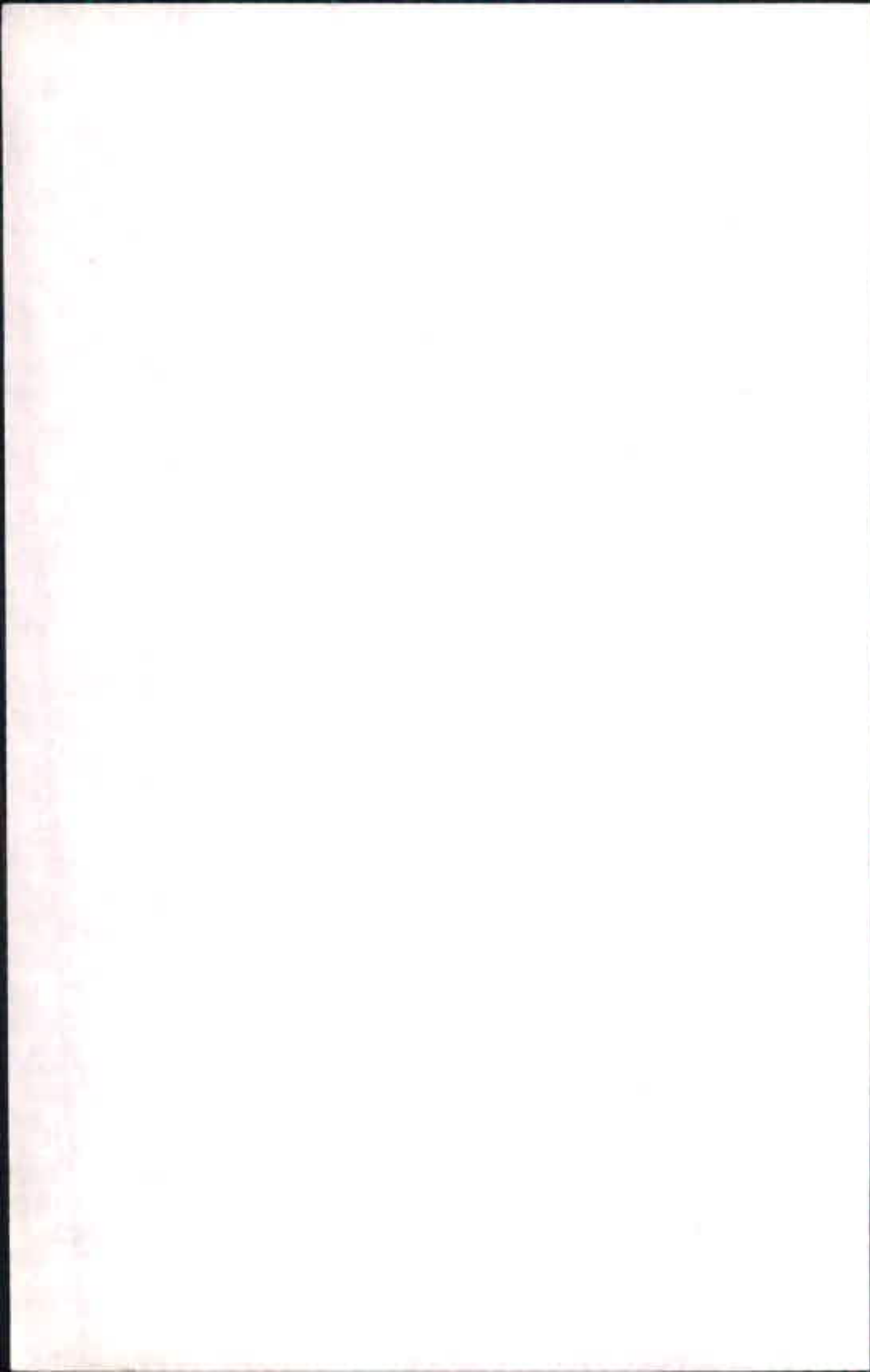
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**FEATURE FILM
SECTION**

Members of selection panel
for feature films

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Chair Person



R. Lakshmanan



K.C.N. Chandrasekhar



Sudhir Mishra



Prof. Satish Bahadur



Sanjiv Hazorika



K.S. Sethumadhavan



E.N.T. Sastry



Dr. Raja Krishnan



Nafis Ahmed



B.B. Nagpal



Devendra Khandelwal



Pradip Biswas

AAJAB GANYER AAJAB KATHA

A strange tale of a strange village

130 mins., 35mm, Colour, Bengali.



"A Strange Tale of a Strange Village" happens to be a Socio- Fantasy. The story is told in a lighter vein in the form of a Folk Tale. It speaks of life as it should be.-Tapan Sinha.

Synopsis :

The strange village is Nabiganj. The village story is indeed strange because here the human beings themselves often behave in a strange manner.

The strange villagers include Madhav Ghosal, a staunch Shaivaite who has the village history on his fingertips. Madhav Dutta is another strange character who poses as a great hunter but in reality is under his wife's thumb. His niece Tiya is in love with Dukhhaharan, a meek school teacher always wallowing in self-pity. He lives in his dilapidated ancestral house with his ancestor's ghost. The village has

also a King, Virendra who is without a Kingdom, because almost all his property is lost. He lives in his ramshackle palace with his two passions, his Sitar and Tagore songs. His affairs are looked after by his manager Bhujanga. There is also a petty thief who always bungles during his nocturnal exploits. Around these weird characters, a strange drama unfolds on the screen.

Dukhhaharan is sacked from his school. He goes from door to door with his tales of woe, but nobody offers any sympathies or kindness. The ancestral ghost hits him on his head whenever he expresses his grief and he goes on running around the village. Everybody, including Tiya scolds and ridicules him.

Meanwhile lurking dangers threaten the peaceful village. Some suspicious-looking characters, obviously the members of a criminal gang sneak in and out of the village. Another big, burly man in a fantasy costume appears in Nabiganj looking for somebody whom he wants to kill. The villagers are frightened out of their wits. Virendra puts this character up in his home and he along with Madhav Ghosal is able to know the real identity of this character. He is no other than Kinkar, the son of Shankar. Shankar was the bodyguard of Virendra's father Purnachandra who let Shankar into the secret of his hidden treasure. After Purnachandra's death, Shankar left the job and went to his village home Rasulpur.

The same criminal gang which now threatens Nabiganj, followed him to his village. Shankar confided to his son about the hidden treasure. But he did not yield to the gang's pressure. The gang-leader killed him and Kinkar was also hit on the head and became totally amnesiac.

From the ravings of Kinkar, it appears that the gang will raid Nabiganj for grabbing the treasure. The villagers are united against the attack under the leadership of Dukhhaharan who has now become a strong man thanks to the ghost's thrashing.

On a fateful night, the gang attacks the village. A scuffle with the villagers follows. At the end of the scuffle, the gang is captured and it is revealed that Bhujanga has been spying for the gang.

Kinkar regains his memory after he is hit on the head and points

out the place where the treasure is hidden . Virendra gifts the treasure for the upliftment of the villagers, Dukhhaharan marries Tiya. The couple sets out for a cross-country tour as the screen fades out on everydody's happiness.

Tapan Sinha

Tapan Sinha joined the New Theatre Studio at Calcutta in 1946, after graduating in Science. He worked as an assistant sound engineer at New Theatres for four years. Left for England in 1950, where he was associated with Pine Wood Studio for about two years. He returned to India in 1952 and embarked on a prolific career in film direction.



Tapan Sinha has long been a stalwart of Indian Cinema. Early in his career as a director, his film **Kabuliwala** (Hindi), won the President's Gold Medal for the Best Film in 1956.

His film **Hatey Bazaray** (Bengali) also won the National Award for the Best film. He won the National Best Director Award in 1990, for **Ek Doctor Ki Maut**. His films have received 16 other National Film Awards, besides many International Awards.

Credits

| | |
|-------------------|---|
| Music & Direction | : Tapan Sinha |
| Producer | : Shri Venkatesh Films |
| Cinematography | : Soumendu Roy |
| Editor | : Snehasish Ganguly |
| Sound | : Robin Sengupta |
| Story | : Shirsendhu Mukhopadhyay |
| Cast | : Soumitra Chatterjee, Debasree Roy, Debech Roy Chowdhury, Monoj Mitra, etc. |

Enquiries : **Venkatesh Films,**

6, Waterloo Street, Room 508, 5th Floor, Calcutta - 700 069.

Telephone : 91-33- 2480267 **Fax :** 91-33-2101124.

A Strange Story, indeed!

For sometime now Tapan Sinha is being plagued by cardiac illness but it could not deter him from making another film in succession following the tremendous success of his tele serial **Hutomer Naksa** made for Calcutta Doordarshan, which broke all previous records of tele serials in scale of popularity. And indeed it is the overwhelming popularity of 'Hutomer Naksa' which is said to have propelled Tapan Sinha to experiment a fantasy film.

The new film is no sequel to any of his previous *allegorical* films. His progression in the sphere has of course precedents. One discovers in **Aajab Ganyer Aajab Katha** multifarious characters such as Madhab Ghosal, a follower of Shiva, Madhab Dutta, a giant hunter, Tia, niece of Madhab Dutta who wants to marry according to her choice, Dukkhoharan, a poor primary school teacher of geography and the benevolent King Virendra, the legatee of one time Zamindar and his landed property, now a mere past and in ruins. A turning point arrives in the form of a rumour that chunks of gold are hidden underground of the king's ruined palace. And it acts as a flash point which results in poignant drama of suspense, conflicts and funny clash of motley characters brought into sharp focus.

In the fabric of the whole funky drama lies the kernel of the message: While delineating the bizarre make-believe situations, constant loss of values is hinted at. Jealousy, hatred and self-aggrandisement all tied together bring the fall of modern man and his eternal values, Tapan Sinha seems to suggest at the end. A believer in artist's freedom, a strong upholder of human values and artistic faith, Tapan Sinha is pained to admit the gradual decline of the golden era of mutual trust and family fraternity. Says Tapan Sinha. "A film is nothing if it cannot say that need not be didactic per se. But it must convey an idea, certain feelings that we as human beings are attached to and most probably cannot ignore".

-Pradip Bistwas

AGNISAKSHI

Fire - The witness

130 mins., Colour, 35mm cinemascope., Malayalam.



Synopsis :

Thankam Nair, her son Appu and grand daughter Devi arrive at Haridwar to do the final rituals of her late brother Unni, and to immerse his mortal remains in the river Ganges.

During the rituals her mind is filled with memories of her childhood days and of her relationship with her brother.

Thankam was the daughter of Aphan Namboothiri, born out of a Nair wife. Unni is the son of Aphan's elder brother who is no more. Unni, by nature is very pious and deeply committed to the tradition.

Theti is brought as the bride of Unni into this house hold. Her free spirit comes into conflict with those in her husband's house hold.

Though the love and affection of the couple is present at a deeper level, their relationship goes through a strenuous period.

Theti's brother P.K.P. Namboothiri is a social reformer and freedom fighter. His political activities attract criticism and anger in the house. P.K.P. is arrested by the police and sent to prison. This news shocks the house hold. Theti is asked to find her own house, and as an outcast she is never to set foot there.

Thankam refuses to get married against the wishes of her father. They get into a quarrel. Finally Unni intervenes, and convinces Aphan that Thankam should be sent for higher studies. She goes off to the city.

Aphan refuses to allow Theti to visit her ailing mother, Unni remains non committal. As a mark of protest Theti leaves that traditional home. She finds that her mother has passed away by then.

Years roll by, Theti joins the Independence movement and involves herself in social reforms. At the home front, Aphan dies as a desolate man unable to accept the changes taking place around him. Unni has become more of a recluse. Theti, after the Independence, moves away from political world, into the realms of social work and later on to a spiritual plane.

After many years, Thankam visits her old house with her son and grand daughter. She sees materialistic changes in the once ancient house. She learns that Unni has left house and lives in a nearby temple. When she is about to leave Unni gives her a small parcel, instructing, her not to open it until she goes back to Delhi.

As she prepares to go back, after the vacation, news of Unni's death comes to her. Witnessing his funeral pyre Thankam opens the parcel Unni gave her. It contained the 'Mangalya-Sutra' of Theti and a letter she sent to Unni enclosing the pendant.

The letter narrates how Theti could not completely find happiness and that she has decided to become a Sanayasini. As a part of renouncing her earlier life, she sends back the Mangalya Sutra.

Back in Haridwar, Thankam Nair searches for the Sanyasini that Theti has transferred into, and finally, in the wilderness of Rishikesh, she meets her.

Theti purifies the Mangalya Sutra by putting it into the holy fire and she gives the melted gold to Thankam's grand daughter Devi. Theti explains the value of this pendant and that the future generation must cherish it in all its purity.

Shyama Prasad :

Shyama Prasad has received Master's Degree in Media studies at the University of Hull, England, with distinction, as a commonwealth scholar in 1989, while he graduated in Theatre Arts from School of Drama. He was Programme Officer in Doordarshan for over ten years. His telefilms have received state and national awards, while TV fiction - **Nilavu Ariyunnu** was selected for Bulgarian International TV festival



and received special jury price.

During this period he gained work-experience with BBC, and Channel - IV for their multi-racial programmes. His other important TV features are **Uyirthezhu Nnelpu** and **Maranam Durbalam**. **Agnisakshi** is his debut in feature films.

Credits

| | |
|----------------|---|
| Director | : R. Shyama Prasad |
| Producer | : Srishti Films |
| Cinematography | : Alagappan |
| Editor | : Bina |
| Story | : Late Lalithambika Antharjanam |
| Sound | : Krishnanunni, Hussain |
| Music | : Songs - Kaithappuram, Background - Jayachandran |
| Cast | : Rajat Kapur, Sobhana, Sree Vidya, Praveena etc., |

Enquiries : Srishti Films

959, A Laxmanaswami Salai, KK Nagar,
Chennai-78. Telephone : 4812080

WITH FIRE AS WITNESS

Shyama Prasad

Agnisakshi is more than a portrayal of the period and the life of the Namboothiris of Kerala. It is more than the story of transformation of a society caught between two worlds—one dead and the other yet to be born. It is more than the struggle between established values and change; between desire and duty; between Dharma and Karma. It is the story of every man who searches for meaning in relationships within the framework that society dictates in every age.

The story poses many unanswered questions about the nature of happiness and the definition of Dharma. What is duty? For a man dedicated to the worship of God, does it mean the total repudiation of the world of emotion itself? And for a woman is there a real escape from the commitments marriage imposes upon her, once she has accepted them?

Fire unites... it purifies... it consumes. If it destroys and ultimately kills, will new life take shape from its ashes?

Agnisakshi is based on a novel by Lalithambika Anter Janam. Already known and loved all over Kerala for her short stories, which she had started to publish in the early thirties, Lalithambika was all of sixty seven years old when she wrote her first and only novel, *Agnisakshi*, in 1976. It catapulted her into the front rank of novelists and won several prestigious awards. Lalithambika uses a backdrop of the freedom struggle and the social reform movements of the period and touches upon the uncompromisingly dreary lives of the Namboothiri women. The narrator, a Nair woman belonging to a matrilinear society that grants its women a relatively larger amount of freedom is the companion of the protagonist caught in the shackles of a severely patriarchal society. The film attempts to realise on the celluloid the intricacies of the novel, at once powerful and intensely moving.

Feature Film

AHALYA

What the silence said

84 mins., 35mm, Colour, Oriya.



Synopsis :

Suffering is the badge of Indian womanhood. Her suffering emanates not so much from an explicit punitive process as from her own acquiescence to live out a humiliating code of conduct. Ironically the members of her own sex play out the roles of strict watchdogs of these evil codes. The traditional male dominated society basks in a kind of sadistic pleasure as the hapless victim endures the cruel ignominy. And there seems no route out of this labyrinth. *Ahalya* depicts the mute endurance of such a woman, Ahalya, whose equanimity makes a mockery of society's grand designs.

Ahalya of this film is inspired by a character of the same name of the Indian mythologies who had lived out a life of curse. Damned to lie by the wayside in the form of a stone, she became an incarnate

of suffering till attaining salvation with the divine touch of Lord Rama. But our Ahalya finds no deliverance.

Ahalya loses her father soon after her birth, her husband dies even before her marriage is consummated, her uncle passes away days after she enters his house. Enough grist for the mill of the high priests of society. They find a rhythm in all this and prescribe a regimen of discipline for her atonement. From a *helpless kin* she turns in to a virtual house maid, barred from the *Corrupting effects* of worldly pleasures, her life of servitude is justified in the name of her **Widowhood** by the two women of the home - one of them a widow herself! She finds succor in the affection shown by the two male members of the family. Her barren life style harbours an intense filial love for the younger male, Tikan whom she identifies as her own son. But the sympathy and protest shown by the male characters towards Ahalya drown in the din of cacophony created by the domineering women.

Stripped of these thin endearing bonds and her self respect, Ahalya resigns herself to her fate. Her character grows manifold as she leaves behind her past, only to surrender to the vagaries of elements. The nature brings salvation to the cursed Ahalya, if not in life, in death.

Bijoy Ketan Mishra



Bijoy Ketan Mishra, a working journalist and a social worker, makes his debut as a director with *Ahalya* (*What the silence said*). His ability in handling the medium has been honed through a number of documentaries which have earned him appreciation from noted film makers and critics.

Credits

| | | |
|-------------|---|-------------------------------|
| Direction | : | Bijoy Ketan Mishra |
| Produced by | : | Subhrajeet Productions |
| Camera | : | Jugal Debata |
| Music | : | Pandit Raghunath Panigrahi |
| Story | : | Laxmipriya Acharya |
| Editor | : | Ashok Sarma |
| Cast | : | Tanuja Devi, Jayaprakash etc. |

Enquiries : Subharaajeet Productions

702, Sharada Bhavan, C/2 Neelakantha Nagar,
Bhubaneswar, Orissa.

Tel : 412767

Actors are only the annexe of the film.

-Jean-Luc Goddard

IN A HOSTILE HOME

Bijoy Ketan Mishra

A woman's life in India is a constant battle against discrimination, prejudice and cruelty by the male dominated society. If she is lucky, she finds a safe haven in her husband. But with his death, her sole protective shield is ripped off and the widow finds herself on the pinnacle of misery. All of a sudden, her surrounding turns hostile and she is left to fend for herself. Many sensitive film makers have already handled this emotional issue in their individual ways. But the theme is so full of possibilities that it still continues to tickle the imagination of new directors. The focus remains the same, only the perspective differs.

Based on a short story by renowned writer Laxmipriya Acharya, the narrative revolves around the plight of a widow, Ahalya, who is caught in the machinations of her adopted family.

Widowed before the consummation of her marriage, she is purified by circumstances as her counterpart in the mythologies. She endures all hardships silently for she is mute.

The only voice of resistance, and that too from male members in the family, is too feeble and is easily drowned in the ongoing fracas.

The film is replete with many haunting images which are bound to stir up a cauldron of emotions and touch the deepest core of a perceptive audience.

Namita Nayak of 1942, *A Love Story* fame is the sound recordist of *Ahalya*. Considering the fact that the main protagonist does not utter a word throughout the film, her work has achieved a special significance.

ANU

120 mins., Colour, 35mm., Bengali.



Synopsis :

The film explores the psyche of an Indian male, who despite his political activism and commitment to gender equality, refuses to accept his fiancée when he learns that she is no more a virgin.

Anu, an unmarried teacher, stays in a faraway township from Urban Calcutta. Her lover Sugato, is undergoing political imprisonment for the last eight years. Perchance a letter reveals that Sugato is to be released from prison soon. Excited at this happy prospect, she recalls the joy and pain that she underwent eight years ago. Arriving in Calcutta, Anu meets Bharat, a political activist, who has been giving her strength and consolation during Sugato's absence.

Anu lives in hope waiting for the release of Sugato. During this period, she finds out that her student, Shreyasi has become truant, in her escapades with a rich young man.

Meanwhile Bharat informs Anu about Sugato's release. Sugato is surprised at seeing both of them waiting to receive him. In the taxi, Anu hands over a vermilion box to Sugato and asks him to apply *sindhur* on her forehead, implying that she has accepted him as her husband. In the township, as Anu and Sugato come into physical proximity, Sugato discovers scars on her bosom. Anu relates him the inhuman circumstances which had left their marks.

The day on which Sugato was arrested eight years ago, her family receives information of the dead body of her brother lying in the mortuary at Barasat. A band of criminals break into the grieving house, and subjects Anu to gang-rape, to revenge her association with Sugato. As she recovers from this incident, even during her convalescence she faces social ostracism, forcing her to accept a teacher's job in this faraway township.

Anu notices that Sugato has suddenly become uneasy and withdrawn.

As Shreyasi is not attending the school, Anu and her colleague Surupa visit her house, only to find that Shreyashi is pregnant. She has been locked up by her mother in a room, fearing social stigma. Shreyasi's lover is traced by Anu and Surupa, but the boy refuses to take the responsibility of Shreyasi's pregnancy. Anu and Surupa are informed later, by Shreyasi's mother that while attempting an abortion, she passed away.

Anu notices a change in Sugato. Eight years ago, the same Sugato used to protest against social injustice, but today he finds him totally changed. Anu consults a psychiatrist, who advises her to bring him for consultation. Returning to her home, she asks Sugato to get prepared for next day's visit to the psychiatrist.

Next day, at an odd hour Anu returns to her living quarter, and finds a half-open diary. Anu in her inquisitiveness reads the diary and discovers Sugato despising her body as it is no more of a virgin. When Sugato and Bharat return, she opens up saying that she now knows the reason for the change in Sugato.

Anu curtly commands Sugato to leave her house immediately. Even

as Sugato leaves, Bharat tries to remind her of the long suffering that she had underwent for his sake. Anu retorts saying that she would rather wait for a thousand years for her Sugato, whom she knew eight years ago, and not this new Sugato, vouching that she would never again be a tool of enjoyment to a male.

Satarupa Sanyal

Satarupa Sanyal, a story writer, actress, poet and painter, was editor of Bengali Quarterly 'A' for over five years. She has acted in films like *Bikalpa* (Dir : Utpalendu Chakraborty) and *Aparichita*.

She worked as an Assistant to Utpalendu Chakraborty. She won the best Lyricist National Award in 1990 for her song in *Chhand Neer*. She is a noted singer as well, having learnt classical music from Jaimini Ganguly and Shrikant Bakre. She has directed documentaries and TV serials.

Anu is her maiden feature film as a director.



Credits

| | |
|-------------------|--------------------------------------|
| Story & Direction | : Satarupa Sanyal |
| Producer | : SCUD |
| Cinematography | : Sakti Banerjee |
| Editor | : Nema Roy |
| Sound | : Rupayan |
| Cast | : Indrani Haldar, Nirmalya Banerjee. |

Enquiries : SCUD,

A-23, Netaji Samabaya Abash, Prafulla Kanan, Calcutta - 700 059.

Telephone : 5516141. Fax : 011-6164882.

