



INDIAN CINEMA 1993

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Editor: JAG MOHAN

Assistants: Sumegha and Gopalakrishnan

Co-ordinator: Ajit Gupta

Production: C.L. Gupta, H.H.N. Tandon and G.P. Dhusia

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Festivals, Ministry of Information and
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Link Nayak Bhawan, Khan Market
New Delhi 110003

Telephones: 4694920, 4615953;
4697167; 46918530

Cable: FILMOTSAV, New Delhi 110003

Telex: 31-62741 FEST IN

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FOREWORD

It has been said of mathematics that "there is Magic in Figures." This is true. The figure 25 conjures up the Silver Jubilee. The International Film Festival of India (IFFI), started in 1952, is commemorating its Silver Jubilee at Calcutta in 1994. The IFFI (now non-competitive, as it was in the beginning) with the non-competitive Filmotsavs, held in metropolitan cities and state capitals, when started was a pioneering effort in Asia. The largest too at that point of time. The IFFI, having been recognised by the International Federation of Film Producers' Association (FIAPF), is now acknowledged for presenting the widest variety of Cinema.

The International Film Festival of India has given a big boost to films from the Third and Developing World. It has provided the forum for the interaction between Indian and foreign film-makers, technicians, thespians, producers and others. The IFFI, especially with its "Indian Panorama" section, has been a stepping stone for the film-makers, hailing from the different States and Union Territories of India, as also for those from several film-teaching and film-based institutions.

It is certainly a matter of pride for us that we are celebrating our Silver Jubilee in the city of Calcutta, which is also the home of Satyajit Ray, whose flat at No. 1 Belfroy Road has become a pilgrimage centre for the cognoscenti of World Cinema during the last four decades and more. All of us will miss Satyajit Ray's magnificent personality, his rich voice and his sage advice.

But, Ray is going to be very much with us and with all the visitors and guests, who will be foregathering for the IFFI. Nandan, the centre for all important activities carries the logo designed by Ray. Our poster will have Ray's hands framing a shot. The logo music of the Festival will be Ray's, selected by his worthy son Sandip Ray, a film-maker in his own right. There will be an exhibition at the Victoria Memorial (Darbar Hall) of the designs for sets and costumes, and the actual costumes used in Ray's films, books by him and on him, posters, etc. Homage to his memory will be paid amply with a seminar also on his contribution to the Tenth Muse and the Seventh Art that is Cinema.

Coming to "Indian Cinema 93", this book carries all the necessary and relevant information of the features and non-features included in "Indian Panorama." The 18 feature films selected by the panelists include four Hindi, four Bengali, and five Malayalam films along with one each in Sanskrit, Oriya, Assamese, Manipuri and Kannada films. Among the film-makers are Mrinal Sen, Sandip Ray, Goutam Ghose, Ashoke Viswanthan, Nabyendu Chatterjee and Subhankar Ghose, (all from Calcutta), Shyam Benegal, Adoor Gopalakrishnan, Dr. Bhabendranath Saikia, G.V. Iyer, A.K. Bir and T.S. Nagabharana.

Among the non-features are films from Film and Television Institute of India, Films Division, the National Centre of Films for Children and Young People, the Government of Gujarat and the Indira Gandhi National Centre for Arts and others. The film-makers include Neena Gupta, Zafar Hai, Pankaj Butalia, Rajiv Mehrotra, Victor Banerjee, Arun Khopkar, Abhijit Chattopadhyay, Aribam Syam Sharma and others.

The "Panorama of Indian Cinema," ever since it was introduced in Madras in 1976, has striven to present the best of new Indian Cinema for the discerning national and international audiences. Representative of the social and cultural phenomenon that dominates the psyche of our people, over the years, the "Panorama" films have shown a rare sensibility for the plight of the poor and the downtrodden and has also focussed on the changes in traditional society under modernising influences, leading to a re-examination of value systems through liberal humanitarian eyes. To mention just a few, "Panorama" films like "Samskara" of Patabhi Rama Reddy challenged Brahmin orthodoxy; "Ankur" of Shyam Benegal and "Ellipathayam" of Adoor Gopalakrishnan critically focussed on the feudal system. Govind Nihalani's "Aard Satya" and Ketan Mehta's "Holi" focussed on the corruption, inherent in institutions like our police and education systems. This year's "Panorama" selection is no less significant in content and style. To a long list of illustrious film-makers such as Adoor Gopalakrishnan and Goutam Ghose, who introduced their first feature films through the "Panorama" we now add a few new names; Ashoke Viswanathan with "Shunya Theke Shuru", P.T. Kunhimohammed with "Magrib", Shubhankar Ghosh with "Woh Chhokri" with K.P. Sasi's "Ilayum Mullum" and Sivaprasad with "Gowri". All first feature film-makers showing exceptional freshness and vitality in their work.

This year, we also see the return of the stalwarts. Film-makers like Mrinal Sen, who has picked for us a surprise in "Antareen", in contrast to "Mahaprithivi" his last film. The protagonists in dialogue over a phone redeem each other, yet fall short of discovering each other's identity. For Mrinal Sen watchers a decidedly different film.

Shyam Benegal features again with "Sooraj Ka Satvan Ghoda." Shyam Benegal experiments with the use of form and structure to present the intricate mosaic of stories interwoven around a re-examination of the theme of love.

Adoor Gopalakrishnan, who made his strongest statement through an introspective, slow reflective style that immortalised his images of protest, bursts out from its confinement to tackle a tale of violence and surrender that examines the ethos of power and servility.

Sandip Ray's "Uttoran," the opening film of the "Panorama" section is based on his father Satyajit Ray's own story and last screenplay, which he could not direct because of his death. Approached almost as a tribute to his father, the director pierces through the hollowness of the protagonist's acquired expertise as a city doctor when he is exposed to the reality of village life. Shorn of all unnecessary detail, it is the most economically made statement seen in a long time. With his film, Sandip has proudly etched for himself an important place in the Cinema of India.

Goutam Ghose's "Patang" is another landmark to his credit. Images of children spreadeagled against the sides of goods wagons in the misty morning light, while the local police takes potshots at them, will remain long after the "Panorama" is over.

The other "Panorama" directors this year have all, except two, featured regularly in the "Panorama" section. It is almost as though they have come back to celebrate the 25th Anniversary of the Film Festival.

The "Magic of Figures" is still there. In two years from now, in 1996, it will be 100 years of India's "Celluloid Connection" with the World Cinema. Anticipating the Centenary, we have included five articles by way of a "backdrop" for this year's IFFI, by the knowledgeable, like Dr. S. Krishnaswamy, Vijaya Mulay, N.V.K. Murthy, Fr. Gaston Roberge, and Jag Mohan (who incidentally has edited this volume.) Of course, there are other surveys and reports.

We hope and trust that our friends and guests, visitors and well-wishers will enjoy the IFFI, using this and other publications as their guides.

A little belatedly, though it may be, let me wish you a Happy New Year.



MALTI SAHAI
Director
Directorate of
Film Festivals

New Delhi
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INDIAN CINEMA'S CENTURY: A WIDE-ANGLE VIEW

DR. S. KRISHNASWAMY

It has been said that "to understand history, hold a dialogue between the present and the past." This is an attempt to have such a dialogue to understand contemporary Indian Cinema better by speaking to the past.

Within months of the Lumière Brothers' unveiling their "Cinematographe" in Paris on December 28, 1895, they despatched their agents to foreign countries to hold "Cinematographe" shows. On July 7, 1896, a special show was held for the Tsar in Moscow. The same day another Lumière expedition began public shows in Bombay. Thus, Indian audiences saw a projected motion picture in the same year as the British, American and Russian audiences. Within months of the first screening in India, an Indian pioneer in Bombay imported a camera and began filming events such as a "Wrestling match in the Hanging Gardens."

The first Indian feature film "Raja Harishchandra", the story of the most truthful king was released in 1913. The theme was taken from one of the sub-stories of the Great Indian Epic, *Mahabharat*, which is known to be the world's longest poem, dating back to about 700 B.C. It became a pattern for Indian film-makers to hunt for material for their films from the great epics of India, which gave a sense of cultural continuity to the audience.

Within a few years, a pioneer in Calcutta began making feature films of contemporary themes, which genre later came to be known in Indian film parlance as "social" films. By early 1920s several such "social" films began to be made, side by side, with the "mythologicals."

During the First World War, European and British film production received a severe setback. But audiences everywhere were eager for films. American producers, establishing themselves in Hollywood, were more than ready to fill the need and a fantastic American expansion began. At the end of the War, finding their home-markets dominated by Hollywood, European nations took steps to encourage their film industries. Great Britain introduced a quota system specifying that a minimum share of cinema-hall "time" should be allotted to British films.

It was in this atmosphere that the Government of India appointed the Indian *Cinematograph* Committee in 1927, to study "the adequacy of censorship," and the possibility of encouraging "Empire Films," in India. "Empire Films" meant British and Indian films! The subtle objective was to encourage British films, at the cost of imports from America.

Submitting its report after extensive tours and the examination of about 400 witnesses, the Committee felt that there was no need to give any special preference for "Empire Films." On the contrary, it urged governmental help in financing Indian films and favoured the establishment of a training school for film technicians. The report gathered dust in the archives.

But the film world, which the Committee had studied so assiduously was due for sweeping changes, as the "Talkies" were getting introduced. Sound films meant formidable problems. Hitherto, films made anywhere in India had a market throughout India, Burma and Ceylon. The introduction of sound meant that these markets would shrink. Moreover, production of sound films meant the securing of a new kind of talent from the stage, with experience of dialogue, investment in expensive equipment for production and the wiring of theatres for sound.

The first Indian Talkie feature (in Hindi) released in March, 1931, swept the nation and brought in enormous profits. It was followed the same year by 22 films in Hindi, three in Bengali and one each in Tamil and Telugu. (Soon, production increased in all these languages and others as well. Sound studios and several new sound film theatres were built. How had such startling success been won in the face of insurmountable difficulties? Several factors were at work. *The status that had suddenly been conferred by films on the regional languages, in a land in which foreign languages had dominated the councils and courts for centuries*, was a powerful influence. Sound also gave a kind of natural protection in regional markets, in the sense, that competitors from outside found it difficult to penetrate.

Along with all this, an even more potent factor had been at work which developed into an U.S.P. (Unique Selling Point), in advertising jargon.

All the Indian sound films had a profusion of songs and dances. The Indian sound films, unlike those of other nations, tapped a rich vein, becoming heir not only to the Silent Cinema, but also to ancient Indian Sanskrit drama in which there was "Nritta" (pure dance), but there was no "Natyā" (drama) which was devoid of music and dance. Sanskrit dramatics used songs and dances tightly woven into the emotional texture of the plays. Due to various historical circumstances, the Sanskrit theatre declined and virtually went out of existence after 1000 A.D. But its influence was clearly felt in the folk-drama traditions of India, which had survived through the centuries. These folk-traditions of operatic forms imperceptibly crept into a new theatre, which was developing in 19th century India and which was otherwise modelled after the West. Thus, whatever professional theatre there was in the 1930 had a profusion of song and dance.

The early Indian Talkie was often advertised as "all-talking, all-singing, all-dancing" films. The number of songs and dances in films has considerably gone down since then, but even now barring exceptions, songs hold a dominant place. The most popular programme on Indian Television with the highest "audience rating" continues to be a weekly compilation of songs-from-films.

Thus, the Indian film evolved a unique film form, which on the one hand ensured a psychic continuity with the traditional Indian art, striking an exclusive chord of resonance in the Indian people, while on the other, becoming somewhat insular in terms of the audience worldwide.

Technologically, the Indian cinema progressed by leaps and bounds. The so-called "Technicians" such as Cinematographers, Audiographers and Editors, have contributed a lot more to "the Art Cinema" in the last four decades. The use of colour has added glamour on the one hand and the touch of physical reality on the other. But more often than not, *the writers and directors of Indian Cinema have created characters, who are not only colourless but even devoid of any shade of grey*. With honourable exceptions, the characters remain Black and White—Heroes and Villains. They are crude archetypes, far removed from human reality, betraying a lack of grey matter to create the shades.

A Parallel Cinema movement developed in India, with a few inspiring names hitting the headlines of WorldCinema. The committed film-maker made films for an elitist audience, with much vigour and aesthetic vitality.

Beauty and elegance of form married to a mature reflection of the reality of contemporary Indian society became the hallmarks of this Parallel Cinema. Even though several of these films were in Black and White, their characters were of many colours and shades. However, to squarely face a bitter truth, they have hardly had any impact on a majority of the Indian audience. This is not to find fault with the Parallel Cinema, but to dramatise its limitations against the onslaught of an aesthetically devastating predominance of the Indian commercial film milieu and its political nexus.

In the atmosphere of an International Film Festival, it has been the common practice to highlight the achievements of the Indian Parallel Cinema. Rightly so. However, I deliberately wish to discuss what has come to be loosely described as "Mainstream" Indian Cinema, for the reason that its implications have been far-reaching in social, political and ethical terms. It is no exaggeration to say that in India, all other media of communications have, by and large, been satellites of the Mainstream Cinema. A content analysis shows that approximately 60 per cent of the print medium (including all magazines, periodicals and journals, but excluding the daily newspapers in the Tamil language) are devoted to such Cinema. The extreme over-simplification of human character into Hero, Heroine and Villain divide the mainstream Cinema into three categories:

First; Where the intention is innocent escapism into a world of fantasy, committing less harm, like the individual dream,

Second; A pretentious commitment to social problems, about which the writers and directors have no clue whatsoever in reality, leading to the resolution of such problems by solving the relationship between Hero, Heroine and Villain. A whole range of problems including caste, untouchability, status of women, political corruption, terrorism and the like have been dealt with through this absurd formula, with devastating psychological results to two generations of Indian audience.

Third; An alleged involvement in the propagation of Indian culture, art and music. This includes recent films purported to project the great classical music of India and other traditional art forms. So far, so good. But They also indulge in cheap denigration of all foreign art forms, little realising that great art has flourished in all societies of the world from the cave-man to the present. *This is when cinema becomes a wedge instead of a bridge between societies.*

One of the changes in the manner in which these naive and simplistic portrayal of human characters are portrayed in recent times is that there is *more Black than White*. The Valiant Hero of the earlier decades has shed some of his qualities and is today somewhat indistinguishable from the forces of the Villain.

In the last couple of years, widespread concern has been expressed about the cultural invasion from the sky! Satellite TV has beamed good, bad and indifferent international programmes, round the clock. "Watching them may prove a cultural affront!" goes the argument. But those who watch India-produced serials and TV shows beamed from these satellites, as well as the Metro Channel of Doordarshan in 1993, will agree that they are merely new channels of dissemination of decadent Mainstream Indian cinema. With friends like this, who needs enemies for the invasion of Culture?

The Second World War brought in economic changes of far-reaching consequences to India. Ill-gotten and illicit profits obtained by hoarding essential commodities in a market of scarcity during the War, propelled the emergence of unaccounted money, dividing the Indian economy into Black and White.

Financiers found it easier to invest their Black Money in industries which consumed more capital for services, rather than materials. In the 1940s and 1950s, when the manufacturing and major industries were still in their infancy, the film industry attracted such investments since it was possible to pay huge professional fees in black to the stars, who were emerging as the neo-Maharajas in a society that was just abolishing the real Maharajas. While this parallel economy has intruded into all spheres of Indian economic and political activity, its dominance continues to shape the destiny of Indian cinema, more than that of any other activity.

From the broad perspectives of media as a whole, in the early 1950, there were five kinds of communicators: (1) *Advertisers*, who had commercial products to sell to potential consumers, (2) *Politicians*, to whom the people were immediate consumers, since each citizen had a vote in his hand, which was a powerful instrument of adult franchise, (3) *Writers and artistes* of the radio medium, (4) *Journalists and authors*, who depended on the print medium to market their messages, (5) *The Film Industry* which had the most substantial consumer base.

The consumers can be broadly divided as urban and rural. The advertisers of commercial goods were interested only in the urban consumer since the rural consumer had no purchasing power. Illiteracy being the bane of rural India, the journalist-writer could also communicate mainly with the urban consumer. Dominated by state control, Radio had only a marginal impact. As far as feature film producers as well as politicians were concerned, the rural man or woman was a major customer. The illiterate medium of Cinema became the unconscious vehicle of politics in many States; not in the sense of spreading any ideology, but in the sense of cult-figure-dominated political scene.

Asked to comment on the relationship between Politics and Cinema in India, I once told an audience of media specialists at the Assembly Hall of the European Parliament at Strasbourg, France, "Thank God; Walt Disney was not born in India! Indeed, had he been, Mickey Mouse would have been one of our Chief Ministers."

Look I am finishing the article without mentioning the names of celebrities, hit titles, star parades! Well, split the white beam of the Parallel Cinema and you will get all the colours. Hoist the flags! They cannot all be heroes, but many of them deserve to be. I am unable to split the Black Mainstream. It encompasses one whole darkness of space—a night sky with twinkling stars!

INDIAN CINEMA EDGING INTO THE 21ST CENTURY

VIJAYA MULAY

The film bug had bitten me pretty early in my life at the age of ten, when an uncle presented me with a viewer and snippets of films. Keeping a lighted torch behind the slide, projection of the odd snippets on a wall of our house brought great joy to me and my friends. Sometimes, it was frustrating to have part of a dialogue on the title—"aaj raat", "is paapi ko"—but it was probably a blessing in disguise, because the tantalising half sentence fired our imagination and we made up stories about what could have been planned for the sinner that night.

Since then, I have sampled films from every decade, every genre, from the silent "Raja Harishchandra" of Dadasaheb Phalke made in 1912 to "Khalnayak" of Subhash Chai in 1993. Cinema's journey, both good and bad—and of late, more bad than good. From Harishchandra to Khalnayak, from hero to villain is symbolic of Indian Cinema in more ways than one. The crisis that the cinema has been facing has now deepened to such an extent that unless there is a concerted effort on the part of all concerned and political will, future prospects for a healthy cinema in India are very bleak.

As Govind Nihalani's "Tamas" states, who ignore the past are committed to repeat it. So, before I venture on the quest for the scenario of 2000 A.D., I would like to do a quick review of how and why our Cinema has reached where it is today. Since it will have to be brief, it is necessary, at the outset, to state, where one stands on certain issues that always cause misunderstandings in all discussions, whether in seminars or in committees.

First, I recognise that Cinema is both an industry and an art form. In any country, there should be room for the growth of both. In other countries, what was once experimentation of the *avant garde* and "Underground Cinema" has now become part of the current cinema language. Second, there is no such thing as art for the sake of art. Form and content should be mutually supportive. One should, therefore, distinguish between good films and bad films. The *why* of the film is as important as *how*. Third, a National Cinema must promote national values and culture and national aspirations. These in our society, are secular, democratic values. With these points in mind, let me paraphrase what in my view, has happened and where we stand today.

After being wonder-struck with cinema, Phalke wanted to use the medium to concretise for the benefit of his audiences, the stories from Indian epics and puranas, and strengthen values inherent in Indian culture and the society of his time, in an entertaining way. Those who followed him, widened it further to include social issues of their time, sometimes in serious films like "Savkari Pash," "Kunku," "Shejari" or in lighter vein like "Gulacha Ganapati", "Pedgaonche Shahane" and "Brandichi Batli". Cinema also echoed the voice of the national movement for freedom that had electrified Indian hearts with films like "Vande

Mataram" and "Maratha Tituka Melwawa." I am giving examples from Marathi Cinema, because I know that best, but the same thing has happened in other language cinemas too.

After the end of the Second World War, when black money poured into the industry, spelling the death of studios, and establishing fly-by-night and instant producers, the seeds of decline were sown. More money being put in meant much more returns than usual were expected. That meant a formula film with colour, dances, songs, stars, a story that could appeal to the lowest common denominator, mostly an opiate hatched in cloud-cuckoo-land and in the Hindi language for countrywide release. Gone were the days when the hero and heroine would consider it normal to adhere to the studio discipline; gone were the days when a picture would be produced in Hindi and also in local language versions, as many of Prabhat's and New Theatre's did.

I don't know who coined the phrase "mainstream" cinema but I feel that person deserves the award of the year for coining a misnomer. It, in no way reflects the concerns of the mainstream of people, but of a minuscule portion of the population, and that too done in the most unrealistic fashion. As a friend from abroad once stated, one can see several mainstream Indian films and not be any wiser about the Indian society, its mores or culture. Fortunately, in the 'fifties, we still had the regional cinema, where the audiences being small, black money left it alone; its audiences were still not hooked to the Idiot Box of T.V. and video parlours, still being rare; they expected credibility and values of their society in the films. We were also fortunate in having Satyajit Ray making films about a real Bengal, in Bengali, and, therefore, about a real India and real Indians that caught the attention of the cineastes of the world and inspired a whole lot of newcomers in different parts of the country to make films not merely to earn money, but also because it was a balm to their souls.

In this connection, the role played by Film Societies in the heyday of the Film Society Movement, the Pune and Television Institute, National Film Archives and International Film Festivals is important. It is only when one sees excellence in cinema, that one knows what the medium is capable of. Initially, the Film Finance Corporation, later re-designated as National Film Development Corporation (NFDC) and the National Film Awards also promoted the healthy trend, by lettering the people with ideas and skills—the latter was not always obvious—have at least some funds to realise their films on the celluloid. These were the good things that happened.

But societies are dynamic, always in flux, on account of the actions of its constituents, technological advances and the world situation. Therefore, all institutions must also modify their priorities and ways of working, to suit the societal change, albeit remaining true to their ultimate goal. Otherwise, they become dysfunctional, even harmful. For example, Lokmanya Tilak started public celebrations of birth anniversaries of Sh. vaji and Ganesh, using the religious cover to escape British wrath, to instil national pride and a will to oppose the British rule in the masses. Now anti-social vested interests use them for communal riots. Changes that our institutes have effected are more in relation to their political and administrative bosses, and manipulations for power than in relation to promotion of a healthy industry, a National Cinema, with opportunities to experiment and developing new talent or public taste.

The state of the Indian Cinema on the threshold of the 21st century, seems to me pretty depressing. The Film Society Movement, with which I was associated for

a long time, has become a poor shadow of its old self. It had very little government funding and was manned by dedicated souls, who devoted their time and money to promote film appreciation in the days when there was no film archive, no film institute, no awards and no international festivals. Living from hand to mouth, it survived and many from its ranks moved from film appreciation to film making. Now it is being bowdlerized. The Pune Film Institute, like the Brecht play, is always in search of a director and is beset with problems which have very little to do with Cinema. The NFDC has become more commercial and proprietary in these troublous times of liberalization. A part of the NFDC budget ought to be set aside for experimentation and newcomers. Film awards fluctuate between talent and gloss, depending on who are on the jury.

The rat-race aided by black money and the government's action in treating the industry as a milch cow, albeit poorly fed, and video, which the government is unable to check, have all brought it to the brink of disaster, forcing even veterans like Manmohan Desai to bow out. We have Subhash Ghai with "Khalnayak" spouting violence, anti-social values like hitting women, and a plot, which is an insult even to moronic intelligence. We still have flashes of new talent like Mansoor Akmal, ("Jo Jita Wo Sikandar," his second film) but we need a lot more swallows to declare the summer. Most of the regional cinemas with a few exceptions, have become a poor copy of the "mainstream" cinema.

In other countries, Television sustains small film-makers and the national cinema. Some of the top awards of prestigious film festivals have been picked by such films. Such a possibility does exist with our Doordarshan. The political and bureaucratic pressures under which it operates as well as the serious charges of corruption have brought it to a sorry state. Its latest dictum for Metro Channels of "first come, first served" basis reported abroad in newspapers and TV has made it the laughing stock of the media all over the world. (The Delhi High Court scrapped the system as a result of public interest litigation.)

The Government has tried for long, to keep broadcasting both in radio and TV as its monopoly; but the technological advances and cheapness of audio-video equipment has jerked the carpet from under its feet. Censorship of news has become meaningless with the advent of satellite link. It is unable to check effectively anti-national and communal propaganda via cassettes. Other technological advances are waiting in the wing. I saw in Montreal, video for the blind on a public network and a film for deaf mute. Are we going to be ready for these and other challenges or are we again to present a spectacle of running around in circles, like a decapitated chicken?

The situation is extremely serious. A handsome hero to save the heroine or a parace, like "*Lakh dukhon ke dawa*" of Johnny Walker, are strictly for the screen. Given the realities of politics of the last decade of this century, the chances of political will to take a far-seeing overall view, decide on a coherent, tenable policy towards promotion of cinema and transform it into an effective programme are negligible. It is not for lack of knowing what policy is needed to promote the National Cinema that things have been allowed to flounder that have brought us to this sorry state. The National Film Policy Report could have served as an anchor-sheet for launching reforms for a healthy industry—and a National Cinema. The Government had its own preoccupations and every group looked at the report—if at all, to see what was in it for itself.

The way out of the present morass could perhaps be found if those, who love

Cinema, whether in or out of the government, get together and using that Report as a draft, prepare an action plan to get things changed—in both film and TV. Not on a piecemeal, but an overall basis and with determination. Not heroes and heroines but honest common men and women working in different spheres of Cinema and committed to it could usher a change for the better.

SAROJA DEVI

Saroja Devi of the South made her debut at the age of 12 and became a super-star in the 'sixties. She has acted in Tamil, Telugu, Kannada, Hindi films numbering over three score and ten. She is a recipient of many awards including a Padma Bhushan. She has built schools in her village in memory of her mother, a computer centre in Bangalore, dedicated to her dead husband and donates Rs. 51,500 every year to the best student of the Bangalore University.

She was a member of the All-India Panel for Selection of Indian Panorama films last year. She regretted that she was exposed to a lot of *unwatchable* films!

* * *

VEERAPPAN

Veerappan is the most "wanted" man of the South. He has denuded the forests of Tamil Nadu and Karnataka of animal skins, ivory tusks and rosewood/ sandalwood. He has been reported to have killed scores of government personnel, mostly belonging to police and para-military forces as also his enemies. Now, a film based on his life as a bandit, desperado and a Robin Hood of the southern forests, entitled "Veerappan" has been awarded the first prize of Rs. 50,000 by the Karnataka Government, according to an announcement made by Veerappan's namesake, Veerappa Moily, the Chief Minister of Karnataka. While many people have condemned the award as "a betrayal of social and cultural values," the Chairman of the eight-member Award Committee has defended the decision by saying the award was not given because the film glorified Veerappan's depredations, but for its "cinematic techniques" whatever that may mean!

* * *

KAMALAHASAN

Kamalahasan, the veteran Thespian of the South has bagged the "Filmfare" Award for the Best Actor for the 15th time this year.

* * *

THE STATE AND CINEMA IN INDIA

N.V.K. MURTHY

When India became free in 1947, Cinema was already a familiar medium to Indians. Cinema came to India almost immediately after its inception in Paris in 1895. But, it was about two decades later, in 1913, that Indian cinema was born with the making of "Harishchandra" by Dadasaheb Phalke.

During the early years, the state's interest in Cinema was only negative. The British colonial government in its anxiety to put down any attempt at subversion of the government had enforced strict political censorship. But the ingenuity of the film-makers enabled them to overcome this hurdle. They wrapped up subtle political messages in their films, making full use of a whole range of symbols, such as dress codes, songs, etc.

All this was long before semiotics became a discipline of serious study in its own right and began to be used consciously for communication of messages. But, that is a different story and need not be elaborated here.

One feature of exhibition of films involving the Government of India during the years of the Second World War needs to be noted. The British Indian Government, as part of the war effort, had British newsreels and documentaries shown compulsorily in most theatres all over the country. These films portrayed the heroic efforts of the British soldiers and the people to beat back the fascist hordes of Hitler. This was expected to garner support for the war effort.

But, fighting as the Indians were for their own freedom from British rule, it was not surprising that they walked out of cinema halls, when these were being screened and came back to see the regular film. The film wing of the war-time Government of India earned the odium of being a tool for "imperial propaganda." So, when power was transferred to the Government of Free India, Nehru's Government thought it fit to close down this department. As it turned out, the baby had been thrown out with the bathwater.

The effort of integrating a plural society of a land of the size of a subcontinent, with several distinct regional cultures, was a daunting one. When the Government of India realised the potential of film in helping to achieve this, it went about setting up the Films Division, as a part of the Union Ministry of Information and Broadcasting for the purpose of making short documentary films and newsreels.

Feature films were entirely left to the private enterprise. However, the State came in where licensing the cinema theatres was concerned. This task was left to the governments of the various States. Using this power, the State made it a condition for licensing, the exhibition of approved film upto a duration of some 20 minutes.

A body set up for this purpose, called the Film Advisory Board, approved films for such compulsory exhibition in public interest. Since this needed a continuous supply of "approved" films, week after week, and the Films Division was in a

position to ensure such a supply, it acquired a virtual monopoly over the production of short films and newsreels.

When, in due course, some State governments started their own film-making units, the Government of India had to share this time (of 20 minutes) with these State Governments. Over the years, this monopoly has had some adverse effects on short film-making in the country.

The Government of India and the State governments started to use the short film and the newsreel vehicles for government propaganda. They were assured a captive audience. The assured audience and the privacy of propaganda began to affect the quality of film-making. Slowly there has been a slide to mediocrity in the majority of the films. Even if this monopoly is removed, the Indian documentary film may take a long time to recapture the vigour and vision of earlier years.

There is reason not to give up hope, because, even with this monopoly, but with *de facto* functional autonomy to some extent, the documentary films and newsreels of Films Division showed that they were capable of innovation and bold experimentation during the late 'sixties and early 'seventies.

Let us take a look at the Feature Film. As pointed out, earlier, it was left entirely to the private enterprise. Only the earlier practice of censorship was continued. But, at last in theory, it was not meant to be political censorship, but censorship in the interest of public welfare.

Phalke's "Harishchandra" was followed by a number of other films, mostly mythological. Film-making was centred round a few intrepid film-makers, who were fascinated by the potential of the new medium. The advent of sound in the first talkie film "Alam Ara" (of Ardeshir Irani) marked a milestone in the history of Indian Cinema.

The thirties saw the emergence of studios, which, in course of time, became famous centres of film-making, like Prabhat Studios, Bombay Talkies, New Theatres, etc. Professionalism in all the fields of film-making such as direction, cinematography, editing and acting developed.

The socio-economic and political ambience of the times also affected Indian cinema. Gandhi had already made his epoch-making entry on the Indian political scene. Apart from the struggle for freedom, thanks to Gandhi's genius, this social and political ferment in the society got reflected in some of the social films of the day. Of course, the references were very subtle, because of the strict censorship imposed by the British government to prevent anything that remotely threatened the existing power structure of imperialism. The important thing to note is that films were still being made on modest budgets and film-making had not yet acquired the contours of a business enterprise or much worse, financial speculation.

But, the Second World War years were to make a profound impact on the Indian cinema. Fortunes made during this period, based on lucrative war contracts, made their own contribution to the situation. Finally, came a film made by a veteran filmmaker of Madras, S.S. Vasan, titled "Chandralekha" in 1948 and Indian cinema was never the same again. It was a film, full of spectacle and made at considerable cost. It became a runaway success at the box-office all over India and set the trend for future films.

Financiers came forward to back such films. Film budgets rocketed. Freelancing of artistes and technicians followed and all this eventually tolled the death-knell for the studio system. Talented film-makers, who were still interested in films as a means of art communication were left high and dry with little or no financial backing.

It was against this background that the Government of India appointed the Film Enquiry Committee under the chairmanship of S.K. (Sadoba) Patil (of Bombay) to study the conditions in Indian cinema and make recommendations for its healthy growth. Two important recommendations of the Committee were to set up an institution to make finance available to talented film-makers at moderate rates of interest and to establish a training institute for future film-makers. Thus came into being in 1960 the Film Finance Corporation and the Film Institute of India (which was later turned into Film and Television Institute of India) at Pune.

In setting up the Film Institute, several models including those of the famous film institutes in Moscow, Rome and Paris were studied. Ultimately, the French model was adopted with certain changes. The early pioneers in Indian cinema either learnt film-making the hard way from the lowest rungs or, if they had the means to do so, went abroad for training. After the Film Institute of India was established in Pune, in what was once the famous Prabhat Studio complex of the then Poona, some of the leading film-makers of the country today graduated from the Institute. This included directors, cinematographers, editors, sound recordists and actors/actresses.

When television came into the country, facilities for training in television were added and the Institute became the Film and Television Institute of India. However, television training facilities are just in-house facilities, as they are meant only for the training of the employees of Doordarshan, the Indian television authority, which is wholly owned and controlled by the Government of India. This is certainly not the best of arrangements.

The Governing Council of the Institute, which is an autonomous body, though it is fully funded by the Government, approved a full-fledged "Television Training Programme" which is to be integrated with film training as in most other countries today, but not implemented at Pune. One only hoped that it is put into practice soon.

A National Film Archive was set up as part of the Film Institute to acquire and preserve significant films from India and other countries for the students to study. Even as masterpieces of painting and sculpture have to be analysed and studied by emerging and future painters and sculptors, masterpieces of film need to be studied by film students. Over the years, the National Film Archive of India (NFAI) has become a separate organisation as required by the International Federation of Film Archives, to which it is affiliated. Today, the NFAI has an enviable collection of films from all over the world. It is no exaggeration to say that the viewing of these films plays an important role in the making of the future film-makers as part of the training at the FTII.

The Film Finance Corporation (FFC), in its heyday, nurtured new talent. Some of the graduates of the Film & TV Institute made films with the help of the FFC, which went on to win national and international acclaim. But, alas they made no impact on the box-office. Many of the films were not taken up by distributors for exhibition at all. This was, perhaps, because established film-makers, who had a virtual

monopoly of distribution and exhibition channels, felt threatened by these low-budget films, which went against the box-office "formula", perfected by them to ensure ample returns at the box-office.

It was soon realised by the FFC it was not enough to provide finance for these films. It was necessary to promote them and bring them to the notice of the viewers. In the latter half of the 'seventies, the FFC convinced the Government that it should enter the distribution and exhibition fields, if the aims of the FFC were to be realised.

The FFC launched a programme of financing the building of small theatres. A leading nationalised bank was persuaded to match the Government's provision of Rupees One Crore as the seed money for this programme. But, the hostility of the film industry on the one hand and the apathy of the State Governments in providing necessary land for building Cinemas on the other, resulted in this programme not taking off at all.

As a complement to the FFC, another corporation, the Indian Motion Picture Export Corporation (IMPEC) was also started to promote the export of Indian films. The 'eighties saw the merger of these two corporations into what is now the National Film Development Corporation (NFDC) with a much wider gamut of activities than the two earlier corporations.

However, like many other autonomous bodies set up by the Government in the public sector, the NFDC has excellent aims and objects, but has fallen short of expectations. Well planned and committed action is not in evidence. Some excellent films including Sir Richard Attenborough's "Gandhi" have been financed and others have been produced by the NFDC. These films have also been successfully exploited and have earned for the Corporation both money and acclaim. But, considering the size of Indian cinema (over 900 films are made every year), the task is enormous. Added to this is the yardstick of the Government by which it judges such corporations—the capacity to earn money. This seems to have acquired a sharper edge after the ushering in of the liberalised economic policy. While nobody questions the wisdom of NFDC being self-sufficient in its own manner, there is grave danger in looking upon film-making as a purely commercial proposition.

The first International Film Festival in India was held years ago. But, only from 1975 has it become an annual event. The Festival is organised by the Government of India with support from the film industry's Film Federation of India (FFI), the apex body of the industry and the Federation of Film Societies of India (FFSI). For some years, the International Film Festival of India was a competitive festival every year. Later, in every other year with Filmotays in between. Now, it is totally non-competitive modelled on the London Film Festival. It is not necessary to discuss here whether or not it should be competitive. Nor is it necessary to go into whether it should be run by the Government directly, as it is now or whether the NFDC should have a hand in organising it, as it did some years ago.

Suffice it to say that the International Film Festival provides an excellent opportunity for Indian film-makers and viewers to see films from other countries and meet the foreign film-makers and for them to meet Indian film-makers and see their films. This should always receive top priority in the organisation of the Festival. Also, if there is close collaboration between the Directorate of Film

Festivals of the Government of India, the NFDC and Doordarshan, it will enable Indian Cinema to benefit a lot more.

A few words about Doordarshan would not be out of place here, because it impinges on Cinema. The advent of television has made a deep impact on cinema the world over. Television has brought audio-visual entertainment and education into the viewers' homes. As a result, cinema halls are not attracting the crowds that they did earlier. In USA, the Mecca of film-makers, the big producers switched over quickly to making telefilms to meet the new challenges. Television in some countries, actually nurtured talented film-makers and made a significant contribution to cinema. But, for the backing that he got from television, in what was then West Germany, Fassbinder would have been lost to the world cinema.

In India, radio and television have both been the monopoly of the Government of India. It is only recently that cable television has been allowed to operate in the private sector. This has brought in a certain element of welcome competition to Doordarshan. Television, by its very nature, and the need to gain the financial support of its viewers, caters to the least common denominator of public taste. This cannot have a very wholesome effect on the quality of programming. Film-makers are turning more and more to television as an outlet for their films. Under these circumstances, what can be done to raise the quality of Indian cinema? Does the State have any responsibility in this regard?

The very fact that the Government has established institutions like the FD, FTIL, NFDC, DFF and NFAI suggests that the Government accepts its responsibility. Some people have suggested that censorship is a legitimate tool for this task. But, it is generally agreed that censorship is not the best way to deal with the problem in an open and free society. There are other ways too.

Even in the bastion of private enterprise, USA, long years ago, the Government set up the Federal Communications Commission to regulate the allotment of air-waves to radio and television stations. These stations are required to renew their licenses every few years. This renewal is dependent on their service to their listeners and viewers and this is judged by the range and quality of their programmes.

With the prospect of Indian television being freed from governmental control in the not distant future and its becoming a very important outlet for films, some such method could, perhaps, be tried out here too.

Ultimately, one has to accept the fact that in India today the talented film-maker finds the dice loaded against him as he has no financial resource of his own. The State has a duty to provide a level, playing field for the players in the case of the film-makers.

HIGHEST INCOME-TAX

According to the authorities of the Income Tax Department, Mr Gulshan Kumar of T-Series Cassettes, Delhi is the highest income-tax paying individual. He had filed his returns mentioning his income out of sales of video and audio cassettes to be Rs. 3.94 crores. (He is also a film producer.) Next to him is Iqbal Chand Khurana, the "Lottery Ticket King" of Delhi with a taxable income of Rs. 3.88 crores.

HAPPY CENTENARY FEAST, INDIAN CINEMA! AND THEN, MAY YOU REST IN PEACE!

GASTON ROBERGE

The birth of Television has ruined all the Cinemas of Europe. And it is about to ruin all the Cinemas of India. A sobering thought as we celebrate Cinema's Centenary. Long live Cinema! Cinema is dead! Yet, cinema will not be dismissed or forgotten here, anymore than there. For, India has produced thousands of films and these films play a vital role in the life of the nation. But, how to encompass in a bird's eyeview of such a large and diverse landscape, with so many monumental landmarks?

