
INDIAN CINEMA 1989





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DIRECTORATE OF FILM FESTIVALS
New Delhi



Editor : Shampa Banerjee

Coordination : C.L. Gupta, Sunit Tandon, H.H.N. Tandon, D.N. Gandhi

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Khan Market
New Delhi 110003

Phones : 694920/615953/692849/697167/618530

Cable : FILMOTSAV, New Delhi 110003

Telex : 31-62741 FEST-IN

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FOREWORD

The Indian Panorama section has perhaps come to be identified with a particular kind of Indian cinema. It grew out of the need to select films which could find a place in international film festival programmes. Since 1979, the Ministry of Information and Broadcasting, Government of India, has been meeting the cost of preparation of subtitled prints. The package is screened every year in the International Film Festival of India held in January. Later the Directorate of Film Festivals sends the films to various international festivals abroad and to special Indian film programmes organized under the bilateral cultural agreements in different countries.

The Government later added further incentives to encourage the production of quality films by recommending the Panorama films to Doordarshan for telecasting and to the State Governments for exemption of Entertainment Tax, etc. The Indian Panorama has now evolved into a prestigious selection of films which attracts Indian film makers who vie with one another for a place in this programme.

In this year's Panorama, we are privileged to be able to include the latest film by the great master Satyajit Ray and also other talented and veteran film makers like Mrinal Sen. We congratulate young Karun Shaji, the film director from Kerala, whose first feature film *Piravi* (Malayalam) has won a host of international and national awards during 1989. The Panorama has been the launching pad for many a new young film maker whose first films have been featured in it. Pervez Merwanji is one such entrant with his first feature film *Percy* (Gujarati).

The Indian Panorama has been continuously evolving. Because of the nature of the selection process which takes place in September or October, films made after September could not be included in the first round of the Panorama, though often such films were seen at international film festivals. This is one reason why some of the films featured in this year's Panorama have already done the festival rounds, so to speak! The Indian Panorama regulations had therefore to be amended and now provide for a second round of selection of films censored between September and 31st December.

There is always scope for further improvements and the Government and the Directorate of Film Festivals, which formulate and notify the Panorama regulations, are always alert to demands and suggestions voiced by the film industry and film makers in this connection. The objective though, never changes which is to recognize the highest standards of film making in which the thematic content is matched by technical excellence. To date, many films which have featured in the Indian Panorama section have won national and international acclaim and I am sure this year's Indian Panorama '89 will be no exception.

A handwritten signature in black ink, appearing to read 'Urmila Gupta', with a long horizontal stroke extending to the right.

Urmila Gupta
Director
Directorate of Film Festivals

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The 'Non-Mainstream Cinema' 1989

Iqbal Masud

The term 'non-mainstream' is a fluid one. Would you call **Parinda** (by Vidhu Vinod Chopra) or **Chaalbaaz** (by Pankaj Parasher) non-mainstream? No, they are right in the middle of the furrow—mafia, corrupt police, songs and dances, and more than a touch of sadism. And yet **Parinda** has the kind of charged technical efficiency and drive that lifts it above the commercial rut. **Chaalbaaz** is not so well equipped, yet it uses Sridevi in the casual, post-modern jokey way that is lightyears removed from the hugely successful **Chandni**.

The difference lies in a way of looking at reality and the human situation. Even in farce or satire, non-mainstream cinema at its best tries to illuminate the human condition. That is not the primary objective of mainstream cinema which, at its best, tends to ensure successful execution of a concept—a romance, a safe issue, a foray into violence or prurience.

Two things are striking about the '89 non-mainstream cinema. First its astonishing variety; second, that most it is partly or fully backed by the NFDC. A list of the NFDC backed production/releases during 1988–89 establishes both points: **Ganashatru**, **Piravi**, **Sati**, **Ek Din Achanak**, **Percy**, **Kamala ki Mant**, **Saleem Langde pe Mat Ro**, **Parinda**, **Uuni**, **Mane**, **Banani**, etc.

There is a matter of languages here, also a matter of genres and themes. It is impossible to trace general patterns or identify cultural strands. More honest to talk about one's favourites.

I liked Ray's **Ganashatru** best of all. It had something important to say, and it held you. This adaptation of Ibsen's **An Enemy of the People** has been mostly shot indoors. Also, it is a 'performance' film—dominated by excellent performances by artistes of high calibre. Is it 'filmed theatre'? It would be as stupid to say that of **Ganashatru** as of Dreyer's **Gertrud**.

Ray has, in my opinion, retained less comedy and concentrated more on the question of religious conformism growing into militancy. Of course, comedy is there in the character of the



Ganashatru—exploration of religious militancy.

publisher who in the Ibsen original says: 'Shout, but shout with moderation'. In the Ray film the essence of this comic character is preserved and it becomes a cameo.

The exploration of religious militancy is a brilliant innovation and this is what lifts *Ganashatru* above all films of 1989. It is not merely that it is contemporary; this element contrasts two abiding strands of Indian culture—the liberal and the Tory militant. It was very much there in *Ghare Baire*. I think the sequence in the lecture hall, the fencing between Soumitra and Dhritiman is one of the most perfectly achieved passages in '89 cinema.

Parinda by Vinod Chopra is an achievement of a different kind. From *Sazaye Maut* to *Khamosh* to *Parinda* has been a march towards a definite goal—to break barriers between 'art' and 'popular culture', to build a new aesthetic rooted in current urban folk myths. Bombay is seen as the new Babylon—both vibrant and doomed. There is no dead routine of a *Metropolis* here, yet the menace is very real. Chopra has also brought in a touch of high romanticism in the style of Raj Kapoor and Guru Dutt by way of the character of Paro the lotus in a soiled pool. This is one way good cinema will bridge the gap between the mainstream and the non-mainstream.

Saeed Mirza's *Saleem Langde pe Mat Ro* is *Parinda* from the worm's point of view. But this worm happens to be a Muslim lumpen from Bombay's chawls. That makes *Saleem* a landmark film.

I am told, at the recent Tokyo Film Festival, the film was billed along with **Salaam Bombay** as 'Saleem of Bombay'. Stupid as the connection for publicity is, there is a point here. **Salaam Bombay** is Bombay's truth made for export. **Saleem** at its deepest level is a piece of painful introversion, a personal reflection on the trauma of a minority. **Saleem** has provoked contradictory reactions. At a party an eminent film maker called it 'reactionary'. When I asked him to define the term, he chided me: 'Don't be journalistic'.

I think this reaction is significant. 'Mainstream film makers' (and most film makers are that), whether art or commercial, will be upset over **Saleem**. Because here is a 'minority man' daring to be honest about the plight of his people. The reaction to **Saleem** made me recall Dhritiman Chatterji's bitter fight to save 'religion' in **Ganashatru**. The man who made **Ghaire Bhaire** and **Ganashatru** would understand **Saleem**.

Saleem is the story of a lumpen who is torn three ways—his lumpen style of life which is in its own way 'secular' (mafia has no religion); his fading memory of the culture of his community and violent experiences of what is being done to it now; and his gradual awareness of the possibility of co-existence with other ethnic groups. Mirza has no illusions about **Saleem** (brilliantly played by Pavan Malhotra)—he is, to use Trotsky's words, 'human dust'. But he can go either way—become a fascist or become a part of a larger democratic community.

This is the point that has been missed by critics of **Saleem**. The film is naive in places, its style is occasionally flashy and unreflective. But it has made a beginning. Any future film about communalism—documentary or feature—will have to take into account what **Saleem** has said.

Shaji's **Piravi** and Narsing Rao's **Dasi** are also about oppression. In both films you feel the directors are attempting to be 'cinematic', an obviousness which is absent from **Ganashatru** and **Saleem**. Shaji is one of India's best cinematographers. This shows in the way exteriors are shot—the lapping of the waters, the hopeless waiting in nebulous interiors. A young student is missing in the city, possibly murdered by the police. His old parents wait for him back in the village, his sister searches for him fruitlessly in the city.

Shaji is perhaps overindulgent in his search for a 'style'—there are direct homages to Woody Allen's **Interiors**, pardonable excesses in a first film. But the thrust of the script, a growing awareness of an indifferent yet ruthless power structure, is fully realized.



Narsing Rao's *Dasi*—a conscious search for a style.

Narsing Rao too has been in search of a 'style'. I shall not think the search has ended in *Dasi*; yet in this film there is a great leap forward. Here again there are touches of the needlessly precious, of loving overelaboration. Still the slow undramatic degradation of bonded labour in the Telengana of the 20s is captured in the brilliant performance of Archana who also gave a memorable account of herself in *Piravi*.

The great thing about Shaji and Narsing Rao is that they are both concerned with human beings and are questing artistes.

Back to purist middle cinema. Govind Nihalani has taken one of Ibsen's last plays and, made it into a film. *Jazeere* is a reworking of *Little Eyolf*. It is a worthy attempt but perhaps too earnest. The original itself is a remote, slightly contrived work. The characters of the failed intellectual growing out of theory and sensuality towards the 'stars and the great silence', the possessive wife, and the devoted sister are too sharply defined to come alive.

Also the Rat Wife is an infliction both in the play and in the film. The original dialogue seems dated and rhetorical today and the film has reinforced the effect of a deliberate theatricality. So do the

performances. Yet both the film and the play catch a mood of fragmentation and an ambience of inwardness. This is the essence of the play.

Now to a cluster of films which float between feature and documentary. Mani Kaul's **Siddheswari** is a major achievement, probably the best film of 1989 along with **Ganashatru**. Kaul has made a most original docu-biography, placing a great artiste both within her time and out of it. He has brought on film a memory and a special kind of nostalgia. Kumar Shahani's **Khayal Gatha** also floats between lyricism and an evocation of the history of a musical form. Sensuality and poetry are woven into the fabric of the film in a sensitive and unobtrusive fashion.

Vishnu Mathur's **The Flying Bird** charts the life and times of a 'musician's musician' Savitri Rajan. Mathur adopts a style which



Siddheswari, by Mani Kaul

evokes the ascetic aesthetic ambience of Rajan's life. At the same time he brings Rajan alive by cutting in long conversations with her which possess precision, conviction and charm.

Soudhamini's **It Rested** is a moving evocation of a Salem hill tribe through its songs and dances. It has a touch of **cinema verite**. But at a deeper level it gets into the emotional life of a people.

Non-mainstream cinema of 1989 goes beyond that label. It has a rich variety which defies all labels.

COMMERCIAL HINDI CINEMA

RE-WIND 88—89

Manojit Lahiri

Once upon a time, commercial Hindi cinema was truly rivetting stuff. Historicals, musicals, mythologicals, romance, comedies, thrillers — the deadly entertainment packages had the movie audiences mesmerized. The wilful suspension of disbelief in darkened cinema-halls, criss-crossing the length and breadth of the country, was all-pervasive and the starry-eyed, chloroformed mobs happily succumbed to the magic of the movies. There was something for everybody. A never-ending ribbon of enchanting tales fleshed out by a galaxy of dazzlers, masterminded by a talented group of film-makers well versed with the classic art of presenting simple stories in an engaging manner. Making truth fascinating-watching.

In 1973, this traditional, sweet and simplistic approach was slammed out of focus. With *Zanjeer*, a new cinema emerged, ablaze with rebellion and vendetta. And centre-stage was the 'Angry Young Man'. The intense loner who let his fists speak for him. Mr Cool of icy intelligence and assertive vigour who single-handedly, battled against an unjust social order, perpetuating the myth of violence without apology. These films — with Amitabh Bachchan as the



Aamir goes avant-garde...

Director Aditya Bhattacharya Briefs Aamir Khan in *Raakh*.

storm-centre — focused on a plot structure where the motivation of the hero centred primarily on settling old scores. The cult of violence had begun...

In all truth, over the last decade and a half (barring a few exceptions) — half-baked variations and glossy up-dates on the same theme have continued to blitz the screen with sickening regularity. And the last year was no exception. However, there seemed to be one big difference. The invincible Bachchan, faced the unbelievable



The Angry Not-So-Young Man!
Amitabh in *Main Azad Hoon*

humiliation of suffering four thuds : **Shahenshah**, **Ganga Jamuna Saraswati**, **Jadugar** and **Toofan**. Multi-crore projects all, from some of the biggest banners of Tinsel Town, their nose-dive sent shock waves through the corridors of Bollywood. Was the 'Supremo' — Mr Box Office for a decade and a half — finally losing his touch? The runaway hit of 1988 amazingly came from the most unlikely



The New Super-Star?
Anil Kapoor in **PARINDA**

source, ever. A sweet love story (patterned on the Romeo and Juliet theme) starring two unknowns, Aamir Khan and Juhi Chawla in the lead and titled **Qayamat se Qayamat tak**. It took the viewers — especially the kids — by storm and overnight transformed its teenybopper hero into a cult figure. Aamir's next film **Raakh** directed by debutante Aditya Bhattacharya, was a more serious effort. Strikingly original, it did not conform to the 'masala' norms and thus, alas, had to pay the price for it. Aamir's success however has, in some small



Heroine or vamp?
Sonam in *Mitti Aur Sonu*.

way, revived the age of innocence and romance. One of 1989's biggest hits **Chandni**, directed by that incorrigible romantic, Yash Chopra, reinforces this. As also the excitement generated around the new, pure and pretty fairy-tale duo — Zeba Bhaktiar, Pakistan's TV princess who is to play the coveted role of **Henna** and Manisha Koriyala, Subhash Ghai's latest discovery for **Saudagar**.

All this is not to suggest that violence and vendetta, action and flying-fists are out. They still dominate most of the footage in masala-land as **Tezaab**'s phenomenal success indicates, only the protagonists appear more mortal and vulnerable. Anil Kapoor, touted as the new 'golden boy' after his two smash successes, **Tezaab** and **Ram Lakhan**, epitomizes this with telling effect. A fine actor, he combines emotion and action with great credibility and success. And when the occasion demands, comedy too. Today interestingly the traditional divide that characterized commercial Hindi cinema of yester years, has disappeared. The rigid hero-heroine, comedian, villain-vamp tracks no longer exist. It is not uncommon to see villains like Prem Chopra, Kader Khan, Amrish Puri, Shakti Kappor or Anupam Kher buffooning away to glory—a



S-L-A-M!
Govinda in **Paap Ka Ant**



The villain as comedian...
'Bad man' Prem Chopra with Ramesh Deo.

trend started by Kader Khan (in the South sponsored films) with sidekick Shakti Kapoor.