LOVE AND POLITICS

Satarupa Sanyal

Anu is the story of a simple, unalloyed girl, who awakens to the realities of life, by violent interaction of the cruel cross currents of an insensitive milieu. She gradually grows into a woman of character. In order to aim at a liberated human society, through a commitment, she struggles ahead to give shape to her belief and in the process she is shorn of all weaknesses. For her commitment to liberation and truth, she sacrifices her lover, in whom she discovers a weakling, who has belied her long waiting.

My film is aimed to arouse optimism in the people and give them strength to strive for giving positive shape to their broken dreams towards a better society. I would humbly think my endeavor is a success.

Anu is about politics and love, and how the two interact and transform a woman's life. The film is essentially the story of Anu aka Ananya, a simple, homely middle class girl. The fire of Naxalite politics of the 70s reaches her through her brother and his friend Sugato. Anu is fascinated by Sugato, and his commitment to the radical ideology. She is gradually converted to these ideals. Their love becomes something more than a conventional man-woman relationship; it is a political bond as well.

The political turmoil of the 70s takes its toll on the lovers and Sugato is imprisoned. These years proved to be traumatic for Anu who faces tremendous hardship as she waits for her lover.

The changed political scenario in the state leads to the release of political prisoners including Sugato. Anu meets her Sugato again, but is surprised to find that they both have changed. While Anu has

become surer of her political convictions, Sugato has become apolitical. Now, he seems to regard Anu primarily as a woman rather than as an intellectual companion. The film deals with these changes, of time, politics and human relationships.

In our society the position of women is still precarious. Women are always at the receiving end. They sadly continue to be the victims of male chauvinism. They are yet to be free of the shackles of traditional patriarchy.

But Anu is primarily a love story and its heroine is not a feminist, but a woman in love. However, to be free to be oneself, you have to protest against all kinds of hypocrisy. Anu is a film that provokes you to oppose the codes of conduct imposed by the so-called progressive intellectuals.

When I show a film I am guilty of deceit. I use an apparatus which is constructed to take advantage of a certain human weakness, an apparatus with which I can sway my audience in a highly emotional manner - make them laugh, scream with fright, smile, believe in fairy stories, become indignant, feel shocked, charmed, deeply moved or perhaps yawn with boredom. Thus I am either an imposter or, when the audience is willing to be taken in, a conjurer. I perform conjuring tricks with (an) apparatus so expensive and so wonderful that any entertainer in history would have given anything to have it.

- Ingmar Bergman

Feature Film

ENNU SWANTHAM JANAKIKUTTY

Sincerely Yours, Janakikutty

140 mins., 35mm, Colour, Malayalam.



Synopsis :

The film is a monologue of a fourteen year old girl, Janakikutty. In the family background there is her mother, a brother and a sister, both elder to her. Aunt (mother's elder sister) and her daughter are the other members of the house. None of them want her for company. She feels she is an outsider in the house. So she begins to move in and out of the real world.

Once she thought the young college student Bhaskaran really liked her company. Later she realised he was gifting her chocolates and nice words only to send her away for he was always, waiting to flirt with her cousin Sarojini.

An old lady, a relative, arrives in the family house. Her children and grand children have deserted her. Janakikutty's mother and aunt

accept her somehow grudgingly. Soon the old lady and Janakikutty become close friends. To Janakikutty's great relief, a Yakshi (a female spirit) enters her life in a moment of great depression. She can talk to the Yakshi and other spirits who accompany her. They are not terrifying at all, as depicted by the grandma in her stories. Most important for her, the Yakshi plays with her.

The family thinks she is sick. They perform witchcraft to get rid of the Yakshi. To Janakikutty's great relief, the Yakshi was unhurt.

In between, cousin Sarojini's marriage is fixed. She feels sorry for Bhaskaran. In a benevolent mood, she even plans to kidnap the bridegroom and replace Bhaskaran with the help of the all powerful Yakshi. Yakshi was not willing, as she hates the very institution of marriage; she had suffered a lot in her own married life.

After a while the friendly Yakshi takes leave of her once and for all. Was it all real or just an imagination, Janakikutty wonders.

T. Hariharan

T. Hariharan has directed over 60 feature films, several of which have won accolades at the State, National and other levels.

His film **Oru Vadakkan Veeragaatha**, besides bagging eight State Awards, was conferred with the prize (Diploma) of the Committee for Cultural Relations with Foreign Countries at the Second Film Festival of Non-aligned and other Developing Countries at Pyongyang in North Korea. The heroine of his film **Nakhakshathangal** received the Oorvasi Award (Best Actress - National Award) and the hero of **Oru Vadakkan Veeragaatha**, Mammoty, won the Bharath (Best Actor - National Award), for their performance in the respective films. His film **Sargam** fetched him a



National Award for the Best Popular Movie providing wholesome entertainment in 1993, while **Parinayam** won National Award for the " Best Social Issue Movie in 1995. **Sargam** participated in the Fucoca Film Festival of Japan in 1993.

Credits

| | | |
|-------------------|---|--------------------|
| Director | : | T. Hariharan |
| Story, Screenplay | : | M.T Vasudevan Nair |
| Cinematography | : | Hari Nair |
| Music | : | Kaithapram |
| Editor | : | M.S. Money |
| Sound | : | Sampath |
| Cast | : | Jomol |

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Kerala Kala, Azchavattom, Calicut-673007
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If by a political film you mean something which has to do with human beings, I think that all my films are political... I think that in the terms in which I can talk about society, and confusion, and mistakes, and lies and conditioning, and arrogance, and power, I think that my pictures are political.

- Federico Fellini

...JAYATE!

Victory !

140 mins., Colour, 35mm., Hindi.



Synopsis :

Mohan Agashe is an unambitious lawyer who has never practised law inside a Court - makes a living by filling affidavits, attesting documents and generally becoming what they contemptuously call an " Out Standing lawyer" in Mumbai. He is befriended by Kulkarni, Kulki to Mohan, who has retired from the legal department of a bank and now generally acts as Mohan's Man Friday.

One day Kulki narrates to Mohan the case of a young widow, Aarti Mehta, who goes to a hospital for delivering a child but while undergoing the caesarian operation falls into coma, and remains in the hospital in that condition, neither alive nor dead. Aarti's sister, Pooja, and brother -in law Manoj look after the

surviving child. Manoj and Pooja have contacted Kulkarni for Mohan to formalise an out of court settlement which the Hospital - Sanjiveni - has proposed. Mohan, always strapped for cash, is to get 20 per cent of the compensation amount.

Mohan meets Manoj and Pooja with Kulki. Mohan decides that he should visit Aarti, lying in coma. On seeing the lifeless human form on the bed, Mohan's conscience is disturbed; slowly, a realisation dawns on him that just as Aarti Mehta lying in coma, his own conscience is too in a state of coma, unconcerned, unmoved, *chalta hai*.

At a meeting, Mohan, who is accompanied by Pooja, is shaken by the bartering-of money-for-life attitude of the hospital administrator and the lawyer. A Rs. 75,000/- settlement is rejected; Mohan opts for prosecution of the case in a court of law.

This decision upsets Kulki, and also becomes the subject of much merriment among Mohan's peers all of whom, equally aimless and frustrated, are all diffident about any appearance inside a court, before a judge.

Mohan's decision angers Manoj who had secretly hoped that the money Pooja and he would receive from the settlement could rescue him from a debt trap into which his business had fallen. He vents his anger and frustration on his wife Pooja and on his lawyer, Mohan.

Mohan is initially encouraged by a senior Doctor, Viren Shah, of the Sanjiveni Hospital, to go ahead with prosecution. But he goes to America for advanced research - the hospital has bribed him. Similarly, Suman, who was the nurse on duty in the operation theatre at the time of Aarti's operation, and who could be a key witness, leaves the hospital, and the city.

The hospital administrator and lawyer invite Mohan for another meeting to settle the matter out of court, offering a cash bribe to Mohan as incentive. Mohan is appalled, and this strengthens his determination to fight out the matter in the court.

In the meantime Manoj, further incensed over Mohan's

rejection of the bribe and the settlement, throws Pooja out of her home with Aarti's son. She takes refuge at Mohan's home. Kulkarni is now convinced that Mohan must fight on and makes all efforts to muster evidence of negligence.

Finally the matter reaches the court. Mohan's inexperience in face of Kapoor's mastery of law initially results in a setback.

Mohan and Kulki trace the missing nurse. Mohan also gains confidence in his ability to fight on.

At the final hearing, Mohan manages to introduce the nurse, Suman as witness. She relates how negligence caused Aarti's lapse into coma, and further relates how Dr. Gandhi forced her to change the patient's record in order to cover-up a lapse, thus indulging in a malpractice.

The highlight of the film is Mohan's summation in the court - a triumph of truth, and of a simple commitment powerfully discharged.

Hansal Mehta

Credits

| | |
|----------|---|
| Director | : Hansal Mehta |
| Producer | : R.V. Pandit |
| Editor | : Girish Madhu |
| Sound | : Arun Nambiar |
| Music | : Dr. L. Subramaniam |
| Cast | : Sachin Khedekar, Shilpa Shirodkar, |



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Mumbai-400 059. Telephone :8509100 Fax No : 8502070

THE WORLD OF COMMON MAN

Hansal Mehta

To sin by silence when we should protest makes cowards out of men- Ella Wheeler Wilcox

A major part of my formative years were spent watching the formula-ridden Hindi films of the 70s and 80s, and I enjoyed them thoroughly. But there was always this thought at the back of my mind that if I were to make a film it would be different from these films. However, being a film-maker was more of a fantasy than even a remote possibility at that time- my energies were directed towards becoming a computer engineer. As an avid filmgoer I found myself drawn towards films that dared to be different, films that depicted reality with a rare sensitivity.

The films of Gulzar particularly influenced me. His films and writings have made me more sensitive towards life, towards relationships and towards other human beings. In quite the same way Kieslowski's films made me look at life and cinema from a totally different perspective.

Then of course any body who claims to be a part of Indian Cinema cannot afford to overlook the films of Guru Dutt, Vijay Anand and Bimal Roy. Guru Dutt's *Pyaasa* is very close to my heart. Then I came across Sidney Lumet's *The Verdict* which greatly influenced the theme of ... *Jayate*.

What fascinates me about Gulzar's writing is that even in the most serious situations, there runs an undercurrent of humour. This undercurrent is quite obvious in *Jayate* particularly in the scenes dealing with lawyers who listlessly spend their time in the Irani restaurant near the court.

I have always followed my heart and in the process antagonised and opposed the forces that control me commercially. Even in television I have maintained realism and dared to change pre-set patterns of story telling, narrative structure and visual form. *Jayate* is the begining of this journey. I wanted to make a film that was commercially viable, communicative, inspiring, visually compelling

and most of all very, very real. Of course I wanted to make a film that reflected my aesthetics and my sensibilities. But moreover I also wanted to make a film about people who inhabit my world - the world of the common man. I wanted my film to be as close to life as possible. In that sense the film is influenced by R.K. Laxman's common man. All the characters in my film are borrowed from the indelible impressions that R.K. Laxman's common man has left on my psyche and understanding of life.

More than a film ... **Jayate** is basically a reaction to the life that I have lived, to the aimlessness that I had committed myself to. Whenever I would travel by a local train I would always be quite intrigued by the passengers who would religiously carry their tiffin-box, newspaper and rexene bag to work. They would diligently board the 8 am local everyday and return by the 5.30 local. Their life has such a set pattern that it was suffocating - and infectious. I found myself getting drawn into the same rut as a computer professional. A **Zindagi** without **Maqsad ! Sab Chalta Hai**. That was all there was to life one lived; a mundane existence, passively awaiting death. The race was always to catch the train on time to reach office on time, and then eventually to die on time. So when I started making .. **Jayate** I realised that I had to make a film about these people, about the person that I possibly would have been had destiny not taken me to a different path. Now I have a mission. If ...**Jayate** makes even one person from the audiences rise out of their apathetic, lethargic and aimless existence I would consider ... **Jayate** to be success.

...**Jayate** is an attempt to prove that to be a winner you do not have to be superman - your effort has to be superman. Victory in real life does not need heroics - it needs a will to overcome your weakness and to rise out of your apathy.

The main protagonist of ..**Jayate**, Mohan Agashe is no superman, nor is he a "hero" fitting neither into the macho or romantic stereotype that popular Indian Cinema has created over the years in its search for a success formula. In that sense ..**Jayate** is not a formula film. It is an attempt to create a new genre of Hindi film - the hero does not romance the heroine nor does he dance around trees. He does not

thrash twenty men at a time. The hero is neither chocolate faced nor is he trying to hide his age. He is a middle-aged man with all the weaknesses and frailties that tend to lead persons into leading mundane, disinterested and meaningless lives. He is a simple man trying to come to terms with conscience that is asleep. He has become despondent due to circumstances that seem to him larger than life.

It was tempting to try to show-off my entire repertoire, my style, my technique through my debut vehicle ...*Jayate*. But that would have defeated the purpose of the film. What I had wanted to achieve was restraint and realism to do justice to the subject. I wanted to make a film that is influenced only by life.

Although the issue of medical negligence that Mohan Agashe fights for, in the film is incidental, it is a moral and ethical disease that has plagued our society. Since time immemorial we have placed our lives at the hands of doctors, thereby putting them on the same pedestal as God. These "Gods" have developed a disturbing tendency - that of being selective in their caring, of being worried about turnover rather than quality of treatment. They have begun distinguishing human suffering on the basis of economic status. The inequality prevalent in our society has thus seeped into their noble profession. Hailing from a family of doctors, to me this trend is even more immediate and scary. I hope to delve further into this issue in my forthcoming works on film and television.

It is dangerous to pretend that there are explanations for everything, especially for the art of the world. Real cinema speaks through symbols. Therefore to ask explanations about symbols is childish : symbols are symbols just because they do not have any rational explanations

- Federico Fellini

KICHHU SANLAP KICHHU PRALAP

Dialogue and Delirium

118 mins., 35mm. Colour, Bengali.



Synopsis :

The Indian Coffee House, off College Street. A popular meeting place. At a table, sits the narrator with a nondescript looking gentleman, who remains largely silent. The narrator talks about some of the regular visitors to the Coffee House. There's Newton who prefers 'Black Coffee'; there's Ananya, a photographer, who always sits at Newton's table. Then, there's Tamal Babu, a somewhat eccentric person who is always there. Biswajit, a dapper young man, who's very intelligent, sits with Amal Babu, an elderly man who sometimes puts his foot into his mouth'. There's also Shyamal Babu, an intellectual, who loves to write. At this point, another young man, Arup, enters, but is sent out by the narrator because he is not supposed to enter

the story, right now.

The story begins with Newton, He does practically nothing except wandering about and gossiping with his friends. His relationship with Ananya is complex ; it's very close and yet there are several areas where they can't see eye to eye....

Suddenly Newton decides that he's going to go into business which is a decision that supprises many, including Ananya and Amal Babu.

Everyone resolves to help Newton in his business endeavors. But Newton himself is unsure as to what exactly he is going to do.

One day, while walking down the road, Ananya encounters Labony, a popular actress, who hears about Newton's plans and says she will try to help. Through Labony Ananya introduces Arup a screenwriter to Newton and gradually, Arup becomes part of Newton's group.

Newton, Arup and Ananya discuss Newton's business prospects and resolve to meet Saigalji, a Punjabi businessman, who may be willing to invest.

Newton's absence from his regular haunts is resented by Amal Babu, particularly in view of the fact that he had fixed up a financier for Newton.

Arup, by design or by chance, comes close to Ananya who finds in him, a kind of suaveness that she misses in Newton. Arup shows Ananya and Labony some video clips from VHS footage of his wanderings in London. And they are impressed.

During the Durga Puja celebrations in Calcutta as Arup, Newton and Ananya do some exploring, Ananya quarrels with Newton, accusing him of being uncertain and inactive. On the same day, Arup informs Ananya that he has managed to get an appointment with Saigalji. Newton, too, has been told. Ananya doesn't seem too interested in the news. Lonely and vulnerable, she finds comfort in Arup's brand of philosophy.... Is Newton left in the cold ?

The relationship between Newton and Ananya deteriorates further even as Newton's friends try to mediate. Although, Arup comes close to Ananya, theirs is not a relationship that can replace the earlier one. Besides, Arup's stories of his trips abroad, of his scripts, and of his numerous contacts make people like Biswajit entertain doubts about him.

Arup takes Newton to Saigalji and in a strangely surreal encounter, they decide to invest in vehicles that provide funeral services. Saigalji agrees to make the major investment but insists that Newton immediately spend some money on the publicity. Upon Arup's persuasion, Newton ends up paying Rs. 10,000 to Saigalji!

Arup breaks off with Ananya. Does he do so by design or from pangs of guilt? Who knows? Ananya is hurt but not as devastated as she was when she broke off with Newton...

Ananya discovers that everything about Arup Sen is a question mark. There is someone else who looks wholly different but claims that he is Arup, that he went abroad and that the video shot in England features him and not anyone else!

A shocked and confused Ananya starts wandering aimlessly. If the second Arup Sen is the real person, who was the man she had begun to care for ?

Ananya confronts the narrator who cannot provide a satisfactory answer. She decides that if Arup is false, then that falseness represents the truth in today's world.

Arup makes an appointment with Newton, promising to give him Rs. 30,000/- at a particular time. But he fails the appointment, going away by train. And, Newton, true to his character, doesn't wait for Arup, either.

No one waits for anyone else.

Back to the Indian Coffee House where the narrator sits with the nondescript looking gentleman. He says that neither Newton nor Ananya nor Arup will come. That nobody lives happily ever after.

But he is proved wrong.

Because Newton returns. And so does Ananya. And the con man, Arup, what of him? Well, he returns too. And they all sit together. It's gossip time again.

Ashoke Viswanathan



Ashoke Viswanathan, a mathematics graduate from St. Xavier's College, Calcutta, is a post graduate in film direction from the Film and Television Institute of India (Pune). Subsequently, he completed a certificate course in video production from the same institute in 1986. Since then, he has been active in both film and video media as a programme director,

screenplay writer, actor and presenter, having directed more than 40 films and television programmes including documentaries, teleserials and feature films.

Ashoke Viswanathan, is currently an Assistant Professor of Film Direction at the Satyajit-Ray Film and Television Institute (SRFTI) Calcutta.

Since 1994, he has been a Visiting lecturer at the Department of Film Studies, Jadhavpur University.

Apart from essays on the medium of cinema, Viswanathan writes regularly for film, television and theatre. His National Award winning film, *Sunya Theke Suru* was based on a story written by him, as is his *Dialogue And Delirium*.

He has acted in *Bikalpa* (Dir : Utpalendra Chakrabarthi - 1987), *Atmajaa* (Madhabi Chakraborty - 1996), and in his own film *Sunya Theke Suru* (1993) also received Silver Torchlight in the Pyongyang "International Film Festival.

Credits

| | |
|----------------|--|
| Direction | : Ashoke Viswanathan |
| Producer | : Drishyakavya |
| Cinematography | : Subhasish Banerjee |
| Editor | : Mahadev Shee |
| Sound | : Abdul Rajjack |
| Music | : Goutam Chatterjee |
| Cast | : Sanjiban Guha, Nandini Ghosal, Ashoke Viswanathan, Labony Sarkar, etc. |

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Ashoke Vishwanathan

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The first talkie in Telugu had Munipalli Subbaya and Surabhi Kamala in the lead. There is an interesting anecdote about Kamala. The Surabhis were professional artists who had to act all their lives. On one occasion, Kamala's mother was enacting the role of a pregnant lady, befitting her then state. She developed labour pains during the course of the play. An announcement to that effect was made and the curtain came down. The audience, however, refused to leave the make - shift theatre, till the new born was exhibited to them from the stage. On seeing the baby the audience showered money on to the stage. Kamala, the newborn, thus earned Rs. 50 during the maiden hour of her life. How befitting for a Telugu baby, born to act, and destined to become the leading lady of the first ever Telugu Talkie :

From : Telugu Cinema

Ed: KNT Sastry

A LITTLE TRUTH... LOT OF FALSEHOOD!

Ashoke Viswanathan

The word 'ADDA', so typically Bengali is practically untranslatable. Loosely speaking it means idle chatter, gossip or conversation that is largely purposeless and without the profit motive.

In today's so called post modern world, this concept of idle gossip is fast disappearing, losing out to a studied cynicism. The fragile nature of most relationships seems a consequence of the age where everything needs to have a purpose.

We seem to have lost sight of our past; the future, too, seems unclear. All that we have is the present. A kind of *perpetual present*.

In *Kichhu Sanlap Kichhu Pralap* (Dialogue and Delirium), characters are deliberately shown, shorn of their social and economic backgrounds. Everyone is a friend but no one is a relative. These are no partents, no brothers, no sisters, no husbands, no wives. All that there is, a little truth and quite a bit of falsehood.

Excerpts from a published interview with

Ashoke Vishwanathan

The narrative is straight, but I have tried experimenting with the essence and structure of the film. *Sutradhar* (narrator) introduces the main characters, each of whom have an eccentric streak. None of them, however, are etched out in graphic detail, as we are only concerned with their present. While some characters are typical of the Sixties and believe in frequenting the Coffee House on College Street, there are those who haunt the place for want of a better vocation such as, 35 year-old Newton, a nondescript character, out of tune with the times and his girlfriend, Ananya. These two characters have been friends for a long time but don't quite seem to know where they stand vis-a-vis each other.

The film, which has primarily grown out of discussions, depicts the way we live today. One is forced to be focused in order to keep up in the race. In the process, one tends to lose his individuality and, in a way, suffers from an identity crisis. In such a world where dreams and romanticism are dying a gradual death, Newton stands out by virtue of his rudderless existence. The film attempts to highlight the fact that the modern world gives as much importance to truth as to untruth. This is brought sharply into focus by way of the characters, each of whom have a facet to their personality which surfaces through another character. In that sense, Labony is the flip side of Ananya: Ananya could easily have become what Labony is today. The same applies to Arup and Newton as well as to the rest of the characters.

- Vishnu Priya Sengupta

KUHKHAL

The Price of Freedom

116 mins., 35mm, Colour, Assamese.



Synopsis :

This is a true story about crime and punishment set into motion when a train is derailed at Sarupathar, a remote area in the district of Jorhat and members of the local Congress unit are arrested. The head of the unit, Kukhal Konwar is accused of sabotage, a crime for which the penalty in British India is death.

Kuhkhal is innocent. His party members are aware of the fact that Kuhkhal had vehemently opposed their plan of sabotage. No physical or moral evidence is produced to link Khukhal to the crime.

Yet, Khukhal becomes the prime accused. He does not admit that he is innocent. The head of the district, Humphrey tries to probe into the descendants of Kuhkhal, only to discover that Kuhkhal Konwar belongs to the most powerful royal clan in Assam. Humphrey expects Khukhal to own up the guilt. Curiously, Khukhal refuses to defend.