Let us think of the Indian Cinema as made up of Indian Films, of course but also of the foreign films shown or made in India. Let us think of the huge collection of moving pictures as an immense, computerised, Video Centre, providing instant access to every film made, every film screened in India, since the first film show in Bombay on July 7, 1896.

You just skim at high speed and what do you see? It is as if the collective psyche of 800 million people opened up for you. Certain films meet with the enthusiastic response of millions of viewers, reflecting the state of mind of these people at a particular time. Other films, like precious stones, amidst the glittering lore, are appreciated by only a few. The detached observer notices particular films according, of course, to his (mine, in this case!) concerns.

As you look through, you meet with films in almost all major Indian languages. Your computer informs you, though, that of the Silent Films only about 18 hours have been preserved. A pity. Because films were most eloquent when they were supposedly silent.

And if you can retrieve erased files, you get all the censorship cuts. You are amused by the British obsession with their own image. But, as the British would say with understandable national pride, *noblesse oblige* and *honnêteté qui mal y pense*. But, when India at last took over the scissors, she cut out scenes of violence (at times so exaggerated as to be funny) and scenes of "excessive" sex. The virtue of India's people, so it was felt, had to be protected.

Press the button. And you get all these films sent to foreign festivals. Some are excellent by any standard. And it is fashionable, in Europe especially, to hope to counter colonialism by promoting Asian films. However, most of these films do not fare too well at home. Mostly, because they are not exhibited. Ask your computer how many people in Bengal have seen most of the films by Satyajit Ray. The computer will blink with discomfort and signal "Data Not Found."

On the other hand, the films of Satyajit Ray always appear on top of the list, whenever you ask for particular types of films: children's films, historical films,

biggest regional boxoffice hits, art films, popular films, detective films, love stories, religion, modernity, woman, civilisation...

Are you in sympathy with the feminist movement? There are films for you to ponder over from Mehboob Khan's "Sister" and "Aurat" (1940) to his most popular "Mother India" (1957) and to films of the early 1990s like "Hafta Bandh", 1991 "Prahaar" (1991) and "Vishwatmaa" (1992). The heroine of "Mother India" stepped out of her movie and entered the Indian Parliament. She objected to the depiction of poverty in "Pathe Panchali," untroubled by the image of woman, which she herself immortalised in the Indian psyche.

And do you look for approved information about India? The Films Division has woven an endless tapestry authenticated by the Voice of God (Partap Sharma's). But cinema exhibitors have little concern for official "reality"; and they resent being obliged to show these documentaries and newsreels.

What is, you might ask the computer, the most often depicted theme? Most likely, you will be given a list of hundreds of films dealing with "Vengeance." A good example of the theme? "Sholay".

And what about the demi-gods of the cinema? Those ideal men and women that have mobilised the love of millions and continue to haunt their imaginations in each regional cinema? In Bengal, one immediately thinks of Uttam Kumar and Suchitra Sen and, closer to us, a giant, all of his own, Utpal Dutta. So many movie stars join politics. Of all sorts, party politics, or activism. It is as if the Indian screen was diaphanous and the movie stars were projected into the real world. A unique phenomenon. Stars pass from one world into the other and back into... reality? Dream? Your computer seems at a loss to define which is which.

As you scan Cinema, there are sparks of vitality, of freshness; films by the unique Jean-Luc Godard. Their influence on the Indian films was felt at the time of Mrinal Sen's "Interview" (1970) and Satyajit Ray's "Pratidwandi" (1970). The interest in Godard is still alive today, more than is acknowledged. But the actual influence of his films was but a passing phase, no doubt proving Godard right: Cinema as a visual medium was never allowed to find its own language. That is because everywhere cinema was made into a spectacle. And the requirements of spectacle are stringent, although they vary from place to place. In India, cinema had to accommodate a long tradition of entertainment, where the goal was to enjoy various emotions and moods. A rigorous organisation of the spectacle was not the primary concern. While that tradition has endured in the Indian Cinema to this day, the films of Satyajit Ray and of several others have shown that the Indian Cinema can integrate Indian arts in a highly disciplined spectacle.

In 1910, it was not Lumiere's "The Arrival of a Train," this symbol of Western industrialisation, which kindled the imagination of Phalke, the Father of the Indian Cinema, but "The Life of Christ". That American film caused Phalke to fantasise the myriad Gods of India, Shri Krishna, Shri Ramachandra, their Gokul and already (!) Ayodhya! What he fantasied, Phalke soon projected.

By 1970, already India was recognised as the largest producer of feature films in the world, with 400 films released in that year. Twenty years later, production had soared to about a thousand films a year. Now, every timeless year, Indians can tell

stories of dream and escape, "one thousand and one nights." However, the population has reached nearly 800 million people. This means that every year, India produces one film for every 800,000 of her people.

These films have been one of the strongest influences in schooling the masses. The dream of Phalke came to be true. For nearly a century, the sons of India have been able to see Indian images on the screen. These images have provided a social conscience; they have nurtured the people's aspirations; they have exalted certain values. If Indian movie stars shine both on the silver screen and in golden politics, the Indian masses enter the films they watch and step out the other side of the screen into their reality, programmed, as it were, by the dreams which the films gave them.

The early preoccupation of the Indian Cinema with defining the nation and with fashioning an image of ideal womanhood is still at work in the films of the 1990s. These films play an important political role in nurturing in the masses an ideology, which they are able to identify and see in action in particular political parties. It has been argued that the popular cinema, often termed "All-India Film," has fostered in audiences a negative attitude towards change. This might help to explain why Cinema and Politics so often merge in India.

But foreign films too have been shown in India. What is more, foreign films have been made in India. For, India is beautiful and photogenic. Above all, India is an "other". An "other", which the West needs to define itself. 1926 saw "The Light of Asia," a life of Buddha. Fast forward a little and you have "Bengali Night", "A Passage to India", "Gandhi" (a subject which is, perhaps, the most precious treasure of modern India), and a detestable film, "The City of Joy". These films too have had their influence on the Indian cinema-goers.

Because the Indian public loves films so intently the newly commercialised television draws this audience to itself by showing them movie films and by making a plethora of programmes about earlier films. At the same time, television offers its faithful audience its own fare, with its own dreams, politics and values. But television isn't art, it is culture, commerce and broadcasting. Films will soon become less and less required to goad the audience into watching television.

And then films will disappear from television. It's as well, they don't belong there.

SEARCH. RANDOM.

NANDAN. FESTIVAL. NEAL. FTII. 1993. FELLINI. 8 1/2. NAYAK. SATYAJIT RAY. CRISIS IN CIVILISATION. AGANTUK. THE BISON. UTPAL DUTTA.

SYSTEM FAILURE. type MANIKDA.

Exit INDIAN CINEMA (Y/N)? Blink. Blink. Blink.



The kids have a picture and a
very happy life. The International
Festival of Arts is being held
at the City of Arts & Sciences.
The Festival opens on January 1st.

Signature



THE GARDEN

Signature



NANDAN



OFFICE OF THE DIRECTOR
OF THE INDIAN CINE-MAATRA
12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100



Signature



THE CITATION TO SATYAJIT RAY WITH HIS OXFORD DOCTORATE

(Here below is published the English translation of the Latin "address" given by John C. Griffith, Oxford University's Public Orator on June 21, 1978, when the Degree of Doctor of Letters, *honoris causa* was presented to Satyajit Ray, at an *Encaenia*. The *Encaenia* is technically a meeting of convocation, presided over by the Chancellor and it takes place as a most formal ceremony of the academic year. Honorary degrees are conferred and prize-winning compositions are recited.

Since such vast multitudes everywhere betake themselves to what used to be called 'Picture Palaces' for amusement and edification in their leisure hours, why should not a Tenth Muse be added to the Nine, with the name Cinematographia? Plato, however, would disagree, because at the beginning of the seventh book of his, *Republic*, he described men sitting in an underground cavern in such a way that with their eyes fixed on the wall in front of them they had to look at shadows of objects projected on it by the light of a fire, placed behind them, and contemplating images at two removes from the truth. Thus they were far astray from true knowledge in their delusion. But our guest has in this respect at least so utterly refuted that inspired philosopher that not even Socratic chop-logic can provide a defence. For he evokes the very genius of his country, India, before the eyes of the spectators in these shrines of cinematography so clearly that, to adapt Juvenal (i.85-6): 'All that Indians do, their wishes, fears, resentments, and pleasures, their joys and goings, to and fro...' are clearly portrayed. As a result we are aware of a marvellous representation of the life-story of a Bengali family in his justly famed film-trilogy entitled *The World of Apu*, and in many other Bengali films.

He is, however, even more worthy of our regard because he has deserved so well of the Cinema with only the barest minimum of financial support. It is usually by his own efforts that he not only adapts the plot into a screen-play to meet the demands of this kind of 'stage', but also picks suitable locations for the 'action', sites each 'sharp-eyed piece of apparatus' in its own corner or angle to ensure the most lovely 'takes'; he trains his cast (many of whom are self-taught actors) in their gestures, spoken parts, positions, and movements so effectively that the emotions of each performer come across brilliantly and exactly as the narrative requires. Certainly Henri Cartier-Bresson*, whom he much admires, would spontaneously praise his motion pictures.

It is not, therefore, surprising that highly exacting critics have awarded him all the highest prizes, whether at Venice, San Francisco, London, or elsewhere. Since, we conferred the same honour on the late Charles Chaplin sixteen years ago, I am now all the more delighted to present to you another pioneer in the art of the cinema, Satyajit Ray, to be admitted to the Degree of Doctor of Letters *honoris causa*.

* Henri Cartier-Bresson received an Honorary Degree at the *Encaenia* of 1975.

SATYAJIT RAY'S "INDIAN-NESS"

JAG MOHAN

Thirty years ago, in 1963, B.D. Garga, a filmologist and film-maker of Bombay made an unusual film, a two-reeler in black-and-white for the Films Division of the Government of India. Entitled, 'Creative Artists of India: Satyajit Ray,' it was about a living film-maker and it was a "a film within a film" revealing how a film-maker went about making a film and commenting on his work. This film of Bhagwandas Garga set the trend and preceded by two decades and more the films on Satyajit made by Shyam Benegal, Utpalendu Chakrabarty, Samik Banerjee, Partho, Bikram Singh and others.

In the course of this film, Satyajit made few definitive statements about his art and craft, his beliefs and faith with his "lovely, warm *basso profundo* voice" to quote the words of Saeed Jaffrey.

"Apart from the actual creative work, film-making is exciting because it *brings me closer to my country and people*. Each film contributes to a process of self-education, making me conscious of the enormous diversity of life around me...

Shooting, of course, is the great occasion for the marshalling of forces. You as a director, must plan and execute *the strategy whereby man and machine will work in harmony*...

Sometimes, you have to work hard with your actors. Sometimes even an amateur in his very first appearance before the camera will do just the thing you want him to do in the very first take...

Editing is exciting too, but here *the excitement is on intellectual level* and it's controlled and subdued by the need for *precision and tenderness* in the handling of what, *by the mere process of joining, begins to show signs of an independent life*.

Before I made my first film, "Pathar Panchali", I had only a superficial knowledge of life in a Bengali village was like. Now I know a good deal about it. It knows its soil and its seasons, its trees and forests and flowers...

My own city of Calcutta, too, I know much better now that I've made a film about it. It isn't quite like any other city in the world to look at...

And this is what amazes me most and makes you feel indebted to Cinema: this discovery that although you have *your roots here, in Bengal, in India, you are at the same part of a larger plan, a universal pattern*.

This uniqueness and this universality and the co-existence of the two is what I mainly try to convey through my films."

Thirty years ago, this statement of Satyajit alongside the commentary in Garga's film had profound significance for cinesastes. All the more so for they were matched with shots of Satyajit directing actors and cameraman, and collaborating with his editor as also extracts from his early films. His words sounded as if they belonged to a *manifesto for himself and a testament for others*. In fact, they formed the basis of what Satyajit explicated and expounded later on in the course of his interviews to Marie Seton (who wrote a book on Satyajit), Folke Isaakson of "Sight and Sound," Hois Alpert of the American Film Institute, Georges Sadoul of "Cahiers du Cinema", Robin Wood, author of "The Apu Trilogy, Michael Ciment of "Positif" and Kiranmoy Raha.

Over the last 30 years, *Satyajit Ray remained loyal to his words*, his people and to India. A classicist by nature and choice, he never compromised. He never yielded to the temporary and to expediency. In fact, through his unforgettable films, he evoked the same *rasas among Bengalis and Indians as he did with others*: Penelope Gilliat and Pauline Keal, Derek Malcolm, and Jack Kroll, Akira Kurosawa and Ingmar Bergman. It was the "Indian-ness" of his films that earned him awards worldwide and recognition from the cognoscenti of the film world and of the other arts as well.

How did he create this "Indian-ness"?

First and foremost, by making his films an extension of literary classics. He made himself a prism through which *novels and short stories got metamorphosed* into film classics. Literary works of the stalwarts like Rabindranath Tagore ("Postmaster", "Samapti" and "Monihara" as also "Charulata" and "Chhare Baire" Bhabhutibhushan Banerjee (The Apu trilogy and "Ashani Sanket") and his own grand-father, Upendra Kishore Roy Chowdhury ("Goopy Gyne, Bagha Bye") Tarasankar Banerjee ("Jalsaghar" and "Abhijan") got endowed with all the magic of cinema.

Satyajit did not forget other Bengali writers like "Parsram" (Rajsekhar Basu) Parabhat Mukherjee, Narendranath Mitra, Premendra Mitra, "Shankar" (Manishankar Mukherjee) and Sardindu Banerjee. Satyajit's range was so vast; he included the up and coming contemporary, Sunil Ganguly as well ("Aranyer Din Ratri" and "Abhijan").

To this lot should be added another half a dozen stories and scripts of his own which were distinguished for their literary flavour. What is more, Munshi Prem Chand's two stories inspired Satyajit to make "Shatranj-Ke-Khillari" and "Sadgati." And, finally Henrik Ibsen's "Enemy of the People" got adapted to the Indian locale with *dramatis personae* in "Ganashatru."

It was this literary base of almost all his films that endowed them with earthiness, idealism, compassion and humanism that all totalled up to "Indian-ness."

Secondly, Satyajit Ray, as was usual with him, was wise and sagacious in handling Cinema, the 20th century art, based in technology and industry. He restricted himself to the art part of this Tenth Muse and Seventh Art, with bare encounters with the industry part. The technology part he almost scoffed, as when he made "Pather Panchali". He violated several basic rules of the book and of practice.

In fact, in most of the films he made, he preferred to be the Director and not Producer as well, leaving the bother of production details and profits to the producer. He concentrated on making films, writing out the screenplays, with the most meticulous details and sketches alongside the scripts, and composing music.

Satyajit occupied the seat of a *ustad* of a *gharana*, of the master-craftsman of sculptors and of the founder of a school of painting. Ever since he came under the spell of Rabindranath Tagore, Nandalal Bose and Binode Behari Mukherjee, he decided to be a graphic artist and not a painter. No wonder he became the Art Director of D.J. Keymer. In cinema, he had to make some adjustments and changes but he never gave up *his concept of the master of the medieval guild in the 20th Century World of Cinema*. This was third aspect of his "Indian-ness."

Satyajit Ray was a rare motion picture Director, who worked with an informal guild of specialists, with whom he had rapport as also trust, faith and understanding. Dulal Dutta has been Satyajit's most loyal editor from the first to the last. Subrata Mitra, the cinematographer, worked from the Apu Trilogy upto "Nayak." Then Soumendu Roy, who had worked earlier on some films of Ray, took over from "Aranyer Din Ratri" almost up to his illness. In between, Barun Raha worked on Satyajit's few films. Satyajit's friend and Art Director, Bansi Chandragupta was there right from the beginning till "Shatranj-Ke-Khilari". Bansi Chandragupta's death in USA was a shattering experience to Satyajit. Ashoke Basu who was the Art Director for some of the short films and children's films; later on assisted Ray in his last films. (Space prevents references to particular films.) Apart from these, the technicians and workers of Indrapuri Studios and the recording studios in Bombay and elsewhere always had awe, respect and affection for Satyajit. It is said that supervisors of the Calcutta electric network ensured that there was no power breakdown when he was shooting in the studios or on locations. Only a master-craftsman could command all this.

Similarly, Satyajit developed personal equations of a rare order with actors and actresses of Bengal, young and old, that was unique. Just imagine Soumitra Chatterji had played the lead role in over a dozen films of Satyajit, Utpal Dutta in four films, Chhabi Biswas in three, Anil Chatterjee and Tulusi Chakraborty in three, Rabi Ghose in four, Tapan Chatterjee and Victor Banerjee in two, Pahari Sanyal, Harindranath Chattopadhyay and Dhritiman Chatterjee in one film each. Sharmila Tagore and Karuna Banerjee featured in four films, Madhabi Mukherjee and Aparna Sen acted in three films each. Some of them made their debut in Ray's films.

From the Bombay crowd, Waheeda Rehman, Shabana Azami, Babita and Jaya Bhaduri have worked in his films. Sanjeev Kumar and Amjad Khan were too pleased to act in his films as also Om Puri, Tom Alter and Mohan Agashe. From across the continents came Sir Richard Attenborough and Saeed Jaffrey. All of them considered it a privilege to act in "Manikda's" films.

Through the thespians also Satyajit revealed an Indian-ness as never seen before or after in their other films. The child actors from Champa Banerjee and Uma Das Gupta to Subir Banerjee and Siddharth Chatterjee felt at ease with the maestro who brought out their innate talents to the screen by methods and techniques, all his own.

These are a few aspects of Satyajit Ray's "Indian-ness." A detailed discussion about Indian traditions of "dramaturgy" and Satyajit's films in terms of *Rasa* and *Dhwani* theories will have to wait for another occasion.

WEST BENGAL GOVERNMENT'S CONTRIBUTION TO INDIAN CINEMA

S.V. RAMAN

It all started as a quasi, ad hoc exercise of benevolence in the mid-fifties, when the West Bengal Government was persuaded to extend a helping hand to the genius-in-the-making, Satyajit Ray, for his maiden venture "Pather Panchali." Ray had already embarked on the project, but found the going tough, financially. His mother put in a word with the then Chief Minister, Bidhan Chandra Roy, whom she knew personally as a family friend. As in those days, the Government did not have any budgetary provision for promotion of cinema, funds were provided from the budget for "road development!" Whether the "Song of the Road" developed any roads in Calcutta is immaterial! It certainly paved the path of international recognition for Indian cinema and underscored the fact that the youngest and most revolutionary of all the art forms merited serious attention at the governmental level. Hence, in retrospect, it is not important how it happened, but that it happened. For, if one were to do a kind of stock-taking today, one can say, without fear of contradiction that *no other State Government in the country has endeavoured to do so much for the cause of good cinema as the Government of West Bengal.*

However, this did not come about very consistently or according to any definitely laid down film policy. While "Pather Panchali" and its maker went on to win several accolades, no further move for film promotion was forthcoming for a long



time. It was only in the early 1970s that the then Minister of Information and Culture, *Subrata Mukherjee*, took the initiative to continue the good work. The result was another feature film by Satyajit Ray, "Sonar Kella" (1974). However, earlier in September 1969, the West Bengal Government had introduced a scheme for monthly production of newsreels and documentaries. These were assigned to film-makers from a panel constituted by the Government.

During 1974-75, the State Government introduced a scheme for granting loans to private film producers, with the intention of encouraging production of good films. Under this scheme, Rs. 33.30 lakhs were sanctioned to 24 producers, but hardly 20 per cent of the money could be recovered.

After the Left Front Government assumed power in 1977, this scheme was dropped in favour of *another scheme of giving outright grants*. On the recommendation of an advisory body, a maximum of Rs. 2 lakhs was granted for black-and-white films and Rs. 3 lakhs for colour films. The modus of payment was in instalments proportionate to the progress of the production. This scheme too ran into rough weather as quite a few producers, who had availed of the grants did not complete the films. Hence, the scheme was revised in 1984-85, so that *the grant is now sanctioned only after the films have been completed and censored*.

The progressive policy of the Left Front Government and its eagerness to go in for state-produced "good" films resulted with *a near avalanche of 16 feature films between the years 1979-1982*. Almost all of them were low-budget films having an average budget of Rs. 6 lakhs. Some of the more significant ones, not in terms of the box-office (exception: Satyajit Ray's "Hirak Rajar Deshe") but by way of recognition at national and international festivals were: "Parasuram" (Mrinal Sen), "Canadevata" (Tarun Mazumdar), "Hirak Rajar Deshe" (Satyajit Ray), "Dakhal" (Goutam Ghose) "Arohan" (Shyam Benegal), "Chokh" (Utpalendu Chakraborty) "Kony" (Saroj De) and "Grihayuddha" (Buddhadeb Dasgupta). Although a lot of enthusiasm had been shown in producing these films, there is a regret in certain quarters that not enough efforts were made for country-wide release or promotion of some of these films. In fact, "Jake Ghush Dite Ho" (Saikat Bhattacharya) and "Mahapritibi" (Biplab Roychoudhuri) never got released at all.

Apart from film-makers from Bengal, a couple of progressive film-makers from other parts of the country were invited to do films for the West Bengal Government. Finally, only *Shyam Benegal* did take up and complete "Arohan." Some negotiations also took place with Pattabhirama Reddy of "Samskara" fame to do a film version of Rabindranath Tagore's "Dakghar" (Post Office), but somehow this did not materialize. Then there was M.S. Sathyu's "Kahan Kahan Se Guzar Gaye." But, this was under the *financial assistance scheme* and not a production of the State government.

Celebrating the International Children's year, in 1980-81, as many as *seven children's films* were assigned to different local film-makers. These were, however, only marginally successful, although all of them were completed and one of them, "Bhomba Sardar" (Nripen Ganguly) even won the President's Gold Medal as the Best Children's Film (1983).

To complement this overall thrust on film promotion, some other allied activities were taken up. In 1980-81, a Film Production Unit was set up in the premises of *New Theatres Studio No. 2, which had been taken over by the State Government*. Apart from providing infrastructural facilities to film-makers, this unit also

preserves the negatives of films produced by the Government. The management of the Technicians' Studio in Tollygunge was taken over by the Government in 1980 and finally acquired in 1983. Realizing the need for modernization of the available facilities, this studio was subsequently handed over to the West Bengal Film Development Corporation for running it commercially.

However, users lament that there has not been much of improvement over the years. The best thing that has happened to Calcutta on the cultural front during the last decade is the "Nandan" complex, the West Bengal Film Centre. Realizing that it was not enough to merely produce good films, but that one should also have the possibility to show them, the West Bengal Government mooted the idea of the first art film complex in the country. The complex was inaugurated on September 2, 1985 by Satyajit Ray, who also christened the Centre and created its logo. Apart from three screening halls of different capacities, a hall for press conference and exhibitions, a library and guest rooms, all under one overall roof, the complex also provides an excellent ambience for watching and discussing films.

Recently, an archive has also been set up to collect and preserve the works of Satyajit Ray, after his death. Having successfully hosted the International Film Festival of India in January 1990 and several other festivals on a large scale, Nandan has won the unequivocal admiration of film-makers and film-lovers from all over the country as well as from abroad, thus qualifying it as a prospective permanent venue for the IFFI.

In 1980, the State Government set up a Corporation for the building of a modern colour film laboratory complex in Calcutta. In 1983, this Corporation was transformed into West Bengal Film Development Corporation to enable it to play a more meaningful role in the overall development of the film industry in the State and it was entrusted with the additional responsibilities: of 1. Distribution of films produced by the Government of West Bengal, 2. Arranging Film Festivals, and 3. Construction of Cinema Halls in the State. The colour film laboratory, *Rupayan* (christened again by Satyajit Ray) was set up in the year 1986. A new sound recording studio was added on later.

However, an opinion poll among some well known Film-makers evokes the uniform response that the overall functioning of the BFDC leaves a lot to be desired. Several film-makers are wary of getting their films processed at Rupayan, although the laboratory boasts of "Goopy Bagha Phiro Elo" (Sandip Ray), "Agantuk" (Satyajit Ray) and "Padma Nadir Majhi" (Goutam Ghose) to its credit. Film-makers agree that the equipment is good, but the work-culture there is not. Enough emphasis is not on professionalism and quality-consciousness.

Hence, even those who have tried out Rupayan are now moving out again to Bombay or Madras for their lab-work. Efforts to import professional management from Bombay were apparently scuttled by vested interests after negotiations had made quite some headway according to reports. The performance of the sound recording studio at Rupayan, on the other hand, comes in for uniform praise.

After the flurry of film production in the early 1980s the State Government decided to concentrate on the shaping of Nandan and Rupayan. There were no more feature film productions for quite some time. However, the Government stood guarantor for a couple of film-makers, who had taken loans from other sources. This kind of thing could be dicey. One case in point is "Himghar" by Sandip Ray (not Satyajit Ray's son), which was made on a loan from the National Film

Development Corporation (NFDC). The original loan amount of 3.75 lakhs in 1985 has now bloated to 7 lakhs and although the West Bengal Government has paid Rs. 3.5 lakhs as guarantor in 1991, the NFDC claim for the balance still remains. Results: the film is doomed to oblivion, although it has won a National Award. The question is: Wouldn't it be better to offer a direct subsidy rather than a guarantee?

Presently, however, the State Government has resumed productions, but in the form of co-production. Goutam Ghose's "Padma Nadir Majhi" was a co-production with a Bangladesh private producer. Nabyendu Chatterjee's "Shipi", incidentally, being shown at this year's Panorama, is co-produced with the NFDC. The State Government also has plans to build small Cinema halls jointly with the NFDC, apart from its own halls, the latest one, "Madhusudan Manch", getting ready for the current festival.

The Government has taken a wise decision in converting the *Rabindra Bhavan/District/Municipal halls in small towns into cinema halls for the first two weeks of every month*. This will certainly go a long way towards promoting good "Film Culture" in the district towns, especially in these days of invasions from the skies and what have you.

Another area that needs to be mentioned is that of the film societies. The *State Government has exempted Film Society shows from the purview of entertainment tax and show tax*. However, this facility is unrestricted only for the screening of foreign films. Ironically, for Indian films, this facility is restricted to three screenings per year. Unless something is done about this, film societies will be greatly handicapped and cannot promote good films from other parts of their own country. *The Government also gives a modest annual grant to the Eastern Region office of the Federation of Film Societies of India, which though certainly helpful, is by far inadequate for it to cater to the vast growth potential of the film society movement in this part of the country.*

In conclusion, one might say that *good intentions coupled with sincere efforts do yield tangible positive results*. But, in order to achieve continuity of purpose, it is imperative to sacrifice the thrills of ad hocism and formulate a proper film policy, which would and should be the guiding force for the proper use of this medium on the threshold of a new century.

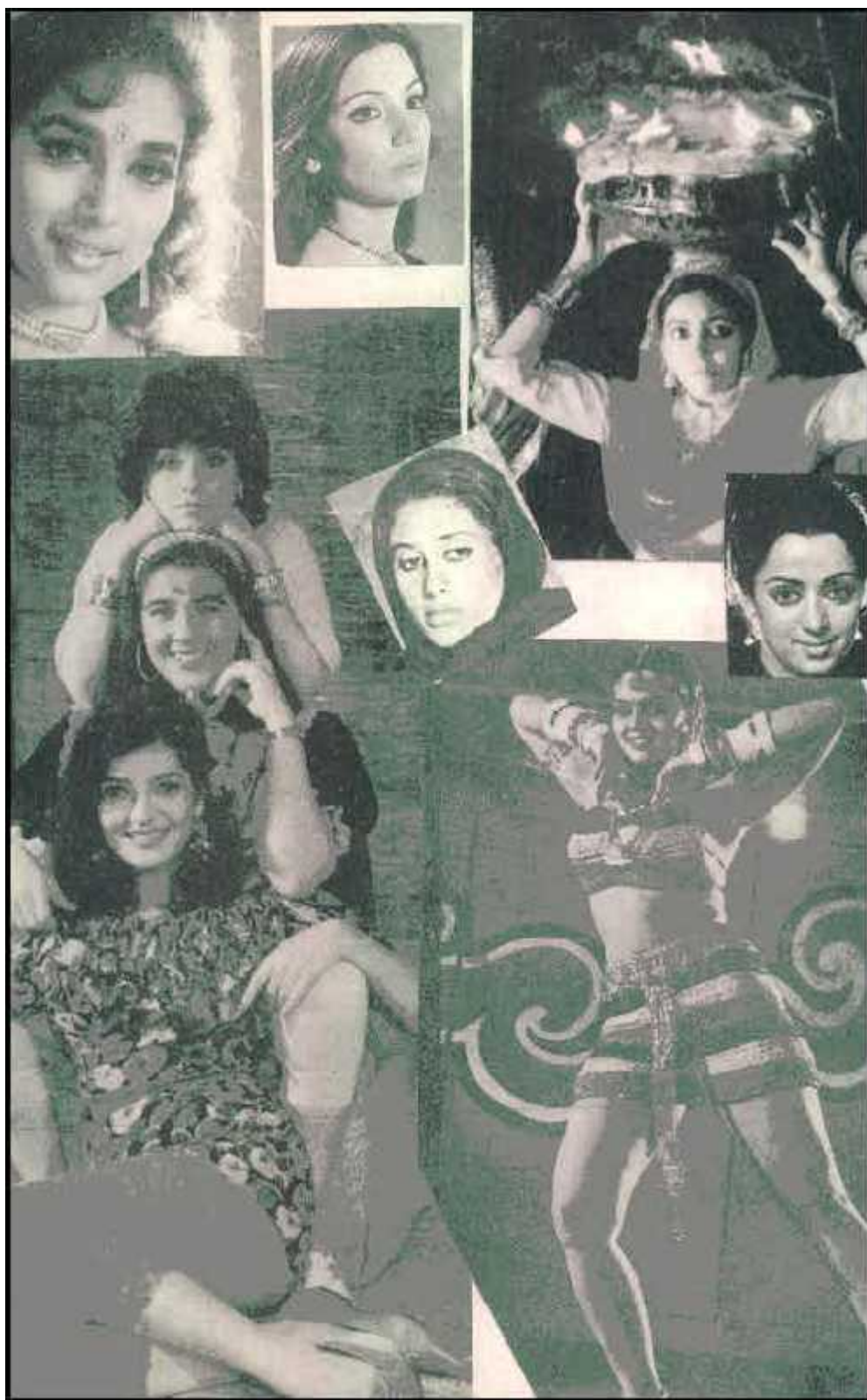
GOOD DOCUMENTARIES

"May the magic of the words of the devoted documentarists create humility and love for research and initiate a new struggle to produce more masterpieces and a greater appreciation of the Short Film as a medium of mass expression—a new kind of Folk Poetry of our age."

DR. MULK RAJ ANAND (1960)

"And may the films be such Documentaries as are good interpretations of the Indian attitude towards life, instead of being mere motion picture reflections of Indian life."

DR. P.V. PATHY (1958)



BOLLYWOOD'S BASIC INSTINCT: SURVIVAL

SHOMA A. CHATTERJI

Hats off to Bollywood, because of its willingness and its ability to overcome all odds, all hurdles, and just survive. *Survival*, in fact, is its "basic instinct." Be it the riots or the bomb-blasts, it goes on unabated, not to be outdone by the invasion from the sky, from the satellites now dished out by Doordarshan, by the string of commercial flops of films made with massive budgets such as "Roop Ki Rani Choron Ka Raja." Its resilience in the face of adversity, destined, circumstantial, acquired, is amazing. The commercial Hindi film-maker is addicted to his job of making films, and after a point of time, the question of his film flopping or succeeding at the box-office does not really seem to bother him. Making films is like being addicted to drugs. The more you make films, the more you want to go on making films. Failure increases your determination to succeed. Success challenges you to attain greater heights.

The worst possible victims of the riots were three films which were important for different reasons. Hema Malini's directorial debut-making film, "Dil Aashna Hai's" release had to be postponed because of the riots following the demolition of the masjid at Ayodhya in December, 1992. The postponed release is partly responsible for the commercial failure of the film since by the time the film was released, audiences were no longer in the mood to view it, traumatised as they were, by the riots through January, 1993.

The other two films released in the first six-month period were J.P. Dutta's "Kshatriya" and Bonny Kapoor's "Roop Ki Rani Choron Ka Raja." The producers of these two films reportedly made with budgets of Rs. 8 crores and Rs. 9 crores respectively, would have borrowed more than Rs. 5 crores each from the market. They therefore, were faced with the immediate prospect of having to pay extra interest on the loan to the extent of postponement. At least, one of the films failed at the box-office, once again going on to prove that the commercial success of a mainstream Hindi film is as much a risk as buying a lottery ticket for a bumper prize and hoping to top the winning!

Just as the film industry in Bombay was recovering from the shock of the communal riots, which had almost paralysed its functioning in every which way, there were the tragic and sudden bomb blasts on March 12, 1993 bringing yet another emotional, moral and economic earthquake in its wake, and shaking the industry yet again. As if to top it all, the top star of Bollywood, namely, Sanjay Dutt, was arrested under TADA for trying to destroy the evidence of his owning AK-56 rifle. *The entire Hindi film industry had been bombed!* All hell broke loose and the film industry began breathing fire and brimstone, banning the star from all work till he proved himself innocent of the charges against him. As soon as the star was released, Bollywood bounced back to life, as if it was touched with the magic wand of a Hans Anderson fairy godmother and everything looked like ending happily thereafter.

But the hurdles remained, even mounted day after day, which toughened them up instead of weakening their resolve to keep the industry going, come what may. Of the 51 Hindi releases in the first half of 1993, the hits, super, very good and good, reveal an interesting blend of big-budget and small-budget films, made under well-known and not very well-known banners.

There were 11 such films, making for an average success rate of about 20 per cent. The list is topped by "Ankhen," which saved both Govinda and Chunky Pandey from a lean period in their respective careers. "Ankhen" is followed by "Anari" (making the Hindi debut of producer Rama Naidu's USA-retained son, Venkatesh) Raj Kumar Santoshi's slightly off-beat "Damini" and surprise of surprises, "Tirangaa" which has the young, natural actor, Nana Patekar, along with the ageing, highly stylised veteran RaaJ Kumar. Then came "Lootere", marking the steady rise of beautiful Juhi Chawla at the ranking. "Aashiq Awara", "Kshatriya" "Muqabla" and "Pool Aur Angaar" fall in line after this, which decided a setback for a lavish budget multi-starrer like "Kshatriya" because the postponement of the release of the film had already added to the interest charges against the loans the producer had taken. This must have pushed up the cost of the film decidedly and even the film's moderate success at the takings would do little to cover costs as the producer had already sold the film to his distributors at a rate, which had not taken either the riots or the postponed release into account! The last two in the line of 11 reasonably hit films in the first half of 1993 are "Kundan" and "Sangram".

Through July, August and the first week of September, 1993, Bollywood had jacked up its spirits and around 20 films, most of them big-budget ones, were released within this brief span. All film records of the first half were turned around to stand on their head with the 100 per cent takings of the controversial "Khalnayak" in the very first week of its release in all major centres in the country. The other major hits among films released during these nine/ten weeks were Mahesh Bhatt directed "Hum Hai Raahi Pyar Ke", further consolidating the position of Juhi Chawla in her rapid rise towards the top, "Sir" (Naseeruddin Shah) also directed by Mahesh Bhatt, "Rang" starring Divya Bharti, who committed suicide, and Sawan Kumar Tak's "Khalnaaika" in which a non-actress, Anu Agarwal, did a Sharon Stone-like character, somewhat *along the lines of "Basic Instinct"* with a dose of "Fatal Attraction" put in and proved that she can act, at times.

But the juiciest bit of the entire Bollywood story in 1993 revolves around the infamous/famous "Choli" song! The opening line of the song, "*Choli ke picchhey kya hai*" (What is below the blouse?—with the answer being *not boobs but the heart*.) created a big rumpus in the country. Blaring forth in trailers on ZEE TV the Hindi channel of the STAR-TV network, on radio, through loudspeakers everywhere, the *choli* song became a big hit much before the film was actually released.

But, the tables were suddenly turned on the popularity of this *double entendre* song, when a Delhi lawyer, one R. Chugh, petitioned a Delhi court seeking a ban on this particular song-and-dance number from the film "Khalnaayak". The film was released before the court could pass judgement. When the judgement did come, the court ruled that the said song was *neither vulgar nor obscene*! The film turned out to make box-office history, grossing a record collection of Rs. 4,91,98,495 in the very first week of its release and went on to create *57 new city and theatre records*!

Look at what the *choli* song brought in its wake in the industry, and in the country!

Sawan Kumar Tak reportedly shot a similar number for his "Khalnaaka" picturised on Varsha Usgaonkar and Jeetendra which went "*Aanchal ke andar kyaa hai*" (What is below that portion of the sari covering the boobs!) Interestingly, the Lucknow bench of the Allahabad High Court issued a notice to the producer-director-lyricist, Sawan Kumar Tak and the Union Government on a petition seeking a ban on the song on the ground that it was vulgar.

In the writ petition filed by one Pradeep Singh, it was contended that the song violated the provisions of Articles 19(2) 38 and 51 A of the Constitution and Section 5 B of the Cinematograph Act. It was also contended that the words of the song and the actions thereon made by the actor and actress came within the ambit of Section 5 B of the Cinematograph Act. Which comes to nothing really, because the film was released with the song in it and went on to register 85.89 per cent takings in Bombay and 91.60 per cent takings in Delhi respectively in the first week of its release.

Other interesting sidelights to the *choli* song in "Khalnayak" are: Producer Ram Dayal's application to register "*Choli Ke pichehey kya hai*" as the very title of his forthcoming film, was summarily rejected as vulgar. A never-ending list of *choli* songs have been recorded by different music directors for various films with ever-pliant lyricists obliging. One of the latest additions to this list is a song that goes *Mere sheeshey waali choli* (My mirror-bedecked blouse) penned by Nadaan and set to music by Dileep Sen-Sameer Sen for Gautam Bhatia's forthcoming production "Haseena Aur Nagina."

A new Amul Butter advertisement hoarding with cartoon figures of Sanjay Dutt and Madhuri Dixit dancing, imitated the *choli* song. The copy in question-answer form went like this: Question: *Roti ke neechey kya hai?* Answer: *Amul Asalnayak!* (What is below the slice of bread? Amul, the real Hero!)

Some films which went *phut* at the box-office were Mahesh Bhatt-directed "Chor Aur Chand", which wrote off the hero-potentials of Aditya Pancholi all over again, a feat which found repetition in the Kumar Gaurav starrer "Phool" despite the charismatic presence of Madhuri Dixit and Yash Chopra's "Aaina", a moderate success, but stylistically speaking, it turned out to be a good, love-centred film, juxtaposing two sisters opposite each other, marking the histrionic resurrection of Amrita Singh. Shakti Samanta, Chairman, Central Board of Film Certification, proved that he can no longer make films with his "Geetanjali" which heralded, in a manner of speaking, the downfall of Rekha as the leading lady. Yash Chopra's "Parampara" died a silent death before it knew what struck it and revealed that family feuds a la "Saudagar" were more in keeping with Subhash Ghai's style and that Yash Chopra should better adhere to the likes of a "Chandni" or an "Aaina".