While innocence could be the look of tomorrow in heroine-land, today's heroines do everything that a vamp once did, and with more panache too. And the audiences love it! They dare-bare like crazy and even take on roles with distinct negative shades without giving a damn to the much revered 'sati savitri' image. Sizzling Sonam's double role in *Mitti aur Sona* is a classic example. With scintillating Sridevi leading the pack and the model-brigade—Sonu Walia, Sangeeta Bijlani et al in full cry—the role and scope of the vamp is practically non-existent. And no one's crying!

There are no discernible trends or waves. Everything is in a state of flux. The block-busters continue to be in vogue. Multi-starrers are in. A single hit and everyone's celebrating the return to good times and lining up zerox imitations. Herd-mentality rules the roost. One big flop and it's depression time—the end of the world is round the corner. Everyone talks of quality films, but ends up dishing out trash and getting it slung out by a restless, impatient audience. Everything must be new, fast, instant! The slow, arty, meaningful stuff can go to the idiot box but the big screen is reserved for dreams.

Because, in the final analysis, when the lights dim and the first of the images come on screen, for three hours, the merchants who've taken over the movie business, are clean forgotten. What is remembered is only what is seen: movie magic.

TAMIL CINEMA

Nothing Succeeds Like Excess

Jayadev M.U.

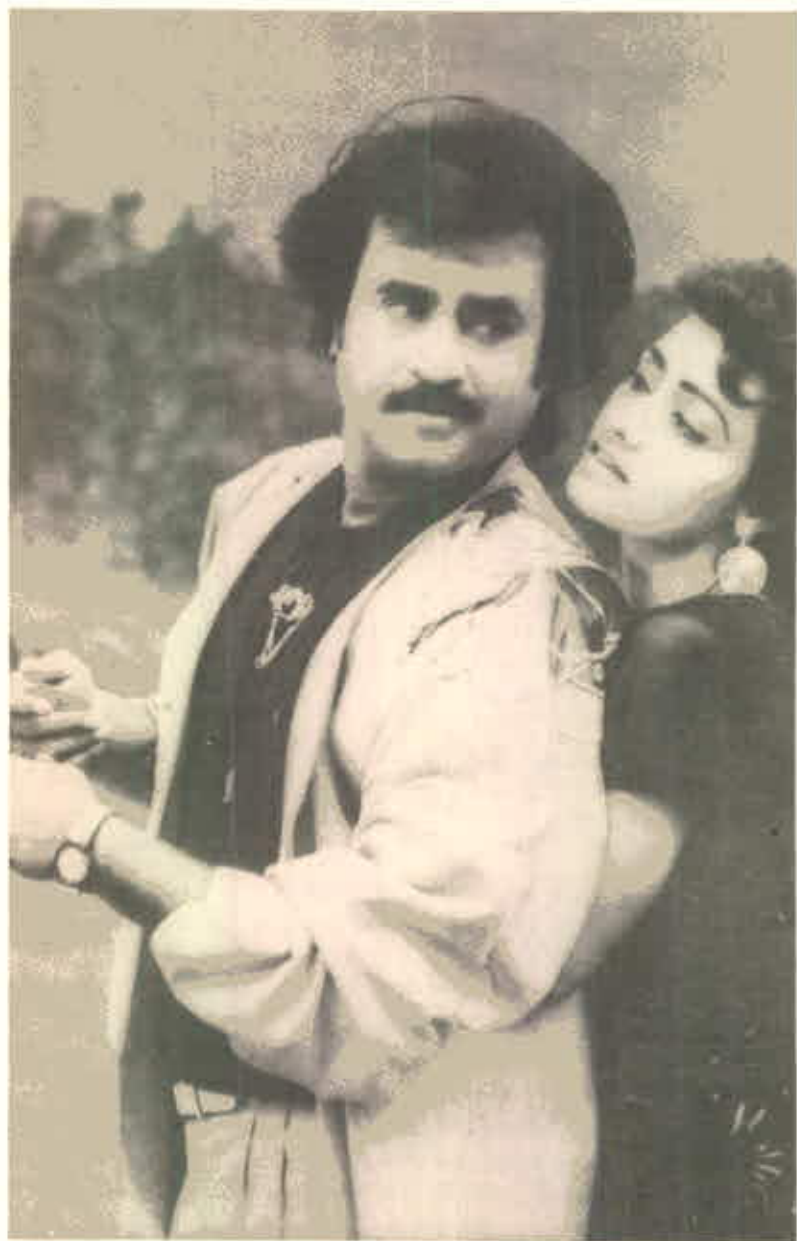
It had action, thrills, drama and pathos—all in abundant measure. In other words, the story of Tamil cinema in 1989 could very well have been scripted by the authors of any of those numerous potboilers regularly churned out by the Kodambakkam (the Hollywood of Madras) film factory.

The year began, appropriately enough for a State where the division between film and politics does not exist, with the return to power of M. Karunanidhi, historically the most important script-writer in Tamil cinema. With Karunanidhi as Chief Minister, the film industry could look forward to increased government sustenance. And he did come to their aid more than once. His firm backing helped the producers in combating video piracy and virtually stamp out that dreaded menace. He also played a crucial role as a mediator in one of the worst crises faced by the industry when work ground to a halt for more than two months as the producers were at loggerheads with the various unions of technicians, stuntmen and other workers.

The tackling of video piracy was in itself as exciting and chock-a-block with thrills as any Hollywood suspense yarn routinely and avidly watched by the Tamil producers in search of new plotlines. In the case of Saravanan's *Manithan*, all the prints were marked and numbered so that when the pirated copies duly appeared on the market, the producers were able to trace them to the guilty exhibitor.

The year saw Madras play host to the Golden Jubilee Celebrations of South Indian Film Chamber of Commerce. The Platinum Jubilee of Indian Cinema was also an occasion for pomp and pageantry. Veteran film personalities who have contributed to the growth of cinema in their various capacities were honoured on the occasion.

The year ended on a sour note with not a single Tamil film getting selected for the Indian Panorama of Filmotsav 1990 in Calcutta, and consequently the Tamil Film Chamber of Commerce decided to boycott the Festival. It obviously rankled, as only last year in New



Rajanikanth and Amala in *Mapillai*, one of the big hits of the year.



Villain turned hero, transformed by love—Pudhena Padhai

Delhi, as many as three Tamil films had managed to get into the Panorama.

It is difficult for the Tamil film-makers to understand just why their output should be treated so shabbily and, as they think, with such undeserved contempt. The paradox is that Tamil films are hardly made with an eye on the national audience or the international festival prizes. Tamil cinema is one of the most insular in India, its appeal incomprehensible to those who do not speak the language. Here the spoken word still holds sway and this essential rhetorical tendency spills over into all the other departments. The biggest hits invariably are those films awash with colour, sound and fury. All the elements of popular cinema in the rest of India are found here, only scaled up. A look at some of the important releases in 1989 will make this clear.

Kamal Haasan's home production **Apoorva Sagotharargal** was the first big hit of the year. A film with nothing to recommend itself, it still turned up trumps in spite of, or to be precise, because of Kamal's over-indulgent histrionics in his role of a midget.

Another major hit with another hackneyed story-line was

Karagattakaran directed by Gangai Amaran. 'The course of true love never runs smooth' was the punchline and the film did roaring business putting its hero Ramarajan in the major league.

Other stars who had sizeable hits were Rajanikanth (**Mapillai**), Sathyaraj (**Vadhiyar Veetu Pillai**), Vijayakanth (**Dharmam Vellum**) and Karthik (**Varusham Padinaaru**), while Shivaji Ganeshan's son Prabhu (**Uttama Purushan, Vetri Vizha**) came up by leaps and bounds with a number of releases to his credit.

The new breed of heroines who appeared in recent months have proved a big draw and the future looks rosy for them. Leading the pack is the tall and dusky Gauthami with her bee-stung lips look. There is Nirosha, who did her schooling in London and is no rabbit when it comes to kissing on screen.



Vetri Vizha, which has made Shivaji Ganeshan's son Prabhu into a major star of Tamil cinema.

There is Girija who is half-Irish but there were no half measures about the way the audience took her to its bosom. And there is Kanaka, and Seetha, and Rupini... the list goes on.

The one true phenomenon in the industry, T. Rajender (or Rajhendherr as his numerologist would insist) had his annual presentation in **Samsara Sangeetham** which he managed to get released against all odds, what with the distributors refusing to touch it with a bargepole since he had parted company with Karunanidhi and his DMK Party. Rajinder writes, directs, shoots and acts in his films which are gaudy melodramas with about twelve to eighteen song-and-dance numbers and are a big hit with women, especially the mothers in the audience.

There was also the usual glut of remakes, the Malayalam **Aryan**, for instance, becoming **Dravidan** for the benefit of its neighbours. But **Rathathin Rathame**, the ambitious remake of **Mr India** by the so-called 'Remake King' Balaji, did not find favour with the audience despite an unexpectedly vivacious performance from Minakshi Seshadri.

The only hit film which was somewhat refreshingly off-the-beaten-track was Parthibhan's **Pudhea Padhai**, where the director himself played the protagonist—a hired hood who lives with the woman he has raped and comes under her beneficial influence before his past catches up with him.

Mani Rathnam's **Idhayathai Thirudathe**, dubbed from his own **Gitanjali** (Telugu), proved a hit like the earlier **Nayakan** and **Agninakshatram**, but also marked his rapid decline from his status as film-maker of any worth. Two years ago, Mani Rathnam made critics all over India sit up and take notice with his painstaking gangster saga **Nayakan**. But his next venture, **Agninakshatram**, though a bigger hit, lacked any personal style or any evidence of a mind at work. With his new film, where he has left nothing to chance with an old, cliched plot, by having both the hero and the heroine terminally ill, it has become clear that he is no different from the earlier generations of film-makers. He has simply substituted the old verbal rhetoric with a rhetoric of visuals, but the mindless, pointless vapidty remains. Which is why the future looks bleak as far as the contribution of Tamil directors to cinema as an aesthetic, universal medium is concerned, in spite of young graduates from Madras Film School getting their breaks. For they have done so only by subsuming their personalities to the common denominator of the mainstream cinema.

KANNADA CINEMA

Creative Cinema in the Doldrums

M.V. Krishna'swamy

A very brief survey of the history of Kannada cinema might help in providing the perspective to its growth and present status.

Mohan Bhavanani, first Chief Producer of the Government of India Films Division, made a silent movie, **Mricchakatika**, some sixteen years after Dadasaheb Phalke's **Raja Harischandra**. That marked the beginning of the Kannada cinema; Kannada, because of the location where it was filmed—Bangalore—and the cast consisting of many talented, young Kannadigas of the day, who in later years achieved fame in diverse fields: Kannada playwright T.P. Kailasam, Kamala Devi Chattopadhyaya, Enakshi Bhavanani, Dr Narayana Sastry, Dr Shivaram and some others.

1932 saw the production of two Kannada talkies—**Bhaktha Dhruva** and **Sati Sulochana**, almost immediately after the advent of sound. The theatre of the day provided the inspiration, talent and and entrepreneurship for these films.



Oorthe Hosaba—Romance on the temple steps.

However, Kannada cinema had a very chequered career up to the fifties. Production was sparse and sporadic despite the establishment of two studios in Mysore towards the end of the forties. The reasons were lack of entrepreneurship and technical facilities. Added to these, was the fact that the people themselves, with their cosmopolitan nature and outlook, and free from all linguistic phobia or hysteria, were quite content and happy with the Hindi, Tamil and Telugu films that were steadily and regularly screened. Besides, the films were also good cinema, from institutions like Prabhat, New Theatres, Bombay Talkies, Gemini, Vauhini and so on.

Steady production of Kannada films started when the Kannada cinema migrated to Madras in the fifties. This, however, was no unmixed blessing, for the Kannada cinema began imbibing the unhealthy influences of the local commercial cinema. Dubbed films and remakes from other language films were the order of the day.

The sixties showed some improvement in the quality of Kannada films as several of them were based on good and popular Kannada novels. This was also the time when the State Government introduced the subsidy and award schemes.

Since the mandate for the present article is essentially a review of the Kannada film situation of the Panorama period, September 1988 to September 1989, I will not go into any detailed survey of the Kannada cinema in the sixties and seventies except to mention that the seventies saw the high watermark of Kannada film production.

Quite a few very promising directors surfaced and films of exceptional artistic and aesthetic quality, taste and standard appeared and put the Kannada cinema on the national and international map. *Samskara* by Pattaabhi Rama Reddy was the harbinger of this school of films, followed by the films of B.V. Karanth, Girish Karnad, G.V. Iyer, Girish Kasaravalli and many others.

It is said Kannada cinema is no longer an unseeded newcomer in the field, but a sturdy veteran.

Yet, frankly, I must say that there is hardly anything new and exciting that has happened, beyond what was already reported about it in the Panorama publication of the Festival Directorate, **Indian Cinema 1988**, by Sri A. Babu.

The commercial cinema has been flourishing as ever with the young super stars and their block-buster films, replete with technical and production values, matching with any other mega-budget films



Murder and mayhem at the dress rehearsal—Sankranthi.

made in the country in polish, presentation and sophistication. They flourish as much because of their main appeal for entertainment *per se*, as for their monopolistic producer-backers.

They are also helped by the government incentives, often taking advantage of the relief provided by reduction of Entertainment Tax and Show Tax, apart from the enhanced subsidy amount.

Area-wise distribution has also been a contributing factor. In short, it is a boom for a select few in the industry and no one can forecast how long it will last, considering the history of such trends in world cinema.

From September 1988 to September 1989, some sixty films were released. It is neither cynicism, nor sadism, when I point out that most of them perished ere they were born, leaving not a trace behind. A perusal of the reviews of these films in the daily papers, journals and magazines is heart-rending. Incidentally, this tribe of reviewers should be more upbraided than pitied for the journalese and jargon they perpetuate endlessly.

This year, only four Kannada films were recommended by the Panorama Regional Panel for the consideration of the Central Panel who make the final choice. Of those only one, **Kubi Mattu Iyala**, was

selected by the Central Panel. In a way this also reflects the general artistic standard of the Kannada cinema today. Details of this film will be found elsewhere in this book.

Sadanand Suvama, with his theatre background and deep interest in Kannada literature and cinema, has done a fine job in his maiden directorial venture.

Without minimizing in any way his precious contribution, I would like to say that the invisible hand of Girish Kasaravalli is also there in Suvama's film.

The pignancy and the comic irony and satire of the original story come out beautifully in the film. That little girl Iyala, in the film reminds one of Pippa Passes of Browning—but here although God's in His Heaven, all in not well with the world!

It is on purpose and not to be repetitive that I have referred to the article on Kannada cinema in **Indian Cinema 1988**

The off-beat cinema in Karnataka is under an eclipse. There are hardly any signs whatever of new talent—planets or stars, breaking through the eclipse. Girish Kasaravalli stands alone as the only true, pristine defender of the faith of the creative cinema in Karnataka.