This is the story of crime and punishment. As the intrigues of the crime are unveiled, the price of freedom is evaluated.

Jahnu Barua :

Jahnu Barua is a postgraduate diploma holder from the Film & TV Institute of India, Pune. Beginning his career in the educational television media, he has worked as a producer in Indian Space Research Organisation.



His debut film **Aparoop**a (1982) received Best Regional Film (National Award). His Film **Halodhia Choraye Baodhan Khai**, received the Golden Lotus National Award, besides winning Grand-prix Silver Leopard in Locarno, Citizens Prize (Locarno), World Ecumenical Award (Locarno) and Best of Asia, (Tokyo Intl. film Festival award) in 1989. His other celebrated film is **Hkhagoroloi Bohu Door** which participated in 42 international Film festivals, apart from winning several Awards.

Selected Filmography ; **Aparoop**a (1982); **Papori** (1986); **Halodhia...**(1988); **Banani** (1990); **Firingoti** (1992); **Hkhagoroloi..** (1995).

Credits

Story & Direction : Jahnu Barua
Producer : Dolphin Communications,
Cinematography : P. Rajan
Editor : Hue-En Barua
Sound : Jatin Sarma
Cast : Sanjib Sabhapandit, Gary Richardson,
Dinesh Das, Bina Potongia, etc.,

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THE TRUE MEANING OF INDEPENDENCE

Jahnu Barua

To me, the sacrifice of Kuhkhal Konwar for the cause of Independence for his country appears very rare. Yet his name is not mentioned in our national history of Independence. This is quite disheartening.

Kuhkhal Konwar was perhaps the only martyr in the country hanged during the freedom movement for a crime that he did not commit and to which he was, in fact, vehemently opposed. This too is rare in human history.

Kuhkhal was not involved in the crime, a sabotage of the Railways, on ideological grounds. He truly believed that an Independence achieved through violence would only carry the seeds of further violence and that the cycle of bloodshed would be unending. Yet he was the head of the Congress Committee at Sarupathar, Assam, and it was this political branch that was responsible for the sabotage. He was hanged after he pleaded guilty for failing to keep his colleagues away from the crime. This was a tragic irony and a truly astounding act of courage and personal sacrifice coming from an ordinary freedom fighter in a remote rural area of India.

Although ostensibly our independence was achieved through non-violence, we were witness to many crimes in the name of freedom. Today, in Independent India, instead of condemning these acts of violence, we tend to glorify them, just because they were committed for **our cause**. We never tell ourselves that a crime is a crime even if we have done it to defend ourselves. In my analysis of the Independence struggle, this tendency to glorify acts of violence directly assists the culture of violence that we see alive in our surroundings today. We have crossed the fiftieth year of our freedom, yet those

seeds of violence sown during the Independence movement have borne ugly fruit in modern India.

Another error after Independence was our failure to interpret for ourselves the true meaning of freedom. We failed to make ourselves understand that freedom is closely tied up with responsibility for that hard won Independence. Just because we are a free people, it does not mean we are free from the responsibilities consequent of being an Independent nation. In fact, the only freedom that people in an Independent country are supposed to have is in enjoying their responsibilities towards it.

I have attempted to present a thought provoking analysis in Kulkhal for today's audience. This freedom fighter who consciously chose to become a victim of his own principles, was an ordinary villager. Through his example, I have tried to make the film as universal as possible. I am sure that even a person from Mississippi or Siberia will be able to identify with many moments in the film.

I feel more and more, that I have a bigger following amongst kids, who read my stories, rather than see my films; they don't see my films they are too young for that. Well, some do, most don't. I feel I have a tremendous following amongst the teenagers, even the younger ones, all those who read my books. The young film makers consider me passé!

-Satyajit Ray

MANGAMMA

102 mins., 35mm, Colour, Malayalam.



Synopsis :

The film is set in two periods of 1960 and 1976. The first is the time when Kerala was brought under the Presidential rule after the dismissal of the first communist ministry and elections were round the corner. The second period setting of the film is the Emergency, the period of police excesses and of political witch-hunting.

The narrative of the film takes place in the small town of Palakkad that borders Tamil Nadu, where the language spoken is a dialect with a blend of Tamil. The world of the film is peopled by homeless and castaway men and women who have no point of anchorage in their lives.

Mangamma and her father, Karuppan reach the small town of Palakkad, homeless and destitute, not knowing where to go. As we learn later in the film, they had to leave their village after their hut was burned down in an accident in which they also lost Sundari, Managamma's younger sister and the darling of the house. Later, Mangamma finds a small-time job of a helper in a tea shop, run by Nair. Her enterprising nature and steadfast efforts help improve Nair's business. Velayudhan, a silent and studious orphan boy who also works in the tea shop takes to Managamma almost like to a mother. Nair gets increasingly drawn towards Managamma and on the death of her father, Nair accepts her as his wife.

The next part of the film takes place sixteen years later. Though her own former self, Mangamma has turned into an amiable and caring middle-aged woman. In addition to the shop, she has improvised a modest handiwork of supplying pop corn. Nair, with visible signs of advancing age is a contented person, though more withdrawn. They have a fifteen year old son - Sankaran, who just flirts around with Licy, a girl of his age who helps Managamma in her pop-corn business. Velayudhan, now a young man, is still a quiet worker but more elusive and aloof. But Managamma alone knows of the pent up unrest and anxieties behind his placid appearance. And when he disappears one day, she knows he won't return or return the same man. The shop is thrown into disarray in the absence of Velayudhan.

On a fine evening, Nair runs into the huddled figure of a run down and careworn man and brings him to the shop and employs him in place of Velayudhan. As chance would have it, it turns out to be Balan, Managamma's former lover. Now a fugitive from the army, he pleads with Mangamma that, being a destitute, he shouldn't be turned away on account of the early affair. After the initial uneasiness on seeing Balan, Mangamma realises that, shorn of all romantic inclinations, he was only seeking a shelter.

The shop and the lives of the people inside go on in its routine pace until a rich contractor intending to buy up the land confronts them. Nair, for once, asserts himself and refuses to be evicted. The police, hand in glove with the contractor, arrest Nair and Balan and torture them. The hirelings of the contractor dismantle the shop and

set fire to it. Undeterred, Mangamma repairs the salvaged shop. Velayudhan, a cadre of an underground extremist organization now, makes a sudden visit to the shop to ask them not to give in to the machinations of the contractor. The police again take Nair into custody, this time under the pretext of interrogating him on the whereabouts of Velayudhan, only to bring him back dead. At his funeral, the police swoop down on Velayudhan and his friends while they flee, abandoning the deadbody. Alone, Mangamma buries Nair. Velayudhan escaping from police custody with two of his friends, one of them severely injured, call on Mangamma and takes her help. The unflinching commitment of the young men strengthens her own resolve. Without relenting, she tells Balan that they should open the shop the next day.

T.V. Chandran

Born 1950, Tellicherry, Keralam.



T.V. Chandran began his career with: **Krishnakutty** (1981), **Hemavin Kathalargal** (1985), **Alicinte Anweshanam** (1989), **Ponthen Mada** (1993), **Ormakalundayirikkanam** (1995) proved the versatility of this filmmaker. All his films have received national and international Awards. **Mangamma** was honoured with Best Regional Film (National Award) 1998.

Credits

| | | |
|------------------------------|---|---|
| Story, Screenplay, Direction | : | T. V. Chandran |
| Produced by | : | NFDC |
| Cinematography | : | Sunny Joseph |
| Music | : | Johnson |
| Sound | : | T. Krishnanunni |
| Editor | : | Venugopal |
| Cast | : | Revathy, Nedumudi Venu, Vijaya Raghavan |

Enquiries : National Film Development Corporation, Bhavani Mansion, No.3, 4th Street, NH Road, Chennai - 600034.
Telephone : 8277137. Fax : 8262153.

EXPLORING THE THEME OF FREEDOM ON INDIVIDUAL PLANE

T.V. Chandran

In the jubilee year of India's freedom, it may be a coincidence that the film **Mangamma** addresses the theme of freedom on the level of the individual experience of its characters, the quest for which makes their life meaningful. More so as the people in the film live on the fringes of the social and materialistic dimensions of this historically achieved freedom, such that its existential implications are different to them. It is in fact the struggle against the larger existential implications of this very historical freedom that is what it means to be free for these people. The invocation to the Spirit of Freedom by the great nationalist poet in Tamil, Subramanya Bharati, heard at the beginning and at the end of the film, is at the same time an allusion to this dilemma.

In the popular Tamil imagination, Mangamma is a generic character which has something archetypal about it in its associations with valour, nobility and love. This film is in a sense, a retelling of a theme that is writ large in the social psyche and is itself retold through myths and legends.

The symphonic movements of the music are used to punctuate the episodic structure of the narrative, coming as they do at the points of transition. In counterpoint with the pace of the optical transitions wherever they occur, each of the symphonic movement functions as a comment on the narrative, selfgathering towards the final resolution.

Feature Film

SAMAANTHARANGAL

Parallel lives

120 mins., 35 mm, Colour, Malayalam.



Synopsis :

The film is a social melodrama revolving around the parallel lives of a Railway Station Master, Ismail, and his son Najeeb who becomes a political activist. Ismail, is a dedicated railway employee who does not tolerate injustice. His world revolves round his work in the station and family. The film tries to reflect the small pleasures and greater pains that an average railway worker's family experiences, in great detail.

The most favourite member in the family is Haneef, Ismail's grandson born to Ameena. Ameena is Ismail's daughter from his first marriage. Ameena has been virtually deserted by her husband who

has gone into Navy. Ismail's second wife Razia with her brood of children, and his mother are the other members of the family. Ismail's mother also lives with them, making it a big family, which is facing consistently hard times unable to find ways to meet both the ends, even as Ismail refuses steadfastly to deviate from his honest moorings.

His eldest son Najeed is frustrated since he cannot get a job, and father would not be a 'practical' person.

In contrast, a neighbouring family of Mathews sport their gold and fineries, even as Razia harasses her step-daughter Ameena. With the news of Ameena's husband Jamal's return reaching, Ismail hopes for a better day for her, but on return Jamal had to be admitted to hospital as his health has deteriorated due to drug addiction.

Najeed turns to political activism. He is under the influence of a local leader who promises to make him a big leader. He tries to totally identify with the party, and even organises Bandhs. Knowing that the son is becoming wayward, Ismail tries to wean him away from political activism, but Najeed's associates ask him to stay on till the proposed Railway Bandh is carried out.

One day, a minister is passing through the village. He stops the car in which he is travelling as the level-crossing gates are closed. Ismail refuses to open the gates, despite the fact that train may not come suddenly, and the occupant of the car is a minister. The minister is allowed to go only after the train passes through. The Minister summons him next day, even as the entire village feels that he will be reprimanded. Instead the minister appreciates his action and gives him a memento.

On the day of the Railway Bandh, Ismail notices that the tracks have been sabotaged, and unmindful of the danger to his life he tries to stop the train which has already run past the signal. The train runs over the station master. His death saves many passengers travelling in the train.

Balachandra Menon



Balachandra Menon is a graduate in Geology from Kerala University. He also has a Diploma in Journalism from the Institute of Journalism, Press Club, Trivandrum. He received the Kerala

Kaumudi Gold Medal for the Best Student in Reporting.

He spent a short period as a Journalist of the popular film weekly NANA before plunging into the film industry in 1978, when he scripted and directed *Uthradarathri*. He has made 37 films since then. He has acted

the lead role in most of these films and donned the mantle of Editor and Music Director in two of his films. He has produced and distributed five films. He has also acted in a dozen movies under other directors.

In his latest movie '*Samaantharangaal*', he has handled nine departments, ie., Story, Screenplay, Dialogue, Direction, Production, Distribution, Editing, Music apart from enacting the central character.

Samaantharangaal fetched him National Award as Best Actor, (1997) besides being adjudged as *Best Feature Film on Family Welfare*.

Credits

Story, Screenplay Dialogues,

Editing, Music, & Direction : Balachandra Menon

Produced by : V & V

Cinematography : Sree Shankar

Cast : Balachandra Menon, Renuka, Sukumari, Maathu, etc.,

Enquiries : V & V,

Kochar Road, Sasthamangalam, Thiruvananthapuram,

Tel: 0471-326735, Fax : 0471-433141.

PARALLEL LINES NEVER MEET

Balachandra Menon

Samantharangal which means *The Parallels* throws light on the plight of common people of our country through the life of Ismail, a railway employee.

Discerning audience can identify with many situations which we are witnessing in our country today. My film is not just the story of Ismail's family but a replica of the contemporary Indian society.

The emptiness of the political leadership as well as criminalisation of politics is projected through the leader in this film who represents the negative forces in the country banking upon the bankruptcy of others. Jamal, Ismail's son-in-law who works in a ship is too sensitive which leads him to the world of drugs.

Ismail is basically pious and partriotic. He plays the role of a son, husband and father in an exemplary manner. Being a man of principles he becomes unacceptable sometimes to his own family members.

Razia, Ismail's second wife and mother of four children is discontent personified. She is presented as a faint figure in the thick smoke of kitchen. In contrast to Ismail's loyalty to work she is more earthly and has no qualms to entice her husband to accept bribes to meet the needs of a family. She is the typical example of an Indian housewife.

Ayeshu, Ismail's mother is very possessive about her son which irritates Razia. Being an ardent fan of her son, she accepts all the realities in the household and makes compromises to help her son run the family.

Ameena, Ismail's eldest daughter from his first marriage, is a victim of strange situations in life. Though ridiculed by Razia for no reason she does all the household chores and spends most of her

time dreaming about her husband's homecoming whose whereabouts remain a mystery. She shares her worries with her lone son Haneef.

Najeeb, the eldest son of Ismail represents the frustrated youth of India. Unable to achieve his ambitions due to lack of funds he falls prey to the evil designs of a political activist who exploits the social drop-out to suit his selfish ends. Nissar, Ismail's second son nourishes his dream of becoming a super star in films. The other two schoolgoing children also add to the misery.

The film encapsulises the parallel lives of father and son : husband and wife, hinting that idealism runs parallel to practical nature in human beings. The twin shall never meet.

SATYA

170 mins., Colour, 35mm., Hindi.



Synopsis :

The film begins with Satya. He is a youth who arrives in the 'City of Dreams', Mumbai, to make a living. He finds a job as a waiter in a bar. Due to some antisocial elements at his place of work, he is subjected to a lot of physical and mental torture just because he takes a stand for himself. Eventually he lands up in prison on a false charge, where he meets the local gangster, Bheeku Mhatre, who takes him under his wing. Together they bring about an orgy of violence until Satya falls in love with Vidya. Vidya is a simple, middle class, righteous girl who has small passions in life, who can smile and can make him smile. With her, he realises what life is and wants a way out but really cannot find it. It's too late !!

Ramgopal Varma



Ramgopal Varma is considered as one of the brilliant directors of the super-brat pack which South India has presented, who have dazzled the screen with their celluloid pyrotechniques. From a Civil Engineer he metamorphasised into a film director and producer in his 30th year, 1989, when *Shiva* (Telugu) directed by him hit the screen. Following it came his own Production Banner Varma Creations presenting

Raathri (Telugu - *Raath* in Hindi), *Antham* (Telugu- *Drohi* in Hindi), *Gaayam* (Telugu). Films like *Kshna Kshnam* (Telugu), *Rangeela* (Hindi), *Govinda Govinda* (Telugu) entrenched him in par with the other two members of this pack of commercial cinema of south India, the two being Mani Rathnam and Shankar. Satya has Telugu and Tamil versions as well.

Filmography : *Shiva* (1989); *Raathri* (1990); *Antham* (1991), *Gaayam* (1992); *Kshana Kshnam* (18993); *Rangeela* (1995), *Govinda Govinda* (1996); *Deyyam* (1996); *Anaganaga Oka Roju* (1996); *Daud* (1997); (1998). Presently directing *Kaun* (Hindi) & *Prema Katha* (Telugu).

Credits

| | |
|----------------|---|
| Director, | : P. Ramgopal Varma |
| Producer | : Varma Corporation Ltd. |
| Story | : Anurag Kashyap & Saurabh Shukla |
| Cinematography | : Gerard Hooper and Mazhar Kamran |
| Editor | : Apurva Asrani & Bhanudaya |
| Music | : Sandeep Chowtha |
| Cast | : Manoj Bajpai, Chakravarty, Urmila Matondkar. |

Enquiries :: Varma Corporation Ltd., G-1, Seaside apartments,
JP Road, Versova, Andheri (W), Mumbai - 400 001.

Telephone : 6366063, 6325395, Fax No : 6325395

PROBING GANGSTERS' LIVES

Ram Gopal Varma

Whenever I used to come across newspaper reports of someone being shot down by one of the gangs, it used to make me wonder about those people who seemingly come out of nowhere and disappear into nowhere or at best become names in print.

It suits us to conveniently think of them as emotionless cold blooded creatures who are just there to kill. But your common sense tells you that it cannot be that simple, you know in your heart that they are eventually human beings. Once you accept that truth you cannot run away from questions.

Where do they come from? How are they with their families? Do they go to the movies? Do they share a joke with their friends? Do any of them fall in love? These were just a few of the questions which intrigued me.

By the time I got to writing the script, imagining them as real people, I have realised that I was in the process of discovering a whole new world.

By the time I finished *Satya*, I was just hoping that the film would make even the gangsters see themselves in a light, of which they were ignorant, may be as much as we were of them.

I do commercial films because you bloody people see them !

-Naseeruddin Shah

Excerpts from an interview with **Ram Gopal Varma**

To begin with, tell me why are you making films like Satya after a flight of fantasy like Rangeela and Daud ?

As a maker, I have never stuck to one particular genre of films. If I started off with a violent film like Shiva, I later did a horror film like Raat. Then I did a light entertainer, Kshana kshanam with Sridevi in Telugu. Then I did a sort of a violent love story Drohi. After making a Rangeela I went on to do a spoof film like Daud.

Would you say that it is a deliberate attempt on your part to make films of different genres?

It is a conscious, deliberate attempt on my part to go on making films which are different from one another. I generally tend to make a film in any genre which excites me at that particular point of time. I do not make any film to prove any point to anybody.

How did Satya take shape in your mind?

Actually, I decided to make Satya as an action film since I had not made one for quite a long time. Mumbai has always attracted me because it is a fascinating city. In the process of making an action film, I bumped into some of the people in the underworld. And I realised that the human side of theirs attracted me much more than what they did. It never occurs to us that anyone, who is shot dead in an encounter by the police, has a face. To us he is just a name in print to be forgotten the very next day. Satya is the story of people who are put in a position which the average man may not be able to identify with.

Satya is able to leave an impact even though it does not have mindless violence. How was your approach to violence in the film?

The mainstream definition of violence may be horses falling off, a chase, bombs exploding or a brutal fight, but in Satya it could be just a gun-shot which creates violence. It is

the mental thought process of the person resorting to violence which brings out the violence, not the physical thing. You are basically into the psyche of the man who is doing the shoot. It is precisely because of this that the violence in *Satya* does not appear to be mindless to you.

What was your motive behind making Satya ?

In *Satya* I have tried to probe into the mind-set of a person who is forced to take to the world of crime unwittingly. Making *Satya* was a process of self discovery for me.

In what way do you feel Satya has been a different experience for you as a filmmaker?

In *Satya*, I have not tried to be exhibitionistic. I am not trying to show my technical talent or acumen in terms of photography. *Satya* has evolved out of the emotional content in the film. As far as my other films including *Rangeela* was concerned, the form and the technique was fixed first and then I tried to mould my story around them. It was a reverse pattern as far as *Satya* was concerned because I was moved by the story and the complexity of the relationships of my various characters.

What is your perception of a gangster today?

To me, a gangster today is just a strategist. I do not think he is a physical guy anymore. It is not necessary that he should fight with five people with bare hands. It is more on a planning level that he shows violence. Unlike in *Deewar* where Amitabh Bachchan had to prove his mettle by fighting with ten people, today he 'gets' the job done.

You have cast Chakravarthi in Satya. Why?

Chakravarthi has the kind of face which is very vulnerable and at the same time he has the unique ability to look very violent, which the script demanded. His presence is very volatile and strong and he has a certain depth in his face. Moreover, I have already worked with him in *Shiva* and a couple of Telugu movies.

- As told to Jyoti Venkatesh
(Excerpted from a published interview)

Feature Film

SHAHEED-E-MOHABBAT **BOOTA SINGH**

Martyr-in-love, Boota Singh

130 mins., 35 mm, Colour, Punjabi



Synopsis :

Boota Singh is a small-time farmer. He is an ex-soldier who served under the command of Lord Mountbatten on the Burma front. By the time he returned from army, he was around thirty eight and girls of his age were all married. His relatives are happy on this state of affairs as they would inherit his land. However, some traders from eastern U.P. assured him that if he can raise Rs. 3,000/- they would buy a bride for him. Towards this end Boota Singh has been saving money. Over the last four harvests he has saved Rs. 2500/-. Another harvest, and he would be married.

This is the period when India is partitioned and Pakistan is carved. A large scale migration of population takes place from both sides and

caravans going to Pakistan are crossing his village. Unmindful of the national upheavals Boota Singh is lost in his own private dream world.

One day when he was tilling his fields, a young beautiful Muslim girl, Zainub comes running and hides. Soon some sword wielding sardars also arrive and demand the return of the girl. Zainub pleads with Boota Singh to save her. The attackers finally bargain for the life and agree to spare her for an amount of Rs. 2500/-. Boota Singh gives the money he had saved for his marriage and brings the girl home.

Soon Zainub takes over the charge of household activities. The village elders suggest Boota to marry her. Zainub consents to it and Boota Singh brings his 'Baraat' to his own house and marries Zainub. His relations (Sharik) who were banking on inheriting his land are now unhappy.

India and Pakistan sign an agreement by which Hindu and Sikh girls left in Pakistan and Muslim Girls in India are to be deported. The relations who had given up all hopes on Boota's land see a fresh opportunity and inform the police that there is a Muslim girl in their village.

One day a police truck arrives and barges in to the house and whisks Zainub off. When Boota arrives home, villagers inform him of what has happened.

Taking the daughter along Boota arrives in Jullundar where he learns that Zainub has been taken to Delhi. He reaches Delhi and meets Zainub in the camp. She informs him that the authorities are trying to locate her parents. For the next few days he meets her daily, frustrated since they are separated. One night he meets her across the barbed wire, both make promises to remain together as they were doing for the last few days. Zainub tells him that her parents have been located and she is being sent to their village in Pakistan. Boota becomes panicky and tries once again to get her back. His efforts are of no avail. Zainub is sent to Pakistan. Boota Singh returns to his village and sells his land. Money in his pocket and daughter on his shoulders, he crosses the border and reaches his wife's village.

That very day Zainub is being married to her cousin. Boota interrupts the proceedings announcing that he is already married to Zainub. Zainub's kith and kin pounce upon him and beat him up.