The biggest surprise of the year was the thumping success of "Damini", never mind the tax exemption. Though the film revolved around a single incident of rape, it stressed on the unfairness of the legal and the judicial system, where women are victims. It also spoke eloquently about the empathy of women for their own ilk and of men for women. On the other hand, Gautam and Makrand Achikari's maiden Hindi-feature film debut, "Bhucokamp" was pulled off the theatres after the third week inspite of having all the box-office ingredients and a reasonably good star cast, good music and lavish mounting to boot.

Out of the National Film Festival hits, two Hindi films during the first six months of 1993 were Kalpana Lajmi's "Rudaali" and Ketan Mehta's "Maya Mamsaab." Of

these two films, "Rudaali" which is a commercial film in "arty" clothing, was a 100 per cent draw at Calcutta's Nandan, but failed to make much of a mark in Bombay and Delhi. "Maya Memsaab," based on Gustave Flaubert's "Madame Bovary" on the other hand, drew good houses in all the three major metros, Bombay, Delhi and Calcutta (88.63, 51.47 and 96.25 per cent takings respectively) which augurs well for the excellent film-maker, that Ketan Mehta is.

Madhuri Dixit, Sanjay Dutt and Rishi Kapoor took a bad beating with the utter failure of "Sahibaa" upon release, while Sridevi will have a tough time outliving the failure of her last film, unless, of course, the late Vinod Mehra's "Gurudev" changes her destiny for the better. "Khalnayak's" tremendous success has partially cushioned the steady fall of Jackie Shroff's box-office value, which had begun to take a subtle nosedive with a string of flops. But then, he has only a parallel role in the film and is not its hero!

The Indian metro cities are right now facing a crunch in the maintenance and survival of theatres for exhibiting films. Every year, an increasing number of cinema halls are pulling their shutters down, due to a dwindling attendance, due to the home video and the satellite, and the small screen. This had added to the woes of the industry. The main problems encountered by exhibitors in metros specially are: either low revenue from rentals, if they are owners of theatres, or, for the distributors, rentals are too high to allow for safe profit margins. Cine buffs are unwilling to pay higher entry rates, because they can see the film on the cable anyway. Overheads on the maintenance of air-conditioning have increased, but cannot be compensated for by jacking up the ticket rates. Steep hikes in power tariff, vandalism from rowdy audiences calling for constant repairs, and the temptation to fall into the ready trap of converting theatre space into posh, profitable commercial complexes are other reasons. But the film producer is hardly deterred by the changing tide in the affairs of men.

Finally, though the spate in the number of violence-films goes on, a UNI report early this year states that *films centred around crime has actually declined by 18 per cent from 1991 to 1992*. One does not have the figures of 1993 because the year is far from over at the time of writing. However, from some of the titles of films that have been registered by film-makers in Bombay, *violent themes will continue to rule Hindi cinema*. Some of these names are "RDX", "Dulhan Ban Gayi Phoolan", "Section 144", "Computer 1999", "Raat Khon Ki Baahon Mein," "Behrampada," "Ek Aur Curfew", "Politician Goonda," and, hold your breath, "The Great Dictator!"

Charlie Chaplin might be making somersaults in his grave but as one knows, survival is Bollywood's basic instinct. Therefore, riots may come and go; bomb blasts may shake the city of gold; but the Hindi film-maker, instead of getting cowed down by the turn of events, will make films relentlessly based on emerging situations.

RAJNIKANT

Rajnikant, the highest-paid Tamil Thespian, now on par with Amitabh Bachchan, has contributed a quotable quote: "Actors are like race horses; directors are like jockeys; producers are the horse owners. The people bet on winning horses only!"

WOMEN IN HINDI FILMS

MRINAL PANDE

Some years ago, during a television interview with the then Prime Minister, Rajiv Gandhi, some of us raised the issue of the blatant debasement of women for pure sexual titillation in Raj Kapoor's block-buster, the commercial film, "Ram Teri Ganga Maili." When I happened to visit Bombay next, an otherwise quite likeable male colleague asked me with unconcealed hostility: "What is it that you people want exactly? Would you prefer there were no women in our films? Would you prefer it if they all wore long-sleeved khadi blouses and covered their heads? Why are you people against love and romance?"

Today, a couple of years after Raj Kapoor's death, all sensitive film critics agree that the Great Showman's love sagas began to go downhill precisely as the shared erotic ethos of his films like "Awara" and "Aan" began to give way to the pornographic voyeurism of "Sangam" and "Ram Teri....." Here, as Man became the Conqueror and Woman the Victim, the subtle warmth and mutuality of both in his earlier films were replaced by crude image of dominance and aggression. Such clear logic notwithstanding, one wonders whether the original misunderstanding has been cleared entirely.

Educated middle-class Indians, with their proverbial self-centredness often take an interest in people and events, not in order to understand and relate them to their own understanding of reality, but only to incorporate them into their own



theoretical beliefs, just adding another chip to a personal mosaic, as it were. Women, who raised the question about their misrepresentation in films with the Prime Minister may have merged in their minds with those women that they have read about (or think that they have read about), who burn bras and eat men for breakfast! Women on the screen must similarly fit the mosaic labelled as this or that "type" or a particular director's concept of women. That the film actresses themselves, as women that they are and were, in life and screen, may remain almost unknown, elicits no surprise, not much anyway, even among the serious film-critics.

In the world of Hindi films, where most of the "basic decisions" are still made by Men, it is but natural that Women movie stars should be presented as strangely idealised versions of the archetypal female, passionate, intuitive, and suffering. This type of femininity would mean professional death for women in many other fields, but it guarantees the film actresses a certain glowing charisma and success at the box-office. Thus, the seemingly self-destructive lives and loves of Rekhas, Meena Kumaris, Parveen Babi and Divya Bharti get endlessly discussed and occasionally also made into voyeuristic films, not only because they are the kind of persons, who never made the same mistake once, but also because such predictable vulnerability (faked or real) is seen to lend a certain charisma to the legends about them. The message is clear: If women are both attractive and successful, they are doomed. But are they not doomed also if they are unattractive and unsuccessful? This question is overlooked.

Lives and careers of successful film actresses from Goharjan to Dimple Kapadia, steadily disprove (what the films, along with textbooks, elders, teachers, parents and grand-parents, have long been telling women) that the name and security that "homemakers" enjoy, shall be denied to women, who wish to create a life outside the private domestic one and those that walk out of a marriage shall live to regret it evermore. But, this is seldom, if ever, revealed, although film journals, even in the 1950s had revealed that women, like Nargis, Madhubala, and Begum Paia (the highest paid vamp in her time) easily put the lie to those ancient fears about female capacity for "financial independence." Emphasis is always laid on their sorrows and vulnerabilities, never on their joyous victories and strength of character. Actually, well-to-do women are dangerously easy for us Indians to resent and put down. Even women film-journalists have been guilty of a kind of reverse snobbery here. Independence that comes to strong women is not seen as their just due, but as something of a luxury justifiable vis-à-vis women in good economic terms, when jobs for all sexes are aplenty. That all these women have worked for their causes, money, and fame, the same as men do, is a thought generally discarded because it does not fit the traditional mosaic of the Indian female.

Neither are the women in show-biz, who've come from humbler backgrounds like Rekha, Rakhi, Mumtaz or those who have had to work since childhood for simple survival, like Sarika and Neetu Singh are seen as standing on the frontier of asserting the right to work for all Women of all classes. Their ambition and guts, should have been seen as their strategies for survival but film-journals usually end up bitching about them.

Actually the film world in Bombay, like the political world, is a reflection of a very Indian dichotomy of values. On the one hand, both the politicians and the film-makers must pander to a restless irreverent and youthful audience. On the other, they must constantly re-affirm traditional values and prejudices that sustain and support the basic structure. Female stars are under pressure to subscribe to this

hypocrisy. One discovers, in interview after interview, even those actresses, who are known to have been destroyed by bad affairs, sponging on male-relatives and leech-like avaricious mothers, keep on underscoring the absolute sanctity of virginity and maternal and matrimonial bonds. Even when one gutsier-than-normal actress among them (like Rekha or Dimple or Pooja Bedi does an "Uncle Tom") she does it with subtlety and a certain self-deprecatory humour! It makes sense!

The status quo within the film-world protects itself by punishing all challenges, particularly those, whose rebellion hits at what is the most fundamental social organization; the family. In fact, there seems to be no punishment that equals the viciousness and ridicule, that males within this industry reserve for women who rebel against their macho social mores.

Even arty and liberated film-makers like Mahesh Bhatt are not above asking for the scalp of the women, who has sinned. The Kapoor clan's aversion for bahu and betis stepping into the family business is legendary, and marriage for a Pooja Bedi still means coping with art, films and "Kamasutra" ads. But come to think of it, if intelligent actresses like Pooja Bedi worry about marriage and having babies, how and when and who with to settle down should it not be understandable? Have you ever visited a campus, where young girls and women teachers are not similarly worrying about some aspect of combining a normal married life with a career? About not just being a "good" woman, but also seen as being one?

In films, photographs and books, our actresses have mainly been seen through a male prism. If we discard it before going through their lives, we will be struck immediately by the same mysterious lack of professional discipline, self-pride and confidence in the most successful of our actresses, as in our women writers, scientists, and professional managers. Given the above attitudes, it is not surprising. The men, on whose goodwill and recognition all working women have mostly had to be pathetically dependent, wish women to be vulnerable. They, in fact, often make female vulnerability the basic requisite for granting of favours. Women in all spheres, therefore, face similar pressures. And, this is why brilliant girls, who scrape past colleges and interview boards, also do not have more confidence, than these women who have to parade past beauty-contest judges, leering financiers and lecherous film-producers many, many times. A really perceptive socio-psychological analysis of these haunted and haunting daughters of Venus, has yet to be presented.

POSITIVE MEDIUM FOR GOOD

"Above all, the motion picture can teach, inform and encourage people who have not yet learned to read and write. With its power tremendously extended by the development of television, its future as a positive medium for good is virtually illimitable. This is a challenge to film-makers everywhere."

BASIL WRIGHT (1969)

"The essence of every good Documentary is the capturing of immediacy so as to make an impact upon the spectator to inform the viewer, to stir the viewer to understanding. In certain cases, the aim of the film is to involve the spectator by arousing his desire for action, for this own good."

MARIE SETON (1968)

THE CINEMA SCENE IN CALCUTTA

PRABODH K. MAITRA

If the current crop of Bengali films, mostly financed by NFDC has any portent, one could be unequivocal about the creative fecundity of a good number of Calcutta film-makers. A whole new generation has now come up, but the older generation represented by Mrinal Sen and Tapan Sinha, stride on with their film-making, albeit less frequently than they used to in their prime. The four Bengali films selected for the "Indian Panorama" this year stand out in the midst of an otherwise dismal situation of reports of regular commercial products bombing in the box office and an increasing alienation of the audiences to the formula-ridden, shoddily produced films, routinely churned out by Tollygunge.

The constricted market is catered to by the denizens inhabiting a cramped world, who seem to believe that only muck sells. They often imbibe the Bombay formula, with what is like a poor man's imitation, though the product is not a patch on the slick professional look of the Bollywood films. The film industry has always been a happy hunting ground of mavericks masquerading as producers, even directors. In the recent period, in Calcutta, this trend is manifest

to the detriment of the general standards. The general decay, lack of regular outlets for Bengali films due to shortage of show-houses and appalling conditions of existing ones, money power that has cornered the release circuit by Hindi films, the increasing inroads of video, television, satellite invasion, etc. has become a self-perpetuating system leading to gasping for breath.

But the roots of good cinema also seem stronger there. The international accolades, which started pouring in since the mid-fifties with Satyajit Ray's "Pather Panchali" and his subsequent films, buttressed by the works of Ritwik Ghatak and Mrinal Sen have made the cinema of Bengal known the world over. When cinema is approaching 100 years of existence and the organised film industry in Calcutta completes 75 years of its continuous presence, the alternative Bengali cinema is what one looks forward to for inspiration. It is sought to be sustained by a heroic minority audience in run-down, dilapidated structures.

The heartening trend, however, was made possible by government intervention, at the state level initially, later to be followed up by the Government of India's various agencies like NFDC and Doordarshan. A minority audience is not adequate to sustain the Movement in the show-house circuit, but does ensure its presence by drawing attention to their brave attempts. The recent productions, which make the grade are all due to collaborative efforts by NFDC, the State Government and Doordarshan: films of Mrinal Sen, Sandip Ray, Nabyendu Chatterjee, and the earlier ones by Buddhadev Dasgupta and Goutam Ghose.

Ashoke Viswanathan's film, attempted by an intrepid youngster, making his debut, with funds in bits and pieces, from the family and friends, is a natural choice of the "Panorama" selection.

After "Mahapritibi" Mrinal Sen changed gear to make "Antareen" (The Confined), which is an engrossing experiment with two characters, who, without knowing each other, get into dialogue over the telephone and in the process they peel off each other's real identity. In drawing a little sympathy, the woman understands herself better. The gradual build-up of relationship has only the telephone instrument as bridge. The curiosity of the man is balanced with the slowly revealed poignance of the woman. A modern apartment, where the woman lives is in contrast with the temporary abode of the man (an author), which is a palace in ruins.

Mrinal Sen harks back to "Hungry Stones" of Tagore and perhaps, his own "Khandahar" metaphorically to highlight the loneliness felt by the man in uninhabited surroundings. But was it not Bertolucci, Sen's favourite, who pointed out, *literature speaks the language of metaphor and cinema speaks the language of reality*.

"Antareen" has episodes built on verbal companionship. The director creates a complex of intricately interwoven skills of movement and sound of acting and articulation and controlled pace. There are no happenings and the film remains open-ended. It is a rare mix of simplicity and exploration of the deep recesses of human mind, executed in way to demonstrate that the director is weary of conventions. Both Anjan Dutt and Dimple Kapadia are star performers in it and the latter, after "Dristi" and "Rudali" seemed to be ripe for Sen's picking for his film.

Satyajit Ray's last screenplay, based on his own story could not be directed by him because of his illness and death. His son, Sandip Ray, who has made the film "Uttaran" acquits himself creditably in making his father's script into a film of substance.

It is a drama stripped of every unnecessary detail of story and setting. The concept seems to erupt from a certain intellectual unease and from disapproval of what is on the surface. It is the awakening of the protagonist, a medical practitioner of Calcutta to real life, when he passes through a rural region, on the way to an industrial town, to give a talk on the development of medical sciences over the past few decades.

In a gentle and persuasive way, the story pierces the veneer to develop a credible well-structured account of the village life. Some characters stand out: Soumitra Chatterjee as the protagonist, Bimal Dev (recently deceased) in a brief appearance as the country doctor, who mocks the mighty. The protagonist gets to understand the hollowness of his acquired expertise, which serves the rich; his new experience gives an insight to observe the human condition. He now realises how the humble, the confused and the oppressed live. The young demure daughter of the dying men, the role etched admirably with a stunning performance, the doctor's blandishments to her and the subtlety with which the sequences are handled lead one to the reassuring thought that Ray Junior has carved out a place in the cinema of Calcutta.

Nabyendu Chatterjee is now a "Panorama" regular as a film-maker with a steady output. His latest, "Shilpi", is based on a Manik Bandopadhyay story woven round a weaver during the Bengal famine, 50 years ago. The weaver's pride in his work, handed down to him by his father, and the appreciated artistry of his craft, makes him a confident individual. He is no peddler of merchandise. He is almost an

outsider in the hidebound world around and Chatterjee emphasises the hero's isolation in the end, even in a gregarious existence, when there is no more yarn to weave. Only the director chooses to picturise the milieu in spruced up pictorialism, which seems to distract.

With "Sunya Theke Suru", Ashok Viswanathan instantly makes an impact. He depicts the early 'seventies, the period in the political climate of Calcutta and draws a parallel to the contemporary period of complacency and worse. He harks back to the earlier years not only to record the temporary wave, which swept off the youth of yesteryears, but also to underscore the fissures in the political movement, the fading away of a dream, which drew together momentarily even disparate segments. There are memorable passages like the faces in processions, the enormity of measures to quell the outbursts of anger of the young, the solemn silence with which Dhritiman Chatterjee makes his introspection eloquent. The young maverick in the end prods the professor to come out of the unreal ambience of his current existence to make bold his conviction that all is not lost. A low-key portrayal of a situation in less deft hands could have been strident slogan-mongering.

One should take into account other attempts in the broad spectrum of the cinema scene in Calcutta. Raja Dasgupta's telefilm "Mukhuguli" is again a first feature, not only by the director, but, perhaps, by the Calcutta Doordarshan. The shortfilm-maker's (son of Harisadhan Dasgupta) foray into the genre should be followed up by DD with really competent professionals. The story by Dibyendu Palit, whose other stories have also been filmed recently, is a perfect foil to the elegant craftsmanship of Director Dasgupta. The old mother in the home for the aged, the son missing the mother's presence, the grand-child's yearning for her company, faces of other old members in the locale cast a spell. The sustained good acting and the gentle building up of moments lend credence to a subtly handled delicate situation.

The Short Film scene in Calcutta again, reflects the problems of the feature film-making-inadequate production funds, release problems, a general apathy of the audience and lack of incentives. Despite such constraints, the Short Film Movement survives by sheer grit of the practitioners. Some recent awards in the Bombay Short Film Festival, the National Film Festival and "Panorama" have no doubt attracted attention to the good work being done.

By and large, the genre can hardly survive as it is neglected by the Films Division and the Doordarshan has not also covered itself with glory in the promotion of shorts. Independent film-makers have not had much of a chance as the State Government's erstwhile policy of purchase of films and prints is practically kept in abeyance. The corporate sector's preference seems to be the video format, but even in this sphere, the involvement is not much in evidence.

The UGC's "countrywide classroom" slot on TV is well served by the Educational Media Research Centre, Calcutta with a series of educational films produced by it. Some young film-makers have practically served their apprenticeship at the Centre and at Chitrabari.

Some improvement in the exhibition of films has been attempted by the West Bengal Government. Besides Nandan and Chaplin Cinema in Calcutta, one more showhouse will be opened in South Calcutta during the International Film Festival in January, 1994. This will be a 'part-time' hall, where music and theatre

programmes will also take place. A few outlets in the districts, at Siliguri in North Bengal, where an impressive Short Film Festival was organised in 1993, at Chandnagore and at Behrampore are showing encouraging results. Two more, at Bally and Barrackpore are in the offing. If these can be run on professional lines offbeat films will have a shot in the arm.

The "Mainstream" commercial cinema in Calcutta is in doldrums as it has failed to profit by experience. Some dubious adventurers have tried by inducting directors, actors and actresses from Bangladesh. Even some Bombay producers have released their films in Bengali versions, with dialogues dubbed in Bengali. All these are desperate attempts without any realisation of the real problems and how to confront them. Only one film "Swet Patharer Thala" by a mainstream filmmaker has handled a delicate theme in a popularly accepted idiom, with commercial success.

The "other" cinema survives and in fact, shows signs of resilience and resuscitation after having fumbled for some time for lack of sponsors. Of the prominent among the film-makers, both Buddhadev Dasgupta and Gautam Ghosh, after having made films for official production agencies, have found private producers. Ghosh's film in Hindi "Patang" is in the "Panorama." Dasgupta's film in Bengali, "Charachar" again is an exploration of the milieu he seeks to unravel. NFDC and Government of West Bengal are again jointly producing a film by Raja Mitra. Tapan Sinha is about to launch his production with NFDC's funds.

A new director, Mirinmoy Chakraborty, trained as an editor at the FTII, Pune, and an established practitioner in his discipline, has also started shooting his first film as an NFDC production. Under the loan scheme of NFDC, Saikat Bhattacharyya has completed a film. So has Sanat Dasgupta (maker of a documentary on the poet Jibanananda) whose film, "Janani" was based on a Mahasweta Devi story. A few other scripts are understood to have been approved by the Script Committee of NFDC, Aparna Sen's and Chidananda Dasgupta's are among them.

Utpalendu Chakraborty's completed feature is somewhere stalled, before release and his long documentary on the centenary of the Mohan Bagan Football Club now awaits public exhibition. And, Mrinal Sen has started the film on the centenary of cinema in India, on behalf of the British Film Institute, which has sponsored more than a dozen such films on the cinema of different countries of the world.

Film Societies seem to be going through a lean period of activity. One or two major Societies function on their own steam, but smaller ones have a limited vitality. The decline in the number of societies may be attributed to the same causes, which have affected the number of audiences in the show-houses, as also the closing down of some cinema halls. Dependence on Government support continues in the absence of self-generating sources of funds by societies themselves. Films obtained through embassies remain a regular source, though it is steadily going down. In short, the movement which thrived in the 1950s and 1970s is losing much of its edge.

"The Forum for Better Cinema", a movement launched by some filmmakers to create a forum to advance the cause of the "Parallel Cinema" could hardly take off the ground, leaving a gap in the movement for the Good Cinema by its practitioners. The Short Film-Makers Association of Eastern India could, however, hold at least two festivals in 1991 at Nandan in Calcutta and in 1993 at Siliguri, with assistance from the State Government and the film sources. There is hardly any progress in the area of film-making for children.

The Cultural Departments of foreign countries in Calcutta, notably of France, Germany, USA and Britain, acquaint film-lovers with their respective cinema traditions. The dismantling of the Soviet bloc is felt in the winding up of the exhibition channel, which was also used by the Socialist bloc of Eastern Europe in Calcutta.

In balance, the general trend in Calcutta may not be as bad as the pessimists project. A long standing aspiration to have a proper Film and TV Institute is under implementation. The first Film Study Course at the University level has just commenced at the Jadavpur University. The 1994 International Film Festival of India has again come to Calcutta after four years. The Archive on Satyajit Ray is taking shape at Nandan. An Indo-Italian collaboration programme is under way for a training-cum-video production centre and funds are being looked for by the State Government for a production centre for Children's Films in the name of Satyajit Ray.

SHAH RUKH KHAN ON ACTING

The "Rising Star" of the Hindi Cinema explained his approach to acting in the course of an interview to Anil Saari thus:

"Acting, I think, is you think from your heart. That's how you act. If you try to do it only with your mind, it won't work, and it won't work either if you try to do it only from the heart. You have to be intelligent to act, but you have to be sensitive also. So you have to think from your heart. Of course, when you do things from the heart, you will make mistakes. But doesn't matter. As an actor what I am concerned with is that after people come out of a film they should think Shah Rukh has done a good job. That is enough for me. No picture of mine should down grade me in my own eyes."

SOUTHERN FILM INDUSTRY: IMPRESSIVE SHOW

NARESH KUMAR

The Indian film industry has seen far-reaching changes over the past few years. The major film-producing centres in the country have in this very period grappled with threats ranging from video piracy to an explosion in "entertainment electronics", which has almost finished any chances of a miraculous revival in the near future. This, apart from the other usual problems of erratic working and an utmost lack of professionalism, has only made things worse. But call it die-hard optimism or a desperate effort to keep afloat, things are still looking up for the movie moghuls, albeit in a restricted, muted manner.

It is in this above context that one gets to see happenings of real worth in the *dream factories* of Madras, Hyderabad, Bangalore and Trivandrum. While the upcountry counterparts of Bollywood grapple with mundane problems of "questionable" cash drying up and heroines committing suicides, each of the film zones in South India (having a 60 per cent share in the total number of films produced in the country) has notched up achievements, which has fortunately not gone unnoticed in the rest of the country. All the while, they too had their quota of problems: beginning with the early 1993 *clash* between distributors and actors in Madras on the issue of Star remunerations, the language issue threatening a cross-country exhibition of films between one state and the other of late and the introduction of local language channels over the satellite TV.

But as the popular saying goes: "Nothing succeeds like success". The Southern film-wallahs have steadily gone about doing their own business and earning widespread encomiums in the wake. For long dependent on Bombay for successful scripts and musical numbers, Madras suddenly came to top form, when a local music director and a creative genius, Ilaiyaraaja was felicitated with the rare distinction of composing a whole Symphony for the Royal Philharmonic Orchestra, London, thereby being the first Asian to be accorded this rare honour. With this singular achievement of international standards, Ilaiyaraaja was catapulted to fame of national proportions, while all the time Hindi music directors of contemporary era were generously plagiarising his tunes, his re-recording effects and his instrumental compositions. The reverse exodus of music that Ilaiyaraaja had set into motion had thus been acknowledged, though accidentally.

But the "re-make" syndrome, a common inter-state practice among the Southern *masala* producers got a better treatment, and also gave an extended lease of life to many struggling actors in Bombay, who were either plagued by a damp run at the box-office or were faced with crises of their image and standing in the country. The all-time blockbuster "Beta" released last year firmly catapulted Madhuri Dixit to the *numero uno* slot, but at the same time stabilised the career of Anil Kapoor, who was in a miserable shape, commercially. This film was a remake of a 1985 Tamil hit "Enga Chinna Raja". This had created waves in Andhra Pradesh also, when its dubbed version was released.



Prasanna as Sushma Kari Narasimhanandi

Chiranjeevi Taking the phone

In the meanwhile, it was in this very period that the decongestion of Madras in matters relating to multi-lingual film production facilities was gathering momentum.

Aided and abetted by governmental subsidies/concessions, regional film centres sprung up in Hyderabad and Bangalore rapidly, which had state-of-the-art production facilities and investments of long-term importance made by reputed producers/actors. Trivandrum, which always had aimed at considerable self-sufficiency, also was not lagging behind in technological upgradations. This gave the Southern film industry a wider canvas-spread across the four states and also limitless chances of original activities, which have come about in a notable manner.

After having come up with stupendous technological achievements in the recent past, once again the Southern industry is to come up with a novel technology-friendly venture "O Faby", a Malayalam film, which will have five cartoon characters alongside the human ones, all through the film. The 3-D effects and upgraded viewing patterns, which were first pioneered by the same Malayalam industry, about a decade ago, is all set to be improved and exhibited as soon as this venture is released all over India in a dubbed form.

At the same time, leaving aside the mind-boggling effects of technical razzle-dazzle, the movie-makers in the whole of the South have concentrated on a varied range of innovative themes. The feeble, yet existing, art film movement apart, attempting reflections of day-to-day events in the society seems to have caught the fancy all over again. The near-realistic depiction of anti-airrack movement in the Telugu film "Dandora", a soul-stirring expose of the real status of Malayali women in "Ilaiyum Mullum" (Dir. K.P.Sasi), included in "Indian Panorama" and the recent film "Vidheyam" of Adoor Gopalakrishnan also in the Panorama are effective examples. All this was happening when on the commercial arena, much more crucial developments were taking place.

On the lines of Amitabh Bachchan and his long tenure at the top, which stretched close to two decades, each Southern State has seen its local variants; Chiranjeevi in Telugu, Rajnikant in Tamil and Mohan Lal in Malayalam film. But the similarity is not just the superstar status, but also the dreaded reality of seeing one's days numbered at the helm of affairs. In this regard, barring Mohan Lal, both Chiranjeevi and Rajnikant, who once again notched top honours of being the actors earning the maximum in the Indian film industry have been vulnerable over the last few months. The mega star, Chiranjeevi, saw three of his prestigious ventures flopping one after the other and eroding his position, while Rajnikant also met with an identical fate, when the frenzied fans of his were lukewarm to his antics in Tamil films. This has quite naturally created interesting after-effects.

Kamalhasan, a talented actor, but an unpredictable star box-office-wise, set the trend, when he decided to conduct stage shows of his Bharatanatyam skill and attempt a return to his first love. Rajnikant followed the lead and decided to plunge headlong into social service by touring European countries and raising funds for a noble cause. Chiranjeevi, who was also rumoured to be politically interested in the affairs of his state like his Tamil counterpart, meanwhile was under a vicious whisper campaign.

Leaving the seniors to their own fate, the younger lot and the later aspirants for Bollywood like Nagarjuna and Venkatesh from Telugu films and Mammotty from

Kerala, meanwhile, pitched for their fortunes in Bombay. While the first two met with success with their debut releases, the Malayali movie star seems to have struck a rough patch. For once, both the Southern actors and actresses trying for national exposure in Hindi films seem to be sailing on the same boat. For, there has been no successful heroine in Hindi from the South after Sridevi and the current crop of nubile nymphets and "Lolitas" like Gowthami, Revathi and Aishwarya are yet to be taken seriously. But, as history shows, the audience in the other parts of the country accept the women from the South but not the men, who have anyhow kept the show going.

On the home front, however, the mainstream cinema in Southern India has only added gloss and glamour to its wares, but has done precious little to improve the screenplay or attempt anything offbeat. The Telugu film industry and the Kannada film industry both suffer from lack of original ideas and have survived on remakes of Tamil hits and worse, bad rehashes of Hindi blockbusters. In the fields of music, cinematography and presentation, the industry has attained high standards being emulated by the Bollywood counterparts, but there seems to be no hope in sight for the masala-saturated audience, otherwise.

Still, the moot point is *effective survival*, and to achieve this and keep the flow of audience into the theatres, which *incidentally account for nearly 50 per cent of the total available in India*, the producers never seem to give up. Thespians like Dr. Rajkumar of Karnataka, whose latest release "Jeevana Chitra" ran for a whole year in Bangalore and N. T. Rama Rao who had a major hit in his last release "Major Chandrakanth" are still around to woo the patrons back into the theatres. Over and above such veteran endeavours are the younger crop doing what they know, either attempting something artistic or trying to present old wine in new bottles, with a dash of dazzle and glitz thrown in. The South seems to have galvanised itself all over again and if asked for, even rush to the help of its northern counterparts. After all, *the show must go on, North or South!*

SATYAJIT RAY ON TRADITION

"In 1928, I went with my mother to Tagore's University. I had my little autograph book, newly bought and my mother gave the book to Tagore and said: 'My son would like a few lines of verses from you.' And, he said, 'Leave the book with me'. Next day, he said: 'I have written something for you, which you won't understand now, but when you grow up, you will understand it.' *It is one of the best things he ever wrote in a small manner and what it means is this.* 'I have travelled all round the world to see the rivers and the mountains, and I have spent a lot of money. I have gone to great lengths. I have seen everything but *I forgot to see just outside my house a dewdrop on a little blade of grass, a dewdrop which reflects in its convexity the whole universe around you.*' This is Indian tradition."

SATYAJIT RAY (1961)

CINEMA IN ASSAM AND ORISSA: AN OVERVIEW

AJOY K. DEY

The year 1993 did not augur well for the film industry in Assam and Orissa. The number of Bengali feature films censored during the period from January to September, 1993 is 40; the relative figures for Assam and Orissa are four and eleven respectively. While the Bengali film industry has been showing signs of revival, its counterparts in Assam and Orissa continue to be in a sagging spirit.

ASSAM however, was never a prolific producer of films although its film industry is nearly 60 years old. Its annual production rate has varied from three to six films for all these years. At present, the lack of political stability in the State has certainly caused much uncertainty in business and trade circles. Private financiers are, naturally, fighting shy of making investments. To make it worse, the Assam State Film Finance and Development Corporation, a State Government body set up to finance and promote Assamese films, is now in a bad shape. It is almost defunct.

This is the situation, despite the fact, the State Government, in its endeavour to promote cinema, has been refunding entertainment-tax collected during the first 12 months from any Assamese film, to the producer concerned as a grant-in-aid. A Government-owned studio (with a black-and-white processing laboratory and editing facilities) is also there for the benefit of the film-makers. Of course, the market for Assamese cinema is very small, having about 200 cinemas in all.

Further, the National Film Development Corporation (NFDC) of the Government of India has financed so far Jahanu Barua's "Aparoop" in 1982 and "Banani" and "Manas Kanya".

It must be said to the credit of the people (and their culture too) of the states of the North-East belt of India that the overwhelming sex-and-violence formula of our "All-India Film", that is, Hindi commercial film, could not hold appeal to them and failed to make inroads into their film cultural milieu. Not that efforts were not made, but they all failed to capture the minds of the audience. It might be, as in Bengal, that the audience in Assam has *double standards of appreciation, one for Hindi commercial films and the other for Assamese films* and they want their own films to be free of any touch of profanity.

The first Assamese film drew on literary and historical sources "Joymoti" (1935) directed by the pioneering, much talented Jyoti Prasad Agarwalla. Later, it turned to its rich natural beauty, which was portrayed with its equally rich musical heritage on the sound-track ("Era Bator-Sur" songs of the Deserted Path) 1956, directed by Dr. Bhupen Hazarika. Still later, it looked up to Calcutta and Bombay. For a length of time till recently, the Assamese commercial cinema has, in the main, sought refuge in the sentimental, tear-jerker stories like its counterpart in Bengal or has copied song-and-dance Assamese versions of Hindi commercial films. However, an underlying social message has always been there.

In the late 'seventies, Atul Bordoloi's "Kallol" and Padum Barua's "Ganga Siponir Pakhi" showed much improvement in form and content, but it was left to the now well-known director, Dr. Bhabendra Nath Saikia, a Professor of Physics turned film-maker, to break away with this familiar mould and herald the Assamese "New Cinema" in 1977 with his film "Sandhyaraag". It was about a pitiful tale of two village girls caught in whirlpool struggle for life.

In all his later films, "Anirban" (1981), "Agnisnaan" (1985), "Kolahal" (1988), "Sarathi" (1991), which are all national award-winners, Saikia studied the social situation in terms of human relations, human sufferings with an obvious sympathy for women in most of his films. His "Agnisnaan" is a major work in that respect. This year, he has made "Abartan" again a story of a woman's struggle for freedom from a complex situation for a better life and it has been selected for this year's "Indian Panorama", (IFFI, Calcutta).

Saikia was soon joined by Jahanu Barua, a graduate in science and again a graduate in Film Direction from FTII, Pune. With fresh talent, he brought a new way of looking at life through contemporary issues, the political movement in Assam in the early eighties ("Papori" 1986), politicisation of a simple farmer ("Halodhia Choraye Baodhan Kahi" 1987), preservation of environment ("Sanani" 1989). His first film "Aparoop" (1979), which dealt with the loneliness of a woman married to a tea-planter got the National Award and his "Halodhia Choraye..." received the Golden Lotus at the National Film Festival in 1988 and the Silver Leopard at the Locarno International Film Festival the same year. "Banani" got the National Award for the best film on environment in 1990. He made "Firozgudi" in 1991 and this year he is still working on a film on the life of the martyr, Kushal Korwar of the 1942 Quit India Movement.

Young and talented Sanjiv Hazarika, whose debut film, "Haladhar" got a National award last year, is due to start shooting of his next film, "Mimangsha" in a short while. Charu Kamal Hazarika, a promising film-maker, whose "Baan" and "Aloker Ahwan" made under University Grants Commission's ERPC scheme, is now busy with a TV serial. Siv Thakur, who has made several features and documentaries, is now working on another documentary with finance from the State Government.

Hemen Das, whose film, "Joaj" received a national award a few years ago, is now working on a children's film, "Gorokhiya." Two other children's films are being made: "Atikram" by Brigu Phukan and the other "Sreeman Myman" by Brojan Bora.

Some important Assamese directors have made or are making films for Doordarshan.

Ranjit Das, an assistant of Jahanu Barua, has now made his first film, "Pratyabartan" this year. The film tells the story of a man's return to sanity and innocence, after leading a life of hiking up to the position of an industrialist through corruption and malpractices. All these film-makers whose films have been blowing fresh winds in the Assamese cinema, are hopes of Indian Cinema too.

* * *

The ORIYA cinema will celebrate its 60th anniversary next year. Its history is so uneven, not to talk of unevenness of its quality, that one wonders, why! For instance, during the years from 1935 to 1946, there was no film production at all. In 1949, Kabi Chandra Kalicharan Patnaik's "Lalita" was released and it fared

poorly at the box-office. From then, until 1961, Orissa made around one film a year. The quirks of history may perhaps be left out to be explained by someone at a later stage.

The first Oriya film, "Sita Bibaha" was made on mythology and this strand of depiction of mythology has been a dominant feature of the Oriya Cinema. Even in 1993, films like "Naga Panchami" and "Bhishma Pratigya" have been made. The other dominant feature has been (in the fifties and sixties) the themes on social problems like untouchability, caste system, and the love tale or the family drama like "Kedar Courie", "Saptya Sajya", "Bhai". National recognition in the form of National Awards came to the Oriya cinema for the first time in the 1960s with films like "Sri Lokanath", "Suryamukhi" and "Arundhati" all directed by P.K. Sengupta.

Films came to be based on popular novels during this period and this gave Oriya Cinema a new dimension. Novels like Kanu Charan's "Ka" and "Abhinetri", Basanti Patnaik's "Amadabata", Upendra Das's "Malayanha", Kuntala Kumari Acharya's "Adina Megha" have all been rendered into films.

In 1967, Bengal's reputed filmmaker, Mrinal Sen, made a significant Oriya film "Matira Manisha", based on Kalindi Charan Panigrahi's story. Depicting the contrast between the traditional and modern values, it remains as a significant film in the history of Oriya Cinema, for it sowed the seeds of Oriya *New Cinema*, which sprouted, though a little later, in the early 'eighties.

In the 'seventies and eighties, the commercial cinema of Orissa had gone through a change by adopting the song-dance-sex-violence formula of Hindi commercial cinema ("Jahabu Rakhibe Ananta", "Pua Mor Kala Thakura" and "Chaka Akhi Sabu Dekhuchi"). Mythology or novels as take off or as sources were not forsaken ("Asuchi Mo Kalia Suna" by Raju Mishra and "Mamata Ra Dori" by Mohammad Mohsin).



Mahasweta in "Sulochana", Hemanta Das's Oriya film

Alongside this commercial cinema, was blossoming the Oriya New Cinema, which was made possible by a band of Film Institute graduates, who brought in fresh ideas with underlying social relevance in Oriya Cinema.

The germination of the Oriya New Cinema was aided by some measures of the State Government. The State was the first to declare *cinema theatre construction and even film production as small-scale industries*. The Orissa State Film Development Corporation was set up and it offered loans at a very low rate of interest for the production of good films. The Corporation also offered to guarantee loans given by the NFDC for production of films as well as construction of theatres. The Kalinga Studio complex, equipped with studio and editing room facilities, dubbing theatre, sound recording studio, etc was set up during this time. Now Orissa has a film processing laboratory also. All this resulted in an atmosphere conducive for production of good films.

The significant exponents of the Oriya New Cinema have been directors like Biplab Roy Choudhury ("Chilka Tere" 1977, Monmohan Mahapatra ("Sita Raati", "Neerab Jhaca", "Kanta Aparanha", "Andha Diganta", "Kichhi Smruti Kichhi Anubhuti"), Brindaban Jena ("Sasti"), Parbati Ghosh ("Chha Mana Atha Kantha") Sagir Ahmad ("Share Allua"), the actor Sadhu Meher ("Abhilasa", "Babula") and Sabyasachi Mahapatra ("Sebu Mayane Baya", "Bhookha"). Several of Monmohan Mahapatra's films have received National Awards and have been shown in the Indian Panorama section.