With all deference to others who have contributed their portion in this area, I would say, Kasaravalli has been the only indefatigable crusader.

I spoke of government incentives. They are fine, yet the government, whatever its complexion, has been to my mind a patron as described by Dr Samuel Johnson. A patron according to him was a person who looks with unconcern at a man struggling in the water and overburdens him with help when he has reached the shore! Government help, to be useful and effective, must be timely. A large number of films, perhaps more than a year old, have yet to receive the subsidy amount. The amount yet pending payment is said to be nearly a crore of rupees!

I have never been a pessimist, yet I must conclude by observing that the prospects of creative-artistic cinema in Kannada are bleak and barren at the moment. It is a fading creeper and needs urgently nurture, support and continuous care to be rejuvenated to health and vigour.

Kerala offers a good example in this direction and it is most noteworthy that the job has been taken over by enlightened local producers—of directors like Adoor Gopalakrishnan, Aravindan and, recently, Shaji.

TELUGU CINEMA

Of Takes and Remakes

Bhaskara Reddy

While N.T. Rama Rao prepared for the elections by launching the bilingual **Brahmarishi Vishwamitra** (Hindi and Telugu) with Bombay star Minakshi Sheshadri as his Menaka (a culmination of a twelve-year-old dream), from the opposite camp, Dasari Narayana Rao had already released **Praja Pratinidhi**, starring Krishna and Shobana, a film that more or less openly attacked Rama Rao's government in the course of exploring a number of social issues. The sudden announcement of the elections in the meanwhile stalled Rama Rao's venture which had been riddled with controversy from the beginning. Should a Chief Minister use the tremendous charisma attached to the cinema medium to influence the voting public? Whatever may be the answer to that question, Rama Rao's decisive defeat in the elections has proven beyond doubt that 'fanclubs do not an election make'. What Dasari Narayana Rao accomplished with his usual finesse and technical polish, was tackled crudely by P. Chandrasekhar Reddy in **Rajakiya Chadurangani**, another film released around the same time on power hungry politicians and corrupt officers of the government, followed by Vijayanirmala's **Saahasane Naa Oopiri**, a satire on the same lines.

NTR's actor son Balakrishna has not done well for himself either this year, with his **Ashoka Chakravarthy**, a usual story of violence and revenge, making no impact on the audience. However, he joined his father's ambitious project and was slated to do more than one role in **Brahmarishi Vishwamitra**.

The apparently long list of films made in Telugu this year is as usual misleading, as a large number of them are remakes of Tamil films. Every year Telugu cinema includes a collection of potboilers with a fair number of comedies, some extravagant combinations of Robin Hood and Zorro, some action packed modern-day fairy tales, some mythologicals and historicals, a few sentimental family dramas, stories of identical twins and mistaken identities, and of course the usual number of ordinary love triangles.



Nagarjuna and Girija—The doomed lovers in *Gitanjali*.

This year, in addition to the regular collection, there is an anti-dowry film (Relangi Narasimha Rao's **Pellichesai Choodu**), a film on land reform (**Bhooparatam** by R. Narayanamurthy), and one on unemployment among young graduates (Mutyala Subbaiah's **Chinnari Sneham**). A film on the story of Adam and Eve (P. Chandrakumar's **Modati Anubhavam**) made in all four South Indian languages, flopped badly at the box-office even though it displayed the heroine in the nude in some scenes.

Telugu cinema has in recent years been a militant advocate of women's lib. (Remember Kranthi Kumar's **Swathi** which was remade in Hindi?) The trend continues this year as well. Raviraja Pinisetty's **Nyayam Kosam** (a remake from Tamil) presents a heroine who tracks down and attacks her sister's killer; while his **Mutyamanta Muddu** focuses on a single working woman's problems when she discovers that her boss is involved in shady activities. **Garijinchina Ganga**, directed by Kommeneni, and with music by Ilayaraja, features a woman who finally kills her own

criminal son in good old **Mother India** style. A. Mohan Gandhi's **Mauna Poratam** is based on a real-life incident and tells the story of a young tribal girl deserted by her lover after becoming pregnant, who sits in front of the man's house for thirteen months to convince him to make an honest woman of her. Not quite a woman's film, but nevertheless featuring a woman in the central role, is **Bamamamata Bangaru Pata**, a remake of the Tamil film, **Patti Sollai Thattade**. Here the versatile Bhanumati in the role of a nagging old woman, solves all family problems with a smile.

The problem with the average Telugu cinema is that most of these films are crude in their presentation, and some exploit the pro-women stand as a populist approach and look at women's problems only from a reformist point of view. Alongside, Telugu cinema also regularly presents stereotypes such as the woman in constant need of male protection (**Raktha Kanneeru** by G. Ram Mohan Rao), the woman as an avaricious mother-in-law (A. Kodanda Rami Reddi's **Attaki Yamudu**, **Ammayiki Mogudu**) and the ideal wife sacrificing all for the husband (Relangi Narasimha Rao's **Jeevana Jyothi**).

The coup of the year has been successfully carried out by Suman who is back in Telugu cinema after five years of battling with court cases of various kinds. His two releases, **Raktha Kanneeru** and **Palanati Rudrayya**, have not done badly and he is supposed to be involved in ten more Telugu productions.

The two important productions from Andhra this year have been from opposite camps — Mani Rathnam's bombardment of colour, music and romance, **Gitanjali**, and the quiet, subdued, aesthetic experience, B. Narasing Rao's **Dasi** which won the award for best feature film in Telugu in the 1989 National Awards.

Gitanjali, Mani Rathnam's first film in Telugu, has A. Nageswara Rao's son, Nagarjuna as the hero opposite a fleet-footed, lovely and completely natural Girija, a newcomer. With the obvious intention of giving his audience whatever they demand in the context of good, clean fun and tears, Mani Rathnam shuns the formula of violence, while embracing the formula of emotional blackmail — both his lead characters are lovable, young, and terminally ill. A huge success (the Tamil dubbed version has done famously too), **Gitanjali** uses the best of Ilayaraja's music to create fantastic song sequences. On the other end of the spectrum is the quiet appeal of Archana as the **Dasi** in a Telengana feudal chieftain's family, forced into bonded labour, sexually exploited and deprived. For the serious cinegoer the stark beauty and despair of Narasing Rao's film is unmatched in the history of Telugu cinema.

MALAYALAM CINEMA

On and Off the Beaten Track

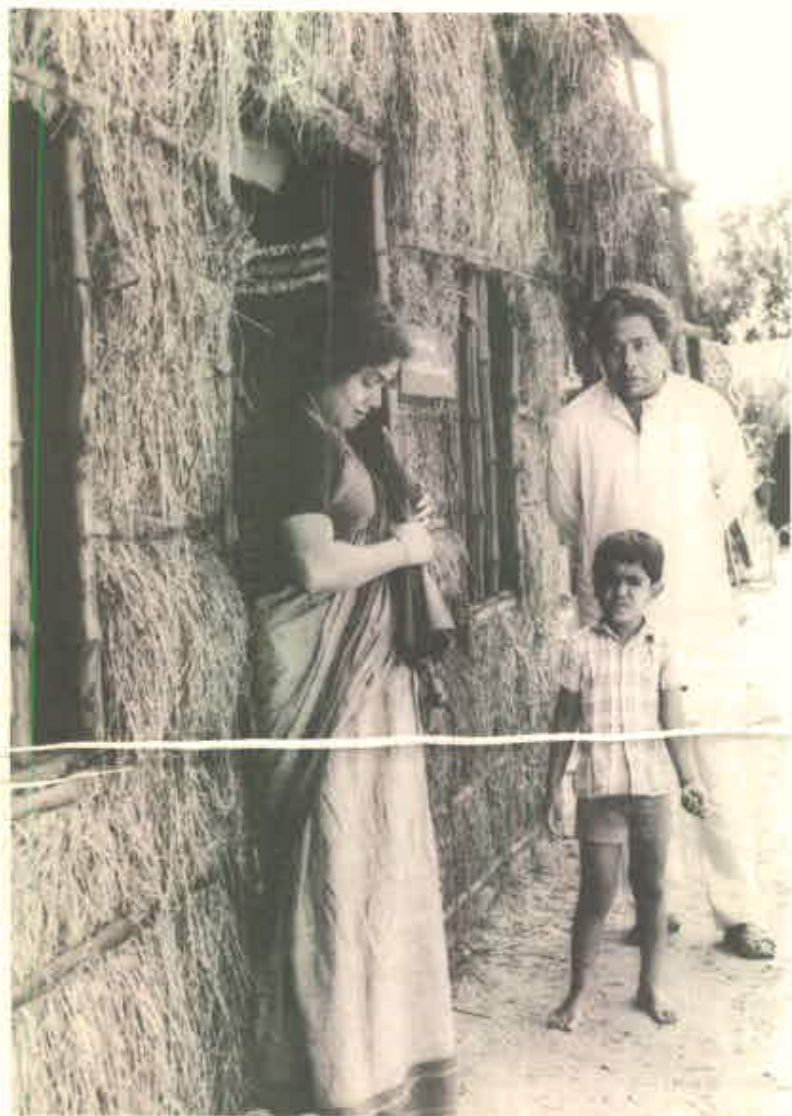
Luxmi K. Nair

The boom of the Gulf money is over, but Kerala still has enough producers, enlightened and otherwise, for a respectably long list of releases in 1989. The general run of films have a wide range of themes, and although love and fistcuffs have major roles to play along with sex and murder or seduction and subsequent betrayal, relatively less common themes such as a borstal school story (*Mudra*), the adventures of a rescue mission after an army plane crashes in a dense jungle (*Dauthiam*), and diverse varieties of family dramas also feature regularly.

Another repeated feature in Kerala cinema is the use of tested actors not just in the lead but in supporting roles as well. Nedumudi Venu, for example, cuts casually through the divide between straightforward commercial cinema such as Priyadarshan's *Chitram* with Mohanlal as its hero, the inbetweens such as T. Chandran's *Alicinte Anweshanam* which is included in the Panorama this year, and the artistic cinema such as Aravindan's *Oridathu*. Thilakan and Kaviyoor Ponnammam, among others, are the noticeable repeats in many of the year's films. All of them bring to Malayalam cinema a storehouse of acting talent. On the other hand, what they themselves gain from the situation is the tremendous opportunity to take on roles of such a variety, that they can never be really typecast.

Here are some good examples of the variety of themes represented by cinema from Kerala in 1989. *Pooram*, directed by Nedumudi Venu and with him in a major role, deals with the experiences of a professional drama troupe when they stop to give performances in one of the many villages they visit in the course of their tours. Picaresque in mood, it is a collection of episodes and cameos. The ambitions, rivalries, a touch of innocent love, the local vested interests, all fall into a moving, shifting pattern, matching the temporary nature of the troupe's stay in the village.

In *Moonam Pakkam*, directed by Padmarajan, Thilakan is the pivotal character, an old grandfather whose life in the ancestral



Pooram—The visiting players leave their mark on the village.

home in the village near the sea revolves round the occasional visits of his only grandson. The wise, warm, tough and committed proprietor of the drama troupe in **Pooram**, is replaced by a simple, frolicking old man who relives his childhood and his youth through his grandson. When the boy is accidentally drowned in the sea, the

grandfather, finding that his life too has come to an end, commits ritual suicide by wading into the sea where his grandson waits for him. Although Ilayaraja's music, better suited to murder mysteries and sexual fantasies, is a curious accompaniment to the quiet, homely atmosphere of the film, **Moonnam Pakkam** is a typical product of Padmarajan who belongs to the 'sans song and dance and fight' school of cinema.

Pavithran's **Uttaram**, starring the inevitable and handsome Mammootty (another actor who stars in everything from **Anantaram** to **Atharvam**, the latter a likely candidate for the 'most peculiar film of the year award'), tells the story of a man's search for the truth behind the sudden, inexplicable suicide of his friend's wife. The theme had possibilities, although the film is extremely slow in pace and the reason finally unearthed for the suicide is not reason enough. Interestingly, the friend is never told the truth and is allowed to retain his illusions about his dead wife who, in any case, was more sinned against than sinning.

Even with a basically commercial framework and with an eye to the box-office, the themes can occasionally be unusual. However,



The truth that his friend must never know— **Uttaram**

Rajeev Kumar's first film, **Chanakyan**, produced by Navodaya Films, belongs to the run-of-the-mill plots collection — a political drama in the Hindi film tradition, tracing the rise of a ruthless and corrupt politician and his final destruction by one of his victims. Naturally, Kamal Haasan is an excellent choice for the victimized nice guy turned avenger. There is enough mystery and masala, and nasty cracks at the political bosses, to keep the audience glued to their seats.

An example of a relatively unusual theme gone astray is Siby Malayil's **Kireedam**, where the son of an honest policeman (played by pudgy cheeked Mohanlal — a great favourite), constantly pursued by ill luck and accused of criminal activities, finally turns into a real murderer. Of course the sympathy of the audience is solidly with Mohanlal who is most unfairly made a victim of circumstances every time he tries to convince his father that he is not of a criminal bent of mind at all and is only fighting against the injustice and ruthless domination of the local underworld bosses. Apart from providing the actors the scope of their lifetime to display their talents for melodrama, the film does nothing to develop the theme which is essentially one of brutalization of the youth in present-day society. Also, Mohanlal's facial expressions which make him look like a punched up bag of flour, make him the most incredible innocent-turned-criminal in film history.



Ore Thooval Pakshikal — More politically relevant than Piravi?

Shaji's **Piravi** will be shown in the Panorama this year and has already been written about nationally as one of the year's best films. However, locally, K. Ravindran's **Ore Thooval Pakshikal** has received a certain amount of pleasant as well as unpleasant attention as a non-mainstream film and the winner of the best feature film award in the State Film Awards of Kerala. The awards became a subject for instant controversy, as many felt that Ravindran's film had scored over Shaji's only because Ravindran is part of the CPM camp and edits their publication, **Chintha, Pakshikal** which, incidentally, has Shaji as the cameraman and Aravindan as the music director, is supposed to be more 'socially and politically relevant', and therefore, superior to films like **Piravi** where politics is marginalized and the human element has more importance. All this debate notwithstanding, **Pakshikal** has its own artistic relevance in attempting to present poetically, through silence rather than sound and fury, the nurturing of a workers' revolt in the thirties in a rubber plantation located in the same region where the Moplah uprising had taken place in 1921. Many of the characters are archetypal but the cast was well-chosen and the film has a lightness of touch and a natural grace not often visible in Ravindran's own writings on the cinema.