Struggling a few days he arrives in Lahore. He is arrested and brought before the Court. Meanwhile the act of deportation has been further amended: Muslim girls left in India, if married, would be given a choice for their country of preference. When Boota pleads with the Judge that his wife has been brought against her wishes the judge taking a sympathetic view orders for Zainub to be brought before the Court.

Zainub's parents prevail upon her to deny Boota Singh's claim otherwise they will kill them both and themselves. Zainub, before the packed court refuses to acknowledge Boota Singh as her husband and breaks down. At this Boota says that she must be having some reason for doing so, but atleast she should take her daughter.

Boota Singh spends the night at the Durgah of 'Dattar Bukhsh'. Next morning, he goes to Shahdra Railway Station and as engine is shunting on the track, with daughter on his shoulders, he jumps before the engine. Miraculously the child is unhurt.

Back in Lahore, people contribute generously to erect a tomb and place flowers on it.



The grave of Shaheed-E-Mohabbat Boota Singh becomes a tourist attraction - a living symbol of love and hatred between the two communities.

Manoj Punj

Manoj Punj has over seven years experience in the industry. He started his career directing teleserials and music videos.

Shaheed-E-Mohabbat Boota Singh is his first feature film.

Credits

| | | |
|----------------|---|--|
| Director | : | Manoj Punj |
| Producer | : | Sain Production |
| Story | : | Suraj Sanim |
| Cinematography | : | Promod Mital |
| Editor | : | Omkar Bhakri |
| Music | : | Amar Haldipur |
| Cast | : | Gurdas Mann, Divya Dutta, Raghuveer Yadav, Aroon Bakshi. |

Enquiries : Sain Productions,
1905/6, Belscot Tower, New Link Road, Lokhandwala Complex,
Andheri (West), Mumbai - 400 053.
Telephone : (91) 22-6365448 Fax : (91) 22-6323790.

For the artistes working with me, I am the audience. As they perform before the camera, I keep shouting to get the best out of them. Here the actor is not asked to interpret a role. He has only to play it the way the film maker has conceived it.

-Adoor Gopalkrishnan

INSIGHT INTO INTERCOMMUNITY RELATIONS

Manoj Punj

Shaheed-e-Mohabbat Boota Singh is a tragedy of love. The story is set at the time of partition of India, which is relevant to the contemporary times. The film was shot near Chandigarh and it was quite a task to maintain the ambience of the partition period, since Punjab has now changed so much with the green revolution.

It is clear that but for the communalism that manifested during the partition period, life was far simpler and people were more humane. The region was not ravaged by severe economic disparities of the present period.

The film shows not only the tender relationship between the two main characters but also that of the people.

This film is important because, as eminent scholar Mushirul Hasan points out, works by social scientists and other scholars have proved inadequate to depict intercommunity relations of the period. Works by creative writers and other artists have offered many more insights. "If creative works can still stir the individual and collective imagination of sensitive readers or viewers, there is no reason why people on both sides of the borders cannot share the anguish of Faiz Ahmed Faiz or Ali Sardar Jafri, Mr Hasan points out.

As told to Vidbyadar Date

THAI SAHEB

150 mins., 35mm, Colour, Kannada.



Synopsis :

The film spans a period of about twenty years, starting a few years before independence. The film is the story of Thai Saheb, the second wife of a man who is deeply involved in the freedom movement despite being a landlord. Both Thai and Appa Saheb's first wife are childless. She is told that her husband has decided to adopt her brother Venkoba's son Nanu as his heir. After independence, Appa Saheb continues his political activities. Venkoba takes charge of the household.

Thai wins affection of Nanu, who gradually falls in love with Manjari, daughter of Appa Saheb's mistress Chandri. But when told this is incestuous he leaves home and takes to drinking. Later, Appa is declared a Communist and Thai fears he may have been killed. This time, when Nanu says he wants to be relieved of the burden of adoption so that he can lead his life in his own way, she breaks the law to get him what he wants, knowing fully well that she faces arrest.



Girish Kasaravalli

Trained in the Film and Television Institute of India in film Direction, Girish was adjudged the best student of the year 1975 and also won the best student film award for his Diploma film, *Avasesh*. This film went on to win a National Award as the Best short film of 1976.

His first independent film *Ghatashraddha* (1977) won the National Award for best film as well as the music award for B.V. Karanth and child actor award to master Ajit Kumar. *Tabarana Kathe*, *Kraurya* and the present *Thai Saheb* have also won prestigious National Awards.

Credits

| | | |
|----------------|---|--|
| Director | : | Girish Kasaravalli |
| Producer | : | Jayamala |
| Art | : | Ramesh Desai |
| Music | : | Isaac |
| Cinematography | : | H.M. Ramachandra |
| Cast | : | Jayamala, Suresh Heblikar, Shivram Sudha Belawadi, Master Bharath. |

IN THE WORLD OF CONCENTRIC CIRCLES...

Girish Kasaravalli

S*watantra* (Freedom)... ? Or *Swarajya* (Self-rule)...? An argument that took the centre stage for quite sometime during Indian independence struggle. It had paved way for a meaningful debate between Mahatma Gandhi and Dr. Ambedkar, on the one hand and on the other hand, Gandhi and other leaders of independence struggle. In 1947, India gets freedom.. but then, whose concept of Freedom it is...? Which sections of our society got the so-called Freedom?

Ours is a world of concentric circles. Each circle is a replica of one another, but of varying proportions. Each may appear to be independent, but in fact it is not so. The shape, size and the tensions are decided - framed by the other circles. The inner-most circle belongs to the house - the world of Thai Saheb. The tension here is a mere variation of the tension outside. Whereas for Appa Saheb, Thai Saheb's husband, the national politics is the centre stage. He opposes one kind of socio-political order in his orbit, but fails to understand, that he is inflicting that very order into the inner circles. Thus as one moves to the outer orbits, the conflicts in the inner rings are made to look less significant. Can one talk about setting things in order without taking all the orbits into consideration?

Each orbit resonates the key tensions in its own way. Any change in any circle would find resonance in other circles as well. The character in the innermost circle - home could be a mirror to all that is happening outside.

For *Thai Saheb* it is a journey ... a journey in time; a journey of exploration. She moves in time to understand the tensions of the period. She comes out of the house looking for her lost husband, but what she understands is the changing face of her world; and she decides to act. Appa Saheb's ideology is appropriate, but Thai Saheb achieves those goals by action... action generated by intuition.

Excerpts from an interview with **Girish Kasaravalli**

My film, *Thai Saheb* makes two distinct statements. One, the political identity of our nationalists has been lost for ever. They fought the British, only to find the zamindars ready to fight them in the post-independence period. Later, many movements have only made them drift towards this and that political factions, but their identity has been lost. Second, and most important, womenfolk are at the centre of this entire political movement. I am of the firm conviction that only when the national policies reach the kitchen, as they invariably do, does the thought of changing them arise.

I have always believed in straight narration. But as discerning people have noticed, even within such a framework, you can have several layers of narrative. For instance, the mourning of the Mahatma's death, the constant references to jail and the images of personal freedom being restricted by some means or the other.

Though I selected Ram Shah's novel for the film, I have deviated from the main story on several counts. In fact, only a few incidents have been borrowed from the novel. The second wife, Narmada, is a passive character in the novel, whereas in the film she is the pivot around which the entire story revolves. Shivaram's character, Venkobarayya, is that of a man full of vices in the novel. In the film, we have given him a measure of dignity. That *Thai Saheb* helped her foster son marry the concubine's daughter is the only point we have borrowed from the novel.

The cinematographer, Ramachandra, is a debutant. I must say he has been brilliant, though initially there were some anxious moments when things were delayed. But he's been a quick learner.

Although I rejected classical music for the film, I've established the period feel of the scenes through a low - audition of period tracks.

We zeroed in on a *wadi* near Jhamkhandi, which gave us a wonderful backdrop so essential to the film. But not before we had to face several anxious moments, as the owners of the *wadi* had their own fights to settle first. But the place was well worth the wait.

(As told to KNT Sastry)

THE TERRORIST

95 mins., 35mm, Colour, Tamil.



Synopsis :

Set in a violent world, **The Terrorist** is the exploration of the complex life of a nineteen year old girl who clads herself in a seemingly invincible armor, only to discover that she is as vulnerable as the rainbow caught in an iridescent bubble.

Malli's life has a brutal inevitability about it. Deeply affected by the death of her brother at a young age, she decides to follow his example and joins the terrorist organisation... for the cause.. She learns at an early age to suppress her feelings so that only the cause of her people has meaning. In a life where death is constant, each frail human contact, each fragile touch, is ruthlessly destroyed, Malli moulds herself into a thing that mechanically carries out the orders of the organisation. She feels intense pride when she is chosen over others for the grotesque honor of being a suicide bomber, and die a martyr.. But as she awaits

death with the certainty of someone about to catch a train, her long denied inner self makes itself felt and unknown emotions swamp her.

Santosh Sivan



Santosh Sivan graduated from the Film and Television Institute of India. Started career as a Cinematographer to realize cinematic art. Did Cinematography for 35 feature films and 41 documentaries in Hindi, Tamil and Malayalam languages for prominent film makers of India. Some of the much talked about films are **Rakh**, **Rudali**, **Gardish**, **Darmiyan**,

Dil se... (all in Hindi) **Thalapathi**, **Indira**, **Iruvar** (Tamil), **Roja** (Tamil / Hindi), **Kalapani**, (Malayalam) etc.,

Debut as a Director with a short film **Story of Tiblu** (1988) for Films Division, which received National Award for Best Short Fiction Film. In 1995 he made **Halo**, a Children's Film for National Council of Children and Young People. This also received rave reviews in Press besides a National Award for Best Children's Film.

The Terrorist is his first feature film as a director. The film has already been shown in Locarno and London Film Festivals apart from being premiered in USA.

After the overwhelming success of **Halo**, internationally; the research for this project started with a committed team of technicians including two students from the Department of Visual Communication, Loyola College, who have been referred by their department to study under this film maker for practical knowledge of cinematic art.

Credits

| | | |
|----------------------------|---|--------------------------|
| Cinematographer & Director | : | Santosh Sivan |
| Producer | : | Indian Image Productions |
| Editor | : | A. Sreekar Prasad |
| Music | : | Sonu Sispal & Rajamani |
| Cast | : | Ayesha Dharker |

Enquiries : Indian Image Productions

2, Prakasam Street, Janaki Nagar,

Valasaravakkam, Chennai-600 087.

Telephone : 91-44-4861115, Fax : 91-44-2330256.

A film is never really good unless the camera is an eye in the head of a poet.

-Orson Welles.

Strong Images of The Terrorist

On the basis of its images alone, *The Terrorist* is the most beautiful film from India in years (maybe ever). The images of water are ever-present-in streams, in falls, in rain, in tears, It becomes wondrous in itself, as well as a bond between characters, actions and emotions. The depiction of eyes, hands, faces, convey enough so that the dialogue can remain spare. Indeed, the incredibly expressive eyes of Ayesha Dharkar are so central to the emotional and intellectual core of the film it would seem to have been impossible without her.

That the images are so strong should be no surprise. As a cinematographer, Santosh Sivan has frequently worked with Mani Rathnam, creating beautiful images that have no doubt contributed to the latter's popularity at the Festivals.

The story is a harrowing one. Malli is a young woman whose entire family has been sacrificed to the cause. We are deliberately not given details about the cause, save that the rebels are fighting against a repressive government. Malli has killed before without thought, just as she embraces the righteousness of the cause without thought. She is picked for a special assignment: a suicide-assassination of a politician.

Most of the film concerns her final preparations and her travel to the town where the assignment is to be carried out. Along the way, and in the town itself, she gets to know various Ordinary people living without political motivations. Those growing friendships begin to change her, but years of family life with the rebels make her resistant to new perspectives. The film is about violence, but marvelously avoids showing much of it (a splash of blood here, a gunshot heard there). *The Terrorist* is intelligent, moving, serious and a treat for both the mind and the eyes.

-David Overbey

(Toronto Film Festival Publication : X-Plore The Films)

**NON-FEATURE FILM
SECTION**



Members of selection panel for non- feature films



Victor Banerjee

Chairman



D. Gautaman



P.B. Pendharkar



Hariharan



Abhijit Chattopadhyay

BARKHA

The First Rain

22 mins., 35mm, Colour, Hindi.



Synopsis :

Barkha is the only daughter in an ordinary middle - class family. She works as a steno in a small firm.

The family, to ease financial strains, takes in a paying guest, a Sri-Lankan called Shiv. Shiv is working in a restaurant.

Shiv maintains his distance, ... until one day when Barkha returns from a party, drink and sick. Shiv takes care of her and maintains silence about the incident later. A small friendship between them blossoms.

Shiv does not talk of love or of commitment, but strangely Barkha seems to be content with what she has and does not mind putting a name to the relationship. And then she finds she is pregnant.

Shiv tells her that they must have the baby, they will get married. He says that the bride must get to know his parents according to custom, just as he knows her parents.

Barkha is elated. She packs the gifts for his family. At the air-port he gives her one more package, some toys for his nephew and niece. She takes his leave.

The aeroplane explodes in midair, just after take off. The investigation later reveals that terrorists were behind the explosion.

Anindita Sarbadhikari

Anindita Sarbadhikari was born in Calcutta. She is a graduate of National School of Drama with specialisation in Theatre Direction. She has completed her course in Direction from FTIL. *Barkha* is her diploma film.



Credits

| | | |
|----------------|---|-----------------------------------|
| Director | : | Anindita Sarbadhikari |
| Producer | : | FTIL, Pune. |
| Cinematography | : | Sirisha Roy |
| Music | : | Pritam Chakravorthy, Abhijit Roy. |
| Cast | : | Jaya Seal and Adil Hussain. |

Enquiries : Film & Television Institution of India.

Law College Road, Pune - 411004.

Telephone : 0212-331113, Fax : 0212-330416

OF ONE LIFE... MANY HOPES

Anindita Sarbhadikari

From the claustrophobic shell of her existence, Barkha reaches out to faraway, never-seen-before lands... ocean... untouched realities-like the sounds of an ocean, locked inside a conchshell.

Shiv has also seen a dream-of his own land... own soil.

... But to realise Shiv's dream, millions of innocents like Barkha pay a price. Even the seed of life in Barkha's womb will never take her first gasp of breath, out from her mother's womb... will never know how the earth looks like... that's the price we pay every time terrorism strikes.

I do not question anybody's ideology. Every human being has a right to nurture, or express, or even realise his own ideas. But above all rights, didn't the unborn child in Barkha's womb have a right to be born..?

What gives any ideology the right to take away innocent lives?... the right to commit genocide in the name of religion, country or community?

My film is about one human life-of myriads of hopes and dreams, laughter and tears interwoven through years... then, one blinding flash of light., and its all over.... all because some body wanted his pound of flesh, or his piece of land.

DUPHANG-NI SOLO

An Autumn Fable

45 Min., 16mm, Colour, Bodo.



Synopsis :

The film looks at a world torn apart by violence. The film is based in Assam, where feelings of economic and political discrimination have led the Bodos to revolt against the apathy of the state. The resultant violence has over the years created rifts within the community itself. Inter group rivalries and the states own attempts to suppress the movements have engulfed ordinary citizens in violence, which has left a trail of sadness and bitterness. How does one make sense of living in an atmosphere of doubt, suspicion and violence.

The film highlights these issues by juxtaposing tales and stories, which not only look at the political drama but which also remind us about the dangers of forgetting and indifference. The film focuses on the folk theatre *Gaan*, which goes beyond being merely stories of gods and kings by providing criticism on contemporary socio economical situations.

The tale of the woman, who, on losing her child in a wild fire is

transformed into a bird, which returns every autumn, lamenting the loss, is a reminder of the plight of the people. The film sees in such tales and stories a source of understanding experiences, fragmented by an atmosphere of suspicion and distrust.

Like the tales, the film too wants the viewers to pause and reflect. The film chooses to frame events from the play in long shots, never allowing viewers to get emotionally involved in the dramatic incidents. Rather than drive home a moral, the film prefers to juxtapose tales, stories and incidents from daily life. And in all these, there is a suggestion of hope. In a world where roadsides are lined with relief camps, housing survivors of massacres, where armed might makes the law, the everyday activities of the people reflect an affirmation of life. Women work at their looms; children play on the river bank and elderly men sip tea at the tea stall waiting like the playwright to narrate yet another tale.



Pinky Brahma Choudhury

Pinky Brahma Choudhury, is a post graduate in film direction from Film & Television Institute of India (FTII), Pune, 1992.

Her diploma film - *Ether*, (35mm,B/W) a short fiction film was screened in many International Film Festivals.

Credits

| | | |
|----------------|---|-------------------------------------|
| Director | : | Pinky Brahma Choudhury |
| Producer | : | Neeraj Suji/ Rajindra Films |
| Script | : | Shobit Jain, Pinky Brahma Choudhury |
| Cinematography | : | Samir Mahajan |
| Editor | : | Shobit Jain |

Enquiries : Rajindra Films,

C-1/22, S.D.A, 1st Floor New Delhi - 110016.

Tel : 011-6852546. Fax : 011-6868618.

AN AUTUMN FABLE

Pinky Brahma Choudhury

This film is about events in time, in memory and in space drowned in amnesia. Events and incidents have permeated the public memory but with extreme violence inflicting the community the experience has produced a numbness.

This film is about remembering, about memory as opposed to the act of consciously forgetting. Remembering can be only distant (objective) if it needs to be saved from the emotions of nostalgia.

The film is not a report, neither does it in anyway go into the reasons of the political crises of the region.

There were enough media reports when the crises was at its peak. The heat for the media is probably over. The film takes over from this point, narrating tales from the past and the present probably, the tales contain more clues to the politics of this land.

The Gaan or the traveling folk theatre is the central image in the film. It is purely an image kept consciously at a distance. From a distance we observe the past and the present - the act of watching the night long play and the act of remembering (flashes of memories of this declining form), virtually witnessing the death of the art of story telling- a crises (erosion of memories) that threatens to affect this land.

Peripheral to the image of Gaan, there are other images of decay that constitute the bitter realities of our time. Realities that go beyond a specific region or people - the acceptance of a misery as if it was the most natural course of events - the ever widening distance between history and mankind as if they were two different entities. It is this phenomena that the tales and the images in the film resist. The hope of living lies in the memory of life rather than in submitting to the violence of amnesia.

IN SEARCH OF MALANA

73 mins., 35mm, Colour, English



Synopsis :

Himachal is not only famous for its apples or the seat of Tibetan government in exile, but also for a tiny hamlet in Kullu valley (of Gods) called **Malana**. It is a republic within a republic. A few thousand souls whose political allegiance is only to themselves and whose religious devotion focuses on a deity, called Jamlu dev (from 'Jambala' **Dala Shakche** in Tibetan like dialect Bhoti meaning 'the god of wealth' or 'god against enemies') who gave them their rigid rule of governance called Ra-Deo (the rule in the name of the God).

Consisting of the upper and lower house, the republic has three permanent members and eight elected members from Malana's eight major and minor clans who migrated from different parts of the valley

and converged in a rediscovered fertile land called *Kajali-Bijali* to form Malana. Three permanent members namely Gur - the mouth piece of the Lord Jamlu is divinely appointed, the Kardar/Karmisht is the administrative head and the Poojari the religious head. They are lifelong appointees selected by a rebirth process called *Dwij/Shucherna* from different clans.

The Lower house consists of all the adults in Malana or only heads of the families. Any issue whether big or small is discussed endlessly by their government called *Kameti* till full consensus is reached otherwise the matter is referred to Dev Jamlu itself through a peculiar method. Two sheep, one representing the plaintiff and other the defendant have equal amount of poison put in their hind legs after an equal incision. Whoever's sheep survives is declared the winner. No outside appeals are allowed which incur the serious punishment in the form of fine and ostracisation. Earlier capital punishment was given by tying a stone to the back and push the wayward from a high cliff into the river.

There are numerous other functionaries having specified tasks and selection procedures including do's and don'ts. This Jamlu dwells neither in an idol nor a temple but in the convergence of silver articles including two swords representing the diety in Malana and when it disperses the God becomes dormant. He is believed to have descended from Indrakeela mountain top in Manali and then went to Hansa village in Spiti valley. He is even now worshipped in the only temple in an idol form.

Apart from five major festivals held at an interval of 3-4 decades including one that happens once a century - there are numerous small and big fairs around the year dedicated to Lord Jamlu in different ways, the most popular is the Harvest Festival. One member of every family from the twelve villages that owe allegiance to Lord Jamlu have to visit atleast one festival once a year. Most of them prefer monsoons. A silver treasure and golden idol believed to have been sent by Emperor Akbar in the 16th century as a gesture of respect and

reverence to Lord Jamlu, who saved him from developing leprosy, are displayed. Their ceremonies and rituals bear resemblance to Hindu practices. The boys and girls meet and mate with parental blessings before formally getting married. It's not promiscuity but their way of life - casual as long as it doesn't anger their God.

Their dialect, Kanashi, is the only clue whatsoever of their origin which doesn't even find mention in the Vanshavalis of Kullu kings. This dialect draws words from Sanskrit, Bhotti and Kinnauri. Again a confluence of sorts - i.e. Milna or Malana. Their geographical isolation (accessible only through three passes, namely Jari, Rashol and Chandrakhani, all of which are treacherous treks on foot) and their utmost devotion to their diety have kept them aloof till recently.

The police entered this place of refuge last year and Government of India's minimal authority was displayed when photo identity card session was conducted.

Their strict protocol and rigid structure couldn't have come overnight. There are many unanswered questions about Malana. There is misinformation or half-baked facts. It doesn't bother Malanas the least year after year they mechanically repeat their various exercises without understanding the meaning. Wherever doubts and confusions arise, they look to their Devata for answers.



Whether Jamlu is the army chief of the mythological war between Gods and demons for Amrutmanthan or whether they are remnants of Alexander the Great? Or whether Malanas, a living fossil of ancient Vedic Kingdom? Even after a thorough research the answers elude.

Vivek Mohan

Writing brought Vivek Mohan to Mumbai from Shimla. He joined Lintas Film department, working with top ad. film-makers for three

years. In between he made small in-house films. He has made ad. films and corporate documentaries before venturing into his first major film **In Search Of Malana.**

Credits

| | | |
|----------------|---|-----------------|
| Director | : | Vivek Mohan |
| Producer | : | Neo Films |
| Story | : | Ramu Narayan |
| Cinematography | : | M.S. Sunderesan |
| Editor | : | Javeed Sayeed |
| Sound | : | P.M. Sateesh |

Enquiries : Neo Films

G2 Everest, Tardeo Road,
Mumbai 400 034

Telephone : 4946248, Fax : 4950468

MALANA MYSTIQUE

Vivek Mohan

When we set out to unravel the mystery behind Malana, a village in Himachal Pradesh, where democracy has been in action almost since time immemorial, we had originally planned to title this film as *Malana an ancient Vedic Republic*. This was an attempt to prove that though the word *Democracy* may be of Greek origin, the concept is wholly Indian.