But the most significant director of the Oriya New Cinema is perhaps Nirod Mahapatra, whose sensitive portrayal of the disintegration of the joint family system, "Maya Miriga" (1984) at once found a place for him and for Oriya Cinema too among the best Indian directors and the best Indian Cinema respectively. "Maya Miriga" was shown at many international festivals abroad. He has made since then a documentary ("Chau Dances of Mayurbhanja") and a tele-film (part of an INTACH serial).

This year Monmohan Mahapatra has completed his film, "Vinaya Samay", which tells the story about a village boy's life in the urban milieu and his final realisation of the loss of his innocence in the process.

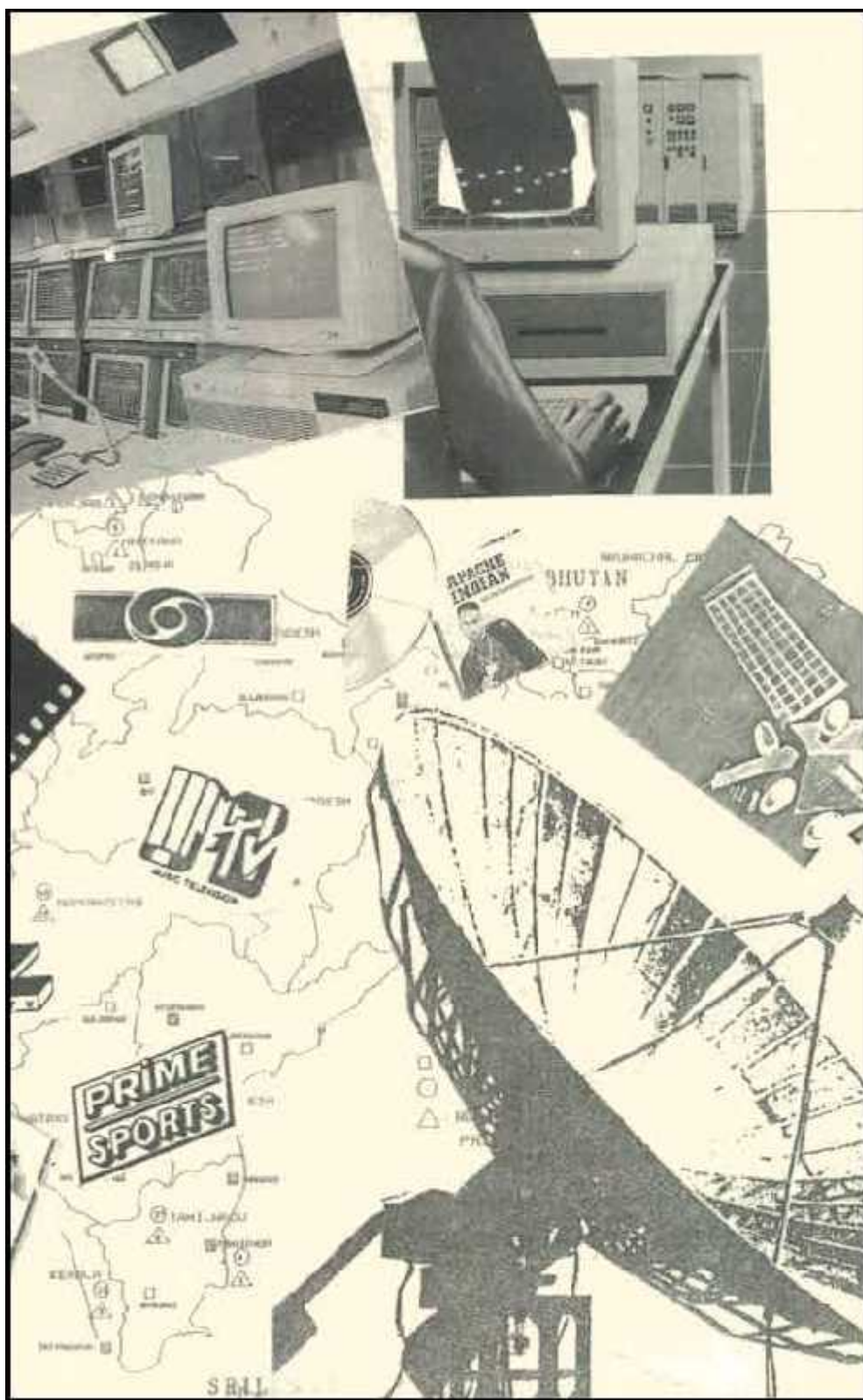
Prafulla Mohanti, has made "Devaki" on a story by the well-known writer, Pratibha Roy. The story deals with drought and famine in Ka'ahandi.

Biplab Roy Choudhury's new film, "Aranya Rodona" is about the tragic lives of the tribal people uprooted from their land. It is being financed by Orissa State Film Development Corporation. A wife's efforts to retrieve her drunkard husband is depicted in Hemanta Das's film, "Sulochana". Both films are now in the making.

A.K. Bir, a graduate of cinematography from FTII, Pune, made "Adi Mimamsa" last year and it was shown in the Indian Panorama. His new film, "Lavanya Preeti" tells the tale of growing intimacy between a boy and a girl-both adolescents, (included in Indian Panorama).

For some years, there has been a trend in Oriya Cinema to make bilingual films. Two such films "Kie Para Kie Nijara" and "Sukha Sansara" have been completed this year. Bengal's well-known director, Tarun Majumdar is now making another bilingual film.

The Oriya New Cinema has no doubt taken off the ground, but it cannot be said to have reached a height to reckon with. The commercial cinema is the awesomely preponderant element in the Oriya Cinema.



FILM AND THE ELECTRONIC MEDIA

SANJIT NARWEKAR

Way back in the 1950s, noted science-fiction writer, Arthur C. Clarke, wrote a short story, wherein he described a world completely swamped by a multiplicity of television channels, resulting in a modern-day equivalent of the Tower of Babel. A couple of decades later, another science-fiction writer, J.G. Ballard, wrote "The Greatest Television Show on Earth", which described the disastrous, indeed, fatal, results of intense competition and one-upmanship between the Satellite and Cable TV Channels.

Both one-time futuristic scenarios have already come true. Major cities the world over, have a minimum of 15 channels working almost all through day and night. And almost free for the viewer! If he is willing to pay a nominal amount towards cable installation and maintenance, then the sky is literally the limit. Ordinarily in America, the El Dorado of television, an average viewer can "buy" himself upto 60-80 channels with a further choice of 200 specialised channels, providing whatever you can dream up, including pornography and wish-fulfilling fantasies. This number now threatens to expand infinitely with the introduction of two more new technologies: Digital Compression and Optical Fibre.

That's not all: These new technologies promise to change the very nature of television. The day is not far off when a viewer-consumer will be able to programme, on his television set of his choice, so that it can "process the content of various programmes being shown on different channels" and then record and playback all those which may be of interest or value to the viewer. With a stupendous growth in television channels in the near future, it would be well nigh impossible to keep a track of what is being telecast. Manufacturers in Japan are now working on television sets, which will do the scanning on upto 400 channels and pinpoint programmes of interest to specific consumers. On advanced models, it may even be possible to compress and provide shorter versions of the programme at the time of playback.

Though pay-cable telecasts through Direct Broadcast Satellites free the viewer from the tyranny of broadcasting stations, the programmes shown on pay-cable shows are still the ones that the sponsor selects. In the future, it may be possible to subscribe to a pay-cable station, which will play any film of the viewer's choice (from a pre-given list of films) for him exclusively. Going into the realms of what is still "science-fiction", but on which work is progressing in all seriousness, it may even be possible for the viewer to select the ending of a film, which is chosen from a list of pre-recorded endings. And that's not all. It may even be possible to watch the entire film from pre-selected points of view of any one character.

This is not as fantastic as it sounds, because there are already in existence computer systems, which allow the maker and the viewer to change the film image, which has already been recorded to the extent of changing the backdrop against which it has been shot. For example, a romantic scene shot against the backdrop of the

White House of U.S.A. can easily be changed to that of the Kremlin, provided certain technological details are right. And, before the end of the century the computer-graphic artist can even change the expressions of the performers, if not the faces of the performers themselves.

In the next half-a-decade, India may very well be on the verge of a similar plethora of home-viewing systems. As it is, even the most ordinary middle-class urban household in India today has a minimum of seven to nine television channels providing 80/100 hours of information/entertainment every week—that too because Doordarshan has perversely (and purposely?) fixed its angle of reception in sharp contrast to that of STAR TV and ATN, so that if the viewer receives one, he cannot receive the other. In any case, the choice before the average Indian viewer spans five channels of Doordarshan, five more of STAR TV, CNN, BBC, ZEE TV, ATN and at least one to two local cable channels. Not to speak of regional channels like ASIANET in the North and SUN in the South.

These apart, there are the other foreign-based ethnic channels like BBC's Channel Four, Amitabh Bachchan's London-based Asia Television, Shaen Chandrasekhar's television networks based in Montreal and Toronto and other places, where the Indian community is significantly present. All this adds upto a lot of visual material—entertainment/information/tourism/fillers/what-have-you, being bombarded to viewers almost 24 hours every day with the provision that none of it is repeat material. Even if a television station dares to repeat visual material it cannot be more than a small percentage of its total programming.

Even assuming that ten channels telecast 24 hours a day with 80 per cent fresh programming, the demand works out to staggering 192 hours every week. All of which is not only good news for the Indian viewer, but also excellent news for the work-starved Indian technicians, including writers and stars. The point is: from where will all this fresh programming come from? As is usual, with the Indian mindset, no thought was ever given to the acquisition or creation of software, when the hardware was being put into their places.

In the vintage years of American television, old movies provided the fodder for the television mill, followed by the recycling of old TV programmes. Even Doordarshan, in its early stages, cannibalised from the film industry to complete its programming—and, in fact, continues to do so today if the programmes on DD Metro are any evidence. The point is the Indian film industry, in spite of its immense size, will be unable to slake the Doordarshan thirst forever. Even assuming that every one of the 900 and odd feature films that are made every year are shown on television, it will at best provide 40 hours every week. Where will the remaining 120 hours come from?

There was a time when too many television producers were chasing only a few television channels (mainly, Doordarshan). Thus, Doordarshan could dictate terms to the makers of serials. With the entry of ZEE TV last year, there was an almost discernible change in the attitude. Doordarshan is no longer uppity in its approach (though bad habits die hard) and there are at least visible moves in the Ministry to "clean up" its operations. Not that ZEE TV telecasts any better, but it is a step ahead. It makes fast decisions and has a person-to-person approach, rather than the bureaucratic, red-tape approach of DD. As yet, the standard of television programmes is still poor, though ZEE TV and now DD Metro demand (and get) a slightly higher standard—in veneer, if not in content.

The situation has not changed much since the introduction of Satellite Television. But that is only the transitional phase. Once the demand increases, television producers can dictate their own prices, a major part of which will have to be poured into production, because only with better made and better conceived programmes can they hope to compete in the marketplace. *Quality*, which was rarely the major criteria in the Doordarshan set up *will now become the prime consideration*, unlike in the hazy days of television. *The sponsored programme will no longer be a pre-marketed product for a captive audience.* With a multiplicity of channels and free choice, ratings will be all-important in determining budgets and prime time slots.

Though it does not seem evident at the moment, because these effects are not felt in the short term, all this will naturally have an effect on the mainstream film industry. Feature films as we know them today, will have to adapt, *not only cost-wise, but also content-wise and form-wise.* Already the younger film-makers are talking of *shorter, slicker and songless movies.* Gone are the days of the 12 reel marathon epics, for none has the time or the patience to wade through them. *The tyranny of the stars will also come to an end.*

Not completely though, but at least to the extent that the star excesses of the 1970s and 1980s will not be repeated. Television is a great leveller of human beings. Witness how the "star" of the DD Metro programme "Tiger" was cut down to size with a replacement on the pretext that the "star" had undergone plastic surgery. Almost reminiscent of the days of the silent film director, F. W. Murnau.

The crux of the matter, however, is will this multiplicity of choices make the Indian viewer any happier? And more important, will it improve the content of Indian television? In the short term, the answer to both these poses is an *unequivocal "Yes."* This multiplicity of choices of the free enterprise television system will give rise to intense competition which, in turn, will lead to better programming and *the survival of the fittest as the best.* The proposal makers, the fixers and the get rich-quick types will get weeded out. In the long run, however, one suspects that the effects could be deleterious in more ways than one.

While state-sponsored (and definitely, state-controlled) television systems create programming *dictated by government diktat*, private television systems could (and often do) eventually create *programming dictated by corporate edicts.* And frankly, one is not necessarily better than the other because both seek to perpetuate their own existence and ideology. In fact, in a pinch, one would rather select the former to the latter because the Government, dependent as it is on public money, is accountable, at least, to the tax-payers, while the former is accountable to no one but its shareholders. More than that, the Government, at least, assumes the moral responsibility of "developing taste" while the latter's responsibility is only towards "increasing sales and profits."

Thus, a real fact expressed by many observers of the contemporary media scene is the *rampant rise of consumerism* as a direct result of corporate financing of television channels. This open slant towards promoting consumerist goods could be dangerous in a country, where wide disparity of life-styles reigns and television channels have permeated from the lowest of the low (slum-dwellers) to the highest of the high (sky-dwellers). This will be rendered all the more acute in the case of foreign telecast networks like STAR, and CNN.

In the short run, this kind of television-created Consumerism may create an incentive to work harder to attain unattainable goods and life styles but once it

becomes obvious to the viewer that the telecast goods and life-styles are truly unattainable, the resulting discovery may lead to resentment, frustration, social tension and, in a volatile country like India, even anarchy, apart from encouraging other social evils, which will be perpetrated in the pursuit of attaining the given life-style. Eventually, however, the social impact of all this will have to be decided by the people themselves because, as signatories to international conventions, there can be *no ban on the free flow of information from the sky*.

At the psychological level, this multiplicity of channels will also result in shorter and shorter attention spans, as is becoming increasingly evident among urban children, who prefer to watch the 30-second spots, rather than the programme itself. As it is, the very nature of television is such that it does not require the concentration and focus that the cinema requires.

The very act of gathering together to watch a film in a darkened auditorium demands a certain uninterrupted viewing loyalty. Television, on the other hand, is beset with constant interruptions like telephone calls, visitors, children and dinner. More than that, the plot-line is telecast in weekly quanta of half-hours, which are again interrupted by the advertisements, often faster and slicker than the main programme. All of which plays with concentration and appreciation of the programme, unlike the film in the old days.

Add to this, the freedom given by the remote control, with its ability to jump channels with a mere push of the button and *the confusion is worse confounded*. Are we heading towards a future scenario where the viewing populace will be, as Neil Hickey, Editor of "TV Guide" (USA), once said, "browsing endlessly and mindlessly among the daisies and thistles of this electronic pastureland, to wallow in a kind of super-sensory nymphomania"?

CINEMA'S IMPORTANCE

"For us, the most important of all arts is the Cinema."

VLADIMIR ILYICH LENIN (1918)

"The Cinema is becoming the biggest and most efficacious means of ideological influence, more than the press itself"

POPE PIUS XII (1950)

"So long as there is means of access to camera and film, the Documentary idea will go. But it will also require an instinctive artistry, a desire to serve without regard to great rewards and a direct experience of everyday living by ordinary people. Above all, it needs an honesty of purpose and a faith in the capacity of human beings for tolerance and understanding. All these things, it has had in the past from people in many lands or else it would not have lived to be the great social influence it is today."

PAUL ROTH (1957)

1993 की हिन्दी फिल्मों : एक विहंगम सर्वेक्षण

कृष्ण कान्त

हिन्दी फिल्म जगत में वर्ष 1993 की शुरुआत ही मानो आमाव के अंधिारों के बीच हुई और इसका त्याह भुंभलका प्रायः साल के पूर्वार्ध तक छाया रहा। दिसम्बर में अयोध्या की त्रासद घटना की प्रतिक्रिया स्वरूप देश के विभिन्न भागों में सान्द्रदायिक उन्माद और हिंसा की जो आग भड़की उससे सम्पूर्ण प्रबुद्ध समाज की संवेदनार्थ आहत हुई। फिल्मनगरी बम्बई में इनका कटाक्षित सर्वाधिक बीभत्स और लोमहर्षक स्वरूप देखने को मिला जब महानगर के महत्वपूर्ण ठिकानों पर हुए बम विस्फोटों से जानमाल की भारी क्षति हुई और जनजीवन अस्त-व्यस्त हो गया।

भय और आतंक के साये में सिमटी बम्बई तनिक संपन्न ही रही थी कि उह अप्रैल की आधी रात एक और हादसा हो गया जब अचूक सम्भावनाओं से परिपूर्ण तथा क्लिष्ट अभिनय सामर्थ्य की धनी उन्नीस-वर्षीय अभिनेत्री दिव्या भारती नरो की हालत में पौचवीं मीजिल पर स्थित अपने फ्लैट से गिर पड़ी और घटनास्थल पर ही उसकी मृत्यु हो गई। "विस्वात्मा", "दीवाना" तथा "शोला और शबनम" जैसी कामयाब फिल्मों की अभिनेत्री दिव्या उन दिनों जाट फिल्मों में काम कर रही थीं। उनकी अकाल मृत्यु ने फिल्म उद्योग का कगोड़ों लपगे का दुकसान हुआ। सपनों के सौवर्णों के शहर में दिव्या खुद एक सपना थी जो अचानक टूट गया।

इस हादसे से फिल्म उद्योग अभी ठका भी नहीं पाया था कि अप्रैल में ही यह खबर अखबारों को सुधिवां बने कि अभिनेता संजय दत्त के पास गैरकानूनी तौर पर एक ए. के. 56 राइफल थी। उनका नाम कुछ समय पहले हुए विस्फोटों के साथ जुड़ गया और कुछ संगठनों के अवह्वान पर उनके अभिनय वाली फिल्मों का प्रदर्शन कर रहे सिनेमाघरों के बाहर प्रदर्शन हुए। संजय दत्त उन दिनों मारिशस में टूरिंग कर रहे थे जहां से उन्होंने सफल अपने पास होने की बात का खंडन किया। उनके स्वदेश लौटते ही उन्हें सहर हवाई अड्डे पर हिरासत में ले लिया और लम्बी तकलीफ के बाद उन्होंने इस हथियार का अपने पास होना कबूल किया। उन्हें टाडा के तहत गिरफ्तार कर लिया गया और मई के शुरू में जमानत पर छोड़ा गया।

इन्हीं घटनाओं के चलते 1993 का पूर्वार्ध नई फिल्मों के रिलीज की दृष्टि से फिल्म उद्योग के इतिहास का सबसे कमजोर कालखंड रहा। इस छमाही में केवल 51 नई फिल्में रिलीज हो पाईं जबकि 1992 में इसी अवधि में 70 हुई थीं। देश के विभिन्न भागों में कानून और व्यवस्था की स्थिति के कारण नई फिल्मों का रिलीज होना स्थगित होता रहा। बम्बई में इन्हीं दिनों एक सिनेमाघर में विस्फोट के बाद दर्शकों में दहशत फैल गई और बाक्स ऑफिस खसूली पर इसका प्रतिकूल असर पड़ा।

बहरहाल, साल की पहली छमाही में प्रदर्शन के लिए जारी 51 फिल्मों में सिर्फ दोन या चार ही ऐसी रही जिन्होंने बाक्स ऑफिस पर कामयाबी हासिल की। इनमें डेविड धवन द्वारा निर्देशित "आंखें" का स्थान सर्वोपरि रहा। पिछले साल "शोला और शबनम" तथा "बोल राधा बोल" जैसी कामयाब फिल्मों के निर्देशक धवन ने गोविन्दा और चंकी पांडे के साथ रीतु शिवपुरी और रागेश्वरी नामक दो नई तारिकाओं की उतार कर अपनेपन का कमाल दिखाया। दक्षिण से रिलतनी निर्माता डी. रामा रायडू ने एक अच्छी फिल्म अनाड़ी दी जिसमें स्वतः उनके पुत्र व्यंकटेश ने प्रमुख भूमिका निभाई। उन्हीं की मूल तेलुगु फिल्म को रिमेक इस फिल्म

में करिश्मा कपूर हवा का एक खूशनुमा झोंका बन कर आई। साम्प्रदायिक दंगों से विषाक्त माहौल में दिनेश गांधी की फिल्म "तिरंगा" ने दर्शकों को सिनेमाघरों तक खींच कर एक आश्चर्यजनक उपलब्धि हासिल की। राजकुमार और नाना पाटेकर ने इसमें प्राणवान भूमिकाएं अभिजीत कीं। राजकुमार संतोषी की "दाभिनी" हिन्दी फिल्टमाकाश पर सौदाभिनी की कौंध सी थी जिसमें मोनाक्षी शेषाद्री की जीवन्त भूमिका ने शहरी अभिजात्य दर्शकों को प्रभावित किया।

यह पहला साल था जब श्रेष्ठ अभिनय की जीवन्त पुराकथा अमिताभ बच्चन की एक भी फिल्म पर्दे पर नहीं आई। डेढ़ साल पहले "खुदा गवाह" के बाद वे पर्दे पर नहीं देखी गए हालांकि वास्तविक जीवन में उनकी सफेद दाढ़ी के साथ विभिन्न अवसरों पर ली गई उनकी तस्वीरें छपती रहीं। कठोर स्पर्धा के बीच अमिताभ बच्चन प्रायः डेढ़ दशक से नम्बर एक के स्थान पर छाए रहे हैं और इस दौरान तमाम फिल्मों में उनकी नायाब, बेनजर अदाकारी से उनकी मौजूदगी फिल्म दर्शकों को जेहनियत का एक अहम हिस्सा बन चुकी है। यह बात किररी के गले नहीं उतरती कि उम्र उन पर भी अपने जुल्मों-सितम खा सकती है और उनके मुरोद तथा रोदाई इस उम्रमंद में मुल्तजिर हैं कि उनके अंदर का कलाकार उन्हें एक नए रूप में फिर पर्दे पर लाएगा। अमिताभ बच्चन के स्वीच्छिक संन्यास से रिक्त हुआ नम्बर एक का प्लेटे अभी खाली पड़ा है, खाली हो पड़ा रहेगा।

पूर्वार्ध की विफलताओं में बानी कपूर को दस करोड़ रुपये की लागत से बनी अब तक की सर्वाधिक महंगी फिल्म "रूप की रानी चोरो का राजा" का निरुत्तर है। इसे पूरे देश में एक साथ 450 सिनेमाघरों में रिलीज किया गया लेकिन अत्यंत आकर्षक और भव्य सेटों और लोकेशन शूटिंग के बावजूद अपनी कमजोर कथावस्तु के चलते कुछ ही दिनों में यह औंधे मुंह गिरा। सतीश कौशिक के निर्देशन में बानी कपूर की पहले की "पि0 इंडिया" की झलकियां थीं तथा तमाम अन्य मसाला फिल्मों के प्रसंगों को काट-काट कर खूबसूरती से पिरो दिया गया था। जावेद अख्तर की जादुई कलम इस दफा अपना कमाल नहीं दिखा पाई, हालांकि अनिल कपूर और श्रीदेवी दोनों ने अपने किरदार को बखूबी अंजाम दिया।

"रूप की रानी चोरो का राजा" की विफलता फिल्म निर्माताओं को पता नहीं यह संदेश संप्रेषित कर पाई कि नहीं कि दर्शक मसाला फिल्मों से उकता चुका है, उसे कुछ नया-नया सा चाहिए। एक और महंगी फिल्म, राकेश रोशन की "किंग अंकल" का भी यही हस्र हुआ। जैकी श्राफ, अनू अग्रवाल और शाह रुख खान का जानदार अभिनय और विदेशों में की गई महंगी लोकेशन शूटिंग का जादू भी इसकी कथावस्तु की आंतरिक कमजोरियों को छिपा नहीं पाया और यह पिट गई।

संजय दत्त की टाढा में गिरफ्तारी और उनकी फिल्मों के प्रति दर्शकों के एक वर्ग-विरोध के आक्रोश के कारण सुभाष घई की महत्त्वकांक्षी "खलनायक" का प्रदर्शन टलता रहा लेकिन इस दौरान इसके एक गीत 'चोली के पीछे क्या है' पर ठठे विवाद और अदालती कार्रवाई ने इसके प्रदर्शन के लिए अनुकूल वातावरण तैयार किया। इस फिल्म में एंटी-हीरो की अवधारणा को एक नए संदर्भ में परिभाषित किया गया है और संजय दत्त ने अपने संस्कारों से श्राप अपनी अभिनय सामर्थ्य का पूरा पक्ष पूरा कोण अपने पात्र के निर्वहन में उड़ेल दिया है। खलनायक का तकनीकी पक्ष भी उतना ही पुरजोर था तथा इसकी फोटोग्राफी बेजोड़ रही। ऐसे माहौल में जब पूरा उद्योग बड़े बजट की फिल्मों की निफलता से कराह रहा था, "खलनायक" ने प्रदर्शन के प्रारंभिक चार सप्ताह में ही दस करोड़ रुपये का कारोबार कर सभी को चकित कर दिया। ज़ावन कुमार ने उन्हीं दिनों "खलनायिका" नाम से एक फिल्म का आनन-फनन में निर्माण कर सुभाष घई को विवाद में डलड़ा कर खोटा सिक्का चलाने की कोशिश की।

यह करिश्मा पहले भी होता आया है कि कमर्शियल मसाला फिल्मों की बीड़भाड़ के बीच से एक सीधे, सहज कहानी, अच्छे अभिनय और मनभावन संगीत से सजी एक फिल्म उभरती है जो हमारी इस आस्था

को दृढ़ बना जाती है कि गिसे-पिटे कथाओं में परे भी एक कहानी ऐसी हो सकती है जो दर्शकों को स्वस्थ मनोरंजन प्रदान करे। ताहिर हुसैन की "हम हैं राहुँ प्यार के" एक ऐसी ही फिल्म साबित हुई। ताहिर के निर्माण, महेश भट्ट के निर्देशन और आमिर खान के अभिनय की त्रिवेणी ने दर्शकों को कच्चे धगे की डोरी से खींच कर सिनेमाघरों तक पहुँचाया। ताहिर हुसैन ने अपने पुत्र आमिर खान को ग्लैमर से परे एक संजीदा भूमिका में उतार कर साहस का परिचय दिया तो जुरी चावला ने अपने पामेला चोपड़ा की आड़ना में भी एक जीवन्त भूमिका निभाई।

पुराने तिलस्मी निर्माताओं में मनमोहन देसाई की फिल्म "अनमोल" बरसों बाद आई जिसका निर्देशन उनके पुत्र केतन देसाई ने किया। ऋषि कपूर और मनीषा कोइराला के अभिनय में कमाल था लेकिन तर्कहीन कथावस्तु और कमजोर निर्देशन की वजह से यह दर्शकों का प्रभावित नहीं कर पाई। प्रकाश मेहरा की नई फिल्म "दलाल" में मिथुन चक्रवर्ती ने एक अत्यंत प्राणवान भूमिका निभाई और भणो लहिरी ने लॉकधुनों पर आधारित नए किस्म की संगीत रचना से लुभाया। महेश भट्ट की मूवी मशीन कहते हैं और ताज़ुब होला है कि वे इतनी सारी फिल्मों का एक साथ कैसे निर्देशन संभाल पाते हैं और शायद उनकी यही शक्ति उनकी कमजोरी बन जाता है जैसे चश जोहर के उनके झगप निर्देशित "गुमराह" में हुआ। संजय दत्त, श्रीदेवी और अनुपम खेर का जानदार अभिनय भी इसमें प्राण नहीं फूंक सका। महेश भट्ट की आने वाली कुछ नई फिल्मों से बड़ी आशाएं हैं।

एक लम्बे अन्तराल के बाद समानांतर सिनेमा की हाल की कुछ कृतियों ने इस विधा में आस्था फिर लगाई है। एगाम बेनेगल के हिन्दी के विशिष्ट कथाशिल्पी धर्मवीर भारती की कालजयी रचना "सूरज का सातवां घोड़ा" पर इसी नाम से एक सार्थक फिल्म बनाई है। इलाहाबाद के गली-मोहल्ले के मध्यवर्गीय जीवन की आशा-आकांक्षाओं और कुंठाओं को इसमें चशार्थ के धरातल पर फिल्माया गया है जो दर्शक की संवेदनाओं का सहज ही सम्पर्क कर लेता है। समानांतर सिनेमा के जनक मृणाल सेन ने उर्दू के मशहूर अफसानागिर सआदत हसन मंटो की एक कहानी पर आधारित अपने नई कृति "अंतरीन" में डिंपल कपाड़िया की एक विलक्षण भूमिका में उतारा है। "दुर्गि", "काश", "हक" और "रुदाली" जैसी फिल्मों में अभिनय कर डिंपल ने कला फिल्मों में भी अपना खास मुकाम बनाया है।

1993 की शुरुआत अगर अमावस के अंधिवारों के बीच हुई तो पुनर्गम का उजास भी फिल्म जगत को बीच-बीच में आने वाली कतिपय उद्देश्यपूर्ण, स्वस्थ फिल्मों के आलोक से प्रकाशित करता रहा। अभिनेताओं तथा अभिनेत्रियों की नई गंध जब तब उर्वर भूतटी से उगती है। कुछ कोपले फूल बन कर प्रस्फुलित होकर अपना सीरम बिखेरती है तो कुछ मुझा जाती हैं। दुनिया के सबसे बड़े फीचर फिल्म निर्यात देश भारत को इधर कैबल और उपग्रह टी.वी. से मिली चुनौती से भी झुझा पड़ रहा है लेकिन सिनेमा फिर भी जनसंचार का प्रभावी माध्यम बना रहेगा।

एक वर्ष हिंसा और अनास्था का

बच्चन श्रीवास्तव

बीते वर्ष 1993 का अवलोकन करें तो लगता है कि हिन्दी सिनेमा में ऐसा कुछ भी नहीं हुआ जिस पर गर्व किया जा सके, सराहा जा सके या फिर यह कहा जा सके कि इस वर्ष ऐसा जो हुआ वैसा अतीत में नहीं हुआ।

ऐसा नहीं कि अपेक्षित संख्या में फीचर फिल्में नहीं बनीं, या यह कि सफल फिल्में नहीं बनीं। "आखि" जैसी छोटे बजट की फिल्म सुपर-हिट हुई। कई नए निर्देशक भी आए, नए नायक नायिका भी पर्दे पर दिखाई दिए। पुरस्कार जीतने वाली फिल्में भी बनीं और ऐसी कलात्मक फिल्में भी बनीं जिन्हें दर्शकों तक पहुंचने के लिए दूरदर्शन का सहयोग लेना पड़ा।

सन '93 के दौरान हिन्दी में सी से ऊपर फिल्मों का निर्माण हुआ। वर्षों से बन रही अब तक की सबसे महंगी फिल्म "रूप की रानी चोरी का राज" इसी वर्ष प्रदर्शित होकर फ्लॉप हुई। स्वर्णय अभिनेता विनोद मेहरा द्वारा निर्मित तथा निर्देशित एकमात्र फिल्म "गुरुदेव" को उनको पत्नी किरण मेहरा ने पूरा करके इस वर्ष के मध्य में प्रदर्शित किया।

इस वर्ष प्रदर्शित उल्लेखनीय फिल्मों में श्याम बेनेगल के निर्देशन में बनी "सूरज का सातवां घोड़ा", कल्पना लज्जमी के निर्देशन में बनी "रुदाली", गोविन्द निहलानी के निर्देशन में बनी "रुक्मावती की रुवेली" तथा केतन मेहता की "माया मेमसाहब" के नाम प्रमुख हैं।

व्यावसायिक सिनेमा के परिक्षे में बिन फिल्मों ने प्रभावित किया उनमें प्रियदर्शन की "गर्दीस" महेश भट्ट की "सर" तथा "हम हैं राही प्यार के" राजकुमार संतोषी की "दामिनी" और मेहुल कुमार की "तिरंगा" प्रमुख हैं।

"सूरज का सातवां घोड़ा" ने सर्वश्रेष्ठ हिन्दी फिल्म का राष्ट्रीय फिल्म पुरस्कार जीता। यह हिन्दी की साहित्यिक वृत्ति पर इस वर्ष आने वाली एकमात्र हिन्दी फिल्म है। बेनेगल ने डॉ. धर्मवीर भारती के इसी नाम से चर्चित उपन्यास का प्रस्तुतीकरण अपने ढंग से किया तथा नए-पुाने कलाकारों से बहुत अच्छा काम लिया। अमरीश पुरी का अभिनय यादगार बन गया।

तीन राष्ट्रीय फिल्म पुरस्कार जीतने वाली "रुदाली" जापान में आयोजित फिल्म समारोह में भी पुरस्कृत हुई। "रुदाली" के संगीतकार भूपेन हजारिका ने फिल्म जगत के सबसे बड़े सम्मान "दादा साहेब फाल्के पुरस्कार" प्राप्त करके "रुदाली" का सम्मान बढ़ाया। "रुदाली" में राजस्थान की एक सामंती प्रथा का बड़ा सजीव चित्रण है। नायिका शनीचरी और उसकी मां के माध्यम से नारी मन के भीतर झंझने का, उसकी आशाओं और निराशाओं को बड़ी सजीवता से चित्रित करने का प्रयास किया है। अभिनेत्री डिम्पल कापड़िया ने शनीचरी की भूमिका इतनी प्रभावशाली की है कि वह दर्शक के मन में स्थायी पर फिल्म समाप्त होने पर भी छाई रहती है। इस भूमिका के लिए डिम्पल कापड़िया ने सर्वश्रेष्ठ अभिनेत्री का पुरस्कार जीत कर अपनी प्रतिभा को मान्यता दिलाई।

कला-फिल्मों के क्षेत्र में बनी "माया मेमसाहब" सबसे सफल फिल्म रही। फ्रांसीसी उपन्यास "मदाप बबारी" का यह भारतीय रूपांतर है। भारत के 24वें अंतरराष्ट्रीय फिल्म समारोह के दौरान "इण्डियन पेनोरमा"

के अंतर्गत यह दिखाई गई थी और बेगोरा की फिल्मों में इसी ने हंगामा मचाया था। फिल्म के एक शायन कक्ष के दृश्य ने उन दर्शकों को भी आकर्षित किया जो सामान्यतः इस तरह की कलात्मक फिल्मों में रुचि नहीं लेते। निर्देशन अभिनय और तकनीक तीनों ही दृष्टि से यह एक सशक्त प्रयास था।

और शायद व्यावसायिक आधार पर "हक्माबती की हवेली" सबसे कमजोर प्रमणित हुई। क्योंकि इस कुल्लूत फिल्म को लगभग डेढ़ वर्ष तक सिनेमाघर ही नहीं मिला। अंततः दूरदर्शन के माध्यम द्वारा ही यह दर्शकों तक पहुँच पाई। यही प्रमाण यह फिल्म बड़ी प्रभावशाली है। एक रोगग्रस्त निर्दयी स्नेहविहीन माँ की भूमिका में उस्ता बानकर का अभिनय बहुत ही प्रभावशाली है।

हिन्दी सिनेमा में "एक्शन" का बहुत जोर रहा और व्यावसायिक सिनेमा के क्षेत्र में बनीं तीन चार फिल्में जैसे "गर्दिश", "सर" तथा "तिंगा" अच्छी थीं पर उनके कथानक हिंसा पर आधारित थे।

व्यावसायिक सिनेमा के संदर्भ में जो दो और फिल्मों पसंद की गई हैं वे हैं "दामिनी" तथा "हम हैं राही प्यार के"। इन सभी फिल्मों को मिली व्यावसायिक सफलता ने निर्माताओं के इस चारे को नकारा कि सामान्य दर्शक का स्तर बहुत नौचा है। वह गंभीर फिल्म पसंद नहीं करता। वह तो मरधाड़, हिंसा, प्रतिशोध देखना चाहता है तथा उसे सैक्स तथा डबेजक संगीत ही पसंद है।

यह वर्ष जो हिन्दी फिल्में प्रदर्शित हुईं उनमें 73 प्रतिशत ने टिकट खिड़की पर मार खाई। यदि फिल्म निर्माताओं के निष्कर्ष सही होते तो विफलता के ये आँकड़े उलट जाते। तब 73 प्रतिशत फिल्मों की व्यावसायिक सफलता मिली। "दामिनी" और "हम हैं राही प्यार के" को मिली सफलता ने इस विश्वास को बल दिया कि यदि फिल्म अच्छी हो, दर्शकों को बांध रखने की दम में क्षमता हो तथा प्रस्तुतीकरण दुर्लभ न हो तो सधारण दर्शक इनको भी सराहते हैं।

वैसे हिन्दी सिनेमा इस वर्ष भी एक्शन से ग्रसित रहा। धोर हिंसा का प्रदर्शन करने वाली फिल्में भी काफ़ी बड़ी संख्या में बनीं। फिल्म निर्माता "एक्शन" से जुड़े रहे और यही मानते रहे कि बिना हिंसा को चित्रित किए, फिल्म व्यावसायिक सफलता प्राप्त नहीं कर पायी।

हिन्दी फिल्मों ने सामान्य जन को यही विश्वास दिलाने का प्रयास किया है कि आज समाज में भ्रष्टाचार का बोलबाला है। राजनेता, पंजी, व्यावसायिक तथा कानून व्यवस्था भ्रष्ट हैं। बिना सत्ता को चुनौती दिए, बिना हथियार उठाए कोई परिवर्तन होने वाला नहीं। इस विचारधारा को "गर्दिश" और "सर" ने भी सिद्ध किया। वास्तव में "आक्रोश" तथा "अधर्मत्य" में चित्रित सच्चाई को अन्य निर्माताओं ने बड़ी ही कुरूपता से तो चित्रित किया हो और उसे घसीट कर इस सोमा तक पहुँचा दिया कि मानो इस देश में कानून व्यवस्था जैसी कोई चीज़ है ही नहीं। इसके कारण युवा पीढ़ी में अनास्था की भावना जगृत हुई।

प्रसिद्ध सिंगरों के बल पर व्यावसायिक सफलता प्राप्त की जा सकती है इस विचारधारा को "रूप की रानी चोरी का राजा" तथा "क्षत्रिय" की विफलता ने एक बार पुनः सिद्ध कर दिया। साथ ही डेविड धवन के निर्देशन में बनी "आखिरी" ने असाधारण व्यावसायिक सफलता अर्जित करके यह प्रमणित कर दिया कि यदि फिल्म में दम हो तो बिना बड़े सिंगरों के भी दर्शकों को सम्मोहित किया जा सकता है और व्यावसायिक सफलता के लिए न बड़े सिंगर आवश्यक हैं और न ही एक्शन।

जहाँ विषय-वस्तु और प्रस्तुतीकरण के क्षेत्र में हिन्दी सिनेमा एक्शन से चिपका रहा, हिंसा और मारधाड़ दर्शाता रहा, कानून और न्याय व्यवस्था के प्रति अनास्था जगृत करता रहा, उसी तरह संगीत के क्षेत्र में वह पश्चिम का "रेप" और "रॉक" अपनाता रहा।