Adoor Gopalakrishnan working on his latest film **Mathilukal** (Walls).

Malayalam cinema has now crossed the fifty-year mark, and the Kerala State Film Development Corporation has collected and shown around a repertoire of representative cinema made over at least a period of thirty-five years, which provide a picture of the great variety of films that have come from this one region.

Incidentally, Hariharan's **Oru Vadakkan Veeragatha**, one of the films being shown in the Panorama section and discussed later in this volume, has a counterpart in Kunchako's **Unniyarcha**, made in 1961, which had P. Bhaskaran as its lyrics writer and Ragini in the lead role. Although both films are based on the same set of medieval ballads from northern Kerala, **Veeragatha** tells the story from the point of view of the villain of **Unniyarcha**, Chandu. In the later film, Chandu is a great and much misunderstood martial-arts hero who, when challenged by Unniyarcha's young son to a duel, kills himself in order to save the youngster from certain death in such an unequal fight. Unlike **Unniyarcha**, which was made in classical black and white, **Veeragatha** is resplendant with colour and pageantry.

Finally, Adoor Gopalakrishnan's new film will be ready for screening by the time the festival begins—for Malayalam cinema, a good way to step into 1990.

News from the East

Assamese

Assam has a curious problem which does little to encourage cinema in the state. Releasing Assamese films in Assam is often more difficult than making them. The fixed rentals demanded by the exhibitors have not proved economical for local producers and the small number of halls available in the suburban towns can only cater to a correspondingly small portion of the population. Mobile theatres, which have been granted total exemption from amusement tax by the state government, also eat into the share of the halls by taking away their prospective audience. To counter the problem, the Assam Film Corporation has been planning for a long time to set up a chain of Janata Halls, but the plans are yet to be implemented. Meanwhile the state is full of one-shot producers who, finding the industry unprofitable, quickly withdraw from it. Even a veteran film producer-distributor like R.B. Mehta is reported to have retired from the business after the tremendous flop of his big-budget **Siraj**, directed by Bhupen Hazarika.

In this context it is surprising that Dibon Barua's **Aloja Kokoi**, launched nearly a decade ago, was finally released early in 1989. The project was held up for lack of funds till a special credit arrangement with the state-owned Jyoti Chitran Society made it possible to complete the film. Alongside, Abdul Mazid has announced his **Uttar Kal** based on the life of an impoverished drum player; Dilip Deka completed his story of a freedom fighter, **Kanaklata**; Anwar Hussain was busy working on his **Agni Kanya** and Munin Barua was scaling new heights in the Karbi Anglong district for his ambitious **Pahari Kanya**. Biju Phukan's directorial venture **Bhai Bhai**, on the estrangement and later reconciliation of two brothers, was a success with the audience as expected. Gautam Bora's film on the Karbi tribals, although financed by the land reforms wing of the Karbi Anglong Autonomous District Council, surprisingly enough deals with the problems in tribal society arising out of well-meaning interventions from outside. Jahnu Barua's **Banani**, featured in this year's Panorama, has generated good response from critics. Hemanta Das's **Tothapoi Nadi**, dealing with the impact of modernization on a village on the banks of the Brahmaputra, is the

other film which has created a stir among serious cinema viewers. At the same time, Bhaben Saikia's **Kolahal** and Siba Thakur's **Asanta Prohor**, both considered serious cinema, have been finding it difficult to get ready bookings in the few cinema halls in the state.

New films are being planned and completed, but there is always the fear that they will never see the light of day. There are also not enough films made during the year to keep the technicians busy, and Guwahati Doordarshan's telefilms will temporarily solve the problem for only a few of them. However, with the upgrading of Guwahati Doordarshan to a regional production centre, things should improve. Meanwhile, plans for upgrading the Jyoti Chitranabha Society into a regional film institute are still hanging fire due to lack of adequate finance and internal wranglings.

The state is supposed to give producers a grant to cover the entertainment tax for films in the first year of their release. This money has finally been released to the relief of many in this chronically 'sick' industry.

Bengali

Just as Bengal has produced some of the best cinema in the country, so is it the repository of some of the worst examples of the genre. Although much enthusiasm was generated with Ray coming back to the studios with **Ganashatru**, featured in Panorama 1990, the situation has not changed much for younger directors like Aparna Sen, Gautam Ghose and Buddhadeb Dasgupta, who have been trying hard to find acceptance among a larger audience in spite of the serious nature of their works. The only one who seems to be doing excellently is Utpalendu Chakravorty, with telefilms, features and documentaries rolling out in abundance. It is difficult to explain his success unless it is because he has moved so far away from serious cinema that he has become acceptable to the viewers who lap up films of the calibre of **Shatru**, **Amar Sangi** and **Gurudakshina**. Raja Mitra and Sandip Ray, two directors who are neither among the better, nor among the worse of them, have been busy lately with documentaries and telefilms. Raja Mitra has also directed, scripted, done the art direction and the music for the 70-minute **Behula**, based on a Mahasweta Devi story, and financed by Films Division. Gautam Ghose's **Antarjali Jatra** has had a good run in commercial theatres, and NFDC, who produced the film, are looking forward to

News from the West

Marathi

Marathi language films follow the time-honoured route of commercial saleability. With occasional exceptions, for example the work of Jabbar Patel, most of Marathi cinema may be described as highly forgettable films with predictable themes and treatment, periodically interspersed with Dada Kondke's phenomenally popular vulgarities. In this context of **Kis Bai Kis** (comedy based on mistaken identity), **Mala Gheon Chala** (comedy Kondke style), **Bhootacha Bhau** (murder avenged by a ghost), **Rajana Wajavala Baja** (God's dog takes revenge), **Hamaal de Dhamaal** (Pygmalion upside down), **Vidhi Likhi** (gruesome tale of superstition and murder), etc. Sachin's **Atmavishwas** came as a breath of fresh air. Definitely part of the commercial scene, and suffering from a tortuous plot, and vulgar overacting in some of the roles, the film impresses because of the sincerity of its basic statement. An aging housewife, eternally browbeaten by her husband and children as she fulfils the role of the good wife and mother, suddenly finds courage to take over and lead the family away from wrong decisions. She believes it is her friend's black magic that has given her the strength to do so, till the friend reveals that it was only a trick to push her to find the courage and self-confidence within herself. An unknown actress in the main role carries the whole film with her acting prowess. Also, an aging heroine who is primarily portrayed not as a sad old personality but as a woman in a normal middle-class situation, suffering what millions of Indian housewives suffer daily, is unusual subject indeed for commercial Marathi cinema.

Gujarati

Unlike the Marathi cinema which has been known to flourish, the number of Gujarati films released in a year remain few. Since the days when Ketan Mehta fled to the bright lights having made only one film in his own language, Gujarati has produced nothing quite so spectacular. This year a Gujarati language Parsi film will be

shown in the Panorama section, but naturally it was produced entirely in Bombay with a mainly Parsi crew and cast. Meanwhile, this year's crop from Gujarat includes at least one example of popular legend (**Sati Toral**), mythology (**Satyawadi Raja Harishchandra**), a lesser known story from the Mahabharata (**Balia Dev**), a devotional piece on goddess Khodiyar (**Maa Khodal Taro Khamkaro**), a story of reincarnation of lovers (**Jode Rahejo Raaj**) and a new Romeo and Juliet (**Mahisagarne Aare**).

एक गीत का जन्म:

"मोरा गोरा अंग लई ले"

गुलज़ार

उन्नीस सौ साठ की बात है—ऐसा कुछ हुआ था! एक अजीब सी शर्मिन्दगी हुयी जब साउन्ड रिकॉर्डिस्ट जॉर्ज साहब को यह गीत गाते सुना—काला कहने से शायद बुरा मान जायें, दर असल जॉर्ज साहब बहुत ही गहरे रंग के सौंवले हैं—वह गा रहे थे—

"मोरा गोरा अंग लई ले।"

इस गीत का जन्म वहां से शुरू हुआ जब बिमल दा (बिमल राय) और सचिन दा (एस.डी. बर्मन) ने "सिचुएशन" समझायी—कल्याणी (नूतन) जो मन ही मन विकास (अशोक कुमार) को चाहने लगी है, एक रात चूल्हा चौंका समेटकर गुनगुनाती हुयी बाहर निकल आयी।

"ऐसा कैरेक्टर घर से बाहर जा कर नहीं गा सकता" बिमल दा ने वहीं रोक दिया।

"बाहर नहीं जायेगी तो बाप के सामने कैसे गायेगी?" सचिन दा ने पूछा।

"बाप से हमेशा वैष्णव कविता सुना करती है, सुना क्यों नहीं सकती?" बिमल दा ने दलील दी।

"यह कविता पाठ नहीं है दादा, गाना है—"

"तो कविता लिखो—वह कविता गायेगी।"

"गाना घर में घुट जायेगा—"

"तो आँगन में ले जाओ, लेकिन बाहर नहीं जायेगा।"

"बाहर नहीं जायेगा तो हम गाना भी नहीं बनायेगा—"

सचिन दा ने भी चेतावनी दे दी।

क़छ इस तरह से "सिचुएशन" समझायी गयी मुझे, मैंने पूरी कहानी सुनी, देबू से—देबू और सरन दोनों दादा के "असिस्टेन्ट" थे—सरन से वे वैष्णव कविताएं सुनीं जो कल्याणी बाप से सुना करती थी। बिमल दा ने समझाया कि रात का वक्त है, बाहर जाते डरती है, चाँदनी रात में कोई देख ना ले—आँगन से आगे नहीं जा पाती।

सचिन दा ने घर बुलाया और समझाया—चाँदनी रात में डरती है, कोई देख ना ले—बाहर तो चली आयी, लेकिन मुड़मुड़कर आँगन की तरफ देखती है।

दर असल बिमल दा और सचिन दा दोनों को मिलाकर ही कल्याणी की हालत समझ में आती है।

सचिन दा ने अगले दिन बुलाकर मुझे धुन सुनायी—

ललल ला ललल लला ला



भोरा भोरा अंग लई ले

गीत के पहले बोल यही थे—पंचम (आर.डी. बर्मन) ने थोड़ा सा संशोधन किया—
ददद दा ददा दा।

सचिन दा ने फिर गुनगुनाकर ठीक किया
ललल ला ददा दा लला ला।

गीत की पहली सूरत समझ में आयी—कुछ ललल ला और कुछ ददद दा।
मैं सुर ताल से बहरा भौंचक्का सा दोनों को देखता रहा—जी चाहता, मैं अपने बोल दे दूँ—
तता ता ततता तता ता

सचिन दा कुछ देर हार्मोनियम पर धुन बजाते रहे और आहिस्ता आहिस्ता मैंने भी कुछ
गुनगुनाने की कोशिश की—टूटे-टूटे से शब्द आने लगे—

दो चार....दो चार.....दुई चार पग पे अंगना—
दुई चार पग.....बैरी कंगना छनक ना—

गलत सलत सतरों से कुछ बोल बन गये—

बैरी कंगना छनक ना
मोहे कोसो दूर लागे
दुई चार पग पे अंगना

सचिन दा ने अपनी धुन पर गाकर परखे, और यूँ धुन की बहर हाथ में आ गयी।



मोहे श्याम संग देई दे।

मैं चला गया—गुनगुनाता रहा—कल्याणी के मूड सोचता रहा—कल्याणी के ख्याल क्या होंगे? कैसा महसूस किया होगा? हाँ, एक बात ज़िक्र के काबिल है, चाँद से भिन्नत करके कहेगी—

मैं पिया को देख आऊँ
ज़रा मुँह फिराई ले चंदा

फौरन ख्याल आया, शैलेन्द्र यही ख्याल बहुत अच्छी तरह एक गीत में कह चुके हैं—

दम भर को जो मुँह फेरे—ओ चंदा
मैं उनसे प्यार कर लूँगी
बातें हजार कर लूँगी

कल्याणी अभी तक चाँद को देख रही थी—चाँद बार बार बदली हटाकर झाँक रहा था, मुस्कुरा रहा था—जैसे कह रहा हो, कहाँ जा रही हो? कैसे जाओगी? मैं रोशनी कर दूँगा—सब देख लेंगे। कल्याणी चिढ़ गयी—चिढ़ के गाली दे दी—

तोहे राहु लागै बैरी
मुस्काये जी जलवाई के

चिढ़ के गुस्से में वहीं बैठ गयी—सोचा, वापस लौट जाऊँ—लेकिन मोह बाँह से पकड़कर खींच रहा था, आँखें लाज पाँव पकड़कर रोक रही थी। कुछ समझ में नहीं आया, क्या करे? किधर जाये? अपने आपसे ही पूछने लगी—

कहाँ ले चला है मनवा
मोहे बाँवरी बनाई के

गुमसुम कल्याणी बैठी रही, सोचती रही, काश! ना होती— या मैं ही इतनी गोरी ना होती कि चाँद रोशनी ना होती—इतनी चाँदनी ना होती तो कैसे रात में ढंकी-छुपी अपने पियों छलक छलक जाती। अगर लौट आयी बेचारी कल्याणी, वापस घर लौट आयी—यह चली जाती।

मोरा गोरा अंग लई ले
मोहे श्याम रंग दई दे—

गानाते—

उन्नीस सौ पचासी में फिर ऐसा कुछ हुआ! पच्चीस साल बाद!

पंचम, जिसने मेरा पहला गाना दा-दा-दा करके गुनगुनाया था, अब कहलवाना है, और पंचम से ज्यादा आर.डी.बर्मन के नाम से जाना जाता है—हम अब भी उसे पंचम कहके ही बुलाते हैं।

मैं एक फिल्म बना रहा था "इजाजत"। एक सीन आया, और उसी सीन में नया हुआ एक गाना!

सुधा और मोहिन्दर रात देर से घर लौटे हैं—नौकर ने एक तार दिया—मोहिन्दर ने खोल के देखा—माया ने भेजा था। तार का साइज देखकर सुधा ने कहा, ये तो पूरा खत है।

"हाँ telegraphically भेजा है—!"

"पढ़ो ना!"

मोहिन्दर ने "लिखा है" कहके पढ़ना शुरू किया—

"मेरा कुछ सामान तुम्हारे पास पड़ा है—वो लौटा दो!

सावन के कुछ भीगे-भीगे दिन रखे हैं

और मेरे एक खत में लिपटी रात पड़ी है,

वो रात भिजा दो!"

पंचम के मुँह से वाह तो निकली—"क्या खूबसूरत लेटर है।"

"ये खत नहीं गाना है!" मैंने बताया "आपको इसकी धुन बनानी पड़ेगी।"

पंचम बिदक गया—

"हट! ये कोई शायरी है! कल टाइम्स ऑफ इंडिया उठा के लायेगा और कहेगा इसका गाना बनाओ?! फागल!!"