Our endeavor took more than four years to materialise, mainly due to the fact that our traditions are orally transmitted which cannot stand the test of scientific methodology. Malanas are a closed community, having very little contact with the outside world. Yet, their unique system of Governance has put them on the world map. Several attempts have been made to document their life-style.

Through Malana's tryst with democracy, I wanted to show that India, at one point of time, was a super power.

It was very difficult to get material to authenticate the past of Malana. We had however gone beyond the so-called scholarly research papers and doctorates, to demonstrate concepts like Democracy and Parliament, which are part of our ancient Indian heritage. Though there is ample proof the Malana is a fossil of some sort of old Republic, we were unable to prove it reminding us of the saying: "When the most of it is known, the most of it is gone".

Maybe Malanas are at one extreme end of civilisation. But

should we call them backward? They are happy, dancing, singing and above all having a staunch belief in a supreme Deity around which all their activities revolve. Compare this with the so-called civilised society, which has lost its identity. Amidst all our prosperity, a sad feeling has crept in. What with the rat-race to be ahead, the pressure of modern urban society is telling upon us. Perhaps that is what life is all about. Ascending from a lower to higher plane, only to fall into the lowest. Precisely for this reason, the film ends on a note from **Bhagavadgita** : "*There is nothing permanent except change*".

JAM INVALID

23mins, 35mm., Colour, English/Hindi.



Synopsis :

Ambika is studying in a posh boarding school. She has just come to know that she has failed once again and she will not be given any more chances to continue in the school. Ambika seems unperturbed, much to the disappointment of her teachers and classmates who seem more concerned about her future. At first, Ambika is relieved in getting away from the competitive atmosphere of the school. She leaves the city for home in another city. Once outside, she still has to face her parents who are unaware of her fate. The chaotic state of her mind and fear of facing her parents makes her spend the night out in the city which at first, provides her a sense of release and distracts her away from depressing thoughts. But very soon the city takes over and her confusion returns even more intensely this time.

Nishtha Jain

Nishtha Jain is a post graduate from Jamia Mass Communication Centre and has specialised in Film Direction from FTII, Pune (1998).

Prior to joining the Film Institute she was working as an editor and part time correspondent with video newsmagazines like Newstrack (TV Today) and Eyewitness (HTV). She has assisted film maker Kumar Shahani and edited a serial directed by Mujaffar Ali.



Credits

| | | |
|----------------|---|---|
| Director | : | Nishtha Jain |
| Producer | : | Film & TV Institute of India, Pune |
| Cinematography | : | Deepti Gupta |
| Editing | : | Kavita Pai |
| Music | : | Tom Dennehy |
| Sound | : | Vipin Bhati |
| Cast | : | Ambika Sanjana Frenzy Bharoocha Marzban Irani |

Enquiries :

Film & Television Institute of India,
Law College Road, Pune - 411 004.
Telephone : 0212-331113, Fax : 0212-330416

Non - Feature Film

JATANER JAMI

Jatan's Land

57 min, 35 mm., Colour, Bengali



Synopsis :

The film is the tragic saga of a landless peasant told in a seriocomic style. Hoping to get a piece of land as declared by the Government, the farmer, Jatan, runs from pillar to post, knocking several doors from the level of the Panchayat to the Land Reform officials. By the time he gets the necessary papers to prove that he now owns a piece of land, he finds that the land allotted to him is submerged in water. The film very succinctly shows how delays in government procedures are often counter productive.

Raja Mitra:

Beginning his career as a documentary and short filmmaker in 1997, Raja Mitra switched to feature films with *Ekti Jiban*, which in 1988 won him the Indira Gandhi National Award for the Best Film. It also won him the P.C. Barua Award. His short film *Scroll Painters of Birbhum* also won a National Award for the Best Documentary in Art/Culture in 1989, and was featured in the Indian



Panorama apart from being screened in several International Film Festivals. *Behula* in the following year won the Best Short Fiction Award and was invited to Cannes. His second feature, *Nayanataara* was the Indian Panorama entry for 1997. *Jataner Jami* has won Golden Lotus- for Best short film - National Award.

Credits

| | | |
|----------------|---|----------------|
| Director | : | Raja Mitra |
| Producer | : | Films Division |
| Cinematography | : | Barun Raha |
| Editor | : | Ujjal Nandy |
| Music | : | Raja Mitra |
| Sound | : | Anup Mukhejee |

Enquiries :- Films Division,

Government of India, Ministry of Information
& Broadcasting, 24 Dr. G. Deshmukh Marg, Mumbai-400 026.

Tel : 022-3861461 Fax : 022-3800308.

Non - Feature Film

JIBON

Life

56 min., 16mm, Colour, Assamese.



Synopsis :

In life, death is inevitable, yet nobody appears to accept the reality. This is the basic premise of this semi-autobiographical film. A personal and private story of a mother, and her only son of 12 years old suffering from Duchenne's Muscular Dystrophy, a rare disease having no cure at sight. The locale is Guwahati, a town situated in the far-east corner of India. Shot in actual locations with real - life characters the film has taken feature fiction format in most sequences.

Life as an entity is too large and complex so as to portray in a work of art. The film allows us to celebrate an ordinary life through catching some vignettes. Or it has chosen to draw an impossible situation of hope against hope. The film is also an approach to thin

out the conventional line of control between fiction and documentary.

Altaf Mazid

After completing graduation in Civil Engineering, Altaf Mazid completed the Masters in the same subject. A passionate lover of Hollywood, he pursued his cultural enthusiasm first as an IPTA-activist and simultaneously worked for film society movement. He along with some others gave birth to Anweshak, an organization for promoting of the not-so-popular cinema of India that does not figure in the conventional film-society agenda. Also, he began writing on cinema, and he has a large number of articles to his credit. His onward journey with the medium enthralled him to perform as an occasional speaker of cinema, a self-styled festival programmer and an amateur video maker. He has made two in-house programmes for the regional television centre. While the first one, a short fiction feature, *Byaktigata Aru Goponio* (Personal and Confidential, 1992), was able to attract the critical eye, the other one (1994) turned out to be a flop, so much so that he does not even want to recall its title. *Jibon* is his first celluloid venture, funded by a couple of novice producers, personal loan donations and contributions from friends and relatives. Professionally he is a government employee.



Credits

| | | |
|----------------|---|---|
| Director | : | Altaf Mazid |
| Producer | : | Puto'la Films, Hindustan, Hotel Building, S.S Road, Lakhtokia, Gawhati-781001. |
| Cinematography | : | Mrinal Kanti Das |
| Editor | : | Amitabh Shukla |
| Music | : | Reeshee R. Duara |
| Cast | : | Ro'n, Biji and Limu. |

ANDREY AND I

Altaf Mazid

"How many words does a person know?... One hundred, two, three? We wrap our feelings up in words, try to express in words sorrows and joy and any sort of emotion, the very things that can't in fact be expressed. Romeo uttered beautiful words to Juliet, vivid, expressive words, but they surely didn't say even half of what made his heart feel ..."

While this is true in terms of an artistic creation, it is also valid in framing the posture of the creator. While the work of art is unthinkable of expression in words, so is also the description of its attitude. The situation gets aggravated when the creator faces a blank sheet of paper gasping for words so as to note down his mind and that too in a language which is foreign to him. Yet insomuch as the editor wishes for a point of view, it scripted like this:

I do not know if I am a creator. What I know is, **Jibon** is life and life is cinema. The magic of cinema has mesmerised me from my childhood. I am an ardent Romeo of Hollywood, and have since long been looking for an arena for performance of the magic. But when the bell went, to my utter surprise, I found myself rendering a few items of my own life. Let alone Hollywood, but no other cinema of any kind captured my vision. there were a number of ideas, mostly political, but **Jibon** began to , possess me, to such an extent that I continued to become its paramour.

Perhaps the genesis can be traced from the condition of my mother's decade long illness. A rare disease converted her to a hopeless vegetable. She met her death by inches. My wife, Limu, took her under wings, nursed mother taking care of every small need. A near-similar situation was simultaneously happening in proximity. Another was looking after her only son suffering from another critical and rare disease, Duchenn's Muscular Dystrophy. While mothers condition was predictable, here hope for life dominated the scene. My introduction to the family was after my marriage, Limu being a childhood friend of the boy's mother, Biju (Bondita). She often visits them to enquire about the health of the

child, Ron. The time almost coincided with the onset of my mother's deteriorating condition.

Though I was deeply touched by the courage, grit and heroism of the family against all odds, I never thought these elements to be the materials of a film. Like many a film-buff, I was also mulling over about doing a film. But the concerns about my mother refrained me to make a start. Her demise, the year before last, threw me in a void, and with lots of free time and space. The situation got replete with manifestation of the film. Now I contemplate it as a tribute to mother as well as to the people suffering from conditions barring them to lead normal lives. Also, I idolize those human beings who strain themselves to make these souls' life livable.

Jibon, largely, is about an ordinary life transcending the border of the mundane and seeking to rendezvous with greatness. It is drawn from the mother's outlook. She is the narrator, even in the conversation sequences. The basic material is documentary, shot in actual locations with real-life characters. Almost all the objects and elements in the film were picked up from the belongings of the family, even the painting of 'mother and child' which was drawn by Biju long back. The locations where the family usually goes, the things they do, day in and day out, were recorded. The conversation sequences, although enacted, were also filmed the way they usually sit and talk. But in cinema, nothing can be portrayed as real, at best events can be realistic... *Jibon* suffers from this inherent limitation.

At the early pre-production stage, I wanted to make a fiction - feature; yet I found the content to be too large complex to express in such a manner. Again, a conventional documentary on the condition of the family is difficult to visualize because the matters of life and death are not mere data and document.

Finally I approached it in a format which is neither a feature nor a documentary. The feature sequences are the link to the documents of the film. And, the words of these scenes have supplemented the imagery of the series of sequences involving the conditions of the mother and the son. The film strives to be poetic and lyrical - a design in the stream of consciousness where music is a fundamental guiding element. The voice-over is limited to the inner most expressions of the mother. The budget of the film was

extremely low. Begining with an amount of Rupees two hundred thousands, it saw the light of day with nearly double the figure.

Jibon is to help me to find my way through the maze of possibilities contained in this young and beautiful art form - still, in essence, so little explored - in order to be able to find myself, fully and independently, within it.

Artistic creation, after all, is not subject to absolute laws, valid from age to age since it is related to the more general aim of mastery of the world, it has an infinite number of facets, the vincula that connect man with his vital activity; and even if the path towards knowledge is unending, no step that takes man nearer to a full understanding of the meaning of his existence can be too small to count."

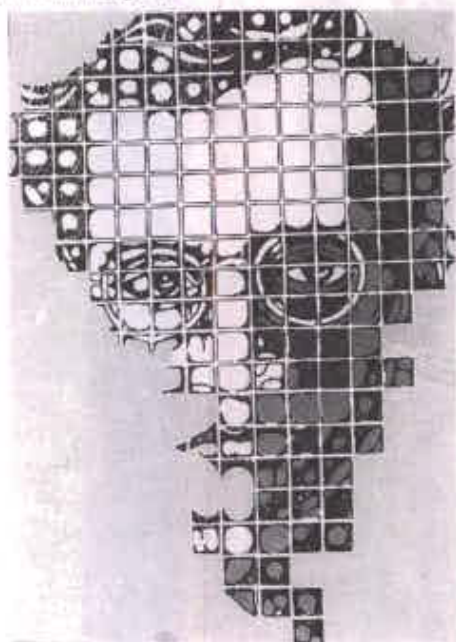
Jibon is an outcome of some exploration of these possibilities to find some understanding of the meaning of our existence.

(1) *Andrey Tarkovsky, Sculpting in Time - Reflections on the Cinema*, (Faber and Faber 1989), p. 12

(2) *ibid.* p13

JYOTIPRASAD -THE VERSATILE GENIUS

72 mins., 35mm, Colour, English.



Synopsis :

This biographical film on Jyotiprasad Agarwalla, brings out the overall creative aspects of the genius, who, despite passing away when he was only 48, contributed so much in diverse ways to the people of Assam and Assamese culture. His life is a source of inspiration.

The film discusses the different creative aspects of Jyotiprasad under different captions as a playwright, as a music composer and poet, as a pioneer of Assamese films, as a political activist, as an ideologist and as a person who was haunted by the agony of his last days. With definitions, elaborations and comments from different personalities form the concerned areas, the film attempts to analyse the inner and true-self of Jyotiprasad.



Charu Kamal Hazarika

A post graduate in sociology, Charu Kamal Hazarika started making films in 1974 on a variety of subjects of sociological importance. He has made more than 30 documentaries short and feature films. Apart from writing stories, screenplays, dialogues and scripts for his films, he has also done cinematography for some of them. He has received National awards in 1984 and 1987.

Credits

| | | |
|----------------|---|---|
| Director | : | Charu Kamal Hazarika |
| Producer | : | Films Division |
| Cinematography | : | SL Prasad, Ramsahay Yadav. |
| Editor | : | Prabhakar Shinde, Harendra Joshi, Harendra Walvi |
| Music | : | Ramanuj Das Gupta |

Enquiries :

Films Division

24 Peddar Road,, Mumbai 400 026

Telephone : 91-22-3861461 Fax : 91-22-3800308

A DREAMER AND A MAN OF ACTION

Charu Kamal Hazarika

In loving memory and in appreciation of his contributions to the growth of modern Assamese culture, this film introduces Jyotiprasad Agarwalla, outside the state of Assam.

Jyotiprasad died at the age of 48, but he lived a full and unrepentant life. He believed in the primacy of culture and beauty. Time to him was a cycle attuned to the constant movement of culture. The progress of civilisation is measured in terms of this movement which always ensures victory over anticulture or counter-culture. Thus he had contributed so much and in such diverse ways in bringing about the modern Assamese cultural resurgence that it is most difficult, if not futile, to attempt an assessment of his contributions through a one hour film. Literature, music, drama, cinema and even dance and architectural designs - there is hardly any creative medium which Jyotiprasad's extraordinary genius has left untouched. Through this film we tried to project the whole range of his creative activities representing a unified whole; they were the manifestations of a lofty well-rounded personality that was a harmonious blending of a creative genius, a firebrand visionary, a devoted idealist, a sober intellectual and a committed man of the people.

The saddest part of the story is that, such a versatile genius is hardly known to people beyond the boundaries of Assam. 100 years of cinema was celebrated throughout India and the globe. Functions and seminars were held; films were made to focus the glorious history of Indian Cinema. Jyotiprasad was totally ignored. Nobody even mentioned about the two films

he made in 1933 and in 1935, especially in a place like Assam which was connected to the outside world only by waterways in those days. We have tried to bring in that phase of Jyotiprasad's life by using few clippings in this film from both his films *Jyomoti* and *Indramalati*.

Jyotiprasad always subjected his experience of the philosophical and sociological reality to the inner discipline of his aesthetic vision. He regarded both capitalism and imperialism, which he called *Twins* as counterculture. Jyotiprasad, the capitalist tea planter, who walked on costly carpets, mixed in high society occasionally, gave up aristocratic trappings, threw his western outfits and took to kurta, pyjama and dhoti made of Khadi fabric, mixed with the common people and became one of them.

Jyotiprasad was a dreamer as well as a man of action, a poet-philosopher as well as an artist ever on the move. He moved from drama to songs, from songs to poetry, from poetry to fiction and from fiction to films. He moved from literature to other arts in an effort to explore their potentialities. He explored the tradition too to find its essence and discover its vitality. He was the winged word that flew high above the earth, but he knew how and when to take them back to the soil to recharge them with fresh energy. He was not an intellectual angel flying in the void. He was of the earth, earthly!

Non - Feature Film

KALO HARIN

Black Stag

29mts., 35mm, Colour, Malayalam



Synopsis :

The film does not strictly follow the conventional format of a biographical documentary. The camera does not obsessively follow each and every movement of I M Vijayan and instead attempts at depicting the various forces that contributed to the shaping of spirit behind the individual football player. The different stages of the evolution of Vijayan from his early childhood as a footballer into a national sports hero is suggested through a series of visuals, aural and music focusing on the cultural roots of an agrarian folk tradition, the paddy fields and play grounds that served as training grounds, the applause of the later years from galleries all over Kerala and Bengal. The three interviews with Chathunni (coach), Bhattacharjee (sports journalist), Cheema Okeri (fellow player) carry feelings for I.M.

Cherian Joseph



Vijayan in three different aspects.

The ballad form of the film celebrates the glory of a hero, growing in the midst of a tradition and culture that is being mercilessly eroded in the contemporary menace of a global culture.

Credits

| | | |
|------------|---|-------------------------------------|
| Director | : | Cherian Joseph |
| Producer | : | Thrissivaperoor Creations |
| Screenplay | : | A.N. Raveendradas/NPChandrasekharan |
| Camera | : | P.J.Cherian/M.A.Mathiazhagan |
| Editor | : | P.Raman Nair |
| Music | : | K.Raghavan Master |
| Sound | : | T. Krishnanunni |

Enquiries :

Thrissivaperoor Creations

XII / 379, Ollur P.O., Thrissur - 680 306, Kerala

Telephone : 0487-353204 Fax : 0487-353371

LET'S TALK A WHILE

19mins., Colour, 35mm, English/Hindi



Synopsis :

A man and a young woman encounter each other on a night bus journey. Her plans are mysterious and she is apprehensive of the outcome of her journey. He spins a story around her that she claims to be untrue. She discovers that he has a knack for spinning long yarns and in turn teases him using his own methods. When the bus breaks down in the morning she gets tense and reveals to him that she is going to meet someone she has never met before and that she waited years for this meeting to happen. He reacts very cynically. The journey ends and she waits for the mysterious person to arrive.

Ruchika Oberoi



Ruchika Oberoi completed her B.A. (English Literature) from Sri Venkateswara College, University of Delhi. She joined FTIL in January, 1985 as a student of Direction. *Let's Talk A While* is her diploma film.

Credits

| | | |
|----------------|---|---|
| Director | : | Ruchika Oberoi |
| Producer | : | FTIL, Pune. |
| Cinematography | : | Chandan Goswami |
| Editor | : | Anupama Chandra |
| Sound | : | Rishi Oberoi |
| Cast | : | Gitanjali Rao, Yadu Sanklia, Nitesh Pande. |

Enquiries :

Film and Television Institute of India

Law College Road, Pune - 411 004.

Telephone : 91-0212-331113 Fax :091-212-330416.

LIGHT ON THE WATER

29 mins., 35mm, Colour, Malayalam



Synopsis :

Kerala is a state that has undergone radical change in the last 50 years. It was one of the first places in the world to elect a Communist government to power and the first in India to get rid of illiteracy. Huge numbers of people from here migrated to other countries, especially to the Middle East, in search of employment. Communism, education and migration are all factors that in most parts of the world have contributed to the breakdown of old cultural values.

However, this film depicts how a 1000 years old tradition manages to thrive even in a place that has witnessed the kind of change that Kerala has seen.

Through conversations with the people living in the village of Kurianoor which skirts the river Pamba and the people living along the backwaters, the film explores the manner in which the boats are built and why the community regardless of religious, ideological or class difference unites for this event.

The film opens with the traditional carpentry techniques used to build a *chundan*=*vallam* or a snake-boat, and gradually the culture behind the building of it and the identification of people to things associated with these old traditions, such as childhood memories, old songs, etc., are analysed.

People like the village tailor, the politician, the poet, the teacher, the businessman, and the Non-Resident Indian, who has returned home express their personal view of the tradition and explain what it is that makes them lend support to these old customs even at the end of the 20th century.

The film also uses a poem about the river both written and sung by the celebrated Malayalam poet, Kadamannitta Ramakrishnan.



Lygia Mathews:

Lygia worked as Assistant Producer, Programming, for Bombay Doordarshan. Subsequently she joined Hindustan Thompson Associates as Senior Film Executive. She has extensively made corporate films. Having set up her independent unit, Mantra Magic Films in 1987, Lygia has been making documentary films on a variety of social issues. **Light on the water** is the first in a series of documentaries that Mantra Magic plans to produce.

Credits

| | | |
|----------------|---|-----------------------------|
| Director | : | Lygia Mathews |
| Producer | : | Mantra Magic Films Pvt.,Ltd |
| Cinematography | : | K.G. Jayan |
| Editor | : | Vinod Sukumaran |
| Sound | : | Krishna Kumar |

Enquiries :-

Mantra Magic Films Ltd

30, Lakshmi Krupa, Tilak Colony,

Road No.1, Dadar (East), Mumbai - 400 014.

Telephone : 022-4145225 Fax : 022-4156640

Non - Feature Film

ORU KANN ORU PAARVAI

Through An Eye Darkly

30 min., Colour, 35mm, Tamil



Synopsis :

She is about twenty-five. Ill-clad and in an advanced state of pregnancy. But can't avoid work. Draws water from what looks like fathoms deep well. She must fill the water pot of the school. In a few minutes, the children out in the playground would need water.

With the burden of the child in her womb and the water pot on her side, she slowly walks to the school. Emptying water into another pot, she finds, next to the pot a neat row of glasses. A little away, there is a mangled aluminium tumbler tied to a stick. She knows, her daughter who is in the school would have to take water from the mangled tumbler. Certainly not on her own could she take water from the pot. The school peon will pour water into the waiting palms of

her child – and a score of other Dalit children.

She sees a little water left in her pot. Cleans the mangled tumbler knowing full well it's not done by the school peon.

She goes to her house and prepares the child for the school. Combing her hair, not forgetting to put a tilak on the cheek to ward off the evil eye!

The interval is over. Children playing in the ground come rushing to the water point. The queue is long. Nearly at the end of the queue stands her daughter. Too thirsty to wait until her turn and unable to overcome her thirst, she shifts to the other side and takes water from the pot. The teacher comes rushing from the classroom and beats the child with the stick. The blow falls on the left eye of the child who cries in deep pain. Realising what has happened the teacher takes the child to the local hospital. Alas, the child has lost the sight in the injured eye.

The teacher, the head master and panchayat President console the poor parents telling them that they would be amply compensated.

The Dalit youth goes to the local police station to file a complaint. The Inspector would not file FIR.

Nothing happens for a few days. Realising that justice would not be done, the youth petition the government for an enquiry. The Enquiry Officer (EO) arrives. The school teachers and other enact a drama. Suddenly there are slogans and bill boards all over the school that untouchability is an evil.

The EO records the statements of all concerned. The teacher who blinded the girl enacts as to how the child had injured her eye in a quarrel with other children of the school! The unfortunate girl and her parents are mute witnessess.

As the EO comes out of the hall, he sees a few children involuntarily queuing up in front of the water pot cupping their palms for a few drops of water! Now the EO has seen the truth and tells people around angrily that "children would never lie".