रोमांटिक जोड़ियों चाहे गर्दियों में ही चा ताल-तलैया के किनारे, उनके दुमके परिवर्तनी शैली के ही रहे। हर तीसरी फिल्म में नायक अपनी टोली लेकर सड़कों पर सामूहिक नृत्य करता देखा गया। इतने व्यापक स्तर

पर इनको चित्रित किया गया कि लगा कि भारत की नई पीढ़ी को रैप, रॉक और ब्रेक डांस ही भाता है। भांगड़ा दूर और बिट्टा वे भूल चुके हैं। और तो और, गजल जैसी मधुर वॉलिंग भी भूले बिस्से सुनाई दी।

लोकगीत के प्रति अपना अपार खेह दर्शाकर निर्देशक सुभाष चड्डी ने तब खासा विवाद खड़ा कर दिया जब अपनी फिल्म "खलनायक" में उन्होंने एक चोली-गीत को चित्रित करके फिल्म प्रदर्शन से कई गहरी पहलें उसके ऑडियो कैसेट बाजार में भेज दिए। स्वयं चड्डी के अनुसार "खलनायक" के असली और नकली कैसेट लाखों की संख्या में बिके। "खलनायक" को जितनी भी सफलता मिली उसमें फिल्म के चोली-गीत का महत्वपूर्ण योगदान रहा।

इस चोली-गीत को लेकर खासा विवाद उठा। इस पर अश्लीलता का दोष मढ़ा गया। यहां तक कि इस आरोप पर मामला कोर्ट-कचहरी तक गया। परंतु के.एल. सहगल की बगल बाबा सहगल को पसंद करने वाले नारायणरा ने चोली-गीत को अश्लील नहीं माना।

इसमें संदेह नहीं कि गीतों में चोली का उल्लेख पहले भी हुआ है। होली के अवसर पर भीगी चोली कई बार चर्चित बनी है। परंतु "खलनायक" के चोली गीत के विरोध का एक बड़ा कारण यह था कि आरंभ का यह कि यह गीत न केवल अन्य निर्माताओं को चोली-गीत अपनाने की प्रेरणा देगा अपितु उसकी शब्दावली और अधिक अश्लील होती जाएगी। यह भय निगूँल नहीं था। "खलनायक" के साथ प्रदर्शित "खलनायिका" में बात "चोली के पीछे" से "चोली के अंदर" चली गई। आज स्थिति यह है कि बंबई में बन रही कम से कम एक दर्जन फिल्मों में चोली-गीत फिल्माए जा रहे हैं और गीतकारों में उत्तेजक चोली-गीत लिखने की होड़ लगी हुई है। इसमें संदेह नहीं कि यदि फिल्म प्रमाणिकरण बोर्ड "खलनायक" के चोली के गीत को फिल्म से निकलवा देता तो अश्लीलता की यह लहर वहीं दफन हो गई होती।

"मैंने प्यार किया", "सनम खेवफा", और "हिना" को मिली सफलता ने हिन्दी सिनेमा के स्वरूप में परिवर्तन का जो आश्रय जगृत की थी, वह अधिक दिन तक टिक नहीं पाई। इन फिल्मों की सफलता ने प्रायः चित्रों की एक बाढ़ सी ला दी। परन्तु क्योंकि इनमें अधिकांश फिल्में आशाहीन निकलीं इसलिए वे विफल रहीं। उनकी विफलता ने हल्के-फुल्के संगीत प्रधान रोमांटिक फिल्मों के निर्माण में गतिरोध पैदा कर दिया और फिल्म बनाने वाले एक्शन प्रधान अपराध चित्रों की ओर वापस लौट आए। प्रणव प्रधान फिल्मों के बजाय अपराध प्रधान फिल्मों के प्रति आस्था बढ़ गई। हालांकि वह सोच भी गलत रहा यह बात अपराध प्रधान फिल्मों की लगातार विफलताओं ने सिद्ध कर दी।

एक्शन और अपराध फिल्मों में नयिका का महत्व दिन प्रति दिन घटता जा रहा है। "गर्दिश" हो या "तिरंगा" एक्शन फिल्मों में नारी पात्र अस्तित्वहीन हो गया है। अपराध फिल्मों में नारी पात्रों का महत्व बस इतना रह गया है जितना बैठक में सजावट की किसी वस्तु का। अस्सी प्रतिशत हिन्दी फिल्मों में वह फैशन-मॉडल से अधिक कुछ नहीं। या तो वे नाचती-गाती हैं या फिर नए नए पोषाचन धारण कर पर्दे पर आती हैं। इसकी भूमिका इतनी महत्वहीन बन जाती है कि यदि फिल्मों में से उन्हें निकाल दें तो कथा के विकास में कोई अंतर नहीं पड़े। "दासिनी" जैसी नयिका प्रधान फिल्म दो बार भी नहीं बनी।

सब मिलाकर 1993 एक बहुत ही साधारण वर्ष रहा। "रुदाली", "सूरज का सातवां घोड़ा", "माया मेमसाहब", "सर", "गर्दिश", "दासिनी", और "हम हैं राही प्यार के" ने हिन्दी सिनेमा के पिछले अव्याय में अपने हस्ताक्षर किए। परन्तु पिछले बार बारह महीनों ने ऐसा कुछ पर्दे पर प्रस्तुत नहीं किया जिसे कीर्तिमान कहा जा सके।

अच्छी फिल्मों के दर्शकों तक पहुंचने की दुविधा

विनोद भारद्वाज

पिछले एक-डेढ़ साल में हिन्दी में अनेक अच्छी फिल्में बनी हैं। ये फिल्में मसाला मनोरंजन की शतों और व्याकरण से अलग होकर अपनी बात को सार्थक ढंग से दर्शकों तक पहुंचाना चाहती हैं। श्याम बेनेगल की "सूरज का सातवां घोड़ा", अरुण कौल की "दीक्षा", केतन मेहता की "माया मेमस्वहब" कल्पना लाजमी की "रुदाली", मणि कौल की "इंडियट", गीतम घोष की "पतंग", सुधीर मिश्र की "धराखी" सरीखी फिल्मों का बनना इस बात का प्रमाण है कि हिन्दी में बेहतर सिनेमा को एक नया जीवन मिला है।

जाहिर है कि ये सभी फिल्में कालजयी या महान नहीं कही जा सकती हैं। लेकिन एक साथ इन फिल्मों का बनना और इनमें से कुछ फिल्मों का सिनेमाघरों में रिलीज होना एक शुभ संकेत है। स्पष्ट है कि इन फिल्मों को एक ही तराजू पर तौला नहीं जा सकता। लेकिन यह बात कम महत्वपूर्ण नहीं है कि लंबे समय बाद हिन्दी फिल्मों में एक गंभीर सक्रियता देखी गयी है।

दरअसल आज इन सवालों पर एक नये सिरे से विचार जरूरी हो गया है कि 'गैर मसाला फिल्में' को किस तरह से कम बजट में बनाया जाये और फिर बाद में किस तरह से इन फिल्मों को इनके अल्पसंख्यक दर्शक वर्ग तक पहुंचाया जाये।

रंगीन फिल्मों ने फिल्मों का बजट पूरी तरह से बदल दिया। पिछले दिनों प्रसिद्ध मलयालम फिल्मकार अदूर गोपालकृष्णन ने एक महत्वपूर्ण बात कही कि जब फिल्में रंगीत-श्याम थीं, तो ये एक लघु उद्योग के दायरे में आती थीं। यह बात समानांतर सिनेमा के पक्षधरों के अनुकूल थी। रंगीन फिल्मों के युग ने फिल्म निर्माण को एक बड़े व्यापार में बदल दिया है जिससे नये निर्देशकों की समस्याएँ बढ़ गयी हैं।

अदूर की वह टिप्पणी समानांतर (चाहे आप उसे कोई भी नाम दें-कला-सिनेमा, सार्थक सिनेमा, और मसाला सिनेमा) सिनेमा की एक बड़ी समस्या को ओर इशारा करती है। सत्र के दशक में अरविंदन ने एक अंतराष्ट्रीय फिल्म महासम्मेलन के एक संवादाता सम्मेलन में कहा था कि लोग हैरान रह जाते हैं कि हम लोग अपनी फिल्में एक-डेढ़ लाख के बजट में कैसे बना लेते हैं।

आज सिनेमा निर्माण का अर्थशास्त्र बदल चुका है। कम बजट, अनुशासनात्मक शूटिंग के बावजूद किसी फिल्म को 25 लाख से कम में नहीं बनाया जा सकता है। 25 से 35 लाख के बजट का स्पष्ट अर्थ है कि फिल्म को दर्शकों का सहारा चाहिए।

बंगला या मलयालम सरीखी भाषाओं की तुलना में हिन्दी के समानांतर सिनेमा की कुछ अलग समस्याएँ हैं। कहने को तो इन फिल्मों का दर्शक वर्ग बहुत बड़ा है लेकिन वास्तव में हिन्दी सिनेमा के प्रतिबद्ध दर्शक कम हैं और जो हैं उन तक पहुंचने की कोशिश नहीं की जाती है। यह विचित्र विरोधाभास है।

इन अलग तरह की फिल्मों को "मोडिया" का सहारा चाहिए। अदूर गोपालकृष्णन जब अपनी फिल्म बनाते हैं, तो वह प्रचलपूर्वक "मोडिया" का सहारा लेते हैं। इन फिल्मों को विशेष स्क्रीनिंग होती है। महत्वपूर्ण

संस्कृतिकर्मियों को ये फिल्में दिखायी जाती हैं। वे जो लिखते हैं या आपस में जो बात करते हैं उससे दूसरे फिल्मप्रेमियों की उत्सुकता बढ़ती है।

हाल में अहूर ने अपनी नई फिल्म "विधेवन" को बनाने के बाद महानगरों में इस फिल्म के विशेष शो आयोजित किये। नतीजा यह हुआ कि अपेक्षाकृत कम प्रतिबद्ध (लेकिन संख्या की दृष्टि से महत्वपूर्ण) दर्शकों की उत्सुकता बढ़ी।

यह विडंबना ही है कि जिन्हें अक्सर प्रतिबद्ध दर्शक कहा जाता है वे टिकट खरीद कर फिल्में नहीं देखते हैं। एक बार प्रकाश झा ने बातचीत में मुझसे कहा कि फोकट में फिल्म देखने वालों के लिए मैं फिल्में क्यों बनाऊँ?

सच तो यह है कि "अपेक्षाकृत कम प्रतिबद्ध" दर्शकों के सहारे ही इन फिल्मों का निर्माण हो सकता है। राष्ट्रीय फिल्म विकास निगम या दूरदर्शन सहाय दे भी दे, तो भी इन फिल्मों को इन दर्शकों तक अधिक से अधिक पहुंचाने की कोशिश करनी चाहिए।

फिल्म का बाजार बनाना भी एक कला है। और कोई भी अच्छी फिल्म बाजार के बिना किसी तरह की हलचल पैदा करने की उम्मीद करे, तो यह एक झुठ है।

यहाँ एक उदाहरण दिया जा सकता है। "सूरज का सातवां घोड़ा" नई दिल्ली के एक बड़े सिनेमाघर में रिलीज हुई। भले ही तोपहर का एक शो रखा गया था पर वह एक अच्छी बात है कि इस फिल्म को पहले सिनेमाघर में रिलीज किया गया। लेकिन बिना किसी प्रचार की व्यवस्था के यह फिल्म चुपचाप रिलीज कर दी गयी। राष्ट्रीय दैनिकपत्रों के फिल्म समीक्षकों से यदि फिल्म की रिलीज के समय संपर्क स्थापित किया जाता, तो मोडिया में इस फिल्म की बेहतर चर्चा होती। अपेक्षाकृत अधिक दर्शक इस फिल्म को देखते।

लेकिन राष्ट्रीय फिल्म विकास निगम या दूरदर्शन (जिन्होंने मिलकर "सूरज का सातवां घोड़ा" बनायी) ने फिल्म के प्रचार में कोई खास दिलचस्पी नहीं दिखायी। हिन्दी में अच्छी फिल्मों को जब तक समुचित प्रचार के साथ रिलीज नहीं किया जायेगा तब तक सिनेमाघरों में भीड़ नहीं हो पायेगी।

जल्दी नहीं है कि इन फिल्मों में "हावस फुल" हो जाये। लेकिन 50-60 प्रतिशत सीटें भरने की दिशा में तो कुछ मार्चक कोशिशें की जा सकती हैं।

फिल्मकारों या निर्माताओं का वह दृष्टिकोण सही नहीं है कि किसी संस्था से "कला के विकास" के नाम पर पैसा मांग कर फिल्म बना दी जाये। और यह फिल्म किसी राष्ट्रीय या अंतरराष्ट्रीय महोत्सव में दिखाये जाने या पुरस्कृत होने तक अपने अस्तित्व को सीमित रखे। ये प्लेटफॉर्म भी महत्वपूर्ण है लेकिन हर अच्छी फिल्म को अपने सीमित दर्शकों की संख्या बढ़ाने की हर संभव कोशिश करनी होगी।

किसी भी देश में एक साल में चार-पांच अच्छी फिल्में ही बन सकती हैं। लेकिन इन फिल्मों को अधिक से अधिक दर्शकों तक पहुंचाने की कोशिश होनी चाहिए। छोटे पर्दे से पहले ये फिल्में सिनेमाघरों में जरूर रिलीज होनी चाहिए। अन्यथा अच्छी फिल्मों का कोई भी आन्दोलन अंत में असफल हो जायेगा।

NATIONAL FILM DEVELOPMENT CORPORATION

RAVI GUPTA

The production of feature films all over the world has been nurtured and developed in the private sector, except in the group of the erstwhile Communist/Socialist countries. *This is natural as art and culture can only be encouraged by the state, but cannot be originated by it.* In fact, it was not until the emergence of the Hollywood dominance in Cinema that countries including those, which were the originators of Cinema or which had contributed enormously to the healthy growth of Cinema had to sit up and think about protective policies and promotion of their own Cinema to counter the onslaught of Hollywood.

A nation that cannot sing its own songs, cannot write its own stories, cannot compose its own music, cannot produce its own original films, would indeed be a poor nation. It has been with this attitude that several European nations, led by France, are opposing films being treated as a "consumer commodity" that should not be subject to trade tariffs at the GATT talks.

In several countries, the challenge of Hollywood has necessitated state intervention in a field that was essentially in the private sector earlier. The scene in India is somewhat different. *We have a strong film industry in the private sector, that has withstood the onslaught of Hollywood despite there being very few trade barriers to the import of films. It is the only country in the world outside of US that has 95 per cent of its box-office collection from its home-made films.* This has indeed been possible because of a strong cultural identification, the uniqueness of the song-and-dance element, a well-developed film production infrastructure, availability of capable and competent technicians and the low cost of production.

Why then should state intervention at all be necessary in such an activity, when resources are scarce? The reason for positive state intervention in India is certainly not to counter the onslaught of Hollywood, but to allow growth of original ideas, different from clichéd rehashes of Hollywood cinema.

As I said earlier, a country that cannot make its own original films would indeed be poor. We do not want to sing versions of songs from other dominant cultures. We do not want to compose versions of music from other dominant cultures. We do not want rehashes of films from other dominant countries. While we need to keep our windows open to all other cultures to allow free flow, we need to ensure that these winds do not blow us away.

The growth of originality and experimentation leading to a natural intellectual evolution has not been possible in a free market environment, where a private entrepreneur is naturally tempted to go in for such productions as would maximise his returns. Of course, there were exceptions: Satyajit Ray, Ritwik Ghatak, V. Shantaram, Guru Dutt, Raj Kapoor, and others being the better known and even the inadequacy of a system could not keep these creative giants shackled.



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The genesis of the Film Finance Corporation, the predecessor organisation of National Film Development Corporation, was owing to the long-felt need for *positive state intervention in making funds available* to film-makers, whose creative urge could not be fulfilled in the harsh realities of market-forces functioning. This was reflected in the recommendations of the S.K. Patil Committee. These recommendations were accepted by the Government and among other institutions, the Film Finance Corporation (FFC) was set up.

The setting up of a Corporation for financing of films was indeed a major and important step and FFC was *significantly different* from similar organisations set up in the Western countries such as CNC in France, the British Film Institute, Australian Film Commission, New Zealand Film Commission, National Film Board of Canada, etc. The institutions in the developed countries were set up purely with the intention of giving grants or subsidies for worthy projects. The concept of a Government-owned Public Film Company was not favoured by the developed countries. Several Third World countries including India, Pakistan, Senegal, Sri Lanka, Nepal, etc. opted for the Public Sector model. *This model, however, did not work in any other country, except in India*, which perhaps owes its success to a healthy developed film industry. The major problem of such a model, however, was that the Company was not entitled to any grants or subsidies.

The FFC and thereafter the NFDC have gone through various phases which make an interesting study. I restrict myself here to the economic viewpoint in relation to its productions. There are four distinct phases in the period of FFC/NFDC starting from 1960 to date. The first phase between 1960 and 1980 was the phase when the FFC was primarily concerned only with funding of good quality films, without being concerned about the returns from these films.

This was, therefore, a phase, when good films started coming into the market and the "New Wave" Cinema made its presence felt. However, owing to poor recoveries, the company started eating into its own capital till it had virtually no means of sustaining itself and the company was on the verge of closing down.

Keeping in mind the good work done by the FFC and the pressure of film-makers, it was, however, decided to revive the FFC *by merging it with the Indian Motion Picture Export Corporation (IMPEC)* and creating a new Corporation called the National Film Development Corporation, with an expanded role through diversification in other areas of the film industry. The idea was that by *financing theatres*, it could also find outlets for its films through such financed theatres. By exporting films, it could not only promote films internationally, but also recover its investments. It was permitted to import films and it was also the *Raw Stock Canalising Agency*.

This was the second phase between 1980 and 1984. It was the phase when NFDC diversified into various fields of activities including providing services such as Sub-titling, Transfer from Film to Video, 16mm Production Infrastructure, etc. which were lacking at that point of time. This was also the phase when the Corporation, for the first time, started *showing profits*.

The reason for the profit, however, was not that its films were doing well, but that its involvement in one particular film "Gandhi," made by Sir Richard Attenborough, paid rich dividends. This phase strengthened NFDC sufficiently to take bolder decisions, to give out larger loans for a greater number of films. The success also helped NFDC make its presence felt in the international scenario piggy-back riding on the success of "Gandhi".

The third phase was the phase between 1984 and 1990. The profit from "Gandhi" had started declining by 1984. But for the Government's policy allowing NRIs to import and canalise films through NFDC, the NFDC would have been in the red, since its recoveries from films were still unsatisfactory. The success of "Gandhi" spurred NFDC to take on productions itself and a large number of films were *produced by NFDC in addition to being financed*. The field was further enlarged when NFDC collaborated with Doordarshan to co-produce films. This step made it possible to increase funding to a larger number of film-makers.

An accusation has often been made that NFDC should establish/ have established a chain of small art-theatres all over the country to release artistic films. While this is a laudable idea, the economics of capital-intensive theatre construction and associated operation costs do not make this a viable proposition.

Such ventures, several of which have been set up by State Governments, need heavy subsidies. NFDC, *with no grants or subsidies*, could not possibly undertake such a major task. Further, the running of theatres is an activity that can be efficiently managed only in the private sector and hence, the Government/ Public Sector should at best limit itself to financing/ promoting entrepreneurs mopping up playing-time where possible.

The point often made by several film-makers has been that NFDC did not exploit films that it financed well and, hence, it was unable to recover its loans. I would like to state that *until 1984, NFDC was only financing films and not producing them*. The exploitation of films was essentially the responsibility of the producer. Generally, when the producer failed to distribute his film, he would helplessly throw up his arms and expect that the NFDC would perform a miracle and distribute the film, after he had failed. Hence, this criticism was not really valid.

Distribution entails significant expenses such as theatre rental, publicity, print costs, etc., which may have to be written off if the film does not succeed. Hence, by handling distribution, not only did NFDC often end up having to write off its loans, but also having to write off losses of distribution, apart from being unfairly accused that the failure of the film was owing to bad handling of distribution, which was essentially not the task of NFDC but that of the producer.

The problem can be better understood when we look at artistic films made outside the realm of NFDC, which face similar distribution problems.

NFDC's own productions and co-productions also paid better dividends than its financed films, since NFDC handled distribution itself.

During the third phase, canalisation income, which continued to fluctuate as the government policies changed, helped the NFDC consolidate its various activities even though it received no planned support. The Corporation, during this period, was also burdened with a major developmental activity, that of organising the International Film Festivals of India, since the Directorate of Film Festival had been merged with the NFDC.

Virtually, all that was earned by way of the raw stock canalisation income was spent by way of conduct of the IFFI and it was indeed a relief when the Ashok Mitra Commission recommended the reversion of DFF to the Ministry and this recommendation was implemented.

The fourth phase was that coincided with the Government's policy of economic liberalisation and one of the major decisions was that Public Sector Enterprises

should not receive government support in any form. The objectives of the NFDC, however, are such that it cannot carry out its social obligation without some governmental support and it is to act as a private sector company, under compulsions of the free market forces, then the *raison d'être* of the Corporation ceases to exist. The marketshare of NFDC hardly being three to four per cent with the rest of the industry being in the private sector, it made hardly any sense for such a Corporation to compete with the private sector.

NFDC needed to pursue its own objectives and establish its own niche in the market. The Government, however, insisted that the Corporation work along commercial standards and insisted that NFDC sign a Memorandum of Understanding, committing an acceptable level of profit. The pressures that this decision imposed on the NFDC required it to take some major steps if it was to continue with its basic objectives without diluting the same and yet fulfil the Government's expectations.

Among the major steps taken were: (a) Reduction in personnel through the *Voluntary Retirement Scheme*, (b) *Financial and Administrative restructuring*, to reduce expenditure without closing down any of its offices, even though several of these are loss-making centres, (c) *Closing down of "Cinema in India,"* a magazine which, though high in quality, was unable to break even and required an increased amount of subsidy, and (d) *Diversification* into Television to ensure a source of funding.

This fourth phase of NFDC is really the first period in time when the Corporation received no benefits in the form of being either a Canalising Agency or a Protected Importer. For the first time, it was operating on terms that any other commercial institution would be required to operate under. The Corporation, however, was quick to learn the lessons and worked with a single-minded determination that it would not allow its basic activities to suffer and use the new opportunities to further its basic objectives. It not only continued to finance and produce good quality films, but actually increased its funding of these films.

NFDC has been both *highly praised and criticised for its role in and involvement* with Television. Praised for its success in making the Metro Channel highly popular and criticised for its populist programming on the Channel. What NFDC in effect established during its involvement with TV was that it had the competence and capability of acting in a free market environment and using its skill and experience in production and programming to run a channel successfully *with a very short lead time*. If it did not follow its laid down policy of feature film funding, it was mainly because the TV medium had a different set of rules, where sponsors and TRP rating-points of the programme were the driving force. The NFDC did use the TV opportunity to promote its own productions/co-productions extensively and mixing these with commercial films was an unavoidable option in an entertainment channel. NFDC has already started rolling back from its involvement with TV and I am confident that the exposure to the free market during this period will strengthen NFDC's own marketing skills.

NFDC is committed to put in the profits made from its foray into TV to finance good quality feature film production. If, however, it is to operate along non-commercial lines, the Government would have to fund it the way the Films Division or the National Centre of Films for Children and Young People (N'CYF) or the Doordarshan is funded. If it is to raise its own resources, then some amount of compromise with the commercial world is unavoidable.

DIRECTORATE OF FILM FESTIVALS

SHANKAR MOHAN

Come January and it's festival time again. Calcutta, the venue of this year's festival, will herald a distinct milestone in the history of Indian Film Festivals. The forthcoming International Film Festival of India will be the 25th in the series. This Festival, which commenced at Bombay in 1952, has since come to Calcutta thrice before, during its orbit around the country. The first time in 1952, the second in 1982 and the third in 1990. The International Film Festival of India 1994 or IFFI'94 will be the fourth International Film Festival that the Calcutta cinegoers will be exposed to.

Realising the importance, influence and growing popularity of this Festival, the Government of India decided to set up the Directorate of Film Festivals, under the Information and Broadcasting Ministry in 1973. Since then, in one form or the other, the Directorate has been functioning with the single objective of spreading and promoting film culture, both nationally and internationally. Consisting of a small core group of experienced and qualified individuals and headed by an experienced Director, the Directorate continues to move on steadily and strongly, trying to accomplish its objectives each year, of promoting and popularising quality cinema.

The venue for the 24th International Film Festival of India, 1993 was the capital city of Delhi. The Festival, which was held from January 10-20, 1993, had 39 countries including India as participants, with a total of 175 feature and non-feature films being screened in various sections. A total of 474 shows were held in 10 theatres and 2600 delegates attended them. Apart from film delegates and journalists from all over the country, directors and producers of participating foreign films, representatives of various foreign international film festivals and foreign film journalists and film critics also attended the Festival.

The highlights of this Festival included a major Retrospective of 15 films by the Italian actor and director, Vittorio di Sica and another of the Swedish films of the actress, Ingrid Bergman. Emphasis was given to Vietnamese Cinema, with a "Focus" on its films. The "Tributes" section screened films of the Kaurismaki Brothers of Finland, and of the French film producers Antoine Dahan and Argos. Argos has had a definitive role in the development of Contemporary French Cinema.

Some of the noted foreign film personalities who attended the Festival were Paul Cox, Alain Corneau, Vanessa Redgrave, Ismail Merchant, James Wilby, Mira Nair, Arpad Sosits, Tonia Marketaki, and Angeliki Antoniou. Ismail Merchant's "Howards End" was the inaugural film, while the closing film was "Sarafina".

In the Indian segment, the "Panorama" Section had 20 feature films and 11 non-feature films. The feature film selection panel was headed by Dr. Subharami Reddy, while the non-feature panel was chaired by K. Bikram Singh. A special "Tribute" was paid to Bhalji Pendharkar, wherein five of his films were screened, and a "Homage" was also paid to the Bengali Actress, Kanan Devi, with five of her films being screened.

for the National Film Festival '93, about 105 feature films, 92 non-feature films, 16 books and articles from 26 critics were received as entries in the three respective sections. Balu Mahendra was the Chairman for the feature film jury, while Ghanashyam Mohapatra, chaired the non-feature jury. The jury for the Best Writing on Cinema was chaired by Ms. Mrinal Pande. G.V. Iyer's "Bhagavad Gita" was adjudged the Best Feature Film and the short film "In Search of Indian Theatre" by Abhijit Chattopadhyay was adjudged the Best Non-Feature Film. "Awara" in English authored by Gayatri Chatterjee was selected as the Best Book on Cinema and Sudhir Bose was adjudged the Best Film Critic for 1992. The prestigious Dada Saheb Phalke Award was conferred upon Dr. Bhupen Hazarika.

The Awards Function, which was held on May 5, 1993, was followed by public screenings of the various award-winning films.

An important aspect of the cultural agreements that our country enters into with other nations is the film segment. Most such cultural exchange agreements include the organising of Foreign Film Weeks in India and Indian Film Weeks abroad. A number of Indian Film Weeks were organised in countries like Hungary, Greece, Indonesia, Turkmenistan, Brazil, Ghana, Burkina Faso, Germany, Canada, Bangladesh and Sri Lanka. On an average, about five to eight Indian films were sent to each of these countries, thereby promoting Indian Cinema and creating an awareness with regard to India, its culture, land and concerns.

Similarly, we have been able to organise Foreign Film Weeks in India of countries like Ireland, Poland and the United States of America. While the Irish package was organised keeping in view the visit of that country's President, the Festival of Polish Films was organised in Delhi, Bhopal and Bhubaneswar. This festival also saw the participation of a well known Polish film maker, Jacek Bromski. A technical workshop on special effects was organised under the auspices of Indo-US Sub-Commission in Bombay and Madras. This workshop was attended by members from the Bombay and Madras film fraternity.

Participation of Indian films in foreign film festivals has ensured the right exposure of our films to foreign audiences. Ensuring such participation has been a continuous effort of the Directorate. During the year 1993, the Directorate coordinated the participation of Indian films in about 42 International Film Festivals. These festivals included Asian Festivals and Festivals focussing on Asian Cinema, such as the Fukuoka International Film Festival, the Asia-Pacific Films shown in Seoul, the Singapore International Film Festival, the Hong Kong International Film Festival and the Tokyo International Film Festival.

A number of Indian films and film-makers established their credentials by winning various awards. "Diksha" by Arun Kaul received the "Prix Du Public" award at the 10th Annecy Film Festival in France. Dimple Kapadia was conferred the "Best Actress Award" for her performance in "Rudaali" and Bhupen Hazarika was conferred the "Best Music Director Award" for the same film at the 38th Asia-Pacific Film Festival. "Knock Out", a short film directed by B. Lenin, won the Certificate of Merit at the 3rd Ismailia International Film Festival held in Egypt.

The Directorate was also able to ensure a number of successful Retrospectives of Indian Films at various film festivals such as the Fribourg International Film Festival in Switzerland, where a Retrospective of Satyajit Ray's films was held. A Retrospective of Ritwick Ghatak's films was shown at the Fajr International Film Festival in Iran. Other retrospectives organised included those on Raj Kapoor and G. Aravindan at Cairo and Switzerland respectively and a package of 11 films for the Douarnenez Film Festival, France, which was fully dedicated to INDIAN CINEMA.

FILM AND TELEVISION INSTITUTE OF INDIA

India's premier film school, Film & Television Institute of India (FTII) Pune, is now 33 years old. It was established to raise "the technical standard of Indian Cinema by providing trained technicians and artists to the Film Industry." Beginning with this humble objective, now FTII alumni can be seen as supreme achievers in the arena of commercial as well as art cinema of India.

The Film and Television Institute of India regularly enters the students' films in various national and international film festivals, with a view to giving exposure to students' work inside India and abroad. From its first batch, FTII students' diploma films were recognised in National and International Film Festival circles as best short fiction and non-fiction films for their treatment and style. The journey to win awards and medals all over the globe started with, "Certificate of Merit for Best Imaginative Treatment" at the Canadian Amateur Film Festival and then there were participation and medals at Adelaide, Auckland, Brisbane, Cracow (Poland), Edinburgh, Leipzig, London, Madrid, Mannheim, Marienbad, Melbourne, Oberhausen, San Francisco, Tampere (Finland), Tehran and Tel Aviv Film Festivals. Almost every year three to four students' films have been participating or winning awards from international festivals.

Some recent achievements of the FTII students are; "Punaravriti" a film made by the student, Imo Singh, won the National Award for the Best Short fiction film at the 39th National Film Festival of India. This film was also one among the 30 films, nominated for the final selection in the Second Film Festival of International Cinema Students (FFICS) held in Tokyo in December, 1992.

In Third FFICS to be held in December, 1993 another student film "Ether" by Miss Pinky Choudhary is included as one of the 70 films for final selection out of 259 entries.

Three student films viz "Aarmukh" by Raj Kumar, "Antar" by Rajiv Kumar, and "With little Rhyme No Reason" by Saurabh Vanjara were selected and shown at 4th International Student Film Festival at Tel Aviv, Israel.

At the 23rd Tampere Film Festival held from March 10 to 14, 1993 three student films "A Day with the Builders" by C.J. Paulose, "The Cannibals" by A.K. Balakrishnan, and "Shelter" by Uma Sehgal were selected and shown in the Retrospective of Indian Documentaries.

The world famous short film festival at Oberhausen dedicated the "YEAR 1993" to the Film and Television Institute of India. Thirty-six students' films dating from 1964 to 1992 made by FTII alumni were shown at the 39th International Short Film Festival at Oberhausen, Germany from April 22 to 28, 1993.

FTII produced ten student films in 1993. Out of these, three films - "Ordinary Love" by Anand Subramanian, "The Second Page" by Sanjivan Lal and "Anubhav" by



Suresh Kumar have been selected for the non-feature film section of "Indian Panorama" of International Film Festival of India, 1994 at Calcutta.

FTII's academic year commences from January and ends in December. This year in January 1993, 39 fresh students got admission in the four courses open. At present, 105 students are studying at the Institute.

FTII runs three-year courses in Film Direction, Motion Picture Photography and Sound Recording and Sound Engineering and a two-year course in Film Editing. All these specialised courses have one year of common training on the fundamentals of "Motion Picture" and Film Appreciation. Basic training in Video Production is also a part of the curriculum for all the courses.

To become a student of FTII, a candidate has to qualify a few rigorous tests. Admission for foreign students are for those coming from the Afro-Asian countries. They have to be sponsored by their respective governments and also should hold scholarships.

Film and Television Institute of India has also contributed significantly to the growth of Doordarshan over the years. The Institute imparts regular in-service training to Doordarshan employees. This training is a basic course offering components in Television programme production and Television Technical Operations. During 1992-93 in the 36th, 37th, 38th and 39th courses, a total number of 288 in-service trainees attended.

FTII alumni have joined Doordarshan since its early years. They are now holding important positions at Doordarshan as producers, station directors, programme controllers, etc. and contributing towards better and meaningful programming.

In the atmosphere of openness and in the age of multi-channels FTII diploma-holders are very much in the forefront and making use of this opportunity to make technically slick, entertaining and socially relevant programmes and significantly add to Doordarshan's popularity.

From October 1991, FTII started the publication of quarterly journal "Lensight" the magazine addressed to the professionals and the students in both electronic as well as celluloid media. The fifth issue of "Lensight" which came out in October, 1992, was an "Audio" Special and the ninth issue of October 1993 was the "Cinematography" Special.

Many ex-students of the Institute are making films at Films Division. They are also holding important posts at National Film Development Corporation (NFDC), Indian Space Research Organisation (ISRO), the Central Institute of Educational Technology of NCERT and public as well as private sector enterprises.

FTII has contributed significantly to the growth of Regional Cinema in India. The Best film-makers of Assamese, Oriya, Malayalam, Tamil, Kannada and Punjabi languages are Institute alumni. For example, in National Film Awards, 1990, in the regional languages category, the awards for the best Gujarati, Hindi, Kannada, Malayalam, Oriya and Punjabi films were bagged by FTII alumni.

A one-month course in Film Appreciation was jointly conducted by Film and TV Institute of India and National Film Archive of India, in FTII campus, from May 24 to June 26, 1993. Sixty-nine candidates comprising writers, journalists, university teachers teaching communication, Film Society members and media officials attended the course.

Footnote

Among the few hundred alumni of FTTI over the years, mention may be made of some whom I recall.

Directors: Mani Kaul, Kumar Shahani, Adoor Gopalakrishnan, Girish Kasaravalli, Subhas Ghai, D. Gautaman and Vidhu Vinod Chopra.

Thespians: Shabana Azmi, Jaya Bachchan, Rehana Sultan, Radha Saluja, Navin Nischol, Shatrughan Sinha, Danny Denzongpa, Jalal Agha and Asrani.

Cinematographers: K.K. Mahajan, A.K. B. I., A.K. Ghorha, Amarjeet, Balu Mahendra and Prem Sagar; Audiographers: Kuldip Sood, K. Prasad and Suresh Kathuria.

Editors: Renu Saluja and Vipin Sareen—JM

TV LEADS SCHOOL CHILDREN ASTRAY

"The undesirable aspects of televiewing have been highlighted time and again. It has been reported that some students play truant from school in order to watch the afternoon film; many perform badly in school due to the lesser time devoted to studies; yet others complain of headaches and pain in the eyes due to excessive physical strain while watching TV. Psychotherapists argue that a 'tear-psychosis' can be generated in children through the viewing of crime films. Some even claim that criminals are nurtured through the detailed depiction of crime in films. The delicate mind of the child is polluted, often resulting in tremendous mental and emotional imbalances. It has rightly been pointed out that the repeated viewing of sex, murders, rape or violence of any kind dull the ashorrence for such activities by any normal mind, leave alone a child's.....

"What the small screen has wrought on the psyche of a minority of Calcutta's school children after the Metro Channels have been introduced has raised the hackles of the academic community. It was found that a good percentage of students, sometimes as high as 40 get afflictions like headaches, stomach aches and nausea about the same time as the Metro Channel shows...

"The President of the Secondary Education Board himself had rung up several schools recently to check on this and the findings were astounding. All the six schools more or less reported 50 per cent absenteeism in the check-up period. Even in Delhi it was noticed by the teachers and parents that youngsters in the age-group 5-10 seemed not to miss a single programme and spent more time watching TV and writing postcards to win prizes than on any other entertainment..."

From an article entitled: "Televiewing:
Injurious to Mental Health" by Dinaz
Mirchandani, published on October 16, 1993
in "Hindustan Times"

BOMBAY INTERNATIONAL SHORT FILM FESTIVAL

KRISHNA MOHAN

February 7, 1992. The sprawling National Centre for Performing Arts at the land-end in Nariman Point, Bombay, was spilling over with film-makers, journalists and onlookers. It was the closing night of the Second Bombay International Film Festival for Documentary, Short and Animation Films. Nearly 2,000 people, gathered inside Tata Theatre, awaited with bated breath the announcement of the winners of Golden Conch and Cash Awards of Rs. 12,00,000.

As every winner walked up and accepted the award beaming with happiness, Ted Steeger of Switzerland, the winner of One-Lakh-Rupee prize-money for the Best One-minute Animation Film had other ideas. On the spot, he gifted away the entire amount of hundred thousand rupees to the young Indian animator, Ajit Rao, for "his further studies" abroad. This dramatic gesture and expression of brotherhood to a fellow film-maker was appreciated with a standing ovation. Truly, at that moment, the short film-making fraternity experienced the motto of the Festival: "Come Together; Speak with Each Other."

The non-fiction film-makers of the world will once again converge at the forthcoming Third Bombay International Film Festival for Documentary, Short and Animation films to be held from February 1 to 7, 1994 to renew their contacts, make new friends, show their films and appreciate the work of the others. For, Non-fiction film documents the life of people candidly. It reflects the sufferings and happiness, tragedy and triumphs of human beings across the globe. Come to think of it, the colour of the skin and the race may be different. However, the problems and basic instincts are the same. For, today, no part of the world can live in isolation without being disturbed by what is happening elsewhere. This is the fact of life. A documentarist is constantly in search of truth.

It is worth recalling some of the memorable moments and renowned film-makers who were centre of attraction at the last two Bombay Festivals: John Helas, the veteran animator from Hungary (but long settled in U.K.), Philip Glass, the music composer, whose scores have enriched the best of films in the world (incidentally he has composed an opera entitled "Satyagraha" based on the life of Gandhiji), India's own Adoor Gopalakrishnan, Jaya Bachchan and Fali Bilimoria, two other Indians, who made a name for themselves in France (and UNESCO) and Canada (and NFB)—Jehangir Bhowmagrah and Ishu Patel and Australia's Dennis O'Rourke. The impressive list can go on and on!

There were interesting sessions of the Animation Workshop, debating the modern versus the conventional cell animation rightly titled as "Micky Vs Mouse." Touching moments were shared while paying homage to Aravindan, Parvez Mervanji, Uma Saigal and S. Sukhdev.

The "Retrospective" section has always been a sell-out in the earlier two Festivals. Film buffs who saw the works of George Melies, a pioneer of world cinema, would

never forget their experience. (Incidentally his grandson was a guest of the Festival!) So was the magical spell cast by the films of the globe-trotting veteran, Joris Ivens. In fact, his wife and life-time companion in film making Marceline Loriden stole the show all the seven days with her wit and vivacity.