पंचम अक्सर "प" को "फ" कहता है!

बहरहाल आशा जी बैठी थीं। हाँसला दिलाया, ज़िद की, तो गाने की धुन बननी शुरू हुयी! बस मुखड़ा ही मोकम्मिल किया था कि पंचम ने पूछा—

"गाने की लोकेशन क्या है?"

मैंने कहा "रात है, माया अपने कमरे में है। गा रही है!"

"इस गाने को बाहर ले जा यार—अन्दर घुट जायेगा।"

मैंने एतराज़ किया: "नहीं, नहीं! रात के वक़्त उसे बाहर नहीं ले जा सकते।

पंचम चिढ़ गया—

"तू क्या बिमल दा हो गया है?"

"तू कौन सा सचिन दा बन गया है?"

सचिन दा और बिमल दा अब दोनों नहीं हैं—गुजर गये हैं। लेकिन अपनी परम्परा हमारे हाथों में दे गये हैं। धुनें आज भी उसी तरह गूँधी जाती हैं—गाने आज भी उसी तरह पिरोये जाते हैं।

छोटा पर्दा, बड़ा पर्दा

असगर वजाहत

दूरदर्शन और फिल्मों के बीच प्यार और नफरत के रिश्ते का इतिहास बहुत पुराना नहीं है। करीब दस साल पहले जब पहली बार दूरदर्शन ने धारावाहिक "हम लोग" दिखाना शुरू किया तो किसी को यह उम्मीद ही न थी कि "हम लोग" जैसी साधारण शुरूआत किसी मोड़ पर आकर फिल्मी अभिनेताओं, निर्माताओं और दर्शकों के सामने चुनौती बनकर खड़ी हो जायेगी। छोटे पर्दों का छोटा स्वरूप देखकर फिल्मी दुनियां से संबंधित लोगों ने एक बुरा-सा मुंह बनाकर मुंह मोड़ लिया था।

एक-आध साल बाद जब प्रायोजित सीरियल दिखाये जाने शुरू हुए तो छोटे पर्दे की लोकप्रियता बढ़ गयी। वे कलाकार जो दूरदर्शन के नाम से नाक मोह सिकोड़ते थे, अपना स्टैंड बदलने लगे। यह माना जाने लगा कि दूरदर्शन की पुहंच बहुत है। उसने कम से कम इस मामले में फिल्मों को पीछे छोड़ दिया है। उसके अभिनेता दर्शकों के घरों में बिन बुलाये मेहमान जैसे घुस जाते हैं। और धीरे-धीरे घर के सदस्य बन जाते हैं। दूरदर्शन के धारावाहिकों ने एक नया कीर्तिमान स्थापित किया "बुनियाद" के प्रसारण के बाद। हालांकि "बुनियाद" की कहानी कई बंबइया फिल्मों के घोल-मेल से बनी एक अति साधारण कहानी थी और फिल्मों की संवेदना को छोटे पर्दे पर जैसे का तैसा आरोपित कर दिया था, लेकिन फिर भी उसे सफलता मिला—हर एतबार से।

इस मोड़ तक आते-आते दो खेमे बन चुके थे। दूरदर्शन और फिल्म एक दूसरे के आमने सामने खड़े थे। उनके हाथों में नंगी तलवारें थीं और युद्ध हो रहा था। छोटे पर्दे के समर्थकों का कहना था कि फिल्में दूरदर्शन की भूमिका नहीं निभा सकतीं। दूरदर्शन फिल्मों की तुलना में एक "एडवांस टेक्नालॉजी" है और इतिहास यही बनता है कि "एडवांस टेक्नालॉजी" पिछड़ी टेक्नालॉजी को नष्ट कर उसकी भूमिका को सीमित कर देती है। छोटे पर्दे के समर्थक यह भी कहते थे कि दूरदर्शन फिल्मों की तुलना में कम खर्चीला तथा अधिक सुविधाजनक है। इसलिए लोग उसे स्वीकार करेंगे। उनका यह भी मानना था कि फिल्मों पर बड़ी-बड़ी निर्माण कंपनियों का एकाधिकार भी छोटे पर्दे की करामात से टट जायेगा और कलाकारों को अपनी कला के प्रदर्शन का ज्यादा और अच्छा मौका मिलेगा। वे यह भी कहते थे, पूरे विश्व में, विशेष रूप से यूरोप और अमेरिका में, छोटे पर्दे ने बड़े पर्दे को मात दे दी है। ऐसा ही हमारे देश में होगा। सिनेमाहाल "डिपार्टमेंटल स्टोर" बन जायेंगे और फिल्मों का निर्माण करने वाली कंपनियां दूरदर्शन के कार्यक्रम बनायेंगी। बहरहाल कहने का मतलब यह कि दूरदर्शन के हिमायती फिल्मों की मोत की घोषणा कर रहे थे।

दूसरी तरफ शुरू में तो फिल्म वाले दूरदर्शन के समर्थकों के बड़बोलेपन को बच्चों की शरारत समझकर नज़रअंदाज करते रहे, लेकिन जैसे ही "ये तो है जिंदगी" और "बुनियाद" जैसे सीरियल सफल होते दिखाई दिये और बाक्स आफिस की भीड़ हटती



बड़े पर्दे पर असम्भव? तमस

नज़र आई, वे थोड़ा घबराये। घबराने की एक वजह यह भी थी कि विख्यात फिल्म निर्माता जी. पी. सिप्पी ने दूरदर्शन की तरफ छलांग लगा दी थी और बी.आर. चोपड़ा पूरी तरह परतौल चुके थे। लेकिन फिल्म के समर्थक दूरदर्शन के सामने हार मानने को तैयार न थे। उनका कहना था कि फिल्म जैसी महाकाव्यात्मक संवेदना दूरदर्शन नहीं उत्पन्न कर सकता। जो विराटता और भव्यता फिल्म के माध्यम से प्रदर्शित की जाती है, यह दूरदर्शन में असंभव है। वे तकनीकी दृष्टि से भी दूरदर्शन को कच्चा और इसलिए अनाड़ियों या नवसिखियों का माध्यम मानते थे। उनका यह भी कहना था कि अंधेरे में, सामने लगे रजत पट पर जब गतिचित्र शुरू होते हैं तो दर्शक और फिल्म के बीच एक लयात्मक संबंध हो जाता है, कोई बाधा नहीं रहती। दूसरी तरफ दूरदर्शन और दर्शक के बीच रसोई में पक रही सब्जी की आवाज़, बच्चों की शोर, फोन की घंटी, क्या नहीं होता?

इस वाद-विवाद प्रतियोगिता का ठोस नतीजा तो निकलना न था। हां, इतना जरूर हुआ कि फिल्म जगत पर गहराता संकट कुछ और गहरा हो गया। ताबड़तोड़ फिल्में फ्लाप होने लगी, सिनेमाहाल बंद होने लगे। वितरक भागने लगे और जो कभी "वन मैन इंडस्ट्री" मानी जाती थी उसे सब मिलकर चलाने में भी असमर्थ दिखाई पड़ने लगे।



फिल्मों और दूरदर्शन के बीच रिश्ते बनाने की एक शुरुआत—दामुल

इस झटके के साथ, या इससे कुछ पहले, एक झटका कला फिल्म आंदोलन को लगा। कला फिल्मों का आंदोलन क्यों लड़खड़ा गया, यह तो बात करने का एक अलग ही विषय होगा। लेकिन फिल्मकार दूरदर्शन में किस तेजी से आये यह हमारे लेख की परिधि का एक रोचक हिस्सा है। दूरदर्शन धारावाहिकों के दूसरे ही चरण में बहुत से महत्वपूर्ण कला फिल्मकार जैसे सईद मिर्जा, एम.एस. सथ्यु, गोविंद निहलानी, श्याम बेनेगल, कंदन शाह, प्रकाश झा आदि, छोटे पर्दे के पास आये। इन फिल्मकारों के दूरदर्शन के नजदीक आने को कुछ लोगों ने कला सिनेमा आंदोलन से विश्वासघात माना तो कुछ ने दूसरी तरह के आरोप लगाये। लेकिन कम ही लोगों ने यह माना कि इन कला सिनेमाकारों ने दूरदर्शन को बहुत कुछ दिया है। एक ऐसी बुनियाद दी है जो बनते हुए दूरदर्शन के लिए ही नहीं बल्कि कला सिनेमा आंदोलन के लिए मजबूत आधार बन सकती है।

महत्वपूर्ण प्रश्न यह नहीं है कि छोटे पर्दे और बड़े पर्दे के बीच प्रतिद्वंद्विता कितनी है, प्रश्न यह है कि दोनों पर्दे एक दूसरे को कितना कुछ दे सकते हैं? कला फिल्मकारों द्वारा छोटे पर्दे के लिए किये गये काम का अध्ययन इस दिशा में सार्थक शुरुआत हो सकता है। उदाहरण के लिए यदि सईद मिर्जा के सीरियल "नुकड़" तथा उनकी चर्चित फिल्मों "अल्बर्ट पिंटो को गुस्सा क्यों आता है?", "मोहन जोशी हाज़िर हो" आदि को आमने-सामने रखकर देखें तो यह स्पष्ट हो जायेगा कि सईद मिर्जा अपनी फिल्मों के माध्यम से जो कहना चाहते हैं, जो उनकी संवेदनात्मकता है, समाज और कला के जो



मोहन जोशी हाज़िर हो—जीवन और जगत की विशद व्याख्या

आयाम वे प्रस्तुत करते हैं, अपनी विचारधारा के आधार पर जीवन और जगत की जो विशद व्याख्या करते हैं, वही उनके सीरियल "नुक्कड़" का भी प्रमुख स्वर है। कहने का तात्पर्य यह कि "नुक्कड़" उनकी फिल्मों के विरोध में नहीं, समर्थन में खड़ा है।

लेकिन ऐसा भी नहीं है कि दूरदर्शन से प्रसारित हर सीरियल ने दर्शकों की फिल्म अभिरुचि को सम्पन्न ही किया हो। घटिया सीरियलों की एक बाढ़ सी आती रही है दूरदर्शन पर जिसने न केवल दर्शकों को हतोत्साहित किया है बल्कि दूरदर्शन के प्रति रोंग भी बढ़ाया है।

छोटे पर्दे पर बहुत से ऐसे काम भी हुए हैं जो बड़े पर होते तो लगभग वैसे ही होते लेकिन बड़े पर्दे पर उनका हो पाना असंभव नहीं तो कठिन आवश्यक था। उदाहरण के लिए "तमस" को लिया जा सकता है। मान लीजिए गोविंद निहलानी अगर "तमस" पर फीचर फिल्म बनाना चाहते तो क्या संभव था? उसे खरीदता कौन? वह बिकती कहाँ और दिखाई कहाँ जाती? उसके लिए पैसा कहाँ से आता? लेकिन छोटे पर्दे ने इस कठिन काम को आसान कर दिखाया। यह बात दूसरी है गोविंद ने "तमस" बनाते वक़्त छोटे पर्दे से ज्यादा बड़े पर्दे की व्याकरण को महत्व दिया है। इसका कारण विषय-वस्तु या सिक्स्टीन एम.एम. में बनाया जाना माना जा सकता है। इसी तरह "भारत एक खोज" की निर्माण भी इस तथ्य की पृष्टि करता है कि छोटे पर्दे ने कला फिल्मकारों की सीमाओं को तोड़ा है, उन्हें और मुक्त किया है तथा प्रयोग-धर्मिता के पूरे अवसर प्रदान किये हैं।

दूरदर्शन और कला फिल्मों के बीच संवाद की स्थिति किसी पूर्व नियोजित कार्यक्रम का हिस्सा नहीं लगती। ऐसा लगता है कि इतना कुछ तो स्वतः या अनजाने में ही हो गया है। यदि यह सब योजना के तहत हो रहा होता तो निश्चय ही दूरदर्शन टेलीफिल्मों की

इतनी दयनीय हालत है न होती। दर असल टेलीफिल्मों को कला सिनेमा की पूरक या उस दिशा में एक ठोस प्रयास होना चाहिए था। जबकि गिनी चुनी टेलीफिल्मों को छोड़कर बाकी सारी टेलीफिल्में घटिया किस्म का प्रलाप लगती हैं। विशेष रूप से पंजाब समस्या पर बनाई गई टेलीफिल्मों की दयनीयता तो देखते ही बनती है।

कला फिल्म आंदोलन और दूरदर्शन के बीच आदान-प्रदान के रिश्ते को खंडित करने वाला एक और तत्व भी है जिसकी ओर ध्यान देना आवश्यक है। प्रायः टेलीफिल्मों के निर्माता तथा निर्देशक किसी मानकीय चुनौती को सामने रखे बिना ही टेलीफिल्में बनाते हैं। वे समझते हैं कि टेलीफिल्मों का स्वरूप और कथ्य कला-फिल्मों के मुकाबले निम्न स्तर का हो सकता है क्योंकि टेलीफिल्म दूरदर्शन के लिए है और दूरदर्शन में सब कुछ चलता है या इतना बजट ही नहीं है कि टेलीफिल्म को कलात्मक फिल्म बनाया जा सके। जहां तक टेलीफिल्मों के बजट का सवाल है, दूरदर्शन ने हाल में स्वीकृत बहुत सी टेलीफिल्मों को अच्छा बजट दिया है। लेकिन यहां प्रश्न इस मानसिकता से मुक्ति पाने का है कि टेलीफिल्में कला फिल्मों जैसी स्तरीय नहीं हो सकती। दूसरी ओर दूरदर्शन के सामने भी यह स्पष्ट होना चाहिए कि टेलीफिल्मों को स्तरीय बनाने की प्रक्रिया में ठोस कदम उठाये। क्योंकि दूरदर्शन प्रायः जितने बजट में टेलीफिल्मों का निर्माण करता है, प्रायः उतना बजट पर्याप्त नहीं होता और न दूरदर्शन टेलीफिल्मों के स्तर को ऊंचा उठाने के लिए अन्य कोई कार्यवाही करता है।