Gnana Rajasekaran:

Gnana Rajaselkhran is working as Regional Officer in Central Board of Film Certification, Chennai. He has scripted and directed a Tamil feature film, *Moghamull*, which won him Indira Gandhi National Award for best first film of a director (1994) apart from a Special Jury award for the Best Film by the state Government of Tamil Nadu. He has written a number of plays, apart from a novel in Tamil.

Credits

| | | |
|----------------|---|--|
| Director | : | Gnana Rajasekaran |
| Producer | : | Gnana Rajasekaran, for Public Service Communication Initiative (LSSP) |
| Cinematography | : | B. Kannan |
| Editing | : | B. Lenin-Vijayan |
| Music | : | Ilaya Raja |
| Cast | : | Mounica, Delhi Ganesh, Jeevan, Parimalam, Thalaivasal Vijay, Bala Singh, Nair Raman. |

Enquiries :

Gnana Rajasekaran
S-1 CPWD Quarters,
Haddows Road, Chennai - 600 006.
Telephone : 044-8253618

BLIND DISCRIMINATION

Gnana Rajasekharan

June 26, 1995. A primary school at Kattinaickam Patti, Salem District, Tamil Nadu. A young Harijian girl named Dhanamma, dared to drink water from a tumbler meant for the upper castes. She was punished by the teacher. As a result, the girl lost one eye. The film is based on this incident.

Untouchability in the Indian Society takes a number of forms. The water touched and brought by the pregnant woman and the tumblers washed by her become untouchable for her own daughter, ironically enough!

Though, outwardly, untouchability is shunned by the society, it continues to be practised in different ways at different places. Only in extreme cases like this incident, does untouchability come to light.

Even if it does come to light, those who practise untouchability go unpunished, because every one tries to protect the guilty and put on a false front of equality.

In this film, the pregnant woman and her husband may have lost. But, today's Dalit youth will not lose. They are all enraged, left with no option but to put up a determined fight.

REPENTANCE

22mins., 35mm, Colour, Malayalam



Synopsis :

The film structurally has a prayer to begin with. Prayer depicts the grief that has overwhelmed mankind. The material existence of Neelakantan and his sacrifice are visually brought out.

This is the story of Neelakantan, a factory worker, who opts for committing suicide with his family members even as his factory downs its shutters.

Repentance is the story of a mute sculptor who lives with his family in an utopian space and time. Incidentally, some actors of the second chapter play main roles in the third chapter too. In a dramatic climax, when Neelakantan realises about his wife's miscarriage, he breaks down and the image turns to a T.V. image and the camera moves out from it to reveal the factory worker's family lying dead in

front of the television. The film ends with a sequence inside a slaughter house, which gives direct suggestions about the ongoing process of exploitation meted out by the Superstructure over common man.

Rajiv Raj

Rajiv Raj did B.A. in Philosophy from University College, Trivandrum. He directed and co-scripted a short film in Malayalam called **Untitled** (1993)

Rajiv Raj joined FTII in January, 1995 as a student of direction. **Repentance** is his diploma film.



Credits

| | | |
|-----------------|---|------------------------------------|
| Director | : | Rajeev Raj |
| Producer | : | FTII, Pune |
| Cinematographer | : | Shammi Nanda |
| Editor | : | B Ajith Kumar |
| Cast | : | Shankar Narayan & Meenal Choudhary |

Enquiries :-

Film and Television Institute of India.
Law College Road, Pune - 411 004
Telephone : 0212 - 331113 Fax : 0212 - 330416

SARANG - SYMPHONY IN CACOPHONY

17 min., 35mm, Colour, English



Synopsis :

This film portrays the attempts of a couple, Gopalakrishnan and Vijayalaxmi at Agali in Kerala, to regenerate the environment through natural farming. It is an inspiring documentary about a young couple's commitment to revive the silent valley through organic farming.

Joshy Joseph

A graduate in Malayalam Literature, Joshy joined Films Division in 1985, and has scripted and directed nine documentaries. He also assisted Adoor Gopalakrishnan while making his film, *Katha Purushan*.



Credits

| | | |
|----------------|---|----------------|
| Director | : | Joshy Joseph |
| Producer | : | Films Division |
| Cinematography | : | N. Stanley |

A PERSONAL FASCINATION

Joshy Joseph

The first thought that dawned upon me, while planning to make a film on the Educational Environmental Experiment - **Sarang** by Gopalkrishnan and Vijayalaxmi was about the first screening itself to them. To me they are the ultimate in communication skills.

Eventually I showed the film to them, well before any committee saw it. I think that I passed their test.

Excepting at two places - one at the beginning and the other one at the end of the film - I tried to adopt a style of looking through their eyes.. **Sarang** is not an experiment in isolation. The accelerated speed of history unnerves people. And some look back.

Although the solution for any historical crisis cannot be sought in the past, this has got a reminder value. That's the crux of the whole **Sarang** experiment.

Then the end - the children at **Sarang** were seeing a Sardarji and a movie camera for the first time... They were fascinated. And so were I.

Non - Feature Film

SHE SHOULD DO YOU PROUD

4min., 35mm, Colour, Only music



Synopsis :

An animation film which appeals for the prevention of female infanticide while suggesting that a daughter could be an asset one could feel proud of.

Arun S. Gongade :

Arun S. Gongade works with Films Division. He has scripted, animated and directed films which have received National and International awards. These include: *Bidaii* (1984) - A.B. See, (1987) - *Endgame* (1987), - and



Lost Horizon. *She Could do you Proud* has been adjudged as the Best Documentary at the Maharashtra State Film Festival.

Credits

Director : Arun S. Gongade
Producer : Films Division
Editor : Harish Sutar
Music : Dinesh Kumar Prabhakar

Enquiries

Films Division
24 Dr. G.D. Marg,
Mumbai - 400 026.
Tel : 91-22-3861461, Fax : 91-22-3800308

PROUD BABY

Arun S. Gongade

I have been alarmed at the increasing number of abortions in India just because parents do not want to have female children. This film was made with a view to encourage the audience to opt for girl children.

As the title suggests, **She Could Do You Proud** is the same old message of non-discrimination against the girl child. Though main task is to effectively project government policies, as an animator I aim to spread the message in a subtle and yet forceful manner, largely to the rural audiences.

Despite the limitations, I am currently working on first film using clay-modelled animation. Titled, **Groom Her Well**, the film narrates the story of an ignorant potter who realises the importance of education to girls and sends his little daughter to school, after initially enslaving her to do the house-hold chores.

SILENT SCREAM

12min., 35mm, Colour, English.



Synopsis :

The film is about a young man living alone in his room overlooking a railway bridge. For reasons best known to him, he has decided to end his life as, in his opinion, it is not worth living anymore. He signs a suicide note, takes a lock and key, locks himself inside the room and then throws the key out of the window.

He opens a drawer and takes out pills that he has been accumulating over a period of time and along with some more pills that he has bought recently he swallows them. He then lies down awaiting the inevitable. It takes a while for the tablets to take effect. As time wears on, he is unable to sleep and die peacefully like he planned. We see him moving about restlessly on the bed as the enormity of his deed

sinks in to him . He suddenly has second thoughts on ending life and decides life is worth living after all. He gets up and rushes to the toilet and tries to vomit out the pills that he had consumed but in vain. He rushes to the door and tries to open it in order to get help but he then realizes that he had locked himself and thrown away the key. In panic, he runs to the window and cries for help but a passing train drowns out his voice. He then notices the photograph on the table (of a lady holding a young boy) and this to him represents the reasons for him to live on. He takes the photograph and holds it to his chest and weeps uncontrollably.

He realizes that the pills have started taking effect as his vision suddenly gets blurred. He tries to slap himself back to senses as he loses control over his body. In panic, he goes to the window and again screams for help but another train passing by drowns out his cries. He rushes to the door and bangs it violently, screaming for help. But there is nobody to hear him. Outside the room, the door is shaking violently and gradually comes to a stand still as the young man's life ebbs away.



Vikram K.Kumar

Vikram K Kumar is associated with Priyadarshan, a popular film maker. He worked with him for the Malayalam film *Chandralekha*. Currently he is working as Assistant Director in his unit.

His debut *Silent Scream* was shot in a single day at Madras.

Credits

| | | |
|----------------------|---|----------------------|
| Produced, Directed & | : | Vikram K.Kumar |
| Written by | : | Arjun Jena |
| Cinematography | : | Jaishankar & Aravind |
| Music | : | Iqbal |
| Sound | : | Deepak Hari |
| Cast | : | |

PSYCHE OF THE SUICIDE-PRONE

Vikram K Kumar

It was in March of 1998 that I decided that I had to make a film on my own. I had three short film scripts in mind at that point of time, but settled on the script of **Silent Scream** due to two main reasons: (a) this was about a Social Issue (I wanted to do a meaningful movie the first time around) and; (b) the length of the movie - it was a real challenge to get across a strong message in the short time span of the movie (12 Minutes).

The reason for picking suicide as the subject of my short film was that people in India do not seem to realize the gravity of the situation with regard to this act. Consider the statistics : there are more than 85,000 suicides in India which means every seven minutes a person commits suicide. The number of suicide attempts runs to more than 5,00,000 a year. That means every minute someone, somewhere in the country tries to end his/her life. Unlike the West, majority of suicides in India is committed by young people below 30 years of age .

The number of people committing suicide are more than the number of people dying in road accidents in India. India has among the highest rates of suicide in the world and yet we do not take it very seriously.

With my film, I wanted to draw the attention of the people to this social issue and bring about awareness regarding the magnitude of the problem, which seems to have somehow evaded the public mind.

Silent Scream is a fictional short film showing a man who has decided to commit suicide from the moment he signs the suicide note to the moment he dies. In most cases when a suicide is committed the community tends to focus on the reasons leading to the suicide rather than the act itself. Hence, I deliberately avoided revealing the reason which prompted him to end his life, so as not to divert attention

from the act itself. The relationship of the protagonist with the lady and young boy in the picture has also not been revealed for the same reason. Through my film I chose to highlight the act of suicide rather than the reasons leading to it. There was no deliberate attempt on my part to make the film silent but the circumstances in the movie are such that protagonist does not get an opportunity to express his views verbally; nor does he need to.

What we need today is a concerted joint action from the Government, Non Governmental Organisations (NGOs) and Sociologists to try and find the cause for the large amount of suicides in our country, and why young people lose hope so easily and in such large numbers. I hope that my film in a small way, contributes towards increasing awareness about the magnitude of this problem.

STRINGS FOR FREEDOM

83 min., 35mm, Colour, English.



Synopsis :

This documentary is a biography of Ustad Amjad Ali Khan

The film starts with a devoted musician behind the wheel, accompanied by his wife in the car absorbed fully in the mood of singing Bhairavi and driving the car mechanically. The vehicle is modern, but the owner is, rooted deeply in rich our heritage. The melody is, as if, percolating water into the roots. The symbolic canvas portrays a unique blend of modernity and dedication to one's root: a very typical oriental fragrance.

Many stalwarts and maestri like the great theatre personality, Sambhu Mitra, Pandit V.G.Jog, Girija Devi, Ustad Bismillah Khan, Ustad Zakir Hussain and many others are seen in different compositions.

Ultimately we see how passionately and dedicatedly Ustad Amjad Ali Khan hands over the wealth of his possession to his children and students. The rigorous coaching to provide academic excellence as well as the quality of mind and character that are so important to sustain the skill are being built into them. The rich genesis flows on like the moving car.

As Ustadji himself says, "Freedom within the discipline is the message of Indian Classical Music. Not only the music, but this is the way of our life too."

Gautam Halder



Gautam Halder is a post-graduate in Comparative Literature from Jadhavpur University, Calcutta. He works as an advertisement consultant. His maiden documentary film, **A Story of integration** centering on the Tabala Maestro Hirendra Kumar Ganguly. Won a National Award in 1995 and was selected for the Indian Panorama. It was also screened at the Mumbai Short Film Festival.

Credits

| | | |
|----------------|---|---|
| Director | : | Gautam Halder |
| Producer | : | Patakatha, 20 Nabin Sarkar Lane, Calcutta - 700 003. |
| Cinematography | : | Ashok Das Guta |
| Editor | : | Saurav Sarangi |

A TRIBUTE TO THE USTAD

Gautam Halder

Unalloyed admiration became a precious life time experience in the process of making a film on the living legend Ustad Amjad Ali Khan. I had heard him innumerable times, read about him and seen the film on him made by Gulzar, yet he remained a distant figure. I wanted to depict the man and trace the roots of genius which make his life a harmonious whole. The more I got to know about him, the more I became conscious that the man was greater than the sum total of the parts that made him.

A few years ago as a tribute to the Ustad, I had produced a book called *Glimpses: Ustad Amjad Ali Khan*. This helped me in my work but it also made me realize that in making a film on him it would be useless to depend solely on a pre-written script. It would make me miss many aspects of his life and personality. As I got to know him better, I became aware of his many-sided persona; I got to know a man who is completely immersed in the sacred tradition of Indian music but is ever-responsive through his music to the tumult of life around him.

The world today is threatened by strife and suffering; the culture of commerce has obliterated individual identities. In the midst of all this, Ustad Amjad Ali Khan, as an artist and as a human being, transcends all forms of alienation. His *sarod* has always sung for unity.

Behind the music is the man. Shooting in Gwalior near Tansen's tomb, we hit a technical breakdown. Daylight was already fading and Ustad was scheduled to leave for Delhi that very evening. While we tried to mend our camera, he moved among the tombs humming to himself; the music sounded like prayer. Then he came up to me and said ever so softly, "Son, I think, you should pack-up. Don't worry about this. This is all according to the wishes of God." I looked at him, overwhelmed. He stayed behind in Gwalior and we shot next day. It is this human being that I have tried valiantly to capture in this film.

Non-Feature Film

THE PAINTER OF ELOQUENT SILENCE - GANESH PYNE

24mins., 35mm, Colour, English



Synopsis :

M.F.Hussain considers him to be the most significant painter of India after him. Yehudi Menhuen was so deeply touched by his work that he could not resist writing to him after acquiring one of his works. Whether it is Sotheby's auction in New York or Christie's in London or a group show in Calcutta, Ganesh Pyne's paintings command the highest sum paid for a square centimeter of painting by any living Indian artist. Suave, soft spoken, shy but unyielding in his commitment, this diminutive painter creates only a few paintings per year and remains unperturbed by whatever is said or written about him. Here and now, reality and imagination, tradition and modernity,

craft and skill converge in his art. He transforms all the linguistic and stylistic elements he borrows, beyond recognition, for making his own muliti-layered and enigmatic visual statements.

Buddhadeb Das Gupta:

Dasgupta, Buddhadeb, an eminent Bengali poet and a renowned film director of India is a Post graduate in Economics from calcutta University. His writing s include, *Coffin Kimba Suitcase*, *Himjug*, *Chhatakabini*, *Roboter Gami*, *Shrestha Kabita*, *Bhomboler Ashcharya Kabini* (all poetry), *America America*, *Rahasyamay*, (novel); *Swapna Samay O Cinema*, (essays). Has travelled all



over the world in connection with cinema. He has received numerous awards nationally and internationally. Amongst his films *Dooratwa*, *Neem Annapurna*, *Grihayuddha*, *Phera*, *Bagh Bahadur*, *Tahader Katha*, *Charachar*, *Lal Darja* are most memorable. He has directed quite a number of documentary films, mostly on paintings.

Credits

Screenplay,

Director and Producer

Cinematography

Editor

Music

: Buddhadev Das Gupta

: Ashim Bose

: Biplob Roy Choudhury

: Biswadeb Das Gupta

Enquiries :

Buddhadeb Das Gupta

32/1F Gariahat Road (S), Flat:3A, Calcutta - 700 031

Fax : 033-4735545

IMAGES CREATED AND RECREATED

Buddhadeb Das Gupta

I never aimed at making a biographical documentary on Ganesh Pyne. Having known him for 3 years as a close friend, having dabbled in painting myself, and of course, in poetry, I had decided what my film would be all about. Some paintings of Ganesh were inspired by my films *Lal Darja* and *Character*. His creative energies, given often by cinema, intrigued and attacked me at the same time. The other quality of his artistic creativity that I found exciting was his obsession with Death, as reflected in many of his works throughout the different phases of his artistic growth. I wanted to make a film of images created by the painter and recreated by the director.

I wanted a musical score which would signify a long journey towards Death. I narrated the concept to my music director Biswadeb Dasgupta and I am happy with the results. I have tried to relate the cinematic images I created for the film with the images of Ganesh's painting. For instance, take the example of the candle metamorphosing into a dagger in one of his paintings. This is what intrigued me: imagine equating a pacifist, even religious symbol, like the candle to a weapon that reflects both violence and death. This is a unique vision Ganesh has.

I did not have any preconceived script or even any cinematic design I would work from. I allowed the film to grow at its own pace and along with Pranab Ranjan Roy, chose the paintings that would feature in the film. What helped was the tremendous concentration Ganesh is capable of, which kept him totally immune to the camera, the equipment, the movement and sound of the crew as we shot and he painted. He surrendered himself to my camera, converting himself totally into the subject of my film.

An Interview with Buddhadeb Das Gupta

Internationally you are rated as a most accessible Indian filmmaker after Ray. Like Ray you also make documentary films and both of you made films on two master painters of India. Is Inner Eye your source of inspiration ?

No. These two films are distinctly different in attitude and in style. *Inner Eye* follows a biographical line but my film tries to give thrust on the interaction on two sets of images belonging to the painter and the director, that is me. But I always love to watch *Inner Eye*.

How do you approach a subject like making a documentary while mostly engaged in making feature films?

Whenever I find a subject, like painting, close to my heart and mind I find myself getting ready for that. But it does not happen all the time. And I say No to those projects. These days I don't want to get myself busy with those images, which finally depress me. I value more my mysterious idleness when I don't have to make a film.

It seems as a film maker you have continued to take film making a subject of creative enquiry.

That is the only way I can respond to cinema.

Your perspective in the film is brought out in focus with visual artistry and artistic minimalism of a master film maker. How do you achieve it ?

My approach to cinema can be synthesised in one line and that is : how many shots you can do without.

One always encounters an osmosis of poetry and stream of consciousness in your films. They are always an incessant shower of innumerable atoms on the surface of mind. Would you comment on it?

Images always come from poetry, music and painting, apart from the zones of conscious and unconscious mind and dreams. But they must not be abandoned by audience for not being experienced by them in close proximity. The exterior form of those images should look real, and then slowly take a flight to extend the barrier of reality defined by the society.

-Pradip Biswas

THE SAGA OF DARKNESS

38min., 16mm, Colour, Bengali



Synopsis :

The concept of 'witch', identified with the tribal rituals, myth and legends has become an integral part of tribal faith and culture.

There are witchdoctors, who can detect the 'witches' as per Tribal belief, even as the identified 'witches' are punished by the Tribal community.

As per the tribal traditions either the 'witches' are killed or they bear a heavy financial penalty. The 'witch' hunting continues even in present times in an alarming proportions.

This film aims to unveil different aspects of this problem, which is only yet another face of murder or attempt to murder.

Interestingly, 'witch' hunting incidents are not confined to rural and tribal societies, as many cases are found among the upper caste

people of cities.

The film probes the back drop of different cases and tries to focus on the factors like family rivalry, political conflict, lack of education and lack of proper medial facilities behind these incidents.

Gautam Sen:

Gautam Sen is a post-graduate degree holder in Bengali Literature, from Jadhavpur University, Calcutta. Beginning his career as Assistant Director and Script Writer, he went on to direct a number of television serials which include: **Akash Deep Khulasa** (Hindi), **Pratibimba**

(Bengali), **Pratichhabi** (Bengali). Presently he is directing a daily mega soap **Akash Choan** for Doordarshan. He has to his credit a number of TV documentaries.



Credits

| | | |
|-----------------|---|--------------------|
| Director | : | Gautam Sen |
| Producer | : | Creative Image |
| Cinematographer | : | Ashim Bose |
| Editor | : | Rabi Ranjan Maitra |
| Music | : | Rabi Ranjan Maitra |
| Sound | : | Rabi Acharya |

Enquiries :

Creative Image

DL# 105, Sector II, Salt Lake, Calcutta - 700 091

Tele : 033-3591630, Fax: 033-4002233.

UCHALIA TRIBE

9min., 35mm, Colour, Hindi.

Synopsis :

This News Magazine produced by the Films Division depicts the story of Uchalia tribe of Salapur who were dubbed criminals by birth. Due to the Government efforts Uchalias have seen development and now a few of them are doctors, engineers and learned persons. In the last decade of fifty years of independence Uchalias have found a new way of life and have realised their right to live with self respect.

Shalini Shah



Shalini Shah is a Chemistry graduate, who has also done a course in Multi Media from BITS. She has worked with film makers like Saeed Mirza, Sudipta Bose, and has produced and directed music videos.

Credits

| | | |
|---------------------|---|---------------------------------|
| Director | : | Shalini Shah |
| Cinematography | : | A. Anjaneyulu & Mukesh Sharma |
| Music | : | Ramanuj |
| Editor | : | Shirish Amberkar |
| Sound | : | Faiyaza Waris, M. Chellapandian |
| Words (Basic) Hindi | : | Syed Alek Rasool |
| Production | : | Y.N. Engineer |

Enquiries :

Films Division

24-DR. G.D.Marg, Mumbai - 400 026

Tel : 91-22-3861461, Fax: 91-22-3800308.

FROM CRIMINALITY TO RESPECTABILITY

Shalini Shah

It is strange to see that a tribe in the Maharashtra has adopted theft, robbery, and dacoity as their occupation. They are known as "Unchala" or "Uchaka" (in Hindi: or one who robs). These tribals migrated from Andhra and Karnataka to Maharashtra.

During the pre-Independence era, the Britishers pronounced them as a "Criminal Tribe". Each member of their community from a new born to the dying one was declared a wrongdoer. They had to report to the police twice a day. In spite of living in pathetic conditions, these ignorant and illiterate people, considered criminal acts as their 'respectable' job - a means of living! From childhood the elders trained their young ones in the craft of theft. The person who mastered it was given due recognition in their community. If a person turned old and was unable to bear the torture of the police when caught, he invariably leaked out the secret of the trade to the police officers. The community on foreseeing this, axed their old ones to death.

After independence, in 1952, the then Prime Minister of India, Jawaharlal Nehru, took initiative to rehabilitate them. He ordered their release from the jails. The tribals were made to settle down in the region of Sholapur. They were given land. Slowly these tribals started going to schools. Today, suprisingly many of the tribals have attained high social positions and are holding respectable posts in government services.

Mr. Lakshman Gaikwad, an eminent writer, a recipient of Sahitya Academy Award, and *Maharashtra Gaurav*, hails from this community of Gaikwads and Jadhavs.

WILLING TO SACRIFICE

25min., 16mm, Colour, English.



Synopsis :

This is a story of an individual and a community who believe in protecting environment around them. This 500-year-old religious sect follows two principles not to cut green trees and not to kill wild animals around them. Many religions envisage concern to environment but this community, known as Bishnois protect environment around them fiercely to the extent of sacrificing their own lives.