The Third BIFF too promises to offer the best of films to view and the best of film-makers one would love to chat with. For instance, Amos Gitai—the Israeli film-maker now settled in Paris, who roams all over Europe and the Far East, exploring human relations, the people and their longings, in a world torn asunder by war and prejudices is just one, who is looking forward to be in India.

Fredrick Wiseman of the US is known for his candid camera work and incisive social comments in his films. He has offered us a wide range of films for the Bombay Festival. So has Poland's Animation film-maker, Jerzy Kucia. We are waiting for a nod from none other than the giant among us all, Bert Haanstra from Netherlands. The French too have promised to put on show "100 Years of French Short Films."

All the first to seven days of February, 1994 promise to be enlivening days. One can look forward to the latest of Indian documentary productions in "Spectrum India" Section. With every Festival, Spectrum India is growing in stature, a window to the kind of film movement that has taken wings inspite of shortage of sponsors. It clearly indicates the increased number of young film-makers, who are clamouring to be heard and seen.

For the first time in India, BIFF '94 offers to show the best of films produced on Video in its "Video Vista" Section.

We would be paying homage to Dada Saheb Phalke, Satyajit Ray and Ezra Mir as makers of Short Films and Documentaries.

There are Rs. 12,00,000 to be won by way of prize-money and a keepsake Golden Conch to live on one's memory. The world's best Documentary, Animation and Short Films will be competing from over 40 countries. Those who make the Festival rounds tell you that African and Asian countries produce equally evocative films in terms of content and form as the ones made in the West. BIFF has earned a permanent slot in the International Film Festival calendar. The Indian Documentary Producers' Association, the Eastern India Short Film-makers' Association, the Federation of Film Societies of India, the Government of Maharashtra and several well known and little known film-makers join hands with the Films Division and the Ministry of Information & Broadcasting to organise the Third Bombay International Film Festival for Documentary, Short and Animation Films.

Come to Bombay. Come to BIFF '94. Let us meet together and speak with each other for the betterment of the humanity and the world at large, which has now become a Global Village, thanks to exploding technology and visual communicators.

DR. JOHN GRIERSON'S ADVICE

"Do not think too much of yesterday. The only good film is the one you are going to make tomorrow."

DR. JOHN GRIERSON (1969)

FFSI'S TRIENNIAL CONFERENCE

The Federation of Film Societies of India (FFSI) had its triennial conference at Veli Tourist Village complex near Trivandrum on October 4, 1993. Anil Chatterji, the well-known Bengali thespian and President of FFSI was in the chair. The Vice-President, Mr Basu Bhattacharya was by Mr Chatterji's side as also Mr Adoor Gopalakrishnan, the pioneer of the Film Society movement in the South Kerala. More than a 100 delegates representing 80 odd film societies participated in the eight-hour long discussion.

At the conference, a concerted attempt was made to take stock of the situation today and to devise ways and means to revive the Film Society Movement.

It is to be recalled that the FFSI was started in 1960 as the result of the efforts of Chidananda Das-Gupta, Vijaya Mulay, Jag Mohan, K.L. Khandpur, A. Rahman, Arun Roy Chaudhury and others. The Society before its registration elected Satyajit Ray as its Chairman and he continued to be so till his death in 1992. FFSI has four regional offices and has over 300 societies with most of them in Bengal and Kerala on its roster. It has been affiliated to the International Federation of Film Societies for a long time.

From the 'eighties the FFSI lost its momentum, except in Bengal and Kerala. Television, video and cable television made inroads into the very structure of film society screenings. The various shortcomings were discussed at the conference.

It has been decided that FFSI will revive its journal, "Indian Film Culture" as an annual and also publish a quarterly news bulletin.

The FFSI has plans to organise Film Appreciation Courses in regional languages in collaboration with the National Film Archive of India. It has urged the State Film Development Corporations to organise "Indian Panorama" Festivals in State Capitals. The FFSI has urged the member-societies to organise seminars and study circle groups.

Anil Chatterji paid a handsome tribute to the film society founders, activists and former office-bearers for having worked voluntarily and unceasingly.

On the eve of the conference, the FFSI organised "Interaction with Film-makers" in which the creators of films like Adoor Gopalakrishnan, Lenin Rajendran, K.G. George and others "interacted" with film-buffs and cineastes.

Mr Basu Bhattacharya made a plea for holding regional language film festivals in different states, other than their own as for instance a "Malayalam Festival in Calcutta" and "an Oriya Festival in Ahmedabad."

It looks '994 will be a better year for FFSI.

CENTRAL BOARD OF FILM CERTIFICATION

INDIAN FEATURE FILMS (CELLULOID)

1992

Sr. No.	Language	Clear	U U with cuts	Total	Clear U/A	UA with cuts	Total	Clear A	With cuts	Total	Clear S	With cuts	Total	Gr. Total
1.	HINDI	64	43	107	10	22	32	18	32	50	-	-	-	189
2.	TAMIL	45	84	130	4	21	25	9	16	25	-	-	-	180
3.	TELUGU	50	63	113	7	3	10	16	14	30	-	-	-	153
4.	KANNADA	40	45	85	4	4	8	1	3	14	-	-	-	92
5.	MALAYALAM	56	8	64	4	4	8	6	12	18	-	-	-	90
6.	BENGALI	25	12	37	-	1	1	2	2	4	-	-	-	42
7.	MARATHI	16	3	19	1	2	3	2	1	3	-	-	-	25
8.	PUNJABI	3	4	7	-	3	3	1	1	1	-	-	-	12
9.	ORIYA	5	6	11	-	-	-	-	-	-	-	-	-	11
10.	NEPALI	5	2	7	2	-	2	-	-	-	-	-	-	9
11.	BHOJPURI	1	6	7	-	1	1	-	-	-	-	-	-	8
12.	GUJARATI	4	1	5	-	-	-	-	-	-	-	-	-	5
13.	ENGLISH	3	1	4	-	-	-	-	1	1	-	-	-	5
14.	ASSAMESE	4	-	4	-	-	-	-	-	-	-	-	-	4
15.	RAJASTHANI	2	1	3	-	-	-	-	-	-	-	-	-	3
16.	URDU	2	-	2	-	-	-	-	-	-	-	-	-	2
17.	HARYANVI	2	-	2	-	-	-	-	-	-	-	-	-	2
18.	GARHWALI	1	-	1	-	-	-	-	-	-	-	-	-	1
19.	NAGPURI	1	-	1	-	-	-	-	-	-	-	-	-	1
20.	MANIPURI	1	-	1	-	-	-	-	-	-	-	-	-	1
21.	SANSKRIT	1	-	1	-	-	-	-	-	-	-	-	-	1
TOTAL		332	279	611	28	60	88	55	82	137	-	-	-	836

CENTRAL BOARD OF FILM CERTIFICATION

INDIAN FEATURE FILMS (CELLULOID) 1.1.1993 TO 30.9.1993

Sl. No.	Language	Clear	U.U. with cuts	Total	Clear UA	UA with cuts	Total	Clear A	With cuts	Total	Clear S	With cuts	Total	Gr Total
1.	HINDI	32	26	58	5	28	33	9	27	36	-	-	-	127
2.	TAMIL	36	50	86	3	9	12	9	13	22	-	-	-	120
3.	TELEGU	29	50	79	3	4	7	11	12	23	-	-	-	109
4.	KANNADA	36	30	66	-	-	-	-	-	-	-	-	-	66
5.	MALAYALAM	39	3	42	2	1	3	3	2	5	-	-	-	50
6.	BENGALI	28	10	38	1	-	1	2	1	3	-	-	-	42
7.	MARATHI	18	2	20	-	-	-	1	2	3	-	-	-	23
8.	ORIYA	6	6	12	-	-	-	-	-	-	-	-	-	12
9.	PUNJABI	5	3	8	-	1	1	-	1	1	-	-	-	10
10.	ASSAMESE	5	-	5	-	-	-	-	-	-	-	-	-	5
11.	RAJASTHANI	1	3	4	-	-	-	-	-	-	-	-	-	4
12.	NEPALI	2	1	3	-	-	-	-	-	-	-	-	-	3
13.	GUJARATI	2	-	2	-	-	-	-	-	-	-	-	-	2
14.	HARYANVI	-	-	-	-	1	1	-	-	-	-	-	-	1
15.	BIHARI	1	-	1	-	-	-	-	-	-	-	-	-	1
16.	GUJAR	1	-	1	-	-	-	-	-	-	-	-	-	1
17.	TULU	1	-	1	1	-	-	-	-	-	-	-	-	1
18.	KODAVA	1	-	1	-	-	-	-	-	-	-	-	-	1
19.	ENGLISH	1	-	1	-	-	-	-	-	-	-	-	-	1
20.	MANIPURI	1	-	1	-	-	-	-	-	-	-	-	-	1
TOTAL		245	184	429	14	44	58	35	58	93	-	-	-	580

CENTRAL BOARD OF FILM CERTIFICATION

CONSOLIDATED STATEMENT-1992
NUMBER OF CELLULOID FILMS CERTIFIED DURING THE CALENDAR YEAR-
CATEGORYWISE STATEMENT

	U	UA	A	S	TOTAL
Indian Feature Films	611	88	137	-	836
Foreign Feature Films	20	12	48	-	80
Indian Short Films	878	6	11	-	895
Foreign Short Films	80	11	25	-	116
Indian Long Films	5	-	-	-	5
Others than Feature	7	-	-	-	7
Others than Feature	1601	117	221	-	1939

NO. OF VIDEO FILMS CERTIFIED DURING THE CALENDAR YEAR 1992

Indian Feature Films	26	-	-	-	26
Foreign Feature Films	2	-	-	-	3
Indian Short Films	375	-	4	-	382
Foreign Short Films	622	-	-	-	622
Indian Long Films	160	4	4	-	168
Other than Feature	18	-	-	-	18
Foreign Long Films	1203	7	9	-	1219
Other than Feature	2804	124	230	-	3158
GRAND TOTAL (CELLULOID & VIDEO)					

CENTRAL BOARD OF FILM CERTIFICATION
INDIAN SHORTS-1992 (CELLULOID) 1.1.1992 TO 31.12.1992*

U	UA	A	TOTAL
878	6	11	895

INDIAN SHORTS-1993 (Celluloid) January to September 1993

U	UA	A	TOTAL
629	21	25	675

LISTS OF SELECTION PANEL MEMBERS FOR "INDIAN PANORAMA."

CENTRAL Selection Panel for *Feature Films*:

1. Dr. Bhupen Hazarika-Chairperson
2. Mr Nabendu Ghosh-Member (Chairman of Western Panel)
3. Mr Tapan Sinha-Member (Chairman of Eastern Panel)
4. Mr. K.S. Sethumadhavan-Member (Chairman of Southern Panel)
5. Mr V.R. Gopinath-Member
6. Mr N.K. Jain-Member
7. Ms. Asha Parekh-Member
8. Mr Sita Kant Misra-Member
9. Mr B. Narsingh Rao-Member

WESTERN Regional Selection Panel for *Feature Films*:

1. Mr Nabendu Ghosh-Chairperson
2. Mr Amit Khanna-Member
3. Ms Kalpana Lajmi-Member
4. Mr Gautam Bora-Member
6. Mr Biju Phukan-Member
7. Mr Ramesh Deo-Member

SOUTHERN Regional Selection panel for *Feature Films*:

1. Mr K.S. Sethumadhavan-Chairperson
2. Mr. S.V. Raman-Member
3. Mr Swapan Kumar Ghosh-Member
4. Mr Narayan Chakraborty-Member
5. Mr Bharti Raja-Member
6. Mr M.F. Thomas -Member
7. Mr C.V.L. Shastri-Member

EASTERN Regional Selection Panel for *Feature Films*:

1. Mr Tapan Sinha-Chairperson
2. Mr Shreekumaran Thampi-Member
3. Mr Valampuri Somnathan-Member
4. Ms Madhavi Mukherjee-Member
5. Mr Vivek Sirogi-Member
6. Mr Tapas Sen-Member

Selection Panel for *Non-Feature Films*:

1. Mr N.V.K. Murthy-Chairperson
 2. Mr Nabyendu Chatterjee-Member
 3. Mr Arun Kaul-Member
 4. Mr V.B. Chandra-Member
 5. Mr B. Lenin-Member
-

FEATURES

ABARTAN/ON THE RUN

Assamese, Colour, 105 mins, 1993

Direction:	Bhabendra Nath Saikia
Story :	Bhabendra Nath Saikia
Screenplay:	Bhabendra Nath Saikia
Camera:	Kamal Nayak
Art Direction :	Nuruddin Ahmed
Music :	Narayan Barua, Deveshwar Sarma & Dilip Roy
Editing:	Nikunja Bhattacharjee
Sound:	Durga Das Mitra & Hirendra Prasad Bhattacharya
Sound Re-recordist:	Anup Mukhopadhyay
Production:	Bhabendra Nath Saikia
Cast :	Mridula Barua, Tapan Das, Jayanta Das & Juri Sarma
Enquiries:	Bhabendra Nath Saikia Basisthapur 2, Guwahati 781028

Jayanti used to dance, perform in drama and recite poems, while she was in school at her village. Her collegiate life, in the city, came to an end, when she joined a



patriotic movement, which engulfed the whole state. First she used to collect donations from the people as a volunteer. Then she became a small leader when she had to give donations to the big leaders. Gradually, her life became stained. When she had to return to her home for the whole village and her family, she was an unwelcome and a disgraced person.

Jayanti had to fall back upon her talent. She joined a "mobile theatre" company and established herself as a good actress and a celebrated and glamorous personality of the theatre.

Nihar was the "hero" of the theatre company for which Jayanti worked. He was married and had a daughter. But he said that it was for Jayanti only that he had decided to work in the theatre. Jayanti had always been accepting life as it came to her. She did not try to control herself and submitted to Nihar and his advances.

In the meantime Jayanti's family members became fully dependent on her earnings. They exploited her in the interest of their own future and for living an idle life.

The proprietors of the theatre company, whose fortunes were dependent on Jayanti's glamour and performance, bound her legally to stay with their company only.

Then Jayanti came across Parimal, an engineer, who had spent an undisciplined life. Each discovered something extra-ordinary in the other. Their friendship opened new doors for them to look into their own lives afresh. One day Parimal felt that he was tired and lonely and it was in Jayanti he could probably find his partner and peace of mind. He proposed to Jayanti, who at first was bewildered.

She found herself closely guarded on all sides.

The struggle for Jayanti's freedom starts against Nihar, the drama company and her family. An urge for seeing the better and brighter side of life ultimately helps Jayanti to start once again a new journey, with Parimal by her side.



DR. BHABENDRA
NATH SAIKIA

A Ph. D from London University in Physics with a Diploma from the Imperial College, London, Saikia was a Reader in the post-graduate department of Guwahati University.

Literature was Dr. Saikia's first great passion. He has 14 books to his credit, short stories and novelettes, radio plays and film scripts. Awarded prizes by the Sahitya Akademi, the Publication Board of Assam and Bangiya Sahitya Parishad. Also Rs. 1,00,000 from the Magor Education Trust. His plays have been telecast in India and abroad. Assam's "Mobile Theatre" has performed 14 of his plays.

Cinema became his second passion. He has directed six films: "Sandhya Raag" "Anirban", "Agnisnan", "Kolahal", "Sarothi" and "Abartan". Except the last mentioned, all his films have won "Rajat Kamal". "Agnisnan" also earned for him another "Rajat Kamal" for the screenplay. His films have been screened at Indian film festivals and eight foreign festivals, including Karlovy Vary and Algiers, Nantes and Pyongyang, Valladolid and Sydney.

Dr. Saikia is connected with several cultural organizations. At present he is Chief Editor of "Pratik" and Editor of "Safura".

ANTAREEN/THE CONFINED

Bengali; Colour; 91 mins; 93

Director:	Mrinal Sen
Story:	Sadat Hasan Manto
Screenplay:	Mrinal Sen
Camera:	Shashi Anand
Art Direction:	Gautam Bose
Music:	Shashi Anand
Editor:	Mrinmoy Chakraborty
Sound Recordist:	Sudipta Bose
Sound Re-recordist:	Anup Mukhopadhyay
Cast:	Dimole Kapadia, Anjan Dutt, Tathagatha Sanyal (Child Actor)
Inquiries:	National Film Development Corporation Ltd., Discovery of India Worli, Bombay 400001

"... That day again at dead of night I heard the stifled heart-breaking sobs of someone, as if below the bed, below the floor. A voice piteously cried and implored me: 'Oh, rescue me! Break through these doors of hard illusion, deathlike slumber and fruitless dreams, place me by your side on the saddle, press me to your heart, and, riding through hills and woods and across the river, take



me to the warm radiance of your sunny rooms above. Rescue me!" (From "Hungry Stones" by Rabindranath Tagore.)

A recluse by his own choice, the man walks into a crumbling mansion, all deserted. In silence and mystery, the man wanders from room to room among the bewildering maze of alleys in pursuit of something, some one he is dying to confront.

One night the phone rings. The man picks it up. The caller immediately hangs up. What remains is the dial tone. On the other side of the phone is a woman, one living in a fairly large apartment of high-rise building. She is dreadfully lonely and captive by circumstances.

The woman loves calling in the middle of the nights and the man does not sound unfriendly. The man does not know who she is. The woman does not care to know about him either.

Days roll and talks mutually. A queer game to start with, slowly but inevitably. Does it grow intense? Keeping themselves at an undefinable distance in sprawling metropolitan city, the man and the woman build weird world, a world replete with sensuality.

In the middle of a fateful night, the world thus built suddenly collapses. But life goes on. And there is passion in it, there is pain in it.



MRINAL SEN

Born: May 14, 1923.

"Initially had no special love for cinema. Was not even a habitual film-goer. Entry into cinema was accidental. Had an uncomfortable jolt with the first film (1956). The first writings on Cinema, however, date further back. Used to write regularly, generally, critically on the aesthetics of Cinema on all aspects, even on New Cinema.

Became a regular film-maker; created controversies; viewed fearlessly and candidly. A passion for experimenting with the language of Cinema.

Even now I believe in creating controversies because only through controversies truth can attain a certain 'quality'.

Awards: National: President's GOLD LOTUS best National Film, four times so far
President's GOLD & SILVER LOTUS for Best Direction, 4 times.

SILVER LOTUS for topping in other categories.

Awards: International: Several awards, major and minor, at Cannes, Berlin, Moscow, Karlovy Vary, Chicago, Montreal, Valladolid, Carthage and Delhi.

Other Awards: Nehru Soviet Land Award, Padma Bhushan, D. Litt (*Honoris Causa* Burdwan University) *Commandeur de L'ordre des Arts et des Lettres (France)*

Served on the International Juries at several International Film Festivals all over the world—Cannes, Berlin, Moscow, Karlovy, New Delhi, Venice, Tokyo, Tehran, Mannheim, Nyon, Chicago, etc.

Was Chairman of the Governing Council of FTII, Pune, President of the International Federation of Film Societies (London), Vice-President, Cinema et Liberte (Paris)

Author of books and essays, mostly on Cinema.

Has made films in four languages: Bengali, Hindi, Oriya, Telugu. Continue to make films."

BHAGVAD GITA/ SONG OF THE LORD

Sanskrit Colour; 155 mins; 1992

Director:	G.V. Iyer
Story:	G.V. Iyer
Screenplay:	G.V. Iyer
Camera:	Madhu Ambat
Art Direction:	P. Krishnamurthy
Costume Designer:	G.V. Kalpana Iyer
Music:	Dr. M. Balamuralikrishna & Dr. B.V. Karanth (Background)
Sound:	K.S. Krishnamurthy
Producer:	Dr. T. Subbarami Reddy
Cast:	G.V. Raghavendra, Neena Gupta, Gopi Manohar & Meena Rao
Enquiries:	Ananthalakshmi Films 61 Vinayaka Lay-out Vijayanagar Bangalore-560040



The "Bhagavad Gita" acknowledged as one of the "Sacred Books of the World" is also known as the "Song of the Lord". It is the philosophic message of Lord Krishna to Arjuna delivered on the battlefield of Kurukshetra on the first day of the Mahabharata War, "which took place around the 6th century B.C." This philosophic poem in Sanskrit verse and in 18 chapters is said to have nearly 400 translated versions in various languages of the world rendered by diverse hands.

G.V. Iyer felt that the universal message of the Gita should reach all mankind through a film. After extensive research, he wrote as many as eleven draft scripts and then found the twelfth one as the most satisfactory. He had discussed this script with nearly 200 scholars. And, he received much inspiration from Sri Bananje Govindacharya, a "Vidya Vachaspati" of Udupi mutt in Karnataka. M.R. Desai, a retired principal of a college and author of "Sudarshan" had collaborated with G.V. Iyer on the film-script. Against the backdrop of the Universe, the film deals with the conflict of all conflicts, the conflict within oneself. The allegorical aspects of good and evil are dealt with. It is the story of Every person in the Modern World.

It took two years to complete the film. Nearly 40 per cent of the film has been shot in the Himalayas, above 14,000 feet in height. The rest has been shot in various locations, all over India.



G.V. IYER

Described as "a maverick", the barefoot film-maker, Iyer, now in his 'sixties, had "strayed into the bleak alleys of popular cinema" for over four decades. An inveterate "experimenter", he attracted all-round attention with his "Himsageethe", in which there were "musical tapestries" in bright colours. Then he made four off-beat films in Kannada on shoe-string budgets.

This was the time, he dared to explore the uncharted path of explaining philosophy through cinema. His Sanskrit film was on "Adi Shankaracharya", the remarkable philosopher of Advaita. This film was made with complete support of National Film Development Corporation. NFDC has also funded partly "Bhagawad Gita." But its finances had been underwritten by Dr. T. Subbirema Reddy, who was the Chairman of the All-India Selection Panel for last year's "Indian Panorama."

CHINNARI MUTHA

Kannada; B&W; 130 mins; 1993

Direction:	T.S. Nagabharana
Story:	Dr. H.S. Venkatesha Murthy
Screenplay:	T.S. Nagabharana & C. Aswath
Camera:	B.C. Gourishankar
Art Direction:	Shashidhar Adapa & Appaiah
Music:	C. Aswath
Editing:	Suresh Urs
Sound:	Aravind
Sound Re-recorder:	Kannan & Aravamudan
Production:	Nagini Bharana, Nanda Kumar and Saroj
Cast:	Vijaya Raghavendra Shanthamma, Krishna Gowda & Avinash
Enquiries:	Shrutalaya Films No. 61 S.B.M. Colony Bangalore-560050

Every child is full of potential. Tapped at the right time, harnessed for the right purpose and monitored in the right path, it is possible to awaken the achiever



inside the child, leading to great heights of excellence. In this process, just love and care are not enough. The objective should be clear and the path must be cleared. This is what the film "Chinaari Mutha" tries to project.

Mutha is a vibrant young boy. He belongs to the lower strata of society. He lives with his grandmother, who is barely able to manage with small earnings by selling firewood.

Running fast was an integral part of Mutha. But, neither he nor the people around him were aware of this innate strength.

The playful Mutha becomes a lonely soul after the grandmother dies and becomes a bonded labourer in the house of village-head. He is not only missing the love and care of grandmother, but also the freedom to go out and play with his friends. He manages to coax the village-head into permitting him to take the cattle to forest for grazing. Now he is back with his friends in the forest. His joy knows no bounds.

One day, while they were playing, one of the cows goes astray and is missing. Frightened of consequences, he runs away from the village and ultimately finds himself in a big city. Everything is a strange experience for him here. He gets into a group of young boys engaged in shoe-lifting as a livelihood under the loving care and able guidance of "Daada". He is a lonely old man, who finds his own happiness in the company of these young lads.

One day, when Mutha is running away with stolen shoes from a stadium, he is chased and caught by Saavant, a professional coach, training athletes in running. Instead of a thief, Saavant sees the potential of a great runner in Mutha. He is mad with joy. At last, he has found the kind of a protege he has been constantly searching for. Saavant takes Mutha under his care and starts training him for running race. Slowly and steadily, Mutha comes up as an acknowledged runner and with hard training and perseverance, goes on to win the Gold Medal in the state-level competition. He wants to bring all those Daada's boys also into Saavant's camp, so that they can also experience the thrill of a purposeful life as he has experienced. He persuades Daada and Saavant also convinces Daada. The boys join Mutha. Saavant trains them all and creates a fine team for the relay races. The team wins the relay race in the All-India competition.

The songs in this film are sung by children in the age-group of 8-12 years.

BIO-DATA

Born in 1953, Nagabharana got his apprenticeship by working closely with noted film-makers like S.V. Karanth and Girish Karnad. The hard task-masters that they were and the keen sense of intellect and fierce determination that Nagabharana possessed, has now made him one of the leading lights in Kannada films.

Nagabharana's first feature film "Grahana" (The Eclipse) won the National award in 1978 for the Best Feature Film on National Integration.

It was against the caste system. His film "Anveshane" (The Search) won in 1980 the State award for the Best Director. This film was a telling commentary on the plight of the unemployed. "Banker Margaya" (The Financial Expert), based on R.K. Narayan's English novel, (1983) won for Bharana the National Award for Best Regional film.



T.S. NAGABHARANA

In "Asphota" (The Explosion), Nagabharana exposed the machinations of unscrupulous persons who take advantage of casteism and destroy the harmonious atmosphere of the people in a town. It won the Best film award for 1988-89 and four other awards of the Karnataka State. "Santhe Shushunala Sharifa" directed by him was again awarded with Best feature film prize for National Integration in 1990 and from Karnataka Government three awards. "Mysore Mallige" based on the poems of a famous poet got two National awards and international acclaim. Nagabharana has been the Principal of Adarsha Film Institute. He has also been associated with two theatre groups, Benaka and Rangasampadap. His "Tenali Rama" was telecast on the national network and won acclaim.

DEIVATHINTE VIKRUTHIKAL/ THE WAYS OF GOD

Malayalam; Colour; 120 mins;

Direction:	Lenin Rajendran
Story:	M. Mukundan
Screenplay:	M. Mukundan & Lenin Rajendran
Camera:	Madhu Ambal
Art Direction:	Krishnamoorthy
Costume Designer:	R.K. Dandapani
Music:	Mohan Sitara
Editing:	N. Gopalakrishnan
Sound:	N. Krishnanunni
Sound Re-recorder:	N. Krishnanunni
Production:	Sowparika Movie Arts
Cast:	Reghuvaran, Srividya, Rajan P. Dev & Malvika
Enquiries:	Lenin Rajendran, President, Sowparika Movie Arts Industrial Cooperative Society 28 Pandit Colony, Trivandrum-695003



This is the story of Alphonso, a man who chooses to suffer a slow, tortuous life in his little village, Mahe, in preference to fortunes and pleasures away from it.

The story begins in 1954, when the French, the colonial rulers were packing off from Mahe, after 230 years, a coastal town in North Kerala, leaving behind remnants of a cultural history. Those, who considered themselves as belonging to "Francophone" culture, jumped on to the first available vessel to France.

Alphonso ignored the repeated pleas of his wife, Maggi to leave the land, where they no longer "belonged". The new social order became more, suffocating as Alphonso's earnings (as a "magician" of sorts) dwindled. The arrival of their son, Michael, from France revived hopes of a life without poverty, but Michael went back, leaving behind counterfeit gold and plunging the Alphonso family in deeper debts. Daughter Elsie's affair with Sasi became a local scandal.

Alphonso decided to leave, but the decision hung in the air. Alphonso looked around in the realisation that he cannot tear himself away from Mahe and the river to which he belonged. Mahe was within him even in a society, where he had no reason for the sense of belonging. In a way, the film reveals what is now described as authentic "ethnicity".



LENIN RAJENDRAN

This film-maker made his debut in 1981. He has scripted and directed seven films, all Kerala Government award-winners, including the best Director award for "Swathithirunal." The films are: "Venal" (The Summer) "Chillu" (The Fragments), "Meenamasathile Sooryan" (Mid-Summer Sun), "Swathithirunal", "Puravaritham" (The Past), "Vachanam" (The Word), "Daivathinte Vikruthikal" (The Ways of God) 1992.

GOWRI

Malayalam; Colour; less than 2 hours; 1992

Direction: Sivaprasad
Story: T. Padmanabhan
Screenplay: Sivaprasad
Camera: Sunny Joseph
Art Direction: Sivaprasad
Costume Designer: Sasidharan
Music: Vantaj Bhatia
Editing: Apurva Yagnik
Sound: Devadas
Production: Chunky Cine Arts; M.P. Sasidharan
Cast: Premachandran, Dr. Meenakshi Soman,
Parvathi, Sivaji, T.V. Gopinathan Nair,
Dr. Ayyappa Paniker, Madampu
Kunjukuttan
Enquiries: M.P. Sasidharan
Chunky Cine Arts,
Sree Bhawan
Sarkar Road
Sasthamangalam
Trivandrum



Gowri and he meet after a lapse of six months. Both are top executives in two big companies. Their passionate love for each other has brought them together, in spite of various obstacles. Gowri is married and has a daughter. Her married life is miserable and a failure. She lives separated from her husband. Her husband is unwilling to agree for a divorce. She secretly goes to see her only daughter in a convent school. The school authorities do not permit her to meet her child, owing to strict instructions from the father. Her tormented heart finds some relief in the loving caresses of her lover. Society is against their relationship.

Both of them past middle age are often conscious of Time. They recognize the fact with some fear. Gowri goes deep into the inner recesses of the human mind. They go visiting places with the enthusiasm of young lovers. They visit holy places. They spend their holidays like a honeymooning couple.

Later, Gowri asks him whether he dislikes her? Then one day he tells her a story, perhaps his own story. It is very much like her own story also but with a complicated twist at the end.

After listening to the story, Gowri remains silent. By then the sun begins to rise. They sit there again for a while. Then as if obeying an inner call, Gowri gets up and walks off, slowly away from him and her way of life lately.



SIVAPRASAD

Born at Kaviyoor, Pathanamthitta district in Kerala. Graduate from Film and T.V. Institute of India, Pune (Film Direction). Directed feature films "Purooravas," "Sairendhri" and "Vembanad," apart from "Gowri". Also telefilms "Mukhavura" for Doordarshan and "Parinamam" for Aslanet. "Purooravas" won two State awards. "Vembanad" participated in more than seven major international film festivals and won two State awards, including a special award for Direction. Sivaprasad had worked for a while as an Assistant Professor, Direction, at FTII.

ILAYUM MULLUM/ LEAVES AND THORNS

Malayalam; Colour; 91 mins; 1993

Director:	K.P. Sasi
Story:	K.P. Sasi, P. Baburaj & Sathesh Poduval
Screenplay:	K.P. Sasi, P. Baburaj & Sathesh Poduval
Camera:	Venkitaramani
Costume Designer:	Santhosh Kumar
Music:	Ramesh Narayanan
Sound:	Krishna Kumar, Raj Mohan & Shemmi Thilakan
Sound Re-recordists:	Krishnan Unni & Hussain
Production:	ALCOM (Alternate Communication Forum)
Cast:	Pallavi Joshi, Santhi Krishna, Kanya & Sabanam
Enquiries:	ALCOM A-11, Green Park Extension New Delhi-110016



Shantha, Parvathy, Sri Devi and Lakshmi are very close friends and they usually move together. They work at a weaving centre situated nearby.

The bold and independent behaviour of these working girls is frowned upon by the male-dominated village community. While going to work and coming back, the girls are constantly harassed by Raghavan and his lumpen gang, who hang around the ferry or the toddy shop. The girls's lone supporter is the ferryman, Krishnan.

Meanwhile, a marriage proposal comes for Shantha. Shantha's father, who spends most of his time in the local toddy shop, objects and beats up his wife because he was not informed about the proposal earlier. But the bride-seeing function takes place without him. Shantha is outraged by the attitude of the bridegroom and his uncle, who inspect her like cattle. She insults them and they leave in shame.

Parvathy gets married and leaves for her husband's house. She writes to Shantha explaining her miserable married life, with her husband beating her regularly to get the balance of the dowry amount. Then comes the news of Parvathy's death. The friends are shocked by the sudden death of Parvathy. Was it due to suicide or was it murder?

Once on their way to work, the President of the local Panchayat tries to harass Lakshmi in the bus. Shantha fights back and exposes him. He makes a hasty retreat, but with vengeance in his heart. At their home, the parents reprimand the girls severely for daring to insult an influential person like the Panchayat President.

One evening Shantha, while returning late from work, is followed by someone. She takes shelter in a house. The man and his wife are nice to her. The man offers to accompany her home. But, he also takes advantage of the darkness and misbehaves with her. Another day, while going to the market, the girls take a short cut along the toddy shop. They are confronted and taunted by Raghavan and his gang. Shantha slaps Raghavan. In retaliation, he pours toddy over Shantha. Rumour soon spreads that the girls were drinking toddy! The rumour soon spreads. The girls are isolated in the village and at home. Even the ferryman disowns them. Shantha's mother, who has been supporting her consistently, also rejects her. They also lose their jobs.

Shantha, Sri Devi and Lakshmi decide to commit suicide. Sri Devi's widowed mother in contrast to Shantha's and Lakshmi's parents, shows compassion towards Sri Devi. Sri Devi changes her mind at the last minute but Shantha and Lakshmi commit suicide by jumping into the river. The death of the girls creates a furore in the village. The culprits are isolated. Raghavan's wife says that she is no longer willing to live with him any more. She throws him out of the house. She vows that no girl in the village will meet a similar end in future.

In this film are the harassment and indignities suffered by women, even in Kerala, which is quite emancipated in many respects. It is like a celluloid case-study of the microcosm.

(Continued next page)



K.P. SASI

Son of K.P. Padman and the late K. Damodaran, Communist M.P., K.P. Sasi started his career as a political cartoonist, while still studying at the Jawaharlal Nehru University. For three years he worked as a cartoonist with several national dailies and magazines.

K.P. Sasi made his first documentary in 1982. The films, which followed were on various social, political and environmental issues. "Science to the People" was telecast by Doordarshan in 1983. In 1984, he made the landmark film on the fisherfolk's struggle in Kerala, "We Make History". "Living in Fear" was on the radiation victims in India and "In the Name of Medicine" on the malpractices of the pharmaceutical industry. These are among the most widely circulated independent documentaries in the country. K.P. Sasi's last documentary "A Valley Refused to Die" has also been extensively used in the campaign against the Narmada Dam. The film has been screened on German Television, WDR, and has also been dubbed in French. All the films are made in Hindi, English, Malayalam and also in Gujarati, Tamil and Bengali.

For the last ten years, Sasi's attempt has been to make socially meaningful films. He and his group ALCOM make intensive efforts in circulating and screening the films all over the country. Sasi's wife, Ratna (nee Mathur) is a film activist. They have succeeded in establishing an extensive network of film-users, from grassroot groups to UNICEF and IAS training centres.

The inspiration for the film "Illayum Mullum" dates from 1982, when some similar of the incidents represented in the film took place in Kerala. Deeply affected by them, he made this feature film ten years later to make his debut.

KABHI HAAN KABHI NAA

Hindi; Colour; 164 mins; 1993

Direction:	Kundan Shah
Story:	Kundan Shah & Pankaj Advani
Screenplay:	Kundan Shah & Pankaj Advani
Camera:	Virendra Saini
Art Director:	M. Shetty, Vinod Guruji & Gautam Sen
Costume Designer:	Suttappa
Music:	Jatin-Lalit
Sound:	Subhash Aggrwal
Sound Re-recordist:	Hitendra Ghosh
Production:	Vikram Mehrotra
Cast:	Shah Rukh Khan, Suchitra Krishnamoorthy, Naseeruddin Shah Satish Shah, Reeta Bhaduri
Enquiries:	Legend Films, 309 B Famous Cine Building Dr. E. Moses Road Bombay 400011



Set in Goa, Shah Rukh Khan is paired with Suchitra Krishnamoorthy. He plays the role of Sunil, whose one passion in life is music. His father wants him to help at the garage, but Sunil has his own plans. He and some friends form a music band and they are looking for a break in "Chinatown", a slick club.

Sunil's other passion is Anna, the female lead singer of the band. Chris, the lead guitarist is also passionate about Anna and Sunil knows it. One day, as chance would have it, Chris and Anna accidentally come close to each other forming the triangle. In a desperate attempt to win Anna's heart Sunil succeeds in creating a misunderstanding between Chris and her. But his success is short-lived as Anna soon learns about the truth of the matter.

Rejected and thrown out of the band, Sunil makes up by saving the band from getting booted during their first performance at Chinatown. Anna and the band happily forgive Sunil and accept him back into the band with open arms.

The story takes a new turn when, one day, the parents of Chris announce their desire to get him married off to a rich girl of their choice. Sunil thinks this is a god-sent opportunity and tries to woo Anna once again but then fate takes an unexpected turn and Sunil is plunged right into the chaotic whirlwind of life. The climatic developments in the film takes Sunil, Anna and Chris through a journey every person goes through the sweet ups and the bitter downs of life.



KUNDAN T. SHAH

An alumnus from FTIL, Pune, in direction he worked for a while with Saeed Mirza, the late Robin Dharmaraj and Vinod Chopra. He has written and directed "Jane Bhi Do Yaro" and "Kabhi Haan Kabhi Naa". He has a long list of TV serials to his credit having conceived and directed "Yeh Jo hai Zindagi," "Nukkad," "Police Station," "Manoranjan" "Intezar" and "Circus," most of which he has co-produced. Besides, he has directed the serials "Kathasagar" and "Wagle Ki Duniya." He has made some documentaries, campaign films and promotionals. Shah earned the National Award for Best Feature Film ("Jane Bhi Do Yaro").

LAVANYA PREETI/LOVING HEARTS

Oriya; Colour; 82 mins; 1993

Direction:	A.K. Bir
Story:	Mahadatra Nilmani Saho
Screenplay:	A.K. Bir
Camera:	A.K. Bir
Art Direction:	Chel Paresh
Music:	Dandeep Jaipurwala
Editing:	Dilip Panda
Sound Recordist:	Manoj Sikka
Production:	National Centre of Films for Children and Young People (N'CFYP)
Cast:	Tarashankar Mishra, Aditi Bir, Lala Tendu Ratha, Somyasre Ratha, Mrs Banerjee, Syamchapa Pathi, R.C. Patta Joshi, Navanita Paatan
Enquiries:	National Centre of Films for Children and Young People (N'CFYP) Films Division Complex 24 Dr.G. Deshmukh Marg Bombay 400026



To interest "children and young people" and to hold their attention, Director, screenplay-writer, and cinematographer, A.K. Bir has used the traditional device of a story within a story. One it is a love story with a tragic ending, so popular with Jats as the core, and the another story, with not so sad ending.

The core story is that of Kedar and Gouri, childhood friends, who mature into intense lovers. But the adults in the village representing the "villain" are against their marriage and consummation. So, they run away, venturing into the wide world. While passing through a forest, Gouri feels tired and thirsty and Kedar goes by himself to fetch some water.