कला फिल्मों और दूरदर्शन के बीच स्वस्थ रिश्ते बनाने की एक शुरुआत 'दामूल' के टी.वी. प्रीमियर प्रसारण से की गयी थी। इस आयोजन को फिल्म और दूरदर्शन क्षेत्रों में सराहा गया था। लेकिन फिर यह क्रम उस रूप में विकसित नहीं हो पाया जैसा होना चाहिए था। कला फिल्मों के प्रीमियर प्रसारण को केवल राष्ट्रीय पुरस्कार प्राप्त कला फिल्मों तक सीमित नहीं रखना चाहिए और न प्रत्येक सप्ताह व्यावसायिक फिल्मों के प्रसारण को 'इति' मानना चाहिए। दूरदर्शन को कला फिल्मों के संबंध में अपनी नीतियों को और अधिक उदार तथा प्रभावशाली बनाने की आवश्यकता है। ऐसा हो सकता है दूरदर्शन वर्ष में कुछ कला फिल्मों के निर्माण का काम विख्यात निर्देशकों को सौंप दिया करे। वर्ष में एक बार कला फिल्म समारोह जैसा आयोजन किया जा सकता है। इस प्रकार के आयोजन से न केवल कला फिल्मकारों को नये अवसर मिलेंगे बल्कि जनता में कलात्मक फिल्मों के लिए अभिरुचि बनेगी।

फिल्मों और दूरदर्शन के रिश्ते को एक नया मोड़ देने का यह सही वक्त है क्योंकि अब दूरदर्शन ऐसी स्थिति में आ गया है जहां वह सकारात्मक भूमिका निभा सकता है। दूसरी ओर कला फिल्मों को एक नया आधार मिल सकता है और कला फिल्म दर्शकों की प्यास भी बुझ सकती है।

आंचलिक सिनेमा और उसकी स्थिति

अविनाश वाचस्पति

आज का हिंदी सिनेमा जिन ऊँचाईयों पर पहुंच चुका है, उसे देखते हुए यदि यह कहा जाए कि आंचलिक सिनेमा अभी अपने शीशवकाल में ही है तो कोई अतिशयोक्ति नहीं होगी। लेकिन यदि उसे विकसित होने के लिए अनुकूल माहौल न मिला तो वह अपने बचपन में ही अकालमृत्यु को प्राप्त हो जाएगा, इस संभावना की ओर से भी आंखें नहीं मूंदी जा सकती। वैसे तो राज्य सरकारें अपने-अपने क्षेत्र में आंचलिक सिनेमा के विकास के लिए भरपूर सुविधाएं दे रही हैं परन्तु इससे जुड़ा एक दुखद पहलू यह भी है कि कई राज्य की सरकारों ने इस ओर नाममात्र के लिए भी ध्यान नहीं दिया है। उन्हें इस बात से कोई सरोकार नहीं कि जन-जन से जुड़े इस माध्यम की उनके ही राज्य में कैसी अवहेलना की जा रही है? वास्तविकता तो यह है कि वे इस तथ्य से ही अनभिज्ञ हैं या अनभिज्ञता प्रदर्शित कर रहे हैं कि किसी भी अंचल की संस्कृति के उन्नयन एवं संवर्द्धन में आज सिनेमा एक शक्तिशाली रोल अदा कर रहा है। वैसे भी आज के घोर व्यवसायिक युग में आंचलिक फिल्म का निर्माण करना बहुत जोखिमभरा कार्य है लेकिन फिर भी अनेक व्यक्ति व संस्थाएं इस ओर पूरे समर्पण भाव से कार्य कर रहे हैं।

इस सबके बावजूद अनेक आंचलिक फिल्मों को मिली अत्यधिक व्यवसायिक सफलता ने संभावनाओं के नए द्वार खोल दिए हैं। 1984 में प्रदर्शित हरियाणावी फिल्म "चन्द्रावल" (निर्देशक जयंत प्रभाकर) ने फरीदाबाद के गगन थिएटर में मल्टी स्टार फिल्मों "बाबी" और "शौले" के सारे रिकार्ड तोड़ दिए। इस फिल्म की लागत मात्र 3 लाख रुपये के आसपास आई। बिल्कुल नए कलाकारों को लेकर बनाई गई इस फिल्म ने 3 करोड़ रुपये से भी अधिक का व्यवसाय किया और मात्र अपने अंचल हरियाणा में ही नहीं, राजधानी दिल्ली के अनेक सिनेमाघरों में भी हफ्तों इस फिल्म का "हाऊसफुल" चलता रहा, और तो और हैदराबाद में भी इस फिल्म ने पर्याप्त व्यवसाय किया। इसी अवधि में प्रथम गढ़वाली फिल्म "जग्वाल" (निर्देशक पराशर गौड़) का भी प्रदर्शन हुआ और नए कलाकारों को लेकर 8.50 लाख रुपये की लागत से निर्मित यह एक सफल फिल्म रही, जिसने गढ़वाल, देहरादून और दिल्ली में भरपूर व्यवसाय किया। हिंदी सिनेमा के जाने माने कलाकारों को लेकर बनाई गई भोजपुरी फिल्म "नदिया के पार" का व्यवसाय कम बजट की फिल्म होने के बावजूद हिंदी फिल्मों की अपेक्षा अधिक रहा। संभलपुरी, उड़िया की एक उपबोली, में निर्मित "भूखा" को भी बेहतरीन सफलता मिली। लगभग यही सफलता कमोवेश पंजाबी, गुजराती, मराठी, राजस्थानी फिल्मों को भी मिली। गीत-संगीत और कॉमेडी ने इन



उषा शर्मा—फिल्म "साहो बसन्ती"



नेहा कपुर—फिल्म "जर जोरु और जमीन"

फिल्मों की सफलता में मुख्य भूमिका निभाई। "चन्द्रावल" और "नदिया के पार" फिल्मों के गीतों के लाखों कैसेट्स हाथों हाथ बिक गए। इसका कारण भोजपुरी व हरियाणवी फिल्मों के गीतों की कैसेट्स की मांग हिंदी दर्शकों में भी होना रहा। बाद में हिन्दी दर्शकों की जोरदार मांग को मद्देनजर रखते हुए "चन्द्रावल" को हिंदी में डब करके प्रदर्शित किया, इसे भी भारी सफलता मिली।

आज स्थिति यह है कि आंचलिक फिल्मों की निर्माण संख्या में काफी गिरावट आई है, सेंसर बोर्ड के आंकड़ों की यह सच्चाई दिल दहलाने वाली है। इसके मूल में फिल्म निर्माण के दौरान आने वाली अनेक कठिनाईयां, वितरण के लिए थिएटर्स का इन फिल्मों के प्रदर्शन को तैयार न होना, मनोरंजन कर में छूट देने संबंधी उदासीन रवैया, कलाकारों को उचित पारिश्रमिक न मिलना और यह भी कि किसी भी बैंक अथवा संस्था द्वारा फिल्म निर्माण के लिए ऋण देने की सुविधा उपलब्ध न होना है। इस प्रकार यह कहा जा सकता है कि अपने निर्माण व प्रदर्शन के आरंभिक वर्षों में आंचलिक सिनेमा का जो भव्य स्वरूप सामने आया, वह कायम न रह सका। इस उदासीन रूख के कारण बाद के वर्षों में आंचलिक फिल्मों की निर्माण संख्या में भारी गिरावट आई।

हरियाणा के फिल्म निर्माताओं, निर्देशकों और कलाकारों ने इस स्थिति का सामना करने के लिए "हरियाणवी फिल्म विकास परिषद्" की स्थापना की, जिसका मुख्यालय दिल्ली में ही रखा गया। हरियाणवी फिल्मों के विकास के लिए राज्य सरकार से सुविधाएं प्राप्त करने के लिए परिषद् के प्रयास जारी हैं। परिषद् के द्वारा दिए गए सुझावों के अनुरूप दिल्ली दूरदर्शन ने भी प्रत्येक माह गैर-पुरस्कृत आंचलिक फिल्मों

के प्रसारण की सराहनीय शुरुआत की। परिषद् के सचिव ने पिछले दिनों राजधानी में आयोजित अन्तरराष्ट्रीय फिल्म समारोह के दौरान एक भेंट में बतलाया था कि हरियाणवी फिल्मों को पुरस्कृत करने की एक योजना की शुरुआत की गई है, जिससे दर्शकों की रुचि तो इन फिल्मों में बढ़े ही, साथ-साथ निर्माता, निर्देशकों में भी स्वस्थ व सुरुचिपूर्ण फिल्मों के निर्माण की ओर रुझान विकसित हो। इससे एक लाभ यह भी होगा कि राज्य सरकारें भी इस दिशा में कुछ कार्य करने की ओर प्रेरित होंगी। वैसे तो राज्य सरकार को परिषद् द्वारा दी गई एक सलाह के अनुसार राज्य में "हरियाणवी फिल्म विकास निगम" की स्थापना के प्रस्ताव पर कार्य चल रहा है।

इस लेख के लिखने तक समाचार-पत्रों में हरियाणवी फिल्म विकास परिषद् द्वारा दिए जाने वाले पुरस्कारों की घोषणा कर दी गई है। पुरस्कारों के चयन के लिए गठित निर्णायक मंडल की अध्यक्षता श्री के. बिक्रम सिंह ने की, तथा अन्य सदस्यों में श्री राजेन्द्र काला, श्री सुधीर शर्मा, श्रीमती निर्मला अग्रवाल और श्रीमती शशि यादव थीं। सर्वाधिक लोकप्रिय व मनोरंजन प्रदान करने वाली हरियाणवी फिल्म का पुरस्कार जयंत प्रभाकर द्वारा निर्देशित "चन्द्रावल" को दिया गया है, तथा इसी निर्देशक की इन दिनों सफलतापूर्वक व्यवसाय कर रही हरियाणवी फिल्म "जर जोरू और जमीन" के हिस्से सात पुरस्कारों की घोषणा की गई है जो कि "द्वितीय सर्वोत्तम हरियाणवी फिल्म", "सर्वोत्तम निर्देशन", "सर्वोत्तम गीतकार", "निर्णायक मंडल का विशेष पुरस्कार", "सर्वोत्तम संवाद लेखन" और "सर्वोत्तम छायांकन" के लिए हैं।

आज जो प्रयास हरियाणा के सिनेमा से जुड़े लोग कर रहे हैं, उसी की आवश्यकता अन्य अंचलों में भी है। इस प्रकार के कार्यों से प्रत्येक अंचल में होने वाली फिल्मी गतिविधियों से राज्य सरकार रूबरू हो, विकास की ओर कदम बढ़ाए तो इन संस्थाओं के गठन का पावन उद्देश्य पूरा होता दीखेगा। फिर भी आवश्यकता है इस प्रकार की फिल्मों के माध्यम से उस क्षेत्र की संस्कृति को अच्छे-से-अच्छे रूप में प्रस्तुत किए जाने की, जिससे अंचल विशेष के लोग उसमें अपनी सुरुचिपूर्ण परम्पराओं की छवि निहार सकें। आजकल मल्टी स्टार वाली व्यवसायिक फिल्मों के स्थान पर कम बजट की कला व आंचलिक फिल्मों के बढ़ते हुए प्रभाव से इंकार नहीं किया जा सकता क्योंकि इन फिल्मों के माध्यम से जन-सामान्य की परेशानियों की सहज व वास्तविक हल दिखलाने का प्रयास किया जा रहा है। जब दर्शक को उसके ही रहन-सहन, वेशभूषा और बोली में उसकी ही निजी समस्याओं का निदान सुंदर ढंग से दिखलाया जाएगा तो



निर्देशक जयंत प्रभाकर

ये फिल्में आम आदमी के जीवन से जुड़ने के अपने उद्देश्य में पूरी तरह सफल होंगी और सफलता के नए-नए सोपान स्वयमेव ही बनते चले जाएंगे।

कुल मिलाकर यही कहा जा सकता है कि आने वाले कुछ वर्षों में आंचलिक व कम बजट की फिल्मों की मांग बहुत बढ़ जाएगी और यही आंचलिक सिनेमा की सुदृढ़ होती हुई स्थिति का परिचायक होगी।

Short Films and Documentaries in India

Pankaj Butalia

In India anything that does not fit into the widely accepted category known as 'the feature film' is conveniently swept under the same carpet. It matters little that the form and content of a short fiction film is radically different from that of a documentary which is different from an animation or an experimental film. For the authorities and audiences all are equally marginal.

There is almost no infrastructure in India within which good shorts, documentaries or animation films can be made or screened. Students of institutes like the Film and Television Institute of India are encouraged to be creative with the short films they make for their diplomas—but this becomes effectively the first and the last time they do so. The films made here can at best find an outlet in the non-commercial circuit for short periods. The rest of the time they are confined to their cans. The makers of these films lose all interest in any further creative activity of this sort when they land in an environment in which there is unaccounted money for films but almost none for any cinema activity outside the mainstream.

Nor does the new major patron of cinema—television—offer the marginal cinema any breathing space. Certainly, short fiction films are not interesting for Indian television. Nor is animation—except that which can pass off as cartoons made for children. As such it is a miracle that any animation film gets made in India at all.

For the documentary film, however, the situation is quite different. There is an official organization like the Films Division which is intended to focus its energies on making good documentary films as well as newsreels. While it manages to perform its latter function reasonably satisfactorily, it has failed almost completely in its first task. The official Indian paranoia about projecting a 'positive image' is something the Films Division has made into its overriding ideology, with the result that the films are often more propagandist than even the Government would want them to be.

Nor has Indian television (Doordarshan) been of much help in motivating independent short film makers and providing a channel

for viewing short fiction and non-fiction films and documentaries; although it has funded and telecast a few such films from time to time.

In such an environment it is surprising that the Indian documentary is still alive—in fact it now seems to be slowly blossoming. When one speaks of the independent documentary in India one speaks not so much of films which have been funded by small donations or numerous sources but films which try to mirror and reflect on different aspects of the Indian reality in a manner that is authentic and fairly personal. In that sense, many of the films of Mani Kaul over the past decade, even though they are invariably funded by some state agency or organizations like the Films Division, have a way of seeing, of perception, which is highly personal. On the other hand, films by overtly political film makers like Anand Patwardhan rely completely on autonomous and varied sources of funding but still manage to get made fairly regularly.

Over the past year or so, many interesting documentaries have been made—reflecting a fairly wide range of the Indian spectrum. Mani Kaul has finished two films—**Before My Eyes**, on the landscape of Kashmir and **Siddheswari**, a 'recreated' document on the late classical singer. Manjira Dutta enjoyed a fair amount of national acclaim for her **The Sacrifice of Babulal Bhuyia** late last year, while Ranjan Palit and Vasudha Joshi's **Voices of Baliapal**—on the resistance of the people of Baliapal to the proposal of the setting up of a missile range on their land—was extremely successfully circulated on a video network of voluntary groups all over India. Saudhamini's **It Rested** was an interesting, brief experiment in anthropological film making while Vishnu Mathur's **The Flying Bird** is a profile of 80-year-old musician Savitri Rajan. This author's **When Hamlet Came to Mizoram** focuses on the local fascination with Shakespeare's **Hamlet** in the tribal areas of Mizoram. Also just completed is Anand Patwardhan's **In Memory of Friends**, a film that deals with the issue of communalism in Punjab. Just about to be completed are two more films—Nilita Vachani's **Eyes of Stone** about people possessed by spirits in a Rajasthan village and Ruchir Joshi's yet unnamed film on the Bauls of Bengal. In the near future is Deepa Dhanraj's film based on the memories of the women who took part in the Telengana struggle.