Nihal Chand Bishnoi is one who gave his life in his effort to protect wild animals in October 1996. Hanuman Singh Bishnoi, father of Nihal Chand, is sad but believes that his son has become a martyr. Why does a father think his son has become martyr when poachers

killed him?

There is considerable background to this belief. The members of Bishnoi community have shown courage and conviction in 1731 AD by confronting the soldiers of Jodhpur Kingdom who came to cut trees in a village called Khejarli. Men and Woman of this community hugged the trees risking their lives to protect the trees. This resulted in death of 363 Bishnois. This incident is still fresh in the memory of local population, even after 250 years.

Such stories of sacrifice are many in Bishnoi community. This documentary vividly narrates the story of an individual sacrifice of Nihal Chand, along with the comprehensive tale of the community.

B.V.P.RAO

B.V.P. Rao joined the Indian Administrative Services in 1982. Worked in Assam for the last seven years. 'Willing to Sacrifice' is his first documentary.



Credits

| | | |
|----------|---|------------------------------|
| Director | : | B V P Rao |
| Producer | : | B. Dayakar Rao |
| Camera | : | P. Rajan |
| Editor | : | Subramani |
| Music | : | Mayukh Hazarika & Amit Kilam |

Enquiries :

Yamini Films,

64, Kirlampudi Layout, Visakhapatnam,

Telephone : 555519 Fax: 550070.



FILM AGENCIES & INSTITUTIONS



NATIONAL FILM DEVELOPMENT CORPORATION

National Film Development Corporation (NFDC) remains the only major producer of meaningful Indian films of outstanding quality, which is in fact its vision, while providing total support services including funding as well as underwriting activities of the film and television industry.

NFDC's Mission has been aimed at 'planning and promoting an integrated and efficient development of the film industry, to be a leader in fostering excellence in cinema and to develop a state of the art infrastructure as well as quality products in the audiovisual and related fields.

The year 1997-98 has been very successful for NFDC, in realising its vision and mission. The Corporation continues to strengthen its TV Marketing division, outbidding the competition to have major slots on Doordarshan. Notable of these are 'Rangoli', slots of Tamil feature films, Marathi film channel, and its contribution to DD-1 and DD-2 for Sunday and Saturday film telecasting. The performance of the Corporation in this area continues to be very bright, in spite of the fact that there has been an array of hindering forces like declining margins on films screened on DD-1 and DD-2, big budget films imposing a huge burden in the form of costs, bad marketing conditions etc. NFDC continues to attract major profits from its distribution of films through TV.

Film Finance:

NFDC continued promotion of small budget films based on fresh and original themes, laying emphasis on own productions. During 1998-99 (till August-end), it has provided loan to **Shaheed-e-Mohabbat**, which has been selected for the Indian Panorama Section of the International Film Festival of India (IFFI) - 1999. Under loan category, apart from **Shaeed-e-Mohabbat Boota Singh**, which has already been completed, **Abhisar** (Hindi - Dir. Mohan Kavia) is under production.

Co-productions with Doordarshan

NFDC has found the alliance with Doordarshan for production of screening of films as a very fruitful one. This scheme has been singularly successful in providing not only ready exhibition outlets, but

promoting new talent, which has brought both NFDC & Doordarshan into limelight. During the year NFDC-DD Co-productions that are in progress include, **Sasanam** (Tamil-Dir : J. Mahendran), **Biswaprakash** (Oriya-Dir: Susant Misra) ; **Mukhabhinaya** (Hindi, Dir : Shymanand Jalan.)

International Co-Productions :

Productions under this scheme include :

Ekti Nadir Naam (Bengali), being produced in collaboration with British Film Institute. The film which is being directed by Anup Singh is a biography of Ritwick Ghatak. Pankaj Butalia will be directing **Shadows in the dark**, in collaboration with JBA Productions, France and Hubert Bas Fund, for NFDC.

Panorama participation :

In 1998, even as 6 NFDC films were in the Panorama this year, 1999, 3 films - **Chalo America**, **Shaeed-e-Mohabbat Boota Singh**, and **Mangamma** have been included in the Panorama for IFFI-99.

During 1998 Indian Panorama film weeks were held in various parts of the country including Indore and Pondicherry. This festival continues to receive enthusiastic support from film circles and film societies, as this is the only source for film buffs to see meaningful cinema. For the eager population of Indore, Mahu, Devas, Dhaar and Ujjain, the Film Festival held at Indore was a 'reel' treat. The media and movie buffs gave this festival a heartwarming response. The Festival saw screening of not only Panorama films, but also films like **Bandh Jharoken** (Prema Karanth), **Doghi** (Suchitra Bhawe and Sunil Suktankar). Similarly the NFDC participation in the film festival organised by the Government of Pondicherry evoked a very warm and enthusiastic response.

Awards :

NFDC films continue to bag a number of awards. In 1997-98, NFDC's productions : **Katha Don Ganpatronchi** received Best Comedian, Best costumes award, while **Yugant** received second best feature film award from Bengal Film Journalists Association. **Doghi**, **Target**, **Sanabi**, have received a number of V. Shantaram Awards in 1997.

In the National Awards also NFDC continued to keep its flag flying. **Sanghat** received Best Bengali feature film (1997); while **Mangamma**

and Shesha Dhristi received Best film - Regional - Malayalam and Oriya awards at the National level in 1998, respectively. Kerala State awards saw, again, a number of NFDC films in the winning spree. These include: Poothiruvathira Raavil (2nd Best film & Best Story), Mangamma (Best Director -TV Chandran), Janmadhinam (Best first direct-Suma Josson, Best child artiste and Best sound),

Thodu - NFDC-DD co-production received 6 awards from the AP State Awards (Nandi Awards) - 1997, these included Third Best Film, Best Story Writer, and Best Female Playback Singer.

Apart from these state and national awards, NFDC films have won a number of filmfare and other Awards.

NFDC net

Even as media planning demands quick decision-making which depends on the availability of up-to-date information, programme specifications, past performance analysis, what's hot, what's not, what's new and what's coming, NFDC net provides an on-line booking and billing system via the internet. This has been developed wholly by the NFDC for TV media buying.

The software gives information and details of programmes included synopses, cast, credits, TRP ratings, past performance and ad booking possibilities for programmes of Doordarshan. In its first phase NFDC-net has provided on-line information on Doordarshan programmes; accessibility to programme listing, details and ratings alphabetically, details of primetime programmes, fixed point charts of DD1, DD2 and DD2-Movie Club programmes.

And so, the Corporation moves ahead, scouting for talent, sanctioning film finance for low budget films, making it great both on Panorama screenings and at the National and State awards. NFDC's efforts have successfully promoted meaningful cinema which would have otherwise been in great difficulty, facing bitter competition from the multi-starred megamovies of mainstream cinema. In the year ahead it looks for continuing its meaningful performance with more vigour.

FILMS DIVISION

A low-profile documentary, short, animation and video film producing Government outfit, the Films Division, has nevertheless left behind many a milestone in its journey of half a century now. Almost every filmmaker in India has contributed to its historic repertoire till now, besides its own team of film makers and technicians. The Films Division is the only official unit not only producing films on various subjects but also winning laurels for its creative ability at home and abroad. Through its films, the Films Division has projected Indian ethos. This is very much evident in the country's largest repository of film documents that the Films Division archive has in its fold.

In a country like India, the Films Division faces newer and newer challenges to reach out to people, to disseminate information and knowledge about basic facts of life - of literacy, of hygiene, of preventive and curative medicine, of socio-cultural mosaic.

The challenges it accepts are not only in the realm of films but also of videos. In India, video is yet to explore its artistic potential thoroughly. The video productions at the moment are largely current affair programmes or reportages. The Films Division is poised to take up a challenge in this arena too.

Films Division observed 1998 as the **Year of Excellence**. Its first affirmation came in the form of the Golden Conch that one of its short documentary / news magazine **Bhiwandi Tragedy** won at the Mumbai International Film Festival for Documentary, Short & Animation Films against stiff international competition. And then came as many as a dozen national awards including the top **Golden Lotus** to its production. Also a Maharashtra State Award is in its

bag. What do these awards speak? Excellence, what else? However, at the Films Division, the search for excellence can never ever end.

Films which received National and International Awards recently, include : Bhiwandi Tragedy, Jataner Jami, Nirankush, Sarang, In search of Excellence etc.,

Films Division is the central film producing organisation of the Government of India under the Ministry of Information and Broadcasting. Set up in 1948 with its headquarters at Bombay, the Division is responsible for production and distribution of documentary films, newsreels and other films required by the Government of India for disseminating information on important aspects of the country's social, cultural and economic life and on the topical matters.

Films Division is the largest single short film producing organisation in the world. Every year it produces about 150 documentaries and training films, 52 national newsreels, 52 regional newsreels and 6 to 8 colour news magazines. All the general release films are dubbed in 15 languages. The Division supplies about 60,000 prints of its films annually for commercial and noncommercial distribution. Over 60 million people witness its documentaries and newsreels every week.

Production of films

Films Division is headed by Chief Producer, Mr Bankim. The Division's own units produce 50 to 60 percent of its films. About 40 to 50 films a year are assigned to independent producers, on contract basis. Eminent film makers from the Indian Film Industry who have made films for the Division under this arrangement include, Satyajit Ray, V. Shantaram, Bimal Roy, Debaki Bose, Mrinal Sen, Tapan Sinha, L.V. Prasad, S. Sukhdev, Fali Bilimoria, B.D. Garg and many others.

The Division also purchases 10 ready-made films from independent producers. For the purpose of assigning films to independent producers,

the Division maintains an All-India panel.

Films Division has established two Regional Centres at Bangalore and Calcutta for production of rural biased films in 16mm. These films are featurettes of 45 minutes to one hour duration having elements of entertainment and messages on family planning, eradication of untouchability, health and hygiene etc.,

These will be in Tamil, Telugu, Kannada, Malayalam, Bengali, Assamese, Oriya and a number of tribal dialects especially of North-Eastern region.

Theatrical and Non-Theatrical Distribution

Films Division supplies prints of its films free of charge for non-theatrical exhibition, to the mobile units of various State and Central Government.

16 mm prints of films, suitable for being shown outside India, are supplied by the Films Division to about 130 Indian Missions abroad. The Missions freely loan films for exhibition to Government and semi-Government organisations, educational institutions etc.

Film Festivals

Films Division participates in about 50 International Film Festivals with 100 to 120 films each year. In addition, it enters films at the National and other important festivals within the country. The Division, has won many awards, both in India and abroad.

Films Division organises film festivals in different parts of the country. In October 1998, it organised a documentary festival at Rajmandir, Jaipur. This festival was a grand success. Films Division also participated in the 7th International Festival in Japan, Hiroshima, 1998. In 1998, Films Division has bagged 14 State, National and International Awards.

Films Division is entrusted with the task of organising the biennial "Mumbai International Film Festival of Documentary, Short and

Animation films"(MIFF) . The 5th MIFF was held in March, 1998. In this festival, total of 291 films from 38 countries including India participated in Main Section and 282 Video films were screened in Video Section.

Through festivals, Film Division promotes cultural exchange. The Award money distributed in MIFF 1998 is approx. \$ 45,000. The next Mumbai International Film Festival is scheduled to be held in February, 2000.

The aim of the Division is to mobilise the use of film to disseminate information to the broadcasting spectrum throughout the country and abroad in order to focus attention on important aspects of our country's life. The aim of the films produced for use abroad is to project an objective image of the country to the outside world. Yet another aim of the Division is to assist the growth and development of documentary film as a medium of education and communication.

N' CYP : FOR CHILDREN AND YOUNG PEOPLE

The National Centre of Films for Children and Young People (N'CYP) earlier known as Children's Film Society, India (CFSI), was established in 1955 to provide value based entertainment to children through the medium of films and is engaged in production, acquisition, distribution and exhibition of such films. In 1992 the scope of activities was widened to include the *Young People* along with the children, leading to the change in the organisation's name.

Till date, N'CYP has produced over 90 films consisting feature films, short animation films and T.V. serials. Three more films and one T.V. Serial are in the pipe-line.

Films produced / procured by the Centre are exhibited through districtwise package programmes. During 1997-98, 108 programmes amounting to over 5200 shows with an audience of 23.5 lakhs were organised. Specific efforts have been made in recent years to take these programmes to new areas. Since 1997, the scope of such programmes has been widened to cover individual states. Typically, such programmes would have 800-1000 screenings held in about a month on annual basis. Two such programmes have already been completed in Assam and one in Orissa.

The films produced by N'CYP participate in various National and International Film Festivals and have won many awards. As in earlier years, N'CYP's films participated in a number of International Festivals of Children's Films and won awards at Cairo and Iran Festivals.

N'CYP also holds its own International Film Festival every alternate year. 10th such Festival was held in November, 1997 at Hyderabad. Hyderabad has now been designated as the permanent venue of the Festival.

The Centre is regularly utilisng the slot available on the National Network of Doordarshan for telecast of high quality children's programme on Sundays. North East channel of Doordarshan has also allotted half an hour slot with effect from 18th July, 1997 to N'CYP to telecast children's programmes directed towards North East.

The long pending plans of N'CYP for a Children's Film Complex received a major boost with allotment of land by the Government of Andhra Pradesh during November 1997. The scope of the project has been finalised and the project is to be completed in a time bound manner by the year 2002.

FILM & TELEVISION INSTITUTE OF INDIA.

Pune

India's premier film school, Film & Television Institute of India (FTII), established in 1961, at the premises of Prabhat Studios, in Pune, imparts training in the art and craft of filmmaking and offers Diploma Courses to students seeking openings in various branches of film-making: Direction, Motion Picture photography, Editing and Audiography. Each year, ten students are admitted in each course including two students from Afro-Asian Countries.

An ultramodern state-of-the-art Audio Complex is getting ready in FTII Complex. Two studios, one a large and another a smaller one, projection rooms apart from class rooms facilitate learning film making techniques in the Complex.

Film personalities of national and international renown are invited as guest lecturers by the FTII every year. French cinematographer Raoul Coputard (*400 Blows, Breathless, Jules et Jim*) conducted a workshop at the FTII complex from 14th to 29th November 1997. Similarly, well-known film teacher Nenad Puhovski conducted a workshop at FTII on *Modern Techniques in Film and Television* from 17th September to 1st October 1998.

FTII enters its diploma films in national and International Film festivals to give wider exposure to student films. Four such films, *Jam Invalid*, *Let's talk a while*, *Barkha*, *Repentance*, all diploma films made by FTII students, have been selected for the Indian Panorama Package for the International Film Festival being held at Hyderabad. Earlier, *Atmeeyam*, by Nand Kumar Kavil, *Tat-Tvam-Asi*, by Sambit Mohanty and *Hypothesis* by Rajat Kapoor were screened as part of the Indian Panorama at the 29th International Film Festival of India-1998, New Delhi. In the 5th Mumbai International Film Festival for Documentary, Short and Animation Films (1st to 7th March - 1998), FTII films *Man Vs. Man* by Sashi Anand, *Shelter* by Uma Segal

and *A day with the builders* by C.J. Paulose were screened while, *Hypnothesis* won the Best Short Fiction Film Award at the 45th National Film Awards.

Mauleenath Senapathi's *Niyati*, apart from *Atmeeyam* and *Tat-Tvam Asi*, were entered in the 37th Worldwide Student Film Festival, Potsdam, Germany, (April 29 - May 3, 1998). *Tat Tvam-Asi* was selected for the competition section.

Yeh woh sahar to nahin and *Atmeeyam* were screened in the 7th International Student Film Festival, Tel Aviv, Israel (6 - 13th June 1998).

6th International Short Film Festival, Viula do Conde, Portugal (7th - 12th July 1998), screened four FTII films, viz., *Avashesh* by Girish Kasaravalli, *Var-Var-Vari* by Kumar Shahani, *Bodhviriksha* by Rajan Khosla and *Corpses* by Saeed Mirza. Dr. Mohan Agashe Director of the Institute, attended the festival as a member of the jury.

Television Wing

The Television wing of the FTII caters mainly to the needs of Doordarshan staff and has so far conducted 45 courses in Television production and technical operations for Doordarshan programmers, engineers, cameramen, video editors and graphic artists, besides offering short\specialised courses for them.

62 members of Doordarshan Staff received training at FTII during 1998. The Television wing also conducted 6 days workshop on *Capturing Action outdoors* in collaboration with Commonwealth Education Media Centre for Asia (a subsidiary of Commonwealth learning, Canada), for open Universities, Doordarshan and other media units. FTII also conducted courses in *Audio for single camera production* and *Course in Documentary* for the Doordarshan staff.

FTII conducted a 4 week long Film Appreciation course jointly with National Film Archive of India, Pune, at the FTII campus from May 35 to June 20, 1998. Seventy candidates from the fields of journalism, teaching, theatre and media attended the course.

FILM AND TV INSTITUTE OF TAMIL NADU

The Film and Television Institute of Tamilnadu (FTIT), Chennai, is one of the two major Institutes in India imparting training in various branches of film making. This Institute is run by the Government of Tamilnadu and is functioning under the administrative control of Director of Information and Public Relations.

FTIT is an advanced Institute in imparting film techniques and aesthetics. The main objectives are to impart training in various aspects of Film production and Television production and allied subjects and to appreciate the medium of film as great source of art and entertainment.

Beginning in 1945, as a section consisting of Cinematography and sound Engineering attached to the Central Polytechnic, Chennai, it was upgraded in 1960 as an independent Institute and the Institute of Film Technology was formed. To start with, diploma courses in Cinematography, Sound Recording and Sound Engineering and Film Processing were offered. Subsequently from 1971 the Diploma courses of Direction and Screenplay Writing, film editing and Film Acting were introduced. From the academic year 1987 - 88 subjects in Television Production were also introduced in the ... curriculum for Direction, Cinematography, Sound Recording and Sound Engineering, Film Processing and Film Editing branches.

This is the only Institution in the country where exclusive courses in Film Processing and Film Acting are offered.

So far, in its 38 years of service to the nation, a total number of 1200 students have undergone training in various disciplines. Most of the passed out students are well placed in the Film Industry, State and Central Government and other public / private undertakings.

Every year, twelve students are admitted in each diploma course. For Acting course, twenty students (10 boys & 10 Girls) are admitted. One seat is reserved in the Diploma course for the students of states other than Tamilnadu and one seat in each course is reserved for the wards of the people belonging to South Indian Film Industry. During 1998, 172 students are being trained in various courses. All the Diploma courses are approved by All Indian Council of Technical Education (AICTE), New Delhi.

Students' Film Production

The students of different branches form into twelve units and each unit is given Film Production Exercises in a graded manner through which they are trained in making a full-fledged short feature and documentary films. Final year students have to produce a short film independently.

The Government is spending approximately for each student's unit, a sum of Rs. 2.00 lakhs per annum for their training programmes. The State Board of Technical Education and Training, Government of Tamilnadu uses the diploma films produced by the students in final year as project work in the practical examinations. To give full-fledged training to the students 30 teaching staff members and 53 technical personnel are appointed by the Institute.

FTIT has contributed to the medium of Cinema through National Award winning artistes like Archana, Suhasini, Cinematographers like Ashok Kumar, P.C. Sriram and Rajiv Menon; Audiographers like Sampath (AVM), Surianarayan (Media Artist). Among the graduates from this Institute are veterans like Colour lab expert, Sivaraman (Prasad), Namachivayampillai (Vijaya) and Tamil film makers like R.V.Udayakumar and R.K.Selvamani.

This Institute has also been a part of the electronic revolution that has linked every nook and corner of our country with Television Networks. Today every Television production center from Kashmir to Kanyakumari can boast of having technicians trained from this Institute.

The Hon'ble Chief Minister of Tamilnadu, Mr M. Karunanidhi, and Mr. P. Amirtham Director of the Institute are leading the FTIT towards newer horizons.

Mr. Amirtham is a veteran with an experience spanning over a period of more than 40 years as Cinematographer, Director and Producer of Feature Films.

It was during his period, FTIT's student's film **Viduthalai Nokki** directed by P. Venkatesh, won the National Award for Best short film in 1997. Another short film **Vaanavil** directed by Ramkumar was selected for the Indian Panorama of International Film Festival of India, 1998. Two video documentaries produced by our students have been recognized in International Video Festivals in United States.

FTIT has taken-up the task of modernization to provide the best training facilities to match the growing demand in the Film and Television technology. Latest digital equipments are being procured for FTIT.

Awards

Various Awards have been instituted in FTIT to encourage the budding film makers. Among them, the Government of Tamilnadu as a part of its Annual Film Award Scheme is honouring the young film makers with **Gold medals** and cash awards totalling Rs. 28,000 for the Best Students of various branches.

Kodak - the film giants, have proposed to the Institute an endowment of Rs. 2 lakhs for the Annual Award of Best Cinematography and Film Processing students. These awards go a long way in motivating the students to make Cinema as medium of visual expression.

With M.G.R. Film City (a State Government organisation) situated very close to the Institute, the students get the right opportunity to observe the best works of the stalwarts of film industry.

SATYAJIT RAY FILM & TELEVISION INSTITUTE

Satyajit Ray Film & Television Institute (SRFTI), an academic Institution of Ministry of Information & Broadcasting, Government of India, was established in 1995 in Calcutta to cater the needs of film industry in the country. The Institute with its campus located at the E.M. Bypass in the south eastern Calcutta on a land of 19.3 Acres, has its steady progress on the construction and infrastructure development. Satyajit Ray Film & Television Institute has been set up at the national level but it caters specially the need of eastern and north eastern region of the country. It is the only Institute of its kind in the region.

Main function of the Institute is to impart training in all aspects of film and television production and other allied subjects, grant of Diplomas and Certificates to the successful trainees who complete their prescribed courses and finally coordinate the activities for training of film and television technicians in India. The Institute is a gateway for exchanging views of eminent film makers and give chance to its students to have direct interaction with such personalities.

The Institute is an autonomous society with a Governing Council, Standing Finance Committee and an Academic Council under a President, who is also the Chairman of the Institute. At present, renowned film maker Shri Goutam Ghose the President of the Society, consisting of a number of eminent personalities connected with film, television, culture, arts, etc.

The Institute offers 3 - year Diploma course leading to :-

1. Diploma in Film Direction
2. Diploma in Motion Picture Photography
3. Diploma in Editing
4. Diploma in Sound Recording.

At present, the Institute is providing training to 54 students in two batches with 32 in each batch. The Institute has a core faculty of teachers. In addition to the regular faculty and important Indian and foreign film makers, a number of workshops are conducted by the experts. The students of the Institute are also exposed to various special classes organised by such visiting scholars to impart special training to the students.

The Institute is still in its infancy and is in the process of further development of infrastructure as well as acquiring the equipments.