As things would happen, a tiger roaming nearby frightens Gouri, who runs away, leaving traces of blood (due to thorns on the way) and bits and pieces of her sari on the bushes. Kedar returns, but is dismayed by the absence of Gouri and tell-tale evidence. His world collapses and he commits suicide by stabbing himself. Later, Gouri returns to the spot and decides to die likewise of her own hand to unite with her lover in the other world.

This legendary story haunts two adolescent lovers of the present time, Gopal and Vidyulata, as also Gopal's friend, Mayadhar. They all study in the same class. Gopal is talented, imaginative, even poetic. Mayadhar is his confidante and mentor. Vidyulata is the local compounder's daughter, who after meeting Gopal and Mayadhar finds a new world revealed to her by her two classmates. They all grow up, separately and together, but always interacting. Incidents, big and small happen, including one in which a temple with a wish-granting god (according to the priest), a well, a man who desires a golden ring are all involved. To save the priest from public humiliation, Gopal "steals" a ring from his home and enables the priest to save his face. But the missing ring creates problems in Gopal's family.

All this leads to the separation of the two lovers. Gopal tries to run away from home but his father thwarts him by catching him in the night. The next day, Vidyulata disappears. When Gopal goes to her mother, he is given a letter. Vidyulata's letter tells Gopal that she is going back to her native home as her pet cat is sick. Gopal reads and runs. A boy of fantasies and whims, he is absolutely lost. Vidyulata is no Gouri and he is no Kedar.



A.K. BIR

A graduate from Orissa he has earned a diploma in cinematography at FTII, Pune

in 1969. His feature film "27 Down" won the National Award for Best Cinematography, (1974) and also BFJA award. "Gharonda" won UPJA award for Best Cinematography, "Kallada'li" was highly acclaimed for visual quality, "3orn Equal" won the Clio Award from America. "No Smoking" won a Cannes Award from France. "Daast" won Best Cinematography award. "Adi Mimansa" his feature film, received recognition at Tokyo International Film Festival and the IFFI, Bangalore (1992), the All India Aravindan Award for Best first film of the Director and National Award for National Integration and Best Cinematography, Orissa State Awards for Best Film, Best Director, Best Cinematography, Best Actor and Best Story also for Bir and his colleagues.

MAGRIB

Malayalam: Colour: 91 mins: 1993

Director:	P.T. Kunhimohammed
Story:	P.T. Kunhimohammed
Screenplay:	K.A. Mohandas
Camera:	Madhu Ambat
Art Director:	Sithara
Costume Designer:	Durai & Pazhani
Music:	Ramesh Narayanan
Sound Recordist:	T. Krishnanunni
Sound Re-recordist:	T. Krishnanunni
Production:	Rahman Toyakavu
Cast:	Murafi, Sreenivasan, Sree Raman & Saranya
Enquiries:	Mohammed Abdul Rahman Films Prajapuri Buildings Amala Nagar Thrissur, 685553 (Kerala)

*Magrib: meaning dusk or reprieve is a film on the relative shift in the frame of references ruling the familial relations in a traditional community having specific cultural ethos, that of the Muslims in the South Malabar.



The story is woven around Razaq, a convict lunatic confined in the asylum for many years. He had killed his wife in anger, suspecting her of infidelity. An infant girl child of the couple who had become an "orphan", was brought up by the joint family. Time inexorably passes and the time has arrived for the girl's marriage. But this created a major problem in the close-knit family. The family members, who at the outset set out to secure the release of Razaq from the lunatic asylum grew wiser when its possibility was seen turning into reality and then backed out. The very family which had been believing till then to have shared the bitter destiny of Razaq could not bring itself to approve of his emerging in their midst, in flesh and blood. He would be casting the shadow of death on the family's honour. The presence of a murderer-father at the marriage of his daughter would mar the happiness of the newly married. Even the bride, Mumtaz, did not want to see her father.

Set against the ups and downs of an ancestral Muslim family spanning over half a century, it subtly builds upon the bitter-sweet experience of the family members and their interactions, arising out of concrete situations, with the result that Razaq's dreams of freedom are shattered and he is left with the desolate silence of the asylum.

The film follows a "simple prismatic narrative style."



P.T. KUNHIMOHAMMED

Born in 1949, in Guruvayur, the temple town of Kerala, P.T. Kunhimohammed graduated in Mathematics from St. Thomas College, Thrissur. A student activist, he had a stint in the theatre as an actor. He has worked abroad with a French Company for a decade.

Kunhimohammed's association with film began with the "Aswathama" in 1978 rated high among the new cinema in Malayalam. As an actor, his role in the film "Uppu" received wide acclaim. He also appeared in "Orethooval Pakshikal" and "Alicinte Anweshanam", both of which form part of serious cinema in Malayalam. His production ventures include "Purushartham" and "Swaroopam" both of which received laurels at state and national level.

"Aswathama" and "Uppu" have won State and National Awards. "Purushartham" was hailed as the best regional film in 1987 and "Best Film" in Kerala. "Swaroopam" also won the National Award of the best regional film in 1991.

PATANG/THE KITE

Hindi, Colour; 101 mins; 1993

Direction:	Goutam Ghose
Story:	Sanjay Sahay
Screenplay:	Goutam Ghose and Eri Rashid Khan
Camera:	Goutam Ghose
Art Direction:	Asoke Bose
Costume:	Nilanjana Ghose
Music:	Goutam Ghose
Editor:	Moloy Banerjee
Sound:	Robin Sengupta
Sound Re-recorder:	Anita Mukherjee
Producer:	G.N.S.Motion Pictures Pvt Ltd
Cast:	Shabana Azami, Om Puri, Shatrughan Sinha, & Syed Shafique

Enquiries: Durba Sahay
Managing Director
G.N.S.Motion Pictures Pvt Ltd
Gajb Dhobi Road, Rampur
Gaya-823001



"Patang" (Kite) moves on varied, yet parallel strands. There is a plot and there are subplots and episodes, which finally weave into the texture of the film.

The first strand is Manpur, a wayside railway station near Gaya. "Patang" deals mainly with the interplay of human emotions of the people, at the periphery of railway crimes. The trains, the wagons and the pilferages form the backdrop of the relationships of the people, who live in the bustee, reminding one of the futility of life and its struggle.

The protagonist, Somra, son of Jitni, obsessed with kites, is a direct by-product of the circumstances around him. In Mathura, we have a petty criminal trying to make it big in the ambience around. The relationship of Mathura and Jitni is clandestine, yet understood and accepted. This is a counterpoint.

The other strand is the Railway Protection Force (RPF) with Rabbani, the idealist Divisional Security Commissioner, making futile attempts to alter the way of things. The nexus amongst the criminals, politicians, the *nouveau riche* and bureaucracy all of it unfolding against the backdrop of the constant flying of kites.

The relationships, between Jitni and Somra, Somra and Mathura, Mathura and Jitni, Mathura and the MLA, the MLA and the Bank Manager, the Bank Manager and his wife, Maheswari and the trade union leaders. The inter-personal relationships of RPF personnel become particularly poignant. They indicate the malaise of the society. All this become particularly sharp and poignant because they are revealed against the backdrop of a small town and the mute and constant death.

In the last scene, Somra escapes becoming a scapegoat and limps back reluctantly to the arms of his mother as the dawn gradually ascends.



GOUTAM GHOSE

Born on July 24, 1950. Brought up in Calcutta. Graduated from Calcutta University. Worked actively in the theatre and also for some time as photo-journalist. Started making documentaries from 1973: "New Earth" of 1973, "Hungry Autumn" (1974), which won awards at Oberhausen and Leipzig. Two years later he made "Chains of Bondage."

In 1979, he broke into feature films with the Telugu film "Maa Ehoomi" (Our Land) on the Naxalite movement in Telangana which won the award at the Besi Telugu

film the next year. Since then, there has been a steady progress with "Dhaka" (The Occupation) about the exploitation of tribal people. It earned for him the President's Golden Lotus in India and the Human Rights Award from Strassburg and entry into Cannes.

Ghose's "Paar" pushed Naseeruddin Shah into international limelight at Venice, where he won the "Best Actor's Prize." The UNESCO Solidarity Award went to this film.

"Antarjali Yatra" (The Voyage Beyond) got the Grand Prix at Tashkent and the National Award for Best Bengali Film.

Ghose's co-production with a Bangladesh financier, "Padma Nadi: Majhi" earned for him the Best Director and Best Feature Film Awards at the NFF in 1993 and the UNESCO Award at Cannes. Besides he has won the FIPRESI and Red Cross Awards and *Un Certain Regard* recognition.

SAMBAL WANGMA/BEYOND THE BARRIER

Manipuri, Colour, About 120 mins, 1993

Direction:	K. Ibohal Sharma
Story:	Ph. Sobita Devi
Screenplay:	K. Ibohal Sharma
Camera:	K. Bimol Sharma
Art Direction:	L. Keshworjit (NSD)
Costume:	L. Keshworjit (NSD)
Music:	Khun Joykumar
Editing:	Schrata Lahiri and K. Bimol Sharma
Sound Recordist:	Tomba (BRC)
Sound Re-Recording:	Rupayan
Production:	Ph. Sobita Devi
Cast:	Khun Joykumar, Parvati Devi K. Jiten Sharma and Ranibala Devi
Enquiries:	The "X" Cine Paona Bazar Imphal 795001



Joy and Ibeni's forgotten story is "beyond the barrier." Their love for each other leading to marriage was considered immoral conduct, because they were cousins. But circumstances decided. One day, Joy saw her cousin, Ibeni, trying to commit suicide by hanging himself from a tree, out of despair. Like a tigress, she rushed but rescued him from disaster. But then they had to face the scorn and castigation of the village. They were forced to flee to a nearby village. There also they faced difficulties. When the news of Ibeni's father's death reached them, they decided to return home. The birth of a son became a deciding factor and finally they shifted to yet another village.

Time passes by and the son grows into a handsome youth, who in turn falls in love with a local girl and repeats the life of his parents. He flees with his bride, leaving Joy and Ibeni desolate. Death knocks at their door one day and Joy dies. But the village does not sanction the burial of Joy. The ritual of death is thwarted.

It is all like the legend about the Lily Flower of Seroy Hills, which cannot survive except in its natural habitat. It is a story of love. It is a story of tenderness narrated filmatically. The culture of Manipur villages is revealed with great sensitivity.



K. IBOHAL SHARMA

K. Ibohah Sharma is a pioneer of cinema in Manipur. Starting as a cinematographer, with a cultural bent of mind, he documented the life of his people like the Maibis. He made a series of films for the Manipur State Kala Akademi on the local Gurus: Amudon, Amubi and Ahum.

Ibohah Sharma produced "Imagi Ningthem" and it earned for him medals and cash awards from Manipur as also from the National Film Festival for the Best Feature Film in Manipuri. "Imagi Ningthem" being an intense human document of the life-style of Manipuris, won the Gran Prix at Nantes (France). The child artiste in the film also secured a national award. Sharma and his film have participated in festivals at Locarno, Hongkong, Montreal and New York, Denver and Toronto.

SHILPI

Bengali; Colour; 103 mins; 93

Direction:

Nabyendu Chatterjee

Story:

Manik Bandopadhyay

Screenplay:

Nabyendu Chatterjee

Camera:

Sakti Bandopadhyay

Art Direction:

Radharaman Tapasai

Costume:

Sanghamitra Majumdar
& Jayati Chatterjee

Music:

Nikhil Chattopadhyay

Editor:

Nemai Roy

Sound:

Anup Mukhopadhyay

Sound Re-recording:

Anup Mukhopadhyay

Cast:

Anjan Dutt, Riwita Dutta Chakrabarty,
Sreelekha Mukherjee, Asit Bandopadhyay

Production:

Government of West Bengal
(Department of Information and
Cultural Affairs) & National Film
Development Corporation Limited

Enquiries:

Tarun Bhattacharya, Joint Secretary,
Government of West Bengal &
NFDC Worli, Bombay 400018



"Shilpi" based on a story of Manik Bandopadhyay, is of a simple man, who faced the Bengal Famine during the Second World War and ultimately triumphed over it, in his own way.

Madan was an exceptional weaver of a Bengal village, respected by all for his superb artistry. Zamindars and rich families were his clients, to whom he supplied costly saris.

The War gave birth to hoarders and blackmarketeers, who created artificial scarcity and boosted the prices. The entire community faced unprecedented misery, while the wealthy people withstood the calamity. A fistful of rice and a piece of loin-cloth became a wild dream for many.

The yarn merchants of Madan's village made the problem acute by manipulating prices. A whole day's labour with the coarse yarn sold by the merchant would not make up a square meal a day for any family. The looms stopped their clattering sound. Madan refused as protest even an order for an apparel for Lord Viswakarma. Hunger struck his house also, even as his pregnant wife was in advanced stage.

Madan begged for some best quality yarn at least for one sari. The merchant decided to concede the request with the hope of Madan's breakdown would demoralise the entire community.

Two bundles of yarn were brought to Madan, who accepted. Late in the night, the silent village was startled to awake with the forgotten sound of a running loom. They gathered in front of Madan's home, hardly believing the sight of Madan weaving. Real tall of an idealist! They went closer. Madan was weaving with an ecstatic dedication, serenity all over his face. A piercing cry of a just-born baby shattered the rhythmic sound of the loom. The assembled weavers found two bundles of yarn, untouched on the floor and Madan was plying an empty loom without yarn! A child was born of a starving mother and its father, was weaving a dream sari on an empty loom!



NABYENDU CHATTERJEE

Nabyendu Chatterjee made his directorial debut with "Naya Rasta" in Hindi followed by "Adwitiya" (1968), "Chithi" (1973), "Ranur Pratham Bhag" (1974)

and "Aaj Kal Parshur Calpo", all in Bengali. He has experimented with both form and content in his films, which have received critical acclaim for his commitment to socially relevant themes. His latter films "Chopper" (1986) and "Sarisreep" (1988) were shown in various film festivals in India and abroad. His last film "Parashuramer Kutbar" (Bengali) bagged the second Best feature film award of 1989 and also the Best Actress Award. "Atmaja" was his ninth film. "Shilpi" is his latest.

SUNYA THEKE SURU/ RETURN TO ZERO

Bengali; Color; 128 mins; 1993

Direction:	Ashoke Viswanathan
Story :	Ashoke Viswanathan
Screenplay:	Ashoke Viswanathan
Camera:	Vivek Banerjee
Art Director:	Buddhadev Ghosh & Madhumanti Maitra
Costume Designer:	Ashoke Viswanathan
Music:	Dipak Chowdhury
Editor:	Mahadev Shi
Sound Recordist:	Chinmoy Nath & Suddipto Basu
Sound Re-Recordist:	Chinmoy Nath & Suddipto Basu
Production:	Hillol Das, Madhumanti Mitra & Mrinalkanta Das



Cast: Dhritiman Chatterjee
Mamata Shankar,
N. Vishwanathan &
Lily Chakraborty

Enquiries: H.G. Films
Space 7, 9th floor
Santiniketan Building
Camac Street
Calcutta 700029

The late 1960s, a period of turbulence and uncertainty in West Bengal. Dr. Bhisamdev Sharma and Satyajit Pyne, two academics, who are peripherally involved in the underground activity of the time, discuss theory and praxis of revolution and plunge into the movement. But the movement is throttled and Dr. Sharma experiences police brutality, judicial apathy and jail.

When Dr. Sharma is released, more than a decade later, he is but a shadow of his former self, and he is completely alone. Satyajit Pyne is probably no more and the movement has split into a hundred parts.

Wandering in the countryside and in the city, Dr. Sharma is in the garb of a half-crazed beggar. One day he is recognised by Samar Gupta, an old friend from his university days. Dr. Sharma is installed in Gupta's house, where the sounds of the city do not seep through and beautiful artefacts, appliances and colours create a mysterious world of magic.

Under Gupta's care, as also that of his wife, Tripti, and their daughter, Prajna, Sharma moves towards normalcy. An empathy grows between him and Gupta, who feels suffocated in the corporate empire of his own creation. Prajna, an unmarried authoress, feels drawn towards Dr. Sharma. In an interplay of reminiscences and debates and association, Prajna, assumes the complex role of an interpreter and investigator, all within her own mind. She interacts with her close friend, Sharmila, who in a sense, represents the other side of her own self.

Dr. Sharma is provoked into celebration by the unannounced entry of Udayan, a one-man party.

Then, Dr. Gupta falls critically ill and is sinking. At his bedside is his family, Sharma, Sharmila and one Apurba Dasgupta, who was once very close to Prajna.

After Dr. Gupta's death, Dr. Sharma secures a part-time job as a data collector, and moves over to a one-roomed flat on the outskirts of the city.

At a party on the eve of his departure, he is convinced of the solidity of his past as contrasted with the hollowness of the present. Both Sharma and Prajna are acutely aware of the evanescence of their relationship with sadness.

Wandering in the emptiness of the room where Sharma stayed, Prajna realizes that Sharma is still with her, at least in soul. Perhaps he will go to Udayan, the young revolutionary. Her musings are many, including the one that Dr. Sharma needs a return to Zero.



ASHOKE
VISWANATHAN

Ashoke Viswanathan is the son of N. Viswanathan, the college lecturer who has acted in Tamil and Bengali films including "Kanchanjanga" of Satyajit Ray. A mathematics graduate from St. Xavier's College, Calcutta, Ashoke is a postgraduate in Film Direction from the Film and Television Institute of India, (1985). Next year, he completed a certificate course in video production at the Institute. Since then he has been active in both film and video as a programme director, screenplay writer and presenter. "Sunya Theke Suru" is his first feature film.

Viswanathan has made a series of telefilms in Bengali for Calcutta Doordarshan:

1. "Roop" based on a Ramapada Chowdhury novel. 2. "Henry IV" based on Pirandello's play. 3. "Amlamadhur" based on Sanjib Chaitopadhyay's short stories. 4. "Pagla Dashu" based on the stories of Sukumar Ray, father of Satyajit Ray. Has also made Documentaries for Doordarshan on the fishermen of West Bengal, famous young musicians from Bengal and on the Anglo-Indians and Parsis of Calcutta.

Besides he has made educational films for the Educational Media Research Centre and University Grants Commission, a series of films on Ken McMullen, Shakespeare as explained by Dr. Thomas Matheson, Lord Byron and the Earrets of Wimpole Street as interpreted by John Watts, G.B. Shaw's play, "Arms and the Man", English Romantic Poetry and Samuel Beckett for the "Open Sky University" as also some industrial films.

Viswanathan, like his father, has been connected with the theatre, English and Bengali.

SURAJ KA SATVAN GHODA/ SEVENTH HORSE OF THE SUN

Hindi, Colour, 130 mins, 1992

Director:

Shyam Benegal

Story:

Dharamvir Bharati

Screenplay:

Shama Zaidi

Camera:

Piyush Shah

Art Direction:

Netish Roy

Costume Designer:

Piya Benegal

Music:

Vanraj Bhatia

Editor:

Bhanudas Divakar

Sound:

Ashwin Balsawar

Hitendra Ghosh

Production:

National Film Development Corporation
and Doordarshan

Cast:

Rajat Kapoor, Amrish Puri,

Rajeshwari Kaul

Pallavi Joshi, Neena Gupta

Enquiries

National Film Development Corporation
Nehru Centre

Worli, Bombay 400018



Manek Mulla is young man barely out of his teens. He works in the Railway Mail Service and is a bachelor. After work, he sits in his little room in a mohalla in the old part of Allahabad. Here he has an 'adda' with several of his friends who visit him every evening. He holds court in a manner of speaking as he is both imaginative and loquacious. Being a delightful raconteur, he regales his friends with all manner of stories and opinions on men, matters (not to forget women) and the world at large.

This film narrative takes place over two days during which time he tells three stories about himself. These, in turn, are discussed by the group for their veracity and what they mean and what moral they led to. The stories revolve around Manek's involvement with women. In each case, one or another circumstance leads to his separation from his beloved. The tone of the stories is tongue-in-cheek and sometimes borders on the fantastic and surreal. There is consistently an ambiguity, a blurring of distinction between the real and the invented.

For Manek Mulla, the purpose of telling these stories is to define the meaning of Love. As it transpires, none of the stories Manek tells actually define love. If they do, they define what love is not.

The film is a comedy, but not without a twinge of pain and a sense of loss.



SHYAM BENEGAL

Shyam Benegal was born in Hyderabad on December 14, 1934. His father was photographer and his 16 mm camera was one of young Benegal's earliest toys. While at University, Benegal started Hyderabad's first Film Club, the inaugural film of which was "Pathar Panchali" by Satyajit Ray (on whom Benegal later made a three-home film). After getting his MA in Economics, Benegal moved to Bombay into a career in advertising, starting as a copy-writer and film assistant. When "Ankur" was released in 1974, critics were astonished by the control over the medium shown by a director, making his first film. But Benegal is a rare bird, the veteran novice. Fourteen years in advertising and over 1000 commercials prepared him well for his debut. His apprenticeship also included work as an Associate Producer on an American TV Channel.

He has been the recipient of India's prestigious award "Padma Bhushan", the Sovietland "Nehru Award" and "State Prize USSR." He was awarded a Homi Bhabha fellowship.

The work of Shyam Benegal has been distinguished by that rare combination in Indian films, which do not make compromises to popular appeal and yet pay for themselves. His achievement is even greater when one considers that he works in Hindi, the language of Bombay-Babylon. And in the language of Babylon, he has transmitted his message of social commitment to a far wider audience than any regional language film would do.

FILMOGRAPHY : "Ankur" 1973/74, "Charandas Chor" 1975, "Nishant" 1975, "Marthan" 1976 "Bhumika" 1977, "Kondura" 1977, "Anugraham" 1977, "Junoon" 1978, "Kalyug" 1981 "Arohan" 1982, "Mandir" 1983, "Satyajit Ray" 1984, "Trikal" 1985, "Susman" 1986 "Yatra" 1986 (TV serial), "Katha Sagar", the TV serial, "Bharat Ek Khoj", "Antarnaad" (1992, Feature), and "Nehru" (1984 Documentary)

UTTARAN/THE BROKEN JOURNEY

Bengali; Colour; 82 mins; 1983

Direction:	Sandip Ray
Story & Screenplay:	Satyajit Ray
Camera:	Ranun Raha
Art Director:	Ashoke Bose
Costume Designer:	Lalita Ray
Music:	Sandip Ray
Editing:	Dulal Dutta
Sound:	Sujit Sarkar
Sound Re-recorder:	NFDC & Dordarshan
Cast:	Soumitra Chatterji, Sachu Meher & Anup Mukhopadhyay
Enquiries:	National Film Development Corporation Ltd Wooli Bombay 400018

Dr. Nihar Sen Gupta, a brilliant General Practitioner treating only upper class patients, is invited by the Rotary Club of Jamshedpur to give a talk on the advances made in the treatment of diseases. Sen Gupta accepts the invitation, hoping to kill two birds with one stone. A very old friend of his, whom he has not seen for the



last ten years, lives in Jamshedpur and he hopes to meet him.

Sen Gupta sets out in his chauffeur-driven car and has a flat tyre on the highway. While a new tyre is being put in, Sen Gupta hears a groaning sound from behind a bush. His curiosity aroused, he investigates and finds a peasant lying on the ground in a comatose state and obviously suffering from great breathing trouble. With effort, Sen Gupta extracts from the man that he belongs to the nearby village of Kodali. Sen Gupta sends his driver in the car to Kodali to bring some men, who could carry the sick man home.

Four men arrive from the village and identify the sick man as Haladhar, who is addicted to ganja. "I can't stay any longer", says Sen Gupta, "You get a doctor to treat him." One of the elderly peasants says, "Sir, he doesn't need a doctor. He had the same kind of disease four years ago. Medicines didn't work. Finally he was cured by a witch doctor."

Sen Gupta continues on his journey. The driver remarks that as a boy he had seen a witch doctor at work. "They treat the patients mercilessly." Sen Gupta has second thoughts and asks to be driven back to the village of Kodali.

The doctor arrives when the exorcism is in progress. The sight affects him so much that he intervenes and stops the proceedings. "Haladhar must be taken to his room at once."

In the room, Sen Gupta gives the peasant an injection to ease his breathing. He is helped by a teenage widow, who turns out to be the peasant's daughter, Manashi. Apart from Manashi, there is Raju, her brother. The peasant's wife had died some years ago. Manashi's calm, efficient assistance impresses the doctor greatly.

Sen Gupta has now to leave, but Manashi insists that she will cook dinner in half an hour. "You have done so much for my father. The only way we can pay back is by offering you a meal." Sen Gupta finally yields to Manashi's persuasion.

"Will my father live?" asks Manashi.

"Even if he does not live, I shall fend for you and your brother's future. Both of you will come to Calcutta and I will see to it that you will become a nurse in course of time. I shall bear the cost myself." Now Sen Gupta must continue his journey.

"What if something happens during the night?" asks Manashi. "You have the strength to do what will be needed", replies the Doctor. Manashi bids a reluctant goodbye.

In Jamshedpur, Sen Gupta is reprimanded by his friend for wasting his time treating a peasant.

At 2.30 a.m., in the guest room, Sen Gupta writes a note to his friend to say that he has realised that he had never done a good deed. "I have found an opportunity to do one and I shall be back by ten tomorrow."

Sen Gupta arrives in Kodali at crack of dawn. He knocks on the peasant's door. It is opened by Manashi. "It's you, doctor sahib! I had dozed off. I'm sorry!"

The two enter the room. The peasant lies dead. "Be strong, Manashi," Manashi makes a valiant effort and refrains from crying. The doctor comes out.

"We've given you so much trouble" says Manashi. "Please forgive." Sen Gupta turns to Manashi. "You can't imagine what a change you've brought in me."

"I'm a new man now." The sun has just risen.



SANDIP RAY

Sandip Ray was born on September 8, 1953 in Calcutta. Even while in school, he joined his father Satyajit Ray's unit as a still photographer. He became his Assistant Director in 1976. His first independent assignment was a special trailer for "Shatranj Ke Khilari" (The Chess Players, 1977) for the domestic market. Has written articles, done illustrations, book-covers and other graphic work for various organisations. Also written and directed a couple of plays in Bengali for the radio. Directed his first feature, "Phatikchand".

FILMOGRAPHY: "Phatikchand" (Phatik and the Juggler) 1983; "Satyajit Ray Presents" (13 short stories for TV) 1986; "Satyajit Ray Presents: 2" (2 long short stories and 1 novel for TV) 1987; "Kishore Kumar" (Video tribute to the legendary singer, actor and director) 1981 "Goopy Bagha Phiray Elo" (The Return of Goopy and Bagha) 1991.

VIDHEYAN/THE SERVILE

Malayalam, Colour; 112 mins; 1993

Direction:	Adoor Gopalakrishnan
Story:	Paul Zachariah
Screenplay:	Adoor Gopalakrishnan
Camera:	Ravi Varma
Art Direction:	Siven
Costume Designer:	Adoor Gopalakrishnan
Music:	Vijay Bhaskar
Editing:	M. Mani
Sound:	Devadas and Krishnaunni
Sound Re-recorder:	Krishnaunni
Production:	K. Ravindran Nair
Cast:	Mamooty, Gopakumar, Tanvi Azmi and Sabita Anand
Enquiries:	General Pictures Quilon 691001 (Kerala)

The film traces the fateful course of Tommi, a simple and innocent migrant labourer from Kerala in neighbouring South Karnataka, whose life gets inextricably entangled with that of Bhaskara Patelar, a degenerate, whimsical landlord.



Tommi's inability to say "No," when he should have, inevitably leads to his total submission and surrender to Patelar.

Tommi and his wife, Omana, arrive as settlers and manage to illegally fence off a couple of acres of jungle land for cultivation. It is by sheer accident that Tommi happens to stray before Bhaskara Patelar, who is revered and feared as a Patel by virtue of his being born into the traditional Patel family. (Patels at one time used to collect taxes and enforce laws.)

Patelar terrorises Tommi into total submission and rapes his wife. The terrible humiliation Tommi suffers at the hands of Patelar is too much for him to bear. The anger is natural, but the need to live makes him meek and submissive. Eventually Tommi becomes Patelar's accomplice in the crimes he commits.

Patelar decides to do away with his wife, Saroja, who is always cautioning him or keeping a watch on him. Taking Tommi into confidence, Patelar hatches a plot to kill her. But the plan misfires and Tommi gets gravely wounded in the muddle.

Patelar plans to dynamite the holy horde of fish at the temple ghat. But the dynamites fail to explode. Another day, Patelar, assaults Yusoo Picha, a wealthy trader and leaves him near dead on the roadside.

Another incident involving Kuttapparai's son and his young bride ignites the combined wrath of Patelar's many peace-loving adversaries. Yusoo Picha and Kuttapparai plot together to kill Patelar but he escapes with minor injuries.

Patelar finally throttles his wife, Saroja. The attempt to fake the death as a case of suicide fails and Patelar goes underground. A nephew of his refuses hospitality. Patelar and Tommi set out to take refuge in the wilderness. There Patelar meets with his inescapable nemesis.

Tommi is overcome by grief but regains his self. He takes away the gun from the firm grip of the dead Patelar and throws it into the wild waterfall.



ADOOR
GOPALAKRISHNAN

Born on July 3, 1941, at Adoor village, in Kerala in a family devoted to Kathakali.

By the time he graduated, he had produced a score of plays, authoring half a dozen of them. After a short spell of government service, he resigned.

Joined the Film and Television Institute, Pune and got his Diploma in Direction and Scriptwriting in 1965. He pioneered the Film Society Movement in Kerala with his Chitralaksha Film Society at Trivandrum. He also started a film co-operative. He has directed six feature films and over two dozen documentaries.

Four times he has won the National Award for Best Direction. The British Film Institute gave its prestigious award for his "Elippathyam" (Rat Trap). The FIPRESCI prizes went to him for his "Mukhamukham" (Face to Face), "Anantaram" (Monologue) and "Mathilukal" (Walls) at New Delhi, Karlovy Vary and Venice. His Malayalam book on the Cinema also won the National Award. He has been honoured with a "Padmashri."

Adoor Gopalakrishnan's debut feature "Swayamvaram" (One's Own Choice) won several national and state awards. It has made rounds of leading film festivals. "Kodiyattam", his next film, earned for him several awards and international recognition. He made an impressionistic film on the River Ganges for the painter, Vishwanadan. Retrospectives of his films have been organised at Pesaro, Helsinki and La Rochelle. His "Mathilukal" has been screened at 14 leading festivals in three continents. UNICEF and OCIC prizes were bestowed on this film.

WOH CHOKRI

Hindi; Colour, 150 mins; 1993

Direction:	Subhankar Ghosh
Story:	Bonophool (the late Dr. Balai Chand Mukherjee)
Screenplay:	Subhankar Ghosh
Camera:	Moloy Das Gupta
Art Direction:	Ajit Dandekar
Costume Design:	Soma Ghosh
Editing:	Deepak Kapoor
Sound Recordist:	Hitendra Ghosh
Production:	National Film Development Corporation Ltd (Bombay) and Doordarshan
Enquiries:	NFDC, Discovery of India, Nehru Centre Worli Bombay 400018



Her age was anything between 18 to 25. All called her "Woh Chhokri". She had a name, but none knew that. The three urchins, Dukhu, Paltan and Panchu called for "Tunu Didi."

She stayed in an old, abandoned wagon in the siding of Howrah Railway Station, along with a lame dog, named Tommy. The three urchins looked after her. The coolies still wanted her, but she chased them away.

She lived for a face now and everyday she watched the faces of the middleaged passengers to discover her father, Dinesh Roy. Her father had not married her mother, Geeta. This revelation came to her one day, when the headmistress prohibited her from attending the school anymore. This had happened two months after her father had left for a party meeting in Nagpur and abandoned them. Soon they lost their status, respectability and security. Later, the mother and daughter came to know that Dinesh had ditched them and disappeared for good. But Tunu had affectionate memories of her father, and of his calling her, "Apsara."

Geeta, her mother, worked as a maid in houses for a while. Soon she took to cheap liquor and the oldest profession.

Two years later, Geeta traced Dinesh and went to Delhi, where he had become a politician. She met him but returned after a few days. She had been drugged and left on a train, without a ticket. She returned to Calcutta broke in every way. A few days later, Geeta was found murdered in the bustee room.

Tunu was alone now. A middle-aged widower, Anadi Mitra, took up her responsibility in every sense. But after months, he died of heart failure. Security was once again lost. But she hoped against hope of meeting her father. One day he would surely come to Calcutta for he was a big leader. And, when he would find her he would definitely rescue her.

One day, her desperate dream was fulfilled. She saw his father's photo in a newspaper and read that he would come to Calcutta to address a conference. She waited on the platform with the three urchins. The train came. There were many people waiting for him. They garlanded him and took him away in a car. She tried her best to reach him, but just could not, due to the crowd.

All the same, she reached the Mahajati Sadan Hall, the venue of the meeting with the three boys. The hall was full and she was not allowed to go near the rostrum. She waited for her time. Her father Dinesh came at last. People clapped. He was led to the rostrum. She called him, loudly and louder still. But the volunteers and the police threw her out. Dinesh went on lecturing about integrity and character, while his daughter "Apsara" alias "Tunu" alias "Woh Chhokri" was led into the lock-up with the three urchins for disturbing peace!

(Continued next page)



SUBHANKAR GHOSH

A graduate from the Film & Television Institute of India, in Film Direction (1976), Subhankar Ghosh was the Associate Director of Prakash Jha's "Damul" and Nabendu Ghosh's "Trishagni", both of which got National Awards. Has also directed many short films and T.V. series like "Rishte Naite," "Yugantar" "Kantha", "Patachitra", "Cages", etc.

NON-FEATURES

A HOUSE & A HOME

English; Colour; 51 mins; 1993

Director:	Sanjay Kak
Screenplay:	Sanjay Kak
Camera:	Ranjan Palit
Editors:	K.U. Mohanan A. Thyagarajan
Sound:	K. Nandha Kumar
Sound Re-recordist:	Arun Bose
Producers:	I.P. Bajpai & Sanjay Kak
Enquiries:	Octave Communications Pvt Ltd Basement G 151 Kalkaji New Delhi 110019

Indians first arrived in South Africa over a century ago, the vast majority, under just a step ahead of slavery, as indentured labour. These were "citizens" of one part of the British Empire, helping to build another. Today, as the structures of Apartheid appear ready to be dismantled, South Africa's one million Indians must make choices as never before.

In the first flush of change in the "New South Africa", as new opportunities unfold, old prejudices are rekindled. Shot in the city of Durban, "A House and A Home"



looks at a community in transition, focussing on a central preoccupation in the migrant experience—land, housing, home.

From the BMW cars and carphone world of Ebrahim Patel, "Estate Agent of Change" to Chin Gounder's anxieties in the cane fields outside Durban, Indian South Africans talk about their perceptions of the moment.



SANJAY KAK

Sanjay Kak (born 1958) read Economics and Sociology at the Delhi University. His early apprenticeship in film was as researcher-writer with a shoe-string popular science and development series made for TV and then as an assistant on a documentary and low budget feature film ("Massey Sahib").

From 1983-86, he worked in television, producing news documentary and current affairs programmes, a seven-part travelogue on the River Ganga, as well as the popular show "Quiztime".

In 1987 he helped set up Octave Communications. Under its banner, he is now producing and directing documentary films.

FILMOGRAPHY: "Kinnaur Ke Log" (The People of Kinnaur) 1983 "Savdhan! Bache Khel Rahe Hain" (Caution! Children at Play) 1984, "Geeli Mitti" (The Wet Earth) 1984, "Pracakshina: Journey Down the Ganga" 1986-87, "Punjab: Doosra Adhyay" (Punjab: Chapter Two) 1988, "Kiski Ganga?" (Who owns River Ganga?) 1988, "Cambodia: Angkor Remembered" 1989, "Crossings: (1) The Indian Abroad, (2) This Land, My Land, England! (3) A House and a Home" (1990-93)

AWARDS: Silver Lotus/National Film Award 1985 Best Documentary Film on a Social Theme: "Geeli Mitti"

ANUBHAV/THE MIGHTY WITHIN

No dialogues; Colour; 10 mins; 1993

Director:	Suresh Kumar
Story/Screenplay:	Suresh Kumar
Camera:	Rajesh Shah
Editor:	Manik Ratna Tuladhar
Sound:	Raj S. Mulay
Producer:	Film & TV Institute of India
Enquiries:	Film & TV Institute of India Law College Road Pune 411004

Without any dialogues nor commentary, the Director, Suresh Kumar of FTII, has dared to tell the sensitive story of a teen-aged girl waking up to the hidden secret in her body—mensuration. In fact, she wakes up one morning to discover the tell-tale blood on the bed-sheet, she was sleeping upon. In her day-dream, she begins to hate the sophisticated excommunication from normal life for a while. Her subconscious leads her on to religious and mythological characters and incidents.

It is the story of Kunti, the mother of Pandavas in "Mahabharata" that entrances her and she identifies herself with Kunti to the extent of praying to Surya, the Sun God. But she prays for a female child, so much unlike Kunti. When no God helps



her, she is mightily disillusioned. She is also reconciled to the monthly traumatic experience.



SURESH KUMAR

A versatile Hindi writer, who has written poems, plays, satires, etc., Suresh Kumar is more familiarly known as "Suresh Swapnil" (Dreamer Suresh). Even though coming from a poor but cultured and talented family, he has an M.A. (Hindi) and an M.A. in Economics to his credit. Having been bitten by film bug, by then, he joined FTII and got a Diploma in Film Direction and this is his Diploma film.

Suresh Kumar's Hindi book on Film Criticism won an award from the Madhya Pradesh Film Development Corporation.

ANUKAMPAN

Hindi; Colour; 65 mins; 1993

Director:	Balaka Ghosh
Screenplay:	Nilotpal Majumdar & Balaka Ghosh
Camera:	Prashantanu Mohapatra
Editor:	Nilotpal Majumdar
Sound:	Chandidas Mishra
Sound Re-recordist:	Jyoti Prakash Mohapatra
Producer:	Balaka Ghosh
Enquiries:	Filmmakers: P 55 CIT Road Scheme VI M Calcutta 700054

"Anukampan" literally and otherwise means the "vibrations" as for instance when a gong strikes a bell. This can be pursued further to say that in this film, the maker, Balaka Ghosh has vibed well with a little known "gharana" of Kathak in Raigarh (Madhya Pradesh). Half way between folk and classical traditions, the dances are based on the compositions of Raja Chakradhar Singh's "kabita" and "parans." The daughter of the famous dance of Raigarh durbar, Phitudasjee, Kumari Basanti Vaishnab, has rendered some dances.



The sad plight of this "gharana" can be assessed from the fact that the surviving curbari dancer, Burmanlal, had to go back to the profession of his forefathers, that of a barber, to earn his living. It is a matter of credit to the Madhya Pradesh Government that it has bestowed—"Shikar Sanman" (award) on Burmanlal.

Balaka Ghosh focusses on the local artists, their musical instruments, and their way of life and has made this film in the true spirit of a documentarist—and as a dancer.