So, ironically, in spite of all the hurdles on the way, the Indian documentary seems to be coming into its own, moving towards a worthwhile destination. Today's independent documentary film makers can no longer be kept confined within the narrow mould set

by the dated films of the official channels. The tragedy, however, is that there are very few outlets within India for these films. Doordarshan screens only the politically acceptable ones (the blocking of films of Tapan Bose, Suhasini Mulay, Manjira Dutta, Ranjan Palit and Vasudha Joshi, Anand Patwardhan and many others is proof of this). Maybe with the anticipated autonomous structure of Doordarshan things will change. Till then, the good news is that independent documentaries are being made while the bad news remains that they are hardly being screened. Of course mention must be made of 'Odessa', an organization started by the late John Abraham, which has circulated very successfully many documentaries in different parts of Kerala. Which only goes to show there is scope for so much—provided there is no lack of initiative.

Serious English Film Periodicals in India—A Survey

Bhaskar Sinha

Serious writing on film in English is currently experiencing a renaissance in India. In the last few years a new crop of film journals has come up—journals that aim to create a new idiom in Indian film writing and throw up an altogether new breed of writers. Gauging from what is now available, the scene does seem very bright indeed.

Only those periodicals that recognize and discuss film as an art form are reviewed here. That, incidentally, is also the definition of a 'serious' film periodical in the context of this survey. Fan and pop film magazines are not included. Also not covered here are journals published by film societies, though for entirely different reasons. These 'little' magazines, particularly those from West Bengal, have been publishing some of the best writing in this country right from the early 1950s. Most of these, however, are not English language periodicals. Film societies in West Bengal and Kerala, two states which can justifiably boast of a level of film scholarship much higher than the rest of India, choose to publish (for very strong reasons) their journals in Bengali and Malayalam respectively. At the most, some of them have an English section. There are exceptions, of course, as in the case of some of the film societies in Bombay which publish theirs in English. But in essence, the film society journals belong to a different genre altogether and merit a separate detailed treatment. Interestingly, many of the writers whose contributions now appear in the periodicals mentioned here began their film writing in such film society publications.

The periodicals discussed here provide an excellent insight into what is happening in Indian cinema—trends and experiments, achievements and failures. They also serve as good source material for foreign critics writing on Indian cinema. However, the focus of attention of these publications is not Indian cinema alone. Publishers' addresses have been included to facilitate forwarding of subscription enquiries.

CINEWAVE, Place of publication: Calcutta; Periodicity: Quarterly; Managing Editor: Sandip Ray; Publisher: Hansu Ray; Price per issue: Rs 8; Subscription enquiries: **Cinewave**, Government Housing Estate 'B', Ideal Association F-2, Calcutta 700 054.



Cinewave is the oldest surviving serious film journal in English in the country outside the film society movement. The first issue hit the newsstands in January 1981 and was a sell-out in no time. The second issue was published a full year later and it has been limping along ever since. For a brief period Seagull Books of Calcutta, realizing the potential of **Cinewave** as the only journal of its kind in the country at that time, undertook the responsibility of producing and distributing it, only to abandon it very soon when they launched their own vehicle, **Splice**, in 1986. Editor Sandip Ray (not Satyajit Ray's son), who is himself a film-maker now (**Himghar**, 1987) took hold of the reins again and has not given up despite all odds.

Among these journals, **Cinewave** pioneered the publishing of complete translated filmscripts in each of its issues. Included in earlier issues are the scripts of Goutam Ghose's **Dakhal**, Mrinal Sen's **Chaalchitra**, Aribam Syam Sharma's **Imagi Ningthem** and Paokhum Ama and Aparna Sen's **36 Chowringhee Lane**. The **Cinewave** interviews (Satyajit Ray, Aparna Sen, Goutam Ghose) have been particularly good, delving deep into the film-maker's craft. The editorial content lays a heavy accent on scholarly essays; detailed film reviews and, occasionally, the text of important papers read out at film seminars constitute the rest of the material. News reports are refreshingly absent.

Though certified a quarterly, **Cinewave** is published very irregularly.

CINEMA INDIA-INTERNATIONAL. Place of publication: Bombay; Periodicity: Quarterly; Editor and Publisher: T.M. Ramachandran; Price per issue: Rs 10; Subscription enquiries: **Cinema India-International**, A-15 Anand Nagar, Juhu Tara Road, Bombay 400 049.

Cinema India-International (CII) was founded in January 1984 by veteran film journalist and editor T.M. Ramachandran when his labour of love **Filmworld** (a monthly magazine that attempted to keep a balance between the popular and the parallel cinema in its editorial content) changed hands and eventually folded up. CII is an ideal companion for those looking for an equal coverage of the latest in Indian and world cinema. With a galaxy of world-class correspondents in its panel (Tadao Sato in Tokyo, Marcel Martin in Paris, Derek Malcolm in London), CII relies heavily on a reportage kind of featuring which, admittedly, is the best among all similar material published in other journals. If one seeks information on the

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CINEMA

1987/1

INDIA-INTERNATIONAL

Annual
International
Film Festival of India



latest film of Jahnna Barua being shot in Guwahati and in the same breath is also keen to know which films were the critics' favourites at the Montreal World Film Festival, CII is the place to look into. Lately, of course, thematic features are also seen to occupy a good amount of space in the periodical. These are, however, not of a deeply analytical nature, something which CII still lacks. Some excellent serials have appeared in CII: among them are **The Making of the**

Movie, The Author and His Films and The Celluloid Poets. In the last three years, CII has featured a number of significant Indian films as cover stories with articles on the making of these films, interviews with the directors, independent reviews and script excerpts as back-up material. National cinemas of other countries are frequently featured as special supplements.

SPLICE. Place of publication: Calcutta; Periodicity: Quarterly; Editor: Samik Bandyopadhyay; Publisher: Naveen Kishore, Seagull Books; Price per issue: Rs 6; Subscription enquiries: **Splice**, Seagull Books, 26 Circus Avenue, Calcutta 700 017.

Instituted by Seagull Books of Calcutta (and its helmsman Naveen Kishore) who run an ambitious publishing programme for the arts and media scene (filmscripts, playscripts, critical and theoretical works on art and music), **Splice** is edited by Seagull programme-editor Samik Bandyopadhyay. Bandyopadhyay has just the right kind of background—he holds a post-graduate degree in English literature and has taught the subject at the Rabindra Bharati University, Calcutta, worked for some time for the Oxford University Press and has been a devoted theatre and film activist and critic. His grooming shows up in the journal he edits. **Splice** is fiercely scholarly in approach and content and Bandyopadhyay makes no bones about that. Articles are invariably thoroughly researched. Each issue concentrates on a specific theme ('Cinema and Cultural Anthropology,' 'The Raj Cinema Phenomenon,' 'Actors and Acting,' 'Cinema and Social Change') with enough editorial material to support it. Reviews, previews, seminar reports and festival overviews fill in the rest of the space. Tributes from one film-maker to another are sometimes featured which make very interesting reading, such as Buddhadeb Dasgupta's thoroughly absorbing piece, **Satyajit Ray: Artist of Social Awareness** which refutes the allegation that the cinema of Ray does not reflect contemporary social realities. **Splice** has inherited at least two things from **Cinewave**: its excellent interviews and its custom of carrying one complete filmscript in each issue. The scripts of Buddhadeb Dasgupta's **Andhi Gali**, Goutam Ghose's first feature **Maa Bhoomi**, Tapan Sinha's **Aadmi Aur Aurat** and some of Mrinal Sen's TV scripts have been published in past issues.

The only problem with **Splice** is its irregular publication, but then, as Bandyopadhyay defends with feeling: 'We can offer them (the readers) apologies,...but it would be more realistic to plead with them to bear with us for we would not like to compromise on the ideological or intellectual level, only to stick to the deadline'.

Splice

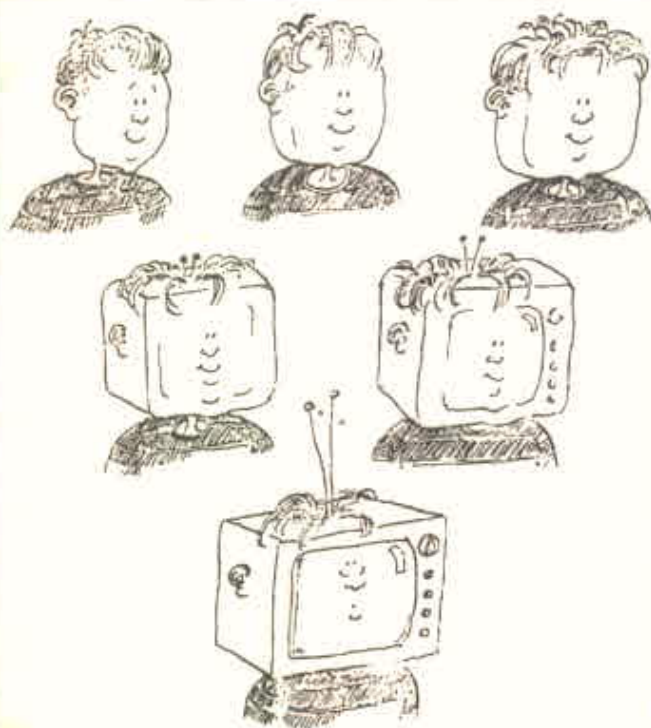
3: 1987

Price Rs 6

Cinema and Cultural Anthropology

Akos Ostor and
Buddhadeb Dasgupta
on Sembene and Ray
Mrinal Sen interviewed,
with two of his TV
scripts

Reviews, previews and
happenings



CINEMA IN INDIA. Place of publication: Bombay; Periodicity: Quarterly; Managing Editor: Mangala Chandran; Publisher: Mangala Chandran on behalf of National Film Development Corporation Limited (NFDC); Price per issue: Rs 10; Subscription enquiries: **Cinema in India**, NFDC, 1 & 8 Dalamal Tower, 211 Nariman Point, Bombay 400 021.

AN NFDC PUBLICATION

CINEMA IN INDIA

Quarterly, Volume 1, No. 1
January 1982



■ **Yesterday, Today, Tomorrow** — an album — *by* *by* *by*

■ **The Days of the Pioneers** — an album — *by* *by* *by*

■ **Tastes, Trends, Triumphs** — an album — *by* *by* *by*

Launched in January 1987 to coincide with the 11th International Film Festival of India (IFFI), **Cinema in India (CI)** is edited by Mangala Chandran who was groomed by veteran film journalist T.M. Ramachandran (now editor of **Cinema India-International**) during his **Filmworld** days. Contributors to CI include critics of the stature of Chidananda Dasgupta, Iqbal Masud, Dhruva Gupta and Derek Malcolm and film-makers of the standing of Buddhadeb Dasgupta, Kumar Shahani and B.D. Garga. This provides a rough index of the quality of writing appearing in the periodical. Attractively produced in a 27cm x 20cm format with approximately 70 pages to an issue, the usual contents are articles with a thematic slant, interviews, reviews of films, book reviews, a feature entitled 'Endnotes' covering activities in regional film centres, reports from film festival venues the world over and finally, 'New Releases' which gives credits and a three-line plot outline of new films in Indian languages. The last-mentioned feature is unique to CI and will prove to be of great use to compilers of filmographies. Interesting contributions that have appeared in past issues include noted composer Bhaskar Chandavarkar's series on Indian film music, B.D. Garga's series on the Indian documentary and Iqbal Masud's series on the genesis of the popular Hindi cinema. CI would, however, best discontinue its detailed reportage on foreign film festivals which does not identify with the character of the journal in any way. It should suffice to inform readers about the response generated by Indian entries alone at such festivals.

DEEP FOCUS. Place of publication: Kammanahalli, Karnataka; Periodicity: Quarterly; Editor and Publisher: Georgekutty A.L. Price per issue: Rs 10; Subscription enquiries: **Deep Focus**, 94 Charles Campbell Road, Bangalore 560 005.

Flip through an issue (publication commenced December 1987) and you are bound to be bowled over by the sheer sincerity behind the whole effort. **Deep Focus (DF)** comes in a handy 24 cm x 18 cm format with roughly 76 pages to an issue and is brought out by Bangalore Film Society enthusiasts. It is, however, not an official publication of the Society. In an informal discussion with this writer at the 12th IFFI last January, editor Georgekutty said that DF encourages its contributors to open up dialogues with the readers and ask questions rather than pass definitive judgments.

Both mainstream and parallel cinemas are covered in the articles and reviews published in DF. Book reviews, for a change, are not

DEEP FOCUS

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Ashish Nandy
on Indian Cinema

Rajadhyaksha
on Doordarshan

Articles on
Tarkovsky
Gopalakrishnan,

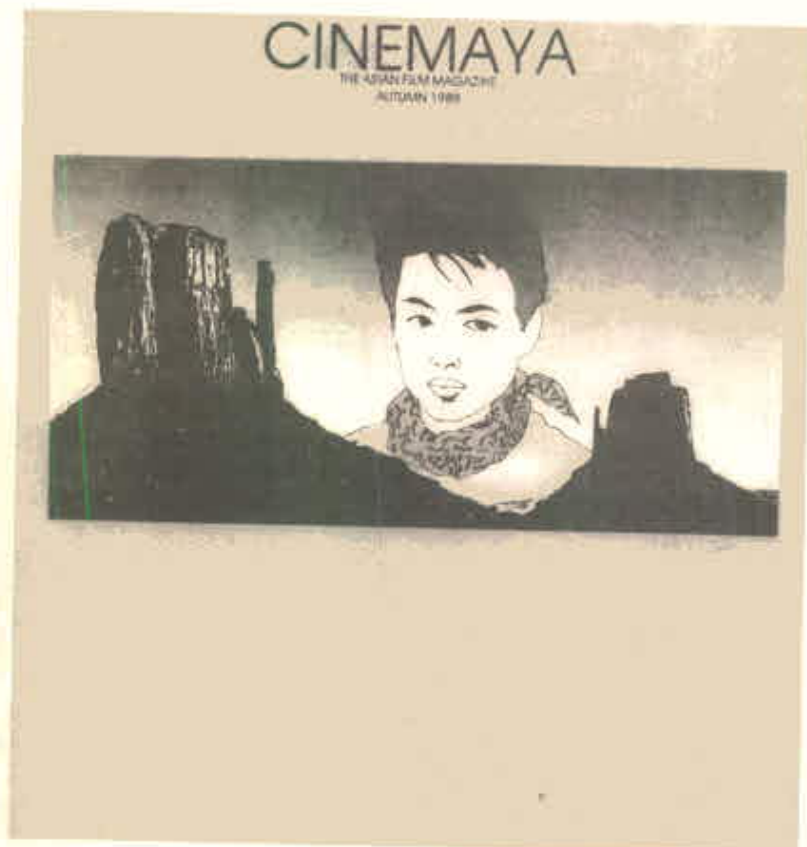
Interview —
Kasaravalli

summarily dealt with but find a respectable standing in the journal. Savour a sample of the fare—'Towards a Materialist Film: Eisenstein' by Gaston Roberge, 'New Cinema: A Legitimation Crisis' by Georgekutty, 'The Mind and Art of John Abraham' by C. Vasudevan Unni, 'Film-maker As an Intuitive Artist: The Cinema of G. Aravindan' by Chandradasan, 'The Lost World of Andrei Tarkovsky' by M.K. Raghavendra—all in-depth articles. The

apprehension about DF in how its medley of the crass commercial cinema (reviews of *Shahenshah*, *Biwi Ho To Aisi*) and the 'legitimate' cinema will go down with its readers. All genuine reasons apart, it is odd to find 'The Amitabh Phenomenon: An Interpretation' sitting nextdoors to 'Time and Cognition: A Study of Structure and Meaning in Cinema.'