The first batch of students would be completing their Diploma in 1999. At the moment, the students are busy in various stages of their scheduled production. They would be completing their Diploma Films early in 1999. SRFTI is fully financed by the Ministry of Information & Broadcasting, Government of India.

DIRECTORATE OF FILM FESTIVALS

The Directorate of Film Festivals (DFF) was set up by the Government of India in 1973 to organize International and National Film Festivals within the country. The objective of the Directorate of Film Festivals is to promote good Indian Cinema within the country and abroad by providing International exposure to outstanding Indian films by way of participation in International Film Festivals and organizing of Indian film weeks abroad.

DFF facilitates India's participation in festivals abroad, arranges programmes of foreign films in India and Indian films abroad and hold the National Film Awards function. As a vehicle of cultural exchange, DFF promotes International friendship, provides access to new trends in world cinema, generates healthy competition and, in the process, helps to improve the standards of Indian films.

The activities of the Directorate involve organizing of the International Film Festival of India, National Film Awards, participation in festivals abroad, Cultural Exchange Programmes in India and abroad, selection of Indian Panorama films, print collection and documentation and other special film programmes.

The first International Film Festival of India was held in 1952 and the Third Festival held in 1965 was the first competitive festival for India when International de Associations de Producteurs de Films (FIAPF) gave official recognition to the Indian festival, putting it at par with those of Cannes, Berlin, Venice, Karlovy Vary and Moscow. Since the 9th IFFI in 1983, with the participation of 22 Third World Countries, the Indian festival has become a major forum for Third World Cinema. At the 12th IFFI in 1989, the festival was declared non-competitive once again.

The event now takes place annually between 10 and 20 January in major film producing cities of India. The 30th International Film

Festival of India is being organized from 10 to 20 January, 1999 at Hyderabad and will contain sections like Cinema of the World, A Regional or country based Focus, Foreign Retrospectives & Tributes, Indian Panorama, Indian Retrospectives & Tributes, Mainstream Indian Cinema and Marketing Section.

The National Film Awards were instituted in 1954 to provide a special impetus to regional cinema and encourage the production of films of esthetic excellence and social relevance. This is an annual event and the awards are divided into three categories viz. (i) Award for Feature films; (ii) Awards for Non-Feature films; and (iii) Awards for the Best writing on Cinema. Besides, certain categories under which the best films of the year are felicitated, awards are also given to the best feature films from each language group. There is also a Special Jury Award. The awards include mementoes, cash prizes and a Certificate.

Named after the Father of the Indian Cinema, the Dada Saheb Phalke Award is the most prestigious award in the field of cinema in India. It is given at the National Award function annually in recognition of significant contributions made for the all round development of cinema by an individual. So far 29 Indian film personalities have been conferred this award.

The Directorate organizes the Indian Panorama which usually is the focus of interest of the foreign visitors. This section invites the participation of national film makers from all regions and languages. The selections of the best entries for the year, made by a panel of eminent personalities associated with cinema is based on thematic and esthetic quality of a film. The films are provided with English sub-titles. Films from this section are also sent for participation in festivals abroad. This year i.e. 1998, 16 feature and 20 non-feature films have been selected for screening under the section of Indian Panorama, 1999.

Under Cultural Exchange Programme, DFF has been organizing Indian film weeks in major foreign cities. Usually 6 to 8 such

programmes are organized abroad annually. Another 6 to 8 film events take place in India where major films of different countries are screened.

Film programmes are also organized abroad in the countries with whom no Cultural Exchange Agreements have been signed on the advise of the Indian Embassy of the country concerned and the External Publicity Division of the Ministry of External Affairs.

Special programmes are also organized from time to time as part of Memorandum of Understanding between India and other countries.

A Documentation Unit within DFF coordinates a large collection of data of national and international Cinema and also serves as the main source of information for the local press during any festival held in India. Information on latest Indian films are collected systematically and sent to festivals abroad along with the sub-titled prints for screening in the festivals.

DFF functions as a catalyst of Good Cinema movement in the country.

CENTRAL BOARD OF FILM CERTIFICATION

While the media in India is free, considering the impact audio-visual medium has on the public, a process of certification of films, before they are viewed by the public, is in operation. Towards this end, the Government of India has set up the Central Board of Film Certification (CBFC), (known till June 1983 as the Central Board of Film Censors). It functions from its headquarters in Mumbai, and regional offices at Mumbai, Calcutta, Chennai, Bangalore, Thiruvananthapuram, Hyderabad, New Delhi, Cuttack and Gawhati. Advisory panels are constituted in each region, to guide the work of CBFC. Smt. Asha Parekh, popular actress, is the present Chairperson of CBFC.

Statistics for the year 1997

During 1997, CBFC issued 2064 certificates for celluloid films, out of which 697 were Indian feature films and 195 from countries abroad, besides 895 short films from India and 272 short films from foreign countries, for public exhibition. 9 certificates were given to 'other' categories of films. Region-wise, language-wise details of these films are provided in Annexure-I.

Out of 697 Indian feature films, Telugu language continued to occupy the number one position, with as many as 151 films from this language, while Tamil and Hindi occupied second and third places with 128 and 117 films, respectively. During 1997 CBFC initially refused certification to 28 feature films (8 from India and 20 foreign), some of which were later passed through Film Certification Appellate Tribunal (FCAT), while some others were passed by CBFC in their revised version.

Statistics indicate that there is a 7 per cent fall in the production of films during 1997, though Malayalam and Bengali languages registered an increase of 42 and 32 per cent production respectively.

Out of 697 featurefilms, 480 (68.86%) films were certified as "U" (unrestricted exhibition), 93 (13.35%) as "UA" (Parental guidance for children below 12 years of age), and 124 (17.80%) films as "A" (for exhibition to adult audience only).

Among 191 foreign feature films certified during 1997, 24 (12.57%) were certified as "U", 50 (26.18%) as "UA", and 117 (61.26%) as "A". A new trend that was witnessed during 1997, which has continued into 1998 was the increased dubbing of foreign films into Indian languages. As many as 27 films were dubbed into various Indian languages from foreign countries. The distributors of such films are releasing simultaneously both the English and dubbed versions in the country.

CBFC also certified as many as 1295 video films, out of which 145 were for Indian features, 78 for foreign features, 722 for Indian short films, and 329 for foreign short films. 21 films belonged to the "Other categories" in video.

Statistics for the year 1998 (Upto 31-10-98)

The number of Indian feature films (celluloid) certified during 1998 (upto October 98) is 557 region-wise language-wise details of these films are given in Annexure-II out of these, 129 were Hindi films and 337 were certified from four southern regional offices viz. Bangalore, Hyderabad, Chennai and Thiruvananthapuram.

Of the 557 Indian feature films, 463 films were on social themes and 47 on crime, 387 were granted 'U' certificates (Unrestricted public exhibition) (69.47%), 66 'UA' certificates (parental guidance for children below 12 years of age) (11.85%) and 104 'A' certificates (exhibition restricted to adults only) (18.68%). Among the 155 foreign feature films certified in 1998 (upto 31-10-98), 25 were granted 'U' certificates (16.12%), 35 'UA' certificates (22.58%) and 95 'A' certificates (61.30%).

The Board also certified 728 Indian short films, 344 foreign short films, 3 Indian long films other than feature and 797 video films during this period (upto 31-10-98).

During the year 1998, (upto 31-10-98), 9 Indian celluloid feature films, 22 foreign celluloid feature films and 2 foreign video feature films were refused certificates as they were found violative of one or more of the statutory film certification guidelines. Some of these films were certified later in a revised form by the Board itself or the orders of the film certification Appellate Tribunal.

ANNEXURE-I

Central Board of Film Certification

Indian Feature Films Certified from 1.1.1997 to 31.12.1997

(Regionwise - Languagewise) (Celluloid Films)

| S.No. | Language | MUM | CAL | CHE | BAN | TRI | HYD | ND | CUT | GUW | Total |
|-------|-----------|-----|-----|-----|-----|-----|-----|----|-----|-----|-------|
| 1 | Telugu | 5 | - | 37 | 14 | 3 | 92 | - | - | - | 151 |
| 2 | Tamil | 4 | - | 93 | 10 | 1 | 20 | - | - | - | 128 |
| 3 | Hindi | 92 | 2 | 11 | 2 | - | 9 | 1 | - | - | 117 |
| 4 | Malayalam | 2 | - | - | 2 | 87 | 1 | - | - | - | 92 |
| 5 | Kannada | 4 | - | - | 77 | - | - | - | - | - | 81 |
| 6 | Marathi | 9 | - | - | - | - | - | - | - | - | 9 |
| 7 | Punjabi | 14 | - | - | - | - | - | - | - | - | 14 |
| 8 | Nepali | 2 | - | - | - | - | - | - | - | - | 2 |
| 9 | Gujarati | 10 | - | - | - | - | - | - | - | - | 10 |

| | | | | | | | | | | | | |
|-------|------------|-----|----|-----|-----|----|-----|---|----|----|---|-----|
| 10 | Bengali | 5 | 39 | - | - | - | - | - | - | 4 | 1 | 49 |
| 11 | Bhojpuri | 2 | - | - | - | - | - | - | - | - | - | 2 |
| 12 | Assamese | - | - | - | - | - | - | - | - | - | 5 | 5 |
| 13 | English | 1 | - | 4 | 2 | - | - | - | - | - | - | 7 |
| 14 | Oriya | 1 | - | - | - | - | - | - | - | 19 | - | 20 |
| 15 | Rajasthani | 2 | - | - | - | - | - | - | - | - | - | 2 |
| 16 | Garhwali | 1 | - | - | - | - | - | - | - | - | - | 1 |
| 17 | Urdu | 1 | - | - | - | - | - | - | - | - | - | 1 |
| 18 | Manipuri | 1 | 1 | - | - | - | - | - | - | - | 3 | 5 |
| 19 | Tea Tribe | - | - | - | - | - | - | - | - | - | 1 | 1 |
| Total | | 156 | 42 | 145 | 107 | 91 | 122 | 1 | 23 | 10 | | 697 |

MUM = MUMBAI, CAL = CALCUTTA, CHE = CHENNAI, BAN = BANGALORE, TRI = TRIVANDRUM,
HYD = HYDERABAD, ND = NEW DELHI, CUT = CALCUTTA, GUW = GUWAHATI

ANNEXURE-II

Central Board of Film Certification

Indian Feature Films Certified from 1.1.1998 to 31.10.1998

(Regionwise - Languagewise) (Celluloid Films)

| S.No. | Language | MUM | CAL | CHE | BAN | TRI | HYD | ND | CUT | GUW | Total |
|-------|-----------|-----|-----|-----|-----|-----|-----|----|-----|-----|-------|
| 1 | Telugu | 4 | - | 15 | 13 | 1 | 64 | - | - | - | 97 |
| 2 | Tamil | 5 | - | 68 | 13 | 7 | 8 | - | - | - | 101 |
| 3 | Hindi | 100 | - | 17 | 5 | 2 | 4 | 1 | - | - | 129 |
| 4 | Malayalam | - | - | - | - | 56 | 1 | - | - | - | 57 |
| 5 | Kannada | - | - | - | 58 | - | - | - | - | - | 58 |
| 6 | Marathi | 12 | - | - | - | - | - | - | - | - | 12 |
| 7 | Punjabi | 9 | - | - | - | - | - | - | - | - | 90 |
| 8 | Nepali | 3 | - | - | - | - | - | - | - | - | 3 |
| 9 | Gujarati | 13 | - | - | - | - | - | - | - | - | 13 |

| | | | | | | | | | | | |
|----|------------|-----|----|-----|----|----|----|----|----|---|-----|
| 10 | Bengali | 1 | 33 | - | - | - | - | - | 3 | - | 37 |
| 11 | Bhojpuri | 4 | 1 | - | - | - | - | - | - | - | 5 |
| 12 | Assamese | - | 1 | - | - | - | - | - | - | 4 | 5 |
| 13 | English | 1 | - | - | - | 1 | 1 | - | - | - | 3 |
| 14 | Oriya | - | - | - | - | - | - | 18 | - | - | 18 |
| 15 | Rajasthani | 4 | - | - | - | - | - | - | - | - | 4 |
| 16 | Persion | 1 | - | - | - | - | - | - | - | - | 1 |
| 17 | Manipuri | - | - | 1 | - | - | - | - | - | 1 | 2 |
| 18 | Kodava | - | - | - | 1 | - | - | - | - | - | 1 |
| 19 | Tulu | - | - | - | 2 | - | - | - | - | - | 2 |
| | Total | 157 | 35 | 101 | 92 | 66 | 78 | 2 | 21 | 5 | 557 |

MUM = MUMBAI, CAL = CALCUTTA, CHE = CHENNAI, BAN = BANGALORE, TRI = TRIVANDRUM,
 HYD = HYDERABAD, ND = NEW DELHI, CUT = CALCUTTA, GUW = GUWAHATI

Film Society movement in Andhra Pradesh

The Film Society Movement had its beginning in Andhra Pradesh in 1963 i.e., within 4 years of the formation of Federation of Film Societies of India (FFSI) at Calcutta. Hyderabad Film Society was the first society in Andhra Pradesh. After laying its roots in the State capital, the movement spread to the entire State. In the 70s and 80s there were 45 film societies but the movement received a setback due to lack of funds, screening facilities and recently due to invasion of cable network into the drawing rooms of Indian homes. Regarding screening facilities the societies are dependent only on commercial theatre. The rental charges for a single screening in a commercial theatres are on the very high side. In the absence of funds, societies are unable to take up many programs which normally should be in their job schedule viz., conducting seminars, film appreciation courses, etc. Despite these difficulties, Film Societies are doing as best as they can. Besides screening of films, societies are regularly bringing out journals/news letters, etc.

In 1981, in recognition of the excellent service done by film societies in Andhra Pradesh, the Government of Andhra Pradesh gave a fillip to the Film Society Movement by exempting the screenings of the Film Societies affiliated to FFSI from payment of Entertainment Tax and in 1998 Government permitted to screen their film shows in commercial theatres outside the stipulated time : from 10.00 a.m. to 1.00 p.m, as a special case.

After Hyderabad Film Society and Osmania & RRL Film Society (formed in 1965) stopped functioning, a new society, by name - Hyderabad Film Club was formed in March 1974 by film lovers of twin-cities, of Hyderabad - Secunderabad .The Club continues to be active by organising various film festivals every

year, screening films every month (on average 5 to 6) in collaboration with Alliance Francaise de Hyderabad and Sri Sarathi Studios Pvt. Ltd., promoting Good Cinema in Twin Cities. It brings out a news letter (HYFIC) regularly. With the help of National Film Archive of India, Pune, the Club is screening two world classics every month.

In Andhra Region the Vijayawada Film Society (VIFISO) was formed in August 1973. VIFISO's contribution to the movement is most significant both from the state and national angle. Also to its credit, VIFISO has distinction of organising many special programmes. With the guidance and help of VIFISO, many new film societies started functioning in urban and rural areas.

Karimnagar, Warangal, Mahabubnagar have played most important roles in spreading the movement in Telengana Region.

In Rayalaseema Region, the first film society was started in the temple town of Tirupati and spread to other places viz., Kurnool, Anantapur, Srikalahasti, etc.

Recently, FFSI's Andhra Pradesh State Chapter was formed to spread the movement and to bring more societies into the fold of FFSI. Currently, nearly 20 societies in the State are functioning, affiliated to FFSI.

-Bh. S.S. Prakash Reddy.
*Central Council Member,
FFSI and Secretary,
Hyderabad Film Club.*

NATIONAL FILM AWARDS

Best Feature Film of the Year

| Sl. No. | Name of the Film | Director | Language | Year |
|---------|--|----------------------|-----------|------|
| 1. | Shyamchi-Aai | P.K. Atre | Marathi | 1953 |
| 2. | Mirza Ghalib | Sohrab Modi | Hindi | 1954 |
| 3. | Pather Panchali | Stayajit Ray | Bengali | 1955 |
| 4. | Kabuliwala | Tapan Sinha | Bengali | 1956 |
| 5. | Do Ankhen Barah Haath | V.Shantaram | Hindi | 1957 |
| 6. | Sagar Sangame | Debaki Kumar Bose | Bengali | 1958 |
| 7. | Apur Sansar | Satyajit Ray | Bengali | 1959 |
| 8. | Anuradha | Hrishikesh Mukherjee | Bengali | 1960 |
| 9. | Bhagini Nivedita | Bijoy Basu | Bengali | 1961 |
| 10. | Dada Thakur | Sudhir Mukherjee | Bengali | 1962 |
| 11. | Shehar Aur Sapna | K. A. Abbas | Hindi | 1963 |
| 12. | Charulata | Satyajit Ray | Bengali | 1964 |
| 13. | Chemmeen | Ramu Kariat | Malayalam | 1965 |
| 14. | Teesri Kasam | Basu Bhattacharya | Hindi | 1966 |
| 15. | Hatey Bazarey | Tapan Sinha | Bengali | 1967 |
| 16. | Gopy Gyne | Satyajit Ray | Bengali | 1968 |
| 17. | Bhuvan Shome | Mrinal Sen | Hindi | 1969 |
| 18. | Samskara | T.Pattabhirama Reddy | Kannada | 1970 |
| 19. | Seemabaddha | Satyajit Ray | Bengali | 1971 |
| 20. | Swayamvaram | Adoor Gopalakrishnan | Malayalam | 1972 |
| 21. | Nirmalayam | M.T.Vasudevan Nair | Malayalam | 1973 |
| 22. | Chorus | Mrinal Sen | Bengali | 1974 |
| 23. | Mrigayaa | Mrinal Sen | Hindi | 1976 |
| 25. | Ghatashraddha | Girish Kasarvali | Kannada | 1977 |
| 26. | No Film Found Suitable For Best Film Award | | | 1978 |
| 27. | Shodh | Biplab Ray Choudhari | Hindi | 1979 |
| 28. | Aakaler Sandhane | Mrinal Sen | Bengali | 1980 |
| 29. | Dakhal | Goutam Ghose | Bengali | 1981 |
| 30. | Chokhi | Utpalendu | Bengali | 1982 |
| 31. | Adi Shankaracharya | G.V Iyer | Sanskrit | 1983 |

| | | | |
|----------------------|----------------------|-----------|------|
| 32. Damul | Prakash Jha | Hindi | 1984 |
| 33. Chidambaram | G.Aravindan | Malayalam | 1985 |
| 34. Tabarana Kathe | Grish Kasaravalli | Kannada | 1986 |
| 35. Halodhia Choraye | Jahnu Barua | Assamese | 1987 |
| 36. Piravi | Shaji N. Karun | Malayalam | 1988 |
| 37. Bagh Bahadur | Buddhadeb | Hindi | 1989 |
| 38. Marupakkam | K.S Sethumadhavan | Tamil | 1990 |
| 39. Agantuk | Satyajit Ray | Bengali | 1991 |
| 40. Bhagvad Gita | G.V.Iyer | Sanskrit | 1992 |
| 41. Charachar | Buddhadeb Dasgupta | Bengali | 1993 |
| 42. Unishe April | Rituparno Ghosh | Bengali | 1994 |
| 43. Kathapurushan | Adoor Gopalakrishnan | Malayalam | 1995 |
| 44. Lal Darja | Buddhadeb Dasgupta | Bengali | 1996 |
| 45. Thai Saheb | Girish Kaasarvalli | Kannada | 1997 |

INDIAN PANORAMA

Language-wise Analysis

Feature Films

| Year | Assamese | Bengali | English | Gujarati | Hindi/ Urdu | Kannada | Malayalam | Manipuri | Marathi | Oriya | Punjabi | Sanskrit | Tamil | Telugu | Languages other than VIIIth Schedule | Total |
|------|----------|---------|---------|----------|----------------|---------|-----------|----------|---------|-------|---------|----------|-------|--------|--|-------|
| 1978 | 1 | - | - | - | 7 | 10 | 3 | - | 1 | - | - | - | 3 | 3 | - | 28 |
| 1979 | 1 | 5 | - | - | 5 | 3 | 5 | - | 1 | - | - | - | 3 | 1 | - | 24 |
| 1980 | - | 4 | - | - | 4 | 4 | 4 | - | 1 | - | - | - | 2 | 2 | - | 21 |
| 1981 | - | 4 | 1 | 1 | 6 | 1 | 4 | - | 1 | - | - | - | 2 | 1 | - | 21 |
| 1982 | - | 6 | 2 | - | 4 | 1 | 4 | 1 | 1 | - | - | - | 2 | 1 | - | 22 |
| 1983 | 1 | 5 | - | - | 4 | 1 | 5 | - | 1 | 1 | - | - | 1 | 1 | - | 20 |
| 1984 | - | 2 | - | - | 4 | 1 | 6 | - | 1 | 2 | - | - | 1 | 2 | - | 21 |
| 1985 | - | 1 | - | - | 10 | 1 | 5 | - | 1 | 1 | - | - | 1 | 2 | 1 | 21 |
| 1986 | 1 | 1 | - | - | 9 | 2 | 6 | - | - | 1 | - | - | 1 | 1 | - | 21 |
| 1987 | 1 | 2 | - | - | 10 | 1 | 6 | - | - | - | - | - | 1 | - | - | 21 |
| 1988 | 1 | 3 | - | - | 5 | 2 | 6 | - | - | 1 | - | - | 3 | 1 | - | 21 |
| 1989 | 1 | - | - | - | 5 | 1 | 4 | - | 1 | - | - | - | - | 2 | - | 16 |
| 1990 | 1 | 4 | 1 | 1 | 5 | 1 | 4 | - | 1 | - | 1 | - | 2 | 1 | - | 21 |
| 1991 | - | 1 | - | - | 8 | 1 | 4 | 1 | - | - | - | - | 2 | 1 | - | 18 |
| 1992 | 2 | 5 | - | - | 2 | 1 | 5 | 1 | 1 | 1 | - | - | 1 | 3 | - | 21 |
| 1993 | 1 | 2 | 1 | 1 | 7 | 1 | 2 | 1 | 1 | 1 | - | - | 1 | 2 | - | 20 |
| 1994 | 1 | 1 | - | - | 4 | 1 | 5 | 1 | 1 | 1 | - | - | 1 | - | - | 18 |
| 1995 | 1 | 2 | - | - | 6 | 1 | 5 | - | 1 | 1 | - | 1 | - | - | - | 15 |
| 1996 | 2 | 3 | 1 | - | 4 | 1 | 2 | 1 | 2 | 1 | - | - | 1 | 1 | 1 | 19 |
| 1997 | 2 | 3 | 1 | - | 2 | 1 | 3 | - | 1 | - | - | - | - | - | - | 14 |
| 1998 | - | 3 | 1 | - | 5* | 1 | 3 | - | 1 | 1 | - | - | - | - | - | 13 |
| 1999 | 1 | 3 | - | - | 3 | 1 | 5 | - | 1 | 1 | - | - | - | - | - | 16 |

*One Film in Hindustani/Punjabi, (Compiled by B.B. Nagpal.)