BALAKA GHOSH

Now in early twenties, Balaka Ghosh is an Honours graduate in English from the Calcutta University, an alumna from the FTII, Pune, with a diploma in Direction and a Kathak dancer of repute. In her film, "Anukampan" (Vibrations) she has merged her two major interests—dancing and making films. It is not one more dance film, but on a little-known Kathak style from Chattisgarh in Central India.

Balaka Ghosh's three films passed muster of the Screening Committee of the Bombay International Film Festival in 1992. They are 1. "Days and Nights in Sato's Land" in which live action and animation have been blended. 2. "The Land Within Ripples", an ecological film on an island in the Sunderbans and 3. "58 Shots", an experimental film.

BAZAR SITARAM

Hindi; B&W; 40 mins; 1993

Director:	Neena Gupta
Story:	Neena Gupta
Camera:	Sushil Rajpad
Editor :	Renu Saluja
Music :	Rajat Dholakia
Sound :	A.M. Padmanabhan
Producer:	Neena Gupta
Enquiries :	Neena Gupta Film Division 24 Gopalji Deshmukh Marg Bombay 400026

Neena Gupta, who has dazzled tele-audiences with her multifaceted talents, reveals a whole world in *Bazar Sitaram*. It is a historic old locality of Old Delhi, which has its distinguished sights and sounds, its own architecture of homes and shops, its festivals and songs. To all this is added a story of two lovers. The flavour of the area is evoked by the images.

At the same time, the film unfolds the decay of values, uprootment of the people and alienation under the impact of modern life. As Neena Gupta says, "It is a film made by me, but not just me. *I make you my friend and take you with me hand*



In hand to share the experience, share the beauty of living life. "Bazar Sitaran" comes alive through the blending of efforts of the technical crew.



NEENA GUPTA

Neena Gupta is widely known to film-buffs and TV watchers as a vivacious Thespian, compere and anchorperson.

The roles she has played in films like "Aadharshila", "Mandi", "Utsav", "Saath Saath", "Susman", "Trikal", "Angaar", "Yalgaar", "Balwan" and "Suraj Ka Satwan Ghoda", directed by stalwarts have revealed her histrionic talent, nurtured at the Delhi National School of Drama, from where she has graduated. She has also acted in the English films, "Gandhi", "Deceivers" and "Jaipur Junction".

But it is the TV serials that have endeared her to the masses. "Khandaan" "Yatra," "Kabeer" "Buniyad" "Mrinal Sen's Stories" "Satyajit Ray Presents" "Dane Anar Ke", "Anveshan" and "Dillagi".

But many may not know that she has an M.Phil in Sanskrit, "her height is 5 feet 4 inches and her weight is 55 kg", according to her own handwritten C.V. What is more, she is a film-maker and serial producer now.

COLOURS OF ABSENCE

English; Colour; 30 mins; 1993

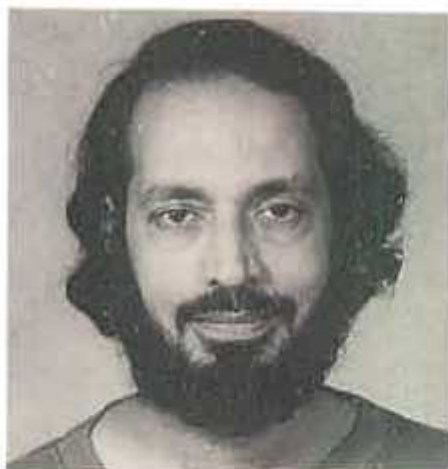
Director:	Arun Khopkar
Screenplay:	Arun Khopkar
Camera:	Piyush Shah
Editor:	Rajesh Parmar
Music:	Rajat Dholakia
Sound:	A.M. Padmanabhan
Producers:	Arun Khopkar & Shanta Gokhale Lalit Estate S.H. Paralkar Marg Shivaji Park Bombay 400028

Arun Khopkar, who has earlier made sensitive art films on three Baroda Painters (Vivan Sundaram, Nalini Malani and Bhupen Khakkar) and also the dancer, Leela Sampson, has now turned his attention to Jehangir Sabavala. A painter's painter, Sabavala, is an authentic representative of the Cubist style of painting in India. Through his individualistic style, he has now gone beyond Cubism.

The film not only introduces Sabavala and his superb paintings but also traces his artistic career from Sir J.J. School of Art in Bombay to Paris and back home. He



lives a serene life with his wife Shirén in Bombay. The film is enlivened with poems dedicated to Sabavala by Dom Moraes and Adil Jassawala, who read them out. Tones and textures blend well in this film.



ARUN KHOPKAR

Arun Khopkar is a well-known alumnus from the Film and Television Institute of India from where he obtained his Diploma in Film Direction in 1974. He has directed and produced several short films. His films, "Tobacco Habits and Oral Cancer" (1978) "Figures of Thought" (1991) on the Baroda painters, and "Sanchari" (1992) on Leela Samson have won national and international awards. Some have been shown in the "Indian Panorama." His book on the film-maker, Guru Dutt, earned for him the National Award for the best Book on Indian Cinema (1986). He has lectured extensively on aesthetics in general and film aesthetics in particular in India and abroad and he has contributed research papers to national and international journals. He is an internationally recognised authority on Einstein. He is a Homi Bhabha Fellow. He knows French, Russian, German and Japanese languages apart from Marathi, Hindi and Sanskrit.

In "Colours of Absence," he has once again returned to a painter. He specialises in interpreting artists of several disciplines in terms of cinematic images and relevant, valid sound track.

FEARLESS—THE HUNTERWALI STORY

English & Hindi; Colour; 62 mins; 1993

Director:	Riyad Vinci Wadia
Story Screenplay:	Riyad Vinci Wadia
Camera:	R.M. Rao, Anil Mehta & Faroukh Mistry
Editor:	Arunabha Mukherjee
Art:	Seema Swamy and Yunus Pathan
Music:	Shiv Mathur
Sound:	Indrajit Negi
Sound Re-recorder:	A.M. Padmanathan
Producer:	Wadia Movietone Pvt Ltd.
Enquiries:	Wadia Movietone Pvt Ltd. 1st Floor, Ballard House Adi Marzban Path Ballard Estate Bombay 400003

"Fearless—The Hunterwali Story" is a 62-minute documentary in 15mm that tells the story of the Fearless Nadia—Indian Cinema's legendary stunt actress, whose films dominated the box-office of the 1930's and 40's. Blonde, blue-eyed and busty, her unique persona has been captured on film by the Wadia Brothers, who starred her in over 50 feature films. Her first lead role in "Hunterwali" (1935).



created the legend and Nadia's fascinating stunts and subtle comedy allowed her to carve a special niche in the history of cinema.

The documentary consists of interviews with Nadia and her fellow stars, directors and cinema critics. Through their observations, the story of how the Stunt Films genre took roots in India is told—its genesis from the early silent films of Hollywood to its later metamorphosis into the action films of the 50's and 60's and finally to its latest avatar—the "Masala" film of the present.



RIYAD VINCI WADIA

Riyad Vinci Wadia makes his debut as a writer, producer, director on the international scene with "Fearless—the Hunterwali Story"—a documentary tribute to Fearless Nadia, the Stunt Queen.

A graduate in Film & Television Production from the Charles Sturt University, Australia, Riyad's graduating short film "Whatever Happened to Mommie Dearest" won him plaudits for its insightful satire on the Hollywood Myth.

Riyad returned to Bombay in 1990 to inherit the celebrated Wadia Movietone—a sixty-year old feature film production company started by his grandfather—J.B.H. Wadia—and his brother.

Revamping the company, Riyad cut his teeth as a producer with a series of award winning advertising commercials. He expanded his canvas with "Trip the Light Fantastic," a six-episode TV series on the Nikolais and Murray Louis Dance Company, which he co-produced. In recent months, Riyad has been busy producing "Fankar Ka Fan", a 13-episode TV serial that deals with "Creativity". He has also written a screenplay called "My Cherry and Other Mixed Fruits", which he will direct.

Apart from films, Riyad is a theatre personality as well and has acted in "Othello" "Major Barbara" "Biloxi Blues" and "The W2". He has also written several one-act plays, including "Death of an Actress", which have been well received.

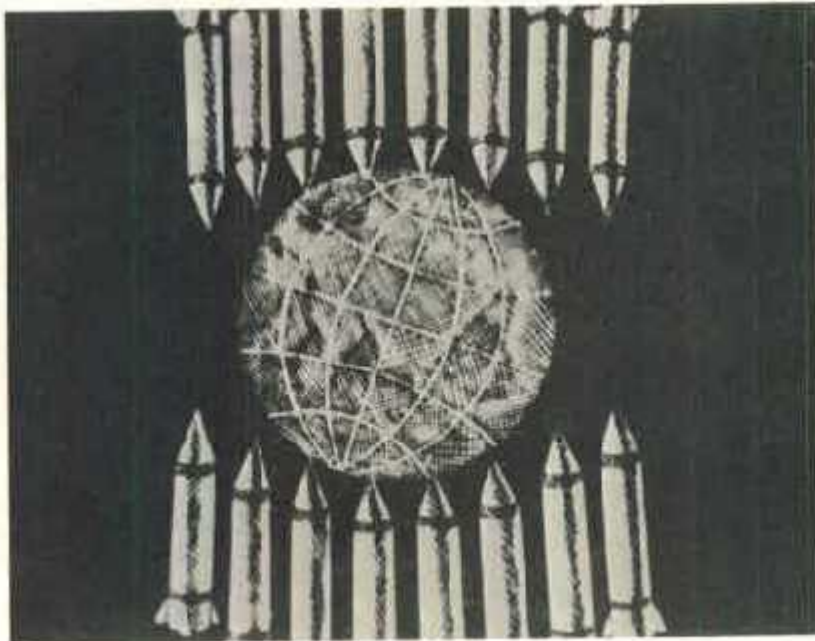
Born in 1967, he has several quickies and half-hour video films to his credit.

FREEDOM

Hindi, Colour, 3 mins; 1993

Direction:	Ms Shaila Paralkar
Screenplay:	Shaila Paralkar
Camera:	Prakash Parmar
Editing:	Harish Sutar
Music:	K. Narayanan
Sound Recordist:	Bharat Berde
Producer:	V.B. Chandra Chief Producer Films Division
Enquiries:	Ms Usha Mehra PRO, Films Division 24 Dr. G. Deshmukh Marg Bombay 400026

Through this 270-second animation film in colour, its maker has paid a handsome tribute to the quintessence of "Freedom"-in a memorable manner. It is a vindication of the effectiveness of the animation technique.





SHAILA PARALKAR

Born in 1940, Shaila Paralkar has a diploma in applied arts. She has been with the Cartoon Film Unit of the Films Division in Bombay for the last 30 years. Her cartoon film, "The Thinker" (1981) has won a national award and international acclaim. At last year's Festival, she was represented by her 3-minute film "The Last Drop", in the "Panorama" section.

HYDERABAD—A PLACE IN THE HEART

English; Colour; 15 mins; 1993

Director:	Zafar Hai
Camera:	R. M. Rao
Editor:	Munna Rizvi & P.G. Supare
Music:	Vanraj Bhatia
Sound Re-recorder:	Kuldip Sood
Producer:	Zafar Hai
Enquiries:	Haimark Film International Nariman Point Bombay 400021

As a lover of Hyderabad, Zafar Hai pays a cinematic tribute to the Nawabi culture of Hyderabad, evoking the grand style of living more than half a century ago. Through photographs of interiors and exteriors, and of Nawabs and their retinues, the flavour of things past is evoked through the magic of the camera. Through all the euphoria and nostalgia runs the slender thread of decay and alienation. However, an attempt is made successfully to emphasise the "unbroken link with centuries of Mughal traditions that had percolated from the North to Central India and blossomed in the Deccan plateau.





ZAFAR HAI

Zafar Hai has produced and directed documentaries and promotional films, which have been shot in various locations in South East Asia, Africa, the Middle East, Europe and the United States, besides of course India. He has also directed numerous cinema and TV commercials.

Over the last 15 years, his films have won him most of the significant Indian awards as well as some prestigious international awards. The major ones include Indian National Film Festival (NFF) Best Documentary (twice); Filmfare Award for Best Documentary of the year (twice); World Festival of Aviation Films (Rome), Silver Leaf Award for Excellence, first prize at the Scandinavian Travel and Tourist Exhibition and Best Travel Film Award in San Francisco, plus awards earned at International Film Festivals at Buenos Aires and Manila.

In 1987, he directed "The Perfect Murder", a feature film in English for the world market, which was produced by Merchant-Ivory Productions, with Ismail Merchant as the Executive Producer and the Oscar-winning cameraman, Walter Lassally, as the Director of Photography. The film was released in major cities in the UK and USA and India and was telecast by BBC and Star TV.

In 1990, Zafar Hai produced and directed a tourism film for the Taj Group of Hotels. He has just completed a prestigious film on India commissioned by the Ministry of Tourism, Government of India. The commentary for this film has been narrated by the internationally known actor, Michael York.

He is planning a three-part series called "Indian Journeys", which will be based on the accounts of Famous Travellers to India.

He is now working on a film version of Manohar Malgonkar's novel, "Combat of Shadows", which is to be shot in India with a strong British cast.

IN SEARCH OF INDIAN THEATRE

English; Colour; 38 mins; 1993

Director:	Abhijit Chattopadhyay
Screenplay:	Abhijit Chattopadhyay
Camera:	Soumendu Roy, Gaur Karmakar & Swepan Nandy
Editor:	Arun Dutta
Sound:	Ranjan Pandey, Naresh Sharma & Sanjay Chatterjee
Sound Re-recorder:	Anup Dev
Producer:	Arundhati Chatterjee
Enquiries:	Arundhati Chatterjee 43 Asutosh Choudhury Avenue Calcutta 700019

In his search for the Indian Theatre, Abhijit Chattopadhyay discovered the monumental contribution of Habib Tanvir, who has put the folk dramatic traditions of Chattisgarh, Madhya Pradesh, on the world map. Chattopadhyay's film is a celluloid tribute both to Habib Tanvir and his life-long friends, the folk artistes, now made famous in India and abroad for their repertoire, wit and whimsicality as also their gusto.





ABHIJIT
CHATTOPADHYAY

A graduate from the Calcutta University, he started his film career as the Art Director of the Hindi TV serial, "Pratham Pratishruti" based on Ashapurna Devi's novel. He made his debut as a film-maker with "Chhapakharar Bangla Haraf" (On Bengali in Print) which earned for him a Silver Lotus in 1990. His next film "Craven Image" on the well-known Bengali sculptor, Chintamani Kar, bagged the Golden Lotus in NFF in 1991.

"In Search of Indian Theatre" now in "Indian Panorama" has won the Golden Lotus for Best Non-Feature Film in 1993.

Abhijit Chattopadhyay's docu-feature "Nai Subha" is a story based campaign-film against smoking.

LAI HARAoba

English; Colour; 70 mins; 1992

Director:

Aribam Syam Sharma

Story:

Aribam Syam Sharma

Camera:

Ph. Saratchandra Sharma &
A. Chitreshwar Sharma

Editor:

Ujjal Nandy

Music:

Aribam Syam Sharma

Sound:

A. Santimo Sharma

Producer:

Aribam Syam Sharma

Enquiries:

Aribam Syam Sharma Production
Sana Phandeng Leirak
Thangmeiband
Imphal 795004

"Lai Haraoba" is derived from ecstatic shout of "Hoi" by Lai, the deity of Maripuri pantheon. It denotes the gorgeous ritualistic festival in April-May of Manipur Valley. It connotes the myth of creation of the Universe, heaven and earth, flora and fauna and, of course, humankind.

Aribam Syam Sharma, who two years ago presented a celluloid tribute to the "Metei Pung," the barrel-shaped drum out of which tremendous rhythms can be produced, has now done likewise to Lai Haraoba.



The film is an intimate study of the Maibas, Maibis and Penakhongabas, the custodians of the rites and rituals, the codes and conventions. They supervise the preparations of the icons.

Sharma, with great loyalty and rapport, conveys the myth and legends and the significance of the martial dance, revealing the secrets and grandeur of Manipuri culture to the outside world.



ARIBAM SYAM SHARMA

Born in 1939 at Imphal, Manipur, Sharma originally mastered in Indian Philosophy from Vishwabharati University. In Manipur, his interest and involvement in the theatre has left a mark and he became an actor and director of note in Manipuri theatre. With his musical background and versatility, he was also a popular vocalist and composer. He has scored music for many films.

Sharma has directed films since 1974. The feature film "Imagi Ningthem" (My son, Precious) released in 1981, was screened in Filmotsav '82 (Calcutta). This film has been screened in the New Directors/New Films, New York and International Festivals at Denver, Locarno, Toronto, Montreal, Hong Kong and Festival Des Three Continents at Nantes (France) where he was awarded the Grand Prix.

His last film "Ishanou" (The Chosen One)-1990 has been a 'Selection Officielle' at Cannes 1991 in 'Un Certain Regard'. The film has also been invited to International Film Festivals at London, Singapore, Seattle, Vancouver, Freiburg, etc.

Many of his documentaries have won the national awards, and two of them have received international awards.

Spearheading the film movement in the tiny North-Eastern State of Manipur, he has rendered already a good account of his talent.

MOKSHA/SALVATION

Bengali; Colour; 84 mins; 1993.

Director:	Pankaj Butalia
Camera:	Piyush Shah
Editor:	Sameera Jain
Sound:	Pankaj Butalia
Assistant Director:	Sujata Narula
Producer:	Pankaj Butalia
Enquiries:	Vital Films B 26 Gulmohar Park New Delhi 110049

The greatness of Cinema is that it unlocks secrets of Life in most unlikely places and among unsuspected people. But that depends on the film-maker. Pankaj Butalia is one such—an academic, film society activist and documentary film-maker.

In this film, Butalia has turned his attention to the pilgrimage centre-Brindavan, permeated with the Vaishnavite cult started in the 16th century by Chaitanya through his song-poems. In Vrindavan, there is a Bengali ashram, the home of last resort for widows from orthodox families.

With creative support and help of Piyush Shah, the cinematographer, Butalia delves into the lonely lives of five selected widows, who have been marginalised



by their families due to socio-economic factors. These widows speak with anguish about their isolated lives, devoting four hours a day in the morning and evening for devotional singing for a mere pittance. Sameera Jain, the editor has also contributed quite a bit to the unravelling of the secrets of the widows for whom grey is forever black till they die.



PANKAJ BUTALIA

Formerly a Reader at a Delhi College, Pankaj Butalia has been very much involved in the "Better Cinema Movement". For nearly 20 years he has been a film activist. A long time Secretary of the Federation of Film Societies of India (Delhi Branch), he conceptualised and organised "Documentary, 88" for a filmotsav.

Butalia made his debut as film-maker with his hour-long "When Hamlet came to Mizoram." In his own words, he made an "attempt in this film to knit together the complex response I felt towards the Mizos and their enactment of Shakespeare's 'Hamlet'."

ON THE WILD TRAIL

English; Colour; 20 mins; 1993

Director:	Rajiv Mehrotra
Camera:	Rajiv Mehrotra
Editor:	P.N. Revankar
Music:	Kajal Ghosh
Sound:	Lokesh Dhawan
Producer:	Rajiv Mehrotra
Enquiries:	Mediant Films Pvt Ltd 136 Golf Links New Delhi 110003

"On the Wild Trail" promotes the forests and wild life sanctuaries of India as "tourist destinations". The film covers some of the major natural preserves and provides potential tourists with a holistic view of Nature, the flora and fauna. It suggests that Indian sanctuaries are not merely places for observing wild life. They are intricate and complex living worlds or "biospheres", natural environments with inter-dependent links between flora and fauna which "coexist in a delicately balanced web of life."

In addition to the excitement of observing a rich variety of wild life from close quarters, the film captures the several other dimensions of visiting a preserve—its origin and history, the body of associated myth and lore, the current concern



for conservation and the ingrained commitment in the Indian heritage to the idea of an interdependence between humankind and its environment. The film is a celebration of Nature. It beckons the tourists to come and travel "On the Wild Trail."



RAJIV MEHROTRA

In his own words, Rajiv Mehrotra describes himself thus:

"I have worked widely on both sides of the camera, but in recent years I have tended to stay largely behind it, as an independent television and documentary film-maker. I work primarily on 16mm film, but am equally comfortable working on video (Betacam SP, U Matic) I direct, shoot and narrate my own films. Sometimes edit them and occasionally work as a cinematographer for others."

Mehrotra had studied at St. Stephen's College, Delhi and St. Edmund Hall, Oxford and has a post-graduate degree in Film Direction from Columbia University, USA. And, Milos Forman of Columbia in a testimonial said, "It has been a pleasure to watch his talent grow."

Mehrotra has lived up to the expectations from him by making wholesome films/video programmes on a wide range of diverse subjects as the Dalai Lama and Sri Ramakrishna, Baba Amte and Nirad Chaudhury, contemporary China, and ancient Angkor Wat, Narmada Dam controversy and Iodine Deficiency Disorders (in seven countries), Tibetan ecology and Indian Foreign Service. Some of these films have been made for PBS of USA, Ch. 3 of Paris, NHK of Japan, German TV and other networks. Rajiv Mehrotra is also famous for his interviews with US President George Bush, Prime Ministers John Major of UK and Nakasone of Japan, Carl Sagan and John Galbraith. Then, he changed the format into informal chats, entitled "Conversations" with distinguished VIPs like Sir Stephen Spender, late J.R.D. Tata, Pandit Ravi Shankar and Dr. Karan Singh.

Among the awards he has won are the National Festival Awards: "The Barren Harvest" 1988; "Baba" (1991) and "A Matter of Motherhood." The Joey Award for Excellence and the Silver Apple Award from San Diego (USA) for "Ocean of Wisdom" (on the Dalai Lama).

Just 40 years of age this year, he truly has miles to go for using film/video to widen the experiences of the loves of the "moving images".

ORDINARY LOVE

Hindi, Colour, 10 mins, 1993

Director:	Anand Subramanian
Story/Screenplay	Anand Subramanian
Camera:	Saji Kumar K
Sound:	Himanshu Khatua
Producer:	Film & TV Institute of India
Cast:	Raj Zutshi, Amol Gupta & Mora Ambegatkar
Enquiries:	Film & TV Institute of India Law College Road Pune 411004

In this FTII diploma film, Anand Subramanian deals with the ancient theme of "a time for parting and a time for reunion" which is becoming more common today. Raj and Seema are at the knife-edge point of one more separation. She is hell-bent but not so her husband, who is still undecided. With calm resignation he gives her the last ride and drops her at a deserted bus-stop and goes home.

But as things would have it, Seema undergoes a dramatic change of mood and trudges back home, possibly out of habit or may be due to fear of insecurity. She finds Raj chewing the end of memories of life together and brooding. This is the time for reunion and reconciliation—of course, after hesitation, humming and hawing. Life is such.





ANAND SUBRAMANIAN

A graduate in Economics, he later acquired a post-graduate Diploma in advertising. But the film-bug bit him and he went to that *alma mater* of film-makers, FTII in Pune, where he obtained yet another Diploma in Direction. He has several corporate and advertising films to his credit. He has acted the lead role in the Kannada feature film "Mysore Mullige". He has a natural penchant for rendering songs in several languages, including jingles for radio.

RASHTRIYA DARIVAN UDYAN/ NATIONAL MARINE PARK

Gujarati; Colour; 19 mins, 1993

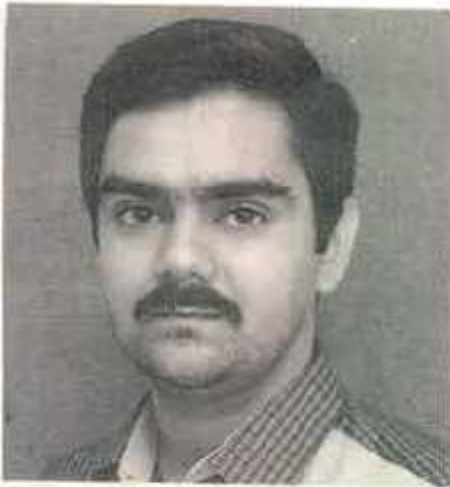
Director:	Nirav A. Parikh
Camera:	Nirav A. Parikh
Editor:	Nirav A. Parikh
Producer:	Director of Information Government of Gujarat
Enquiries:	Director of Information Government of Gujarat Gandhinagar 382001

Gujarat, with a coastline of 1663 kilometres, is rich with marine wealth and mangroves. In the Gulf of Kutch, between Navlakhi and Okha, the coastal belt is distinguished by the rare presence of living corals. These marine animals animals called polyps, belonging to 40 varieties, secrete calcium carbonate that turns into coral reef at the depth of three to six metres.



The coral reefs are camouflaged habitats for pearl yielding oysters. At one time, the local ruler had launched as many 18 forays by pearl divers between 1913 and 1947. This had led to near extinction of oysters and upset of the eco-balance. It took 18 months to do research and write the Script.

The Marine National Park with a network of 42 islands reveals colourful, fascinating secrets of algae, fish including sharks, sponges, snakes as also marine animals like, dolphins as also of flora and fauna. The motion picture camera has revealed in this film the secrets of marine life as also of the salt-water tolerant mangrove plants. Serious attempts are being made to preserve all of them from pollution of toxic effluents from nearby industries.



NIRAV A. PARIKH

N.A. Parikh, born in 1968, studied Motion Picture Production at Lansing Community College, Michigan, USA. Started his career in 1989 as a camera assistant. "Rasthriya Dariyai Udayan" is his first film as producer and director.

Parikh's other films are: "The Holy Himalayas", "People's Forests," and "Yogi Shathabdi" (on the inauguration of Temple in Gandhinagar). Has been associated with a film on Vallabhbhai Patel and more than 150 episodes of Gujarati serials as a cameraman/editor. Now under production a film on the Gir Forests.

SUNDAY

Hindi; Colour; 62 mins; 1993

Director:	Pankaj Advani
Story/Screenplay:	Pankaj Advani
Camera:	Manoj Nayar
Editor:	Pankaj Advani & Devashis Guha
Costume Designer:	Aditi Shah
Music:	Rajat Dholakia
Sound:	Satish P.M
Producer:	National Centre of Films for Children & Young People
Cast:	Ratna Pathak, Srivallabh Vyas, Dina Pathak, Imad Delal & Rakesh Bedi
Enquiries:	National Centre of Films for Children and Young People Films Division Complex 24 Gopalji Deshmukh Marg Bombay 400026

"Never on a Sunday" so runs an old film song. But it is on a Sunday that the Father in a three-cornered family is returning home after a business trip. The Mother is



looking forward to receiving him at their sea-side home. But it is the kid, who is agog and looks forward to an exciting Sunday.

But then the Father oversleeps, when the train reaches the station where he should get down. The Mother and the Son are bewildered when the train resumes its journey, without the father getting down.

Out of this trite incident, Pankaj Advani, the Director of this film for children and young people, has built up a roller-coaster ride with the next sequences devoted to trains and cars, road-rollers and motor-bikes, chases and misses, slapstick and magic, exits and departures. And an absent-minded grand-mother and an old driver, a naughty travelling ticket examiner and a clown among others enliven the film till the climax.



PANKAJ ADVANI

Now in his late twenties, Pankaj Advani is B.A. in Painting from Baroda University and a Post-Graduate degree in Editing from FTII, Pune.

As an Editor, he has worked with several directors including the late G. Aravindan. He has tried his hand in dialogue and script-writing. One of his original scripts has won a prize from NFDC.

Advani has tried his hand successfully in a wide range of things, from one-act plays to slide projects, from direction to video documentation. Now he has made his debut through the featurette of the National Centre of Films for Children and Young People.

THE SECOND PAGE

Hindi; Black & White; 34 mins; 1992

Director:	Sanjivan Lal
Story/Screenplay:	Sutanu Gupta and Sanjivan Lal.
Camera:	Manoj Pradhan
Editor:	Sanjay Verma
Sound:	Manas Rajan Chaudhury
Producer:	Film & TV Institute of India
Cast:	Vineet Kumar, Roshni, Tappu Mehta & D.D. Nigam
Enquiries:	Film & TV Institute of India, Law College Road Pune 411004

"The Second Page", not the front page, indicating the downside in the importance of the local item, in the newspaper "lingo." Sanjivan Lal of the FTII in his diploma film, has gone in for three prisoners, their jailbreaks, and one Vivek, a sharpshooter, with a Dostoevskian mind-set. He goes in for the pain of the mind having shot three unarmed, teenaged undertrials. It becomes a traumatic experience all the more so, when his own younger brother is in the hands of the police elsewhere.

Just when he is wrangling with his guilt to a point of insanity, he himself becomes a mere victim of a policeman. The Press is excited about his demise but he is



relegated to the "Second Page", not the "front page" just because the reasons of his death are not made known. It's an anti-climax.



SANJIVAN LAL

Intriguing indeed are the ways by which individuals switch over to film-making as a career. Sanjivan Lal, hailing from Jamshedpur, studied there and at Delhi. After securing a B. Com, he worked for a couple of years for his articleship with a Chartered Accountant. Finally, a six-month Cinema Workshop at the Centre for Development & Instructional Technology (CENDIT) opened his eyes and changed his career. Then he went to FTII, Pune. Besides, he had done some freelancing.

Sanjivan Lal has made a video programme on a life-term convict turned painter at Yeravada. "The Second Page" is his Diploma Film.

THE SPLENDOUR OF GARHWAL & ROOP KUND

English; Colour; 25 mins; 1993

Director:

Victor Banerjee

Story/Screenplay:

Ganesh Sallee and Victor Banerjee

Camera:

Victor Banerjee

Editor:

Shibani Ghosh & Sujata Narula

Music:

Buddha Ganguly

Sound:

Kuldeep Sood

Producer:

Garhwal Mandal

Vikas Nigam

Enquiries:

Garhwal Mandal

Vikas Nigam Ltd

74/1 Rajpur Road

Dehradun

Victor Banerjee loves to be as much behind the camera as before it—and not only as Director, but lately as cinematographer as well. He made his debut with the camera in "Where No Journeys End," a film for the Indian Railways. This is his second non-feature, which he has shot himself. With a home at Landour Cantonment (near Mussorie) and with his love for the Garhwal mountains, he has made this film on trekking and beyond.



Banerjee has focussed on the myth and legend of the Roop Kund Lake. According to local belief unless one is destined to see the lake, one will not be able to reach it, even after the strenuous climb. There is a hoary story of how once 300 pilgrims perished because they had violated some injunction. Their saffron clothes and bones can still be seen.

In this film, the two valiant attempts of a lone "trekker" to reach Roop Kund end up in vain due to avalanches. And in frustration he goes only upto Sahasra Tal, the land of 100 lakes, but is determined to attempt once more. This is an adventure film in the domain of Lord Shiva with the peaks of Trishul dominating.



VICTOR BANERJEE

Victor Banerjee has worked as a Thespian of repute with some of India's most eminent Directors including Satyajit Ray, Shyam Benegal and Minal Sen. During his brief career as a professional, he has also worked with Directors of international fame like Sir David Lean in E.M. Forster's "A Passage to India", Roman Polanski, Jerry London and James Ivory. He has received awards for his performances both in India and abroad. In 1988, he received the honour of being the first non-English/American actor to be invited to the United Kingdom by Director Stephen Pimlott, to act in the famous "York Mystery Plays" as "Jesus Christ".

Banerjee's directorial debut was with "An August Requiem", which was picked as India's official entry to the Berlin Film Festival. His first non-feature, which also marked his debut as Cinematographer, was a documentary for the Indian Railways called "Where No Journeys End" telecast in India. It received a National Award, and went on to win the "Gold Award" out of 3100 entries from 27 countries, at the Houston International Festival, USA. "The Splendour of Garhwal and Roop Kund", is his second non-feature film.

TRAGEDY OF AN INDIAN FARMER

Music only: Colour; 6 mins; 1993

Director:	Murali Nair
Story/Screenplay:	Krishna Pillai's poem/Murali Nair
Camera:	Radhakrishnan
Editor:	Sanjeeva Sood
Art:	Thrilocharan
Costume:	Murali Nair
Music :	Devdas Naik
Sound:	Karnail Singh
Producer:	Murali Nair
Cast:	M.R. Gopakumar, Stella Raja, Sashidharan Nair, Lal & Ajitha
Enquiries:	Montage Communications 35/1412, D.N. Nagar Andheri West Bombay 400056

Who does not know the "tragedy" of the Indian farmer? A captive of circumstances, ranging from the monsoon to bondage, from bureaucracy to pressures of politics, he is like a tragic Greek character in a Tragedy.



Reduced to the most minimal, the film by Murali Nair of Montage Communications highlights the intensity of the unhappiness of poor farmer who had planted a banana tree and he had hoped to eat the fruits thereof with the family. But he was not fated to do so, because he was just a tenant farmer, he had to surrender the banana bunch to the local landlord, still called the *Zamindar*, lord of the land. Result: The hopes of the family are shattered and they cannot taste the sweetness of the banana fruit, they had aspired. A minor tragedy, repeated million-fold all over the country.



MURALI NAIR

If Murali Nair had stuck to his original discipline, maybe he would be studying various aspects of the shattering earthquake in Maharashtra, for he has an M.Sc with first rank in Geology from Kamarajar University, Madurai. But films lured him. After acquiring a Diploma in Film-making from St. Xavier's Institute of Communications, Bombay, he worked with some commercial and documentary directors as an assistant. "Tragedy of an Indian Farmer" is his first directorial venture. Its discovery fortifies the rationale of the Selection Panels of "Indian Panorama."

WANGLA-A GARO FESTIVAL

English: Colour: 58 mins: 1992

Director:

Bappa Ray

Camera:

Vivek Banerjee

Editor:

Shantanu Bhowmick

Sound:

Sanjay Chatterjee, Jyoti
Chatterjee & Anup Mukherjee

Producer:

Indira Gandhi National
Centre for the Arts

Enquiries:

Krishna Dutt
Co-ordinator
Indira Gandhi National
Centre for the Arts
Central Vista
New Delhi 110001

Wangla is the biggest festival of the matrilineal Garos of Meghalaya coinciding with the harvest of all the crops. Their life-style is based on sowing and reaping through slash-and-burn cultivation called *jhum*. Their fascinating rites and ceremonies are intimately attuned to their eco-style, the Garos being the children of Nature.

The film reveals the grand and splendid Wangla Festival. Individual families or members of single villages merge with those of other families and villages in the massive array of dancers and drummers with large drums, often four feet long.



Flutes, horntrumpets and gongs raise the music to the skies. And, the dancers with their colourful sashes and hornbill feathers and head necklaces merge. Rice beer in large earthenware jars sustains them during the festival. The film is Bappa Ray's tribute to the synthesis of Garos with Nature.



BAPPA RAY

Bappa Ray is a documentary film-maker, with a keen interest in tribes and tribal development. So much so, he succeeds in establishing warm rapport with tribals, be they in South India or in the North-East. He has made several films in close liaison with anthropologists and ethnographers. His repertoire includes "Alien Homeland" a film on the Siddis, an African community that had migrated to India a few centuries ago; "Cholanaiken of Kerala" and "Kadar of Cochin" focussed on the hunter-gatherer communities; "Hynniew Trep" is a film on the Khasis of Meghalaya; "Wangala-A Garo Festival" has looked at the impact of *jhum* cultivation on this major festival, and this film received the National Award for the Best Anthropological/Ethnographic Film in 1993; "Ladakh: Life along the Indus" looks at the various peoples that comprise this remote land. Currently he is working on the "Changpas of Ladakh", nomadic pastoralists, who rear the pashmina goats.

CONTRIBUTORS

Dr. S. KRISHNASWAMY is the co-author of "Indian Film" along with the well-known media specialist, Eric Burnow the most reliable history of Indian Cinema as yet. Dr. Krishnaswamy is equally well-known for his film "From Indus Valley to Indira Gandhi," award-winning films and much acclaimed tele-series telecast by Doordarshan. In his lectures abroad, he has done much good to Indian Cinema.

VIJAYA MULAY has been a Film Activist "Emeritus." An educationist, a founder of the FFSI and a Censor Officer for several years, she is familiarly known as "Akka" (elder sister) in film circles. Prof. Jerzy Toeplitz of Poland once said that "the Indian film is in her safe hands as far as censorship."

Fr. GASTON ROBERGE, a French Canadian has been with us in Calcutta with the celebrated "Chitrabani" (his alter ego) nurturing film talent, writing filmbooks of high calibre and supervising the production of educational films and radio programmes for several years.

N.V.K. MURTHY started as an educationist at Osmania University and for some years produced worthwhile films on current affairs and newsreels at the Films Division. A zealous film promoter, he has been with the NFDC and later with FTII in Pune as its Director.

PRABODH K. MAITRA, as an Officer of the Department of Information and Culture, Government of West Bengal has been intimately connected with Nandan from its architectural plan stage to what it is today. He did a stint with DFF. A former Secretary of the Calcutta Film Society, he is now in charge of the Satyajit Ray Archive. An academic by nature, he is now teaching film appreciation to University students.

S.V. RAMAN is the Film Programme Officer with Max Mueller Bhawan, Calcutta. He was General Secretary of the FFSI, Calcutta. A keen enthusiast of the Better Cinema Movement, he has contributed much in that direction.

SHOMA A. CHATTERJI is one of the professional freelance film journalists of Bombay. A perceptive observer of Bollywood, she analyses the currents and under-currents of film production, without being led away by glamour and glitz. She has a national prize for film criticism to her credit.

MRINAL PANDE, (daughter of the well-known Hindi writer, Ms Shivani) is a leading Hindi journalist and a powerful writer in both Hindi and English. A former editor of "Canga" and "Hindustan Sapthahik" she is now Associate Editor of "Hindustan". She is a keen Women's Movement activist and author of some books.

SANJIT NARWEKAR has been in film journalism for a couple of decades, having been associated with "Screen". Author of some books on films and documentaries he is now very much involved with the electronic media, representing as he does an American journal in India.

AJOY K. DEY, a long-time General Secretary of the Federation of Film Societies in India, he has grown with the Film Movement in Calcutta. Though working as an officer in the Reserve Bank of India, his passion is seeing films and films and writing about them, now and again. He has edited some valuable publications, including one on Satyajit Ray.

NARESH KUMAR, a senior officer of Indian Oil Corporation, has been a keen observer of the "Southern Film Scene" over the years and has been writing about the trends and developments for journals, with an overall perspective and careful analysis.

JAG MOHAN has edited "Indian Documentary", written monographs on Dr.P.V Pathy and S.Sukhdev and a book on Documentary Films. One of the seven founders of FFSI, he has been a guest lecturer at the FTII, script-writer for over 40 documentary films and a Film Censor Board member. He is the author of "Kama Kreedā/Sexistentialism."

Krishna Mohan: Chief Producer, Films Division and Director, BIFF.

Ravi Gupta: Managing Director, NFDC.

Shankar Mohan: Deputy Director of the Directorate of Film Festivals.

CREDITS

Photo Collages by JAG MOHAN

Rana Lodh for photograph of Nabyendu Chatterjee and a still from "Shilpi"

Hirak Sen for the still from "Uttaran"

Ranjan Ghose for the photograph of Goutam Ghose.