CINEMAYA. Place of publication: New Delhi; Periodicity: Quarterly; Editor and Publisher: Aruna Vasudev; Price per issue: Rs 30; Subscription enquiries: **Cinemaya**, B90 Defence Colony, New Delhi 110 024.

One must compliment editor-publisher Aruna Vasudev for having come up with the unique idea of providing a forum for discussion on



Asian cinema. Whereas Japanese, Indian and now Chinese cinemas have found places for themselves in the international scene, Asian cinema as such does not have an integrated identity, despite the similarities in culture, customs and values among Asian peoples. **Cinemaya** claims to be making an effort towards that end. The idea was born during the 11th IFFI (1987) when Vasudev was asked to organize a seminar on Asian cinema to complement the screenings in the 'Focus on Asia-Pacific' section of the Festival. Vasudev holds a doctoral degree in film from the University of Paris, has two books to her credit and is a prolific writer on film.

The contents so far have provided a panoramic view of the cinemas of some of the Asian countries. The emphasis is more on tracing the evolution of these cinemas rather than attempting to analyse their films. You have 'Trends in Japanese Cinema in '87 and '88' 'Cinema in Hong Kong: Current Trends' and 'New Chinese Cinema: A critical Account of the Fifth Generation' lined up. Vasudev does spring pleasant surprises occasionally such as the trio of articles on Sadao Yamanaka, the eminent Japanese filmmaker of the 1930s, by three well-known scholars of the Japanese cinema: Tadao Sato, Shigehiko Hasumi and Donald Richie. Among the regular features, one is immediately appreciative of 'Director's Column'. 'Newsreel' offers interesting bits of news in an attractive presentation, but it should have a much wider coverage. Reports on film seminars and from Asian film centres, reviews and book extracts are part of the rest of the variety that the journal offers.

With about 64 pages to an issue, **Cinemaya** is lavishly produced in a large format (28 cm x 22 cm) with excellent production qualities.

Trends in the publishing of serious English film periodicals are, therefore, optimistic. But while numbers keep on swelling, many areas of film studies remain unexplored and overlooked. Detailed film analyses, in the true sense, are rare to come by in any of the above-mentioned periodicals. Documentation of the Indian cinema is another grossly neglected area: compilers of filmographies, bibliographies, statistics and historical data need the wholehearted encouragement of the editors. The latter must also make efforts to locate the best of writing appearing in other Indian languages and have it published in translation. They will have to spend more time spotting and discovering new writing talent and grooming it. While we must continue to have our Chidananda Dasguptas and Iqbal Masuds, young writers with new insights and fresh thinking must also be able to find their way in. All these would need looking into by the editors—the earlier, the better.

Film and Television Institute of India

Located in Pune on the grounds where once stood the famous Prabhat Studios, the Film and Television Institute of India needs no introduction having produced by now enough well-known directors, cameramen and other technicians for the industry. Today the institute conducts three-year specialization courses in motion picture photography, film direction and sound recording and sound engineering, along with a year's integrated training for an overall understanding of the medium. During 1988-89 there were 96 students on the rolls.

The institute's separate television wing provides training in television programme production, studio technical operations, television films and television graphics and design. During 1988 - 89, 238 students were trained in the 29th, 30th and 31st courses in basic television production and technical operations.

As usual, films made by students of the institute have participated in various national and international festivals. At the 35th International Short Film Festival at Oberhausen, West Germany, M.R.Rajan's *Dooram* was selected for the section Filmotek for Youth, and Surender Chowdhary's *Baune ki Dukan* was selected for the competition section. Of the eight student films of 1988 entered in the 36th National Film Festival, N.H. Prasad's *Dispossession* received the Jury's special mention. It was also sent to the 17th AMPAS Awards for the best foreign student film. For the Salute India Programme in Washington, the institute sent Shashi Anand's *Man vs Man*, Ramesh Handoo's *Prisoners of Circumstance*, Jill Misquitta's *Joyce*, A.K. Zainuddin's *Pot Story*, Rajendra Janglay's *Mandu* and Dilip Ghosh's *In Paradise Man is Born Dead*. For the First International Short Film Festival in Dhaka, Bangladesh, a package of sixteen films was sent, many of them made by Bangladeshi students. For the Indian retrospective of documentary films at Leipzig, six student films were entered, four others went to Pesaro, and two films were invited for the London Film Festival. For

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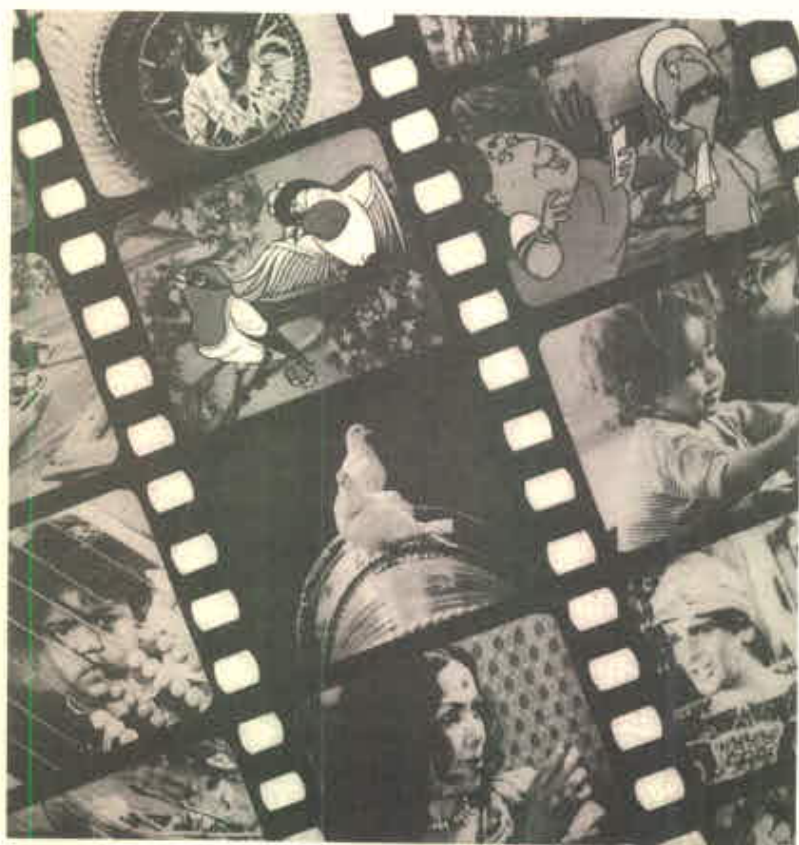
the 7th International Youth Film Festival in Turin, Italy, two student films were entered in the competition section, and Fareeda Mehta's **Hawa ka Rang** won a cash award and a prize for the best medium length film. A package of 32 films was sent for the retrospective section of the festival. **Dooram** and **Dispossession** also represented the institute at the 10th RIFE at Karlovy Vary. Debaloy Dey's **The Fourth Dimension** was screened at the Rimini Cinema Festival in Italy.

A one-month course in film appreciation was jointly organized by the institute and the National Film Archive of India. Sixty-three participants, including teachers, university professors, research workers, journalists, film society officials and media officers, attended the course held in the summer of 1989.

A general course in cinema, organized for the students of the National School of Drama in Delhi, was also held during the summer in 1989.

Films Division

As the central film-producing organization of the Government of India, Films Division was not designed solely to document the political scene, but also to produce informational and instructional material on a wide range of themes, embracing all areas of human activity and endeavour—a task it has been fulfilling for many years. Alongside, one of its most important concerns has been the



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development of the short and documentary film movement. In the process, Films Division has acted as a springboard for many internationally known Indian film makers.

Ten branch offices, spread all over the country, distribute Films Division's work to 12,734 cinema theatres. Apart from the documentaries on display at these urban cinema theatres, films on various subjects, dubbed in 15 languages, are also shown in rural India by the 16 mm and Super 8 mobile projection units of the Field Publicity, Family Welfare and Agriculture Departments of the government. Films Division also has a vast store of actuality footage in its vaults. Sixty per cent of the Films Division films are made by their own directors and producers; while 40 per cent of the production schedule is reserved for the independent film makers.

The rapid and revolutionary changes in communication make it imperative for the audio-visual media to re-evaluate their production plans and utilize to the fullest extent the new facilities available to reach a wider audience. The Films Division has, therefore, schemes for further improvement in the pipeline, which include the expansion of the animation film unit, the organized preservation and retrieval of archival film material, the creation of a marketing and sales promotion cell for their own films and the setting up of a 35 mm and 16 mm colour processing laboratory.

National Film Archive of India

The National Film Archive of India (NFAI) completed its silver jubilee year in 1989. Considerable progress was made in the preservation of film/audio/video material, documentation and research and dissemination of film culture in the country. With its present collection of over 11,000 films, covering a national representation of nearly one-fifth of the country's total film output, the NFAI has been acknowledged as one of the major Film Archives in the Asian region, on par with established Archives in Europe and North America.

The Archive's new building complex at Pune is now in its final stages of completion. The building which will be centrally airconditioned, will have three basement film vaults, with a capacity to store about 60,000 film cans, under specialized cold-storage conditions of temperature and humidity recommended for archival



View of the new Archive building under construction



Sukanya Savitri—a new arrival at the Archive

storage. Another ten acre plot at the outskirts of Pune city is also being negotiated for acquisition for constructing specialized film vaults for the Archive's further storage requirements.

Notable among its recent acquisitions is a silent Indian film **Sukanya Savitri** (1922) received on archival exchange basis from the Thai Archive in Bangkok.

The Archive's 'Film Circle' programme of weekly screenings at Bombay, Bangalore, Calcutta, Trivandrum, Bhopal and Pune exposes interested local audiences to the best of Indian and international cinema in a systematic manner. To commemorate the platinum jubilee of Indian cinema, the NFAI collaborated with film societies and film industry organizations for holding photo exhibitions depicting the evolution of Indian cinema at various centres. The five-week Annual Film Appreciation Course being held at the Film and Television Institute of India (FTII) every summer vacation, enables interested members of the public to see the classics of world cinema and provides them a platform for analytical discussions which in turn stimulate a serious interest in the systematic understanding of cinema as a medium of art and communication. Over 870 people from various walks of life have



Another still from the silent film *Sukanya Savitri* (1922)

benefitted from participation in the fourteen courses held so far at the FTII, jointly by the FTII and the NFAI.

The Archive continues to be the main source of classic films for the academic use of the FTII. The Archive also functions as the main repository for Indian and foreign research workers who view film classics in connection with their research projects. The Archive Distribution Library with a representative collection of Indian and foreign film classics cater to over 300 film societies and film study groups in educational institutions in the country. Sponsoring research projects pertaining to the study of various aspects of Indian cinema and recording interviews with film pioneers both in audio and video cassettes are other regular on-going archival activities. Membership of the International Federation of Film Archives has benefitted the NFAI in establishing fruitful contacts with Film Archives abroad and obtaining foreign film classics under the archival exchange programme, and in receiving expert guidance on technical know-how on problems relating to film preservation, restoration and computerization and retrieval of archival data.

With headquarters at Pune, the NFAI has at present three regional offices functioning at Bangalore, Calcutta and Trivandrum.

National Film Development Corporation

In March 1990, the National Film Development Corporation (NFDC) will be ten years old. Indian films are bought by more than a hundred countries in the world. As the canalizing agency for exporting Indian films, NFDC plays a pivotal role in the field of export, and has succeeded in enhancing the export figures over the past years. As against the corresponding figure of Rs 8109 lakhs for the previous year, the cumulative figure of direct exports of the Corporation for April-November 1989 is Rs 125 lakhs. Canalized export for the first eight months of 1989-90 is Rs 960.51 lakhs, an increase of 73 per cent over the corresponding period in the previous year. There has been an increase in both theatrical and video rights exports. At the other end of the spectrum, so far more than 500 titles have been imported by NFDC, including a package of Charlie Chaplin films and a package of 10 children's films.

Among other developments in the Corporation, NFDC's 16 mm Centre in Calcutta and Video Centre in Madras now provide subtitling facilities for 16 mm films and video cassettes. The Theatre Financing Scheme was formulated and put into execution to ensure creation of additional seating capacity in the country and provide outlets for good cinema. Under this scheme, 135 theatres have been financed all over the country. In association with the film industry, the Corporation has formed the Indian Federation Against Copyright Theft (INFACT) to curb the growing menace of video piracy.

The Corporation has already marketed 156 film titles on video, including the **Apu Trilogy** by Satyajit Ray. In December 1989, NFDC is launching a programme that will bring to the Indian audience foreign classics on video. Among the new releases will be Bergman's **Fanny and Alexander** and from the Indian side, **Duniya na Mane** and **Padosi**.

Of the new theatres, the screenings at Sahitya Sangha Mandir are

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expected to commence soon. NFDC's preview theatre at the Nehru Planetarium building is also nearly complete.

Since January 1987, the Corporation has started its own magazine, **Cinema in India**, a comprehensive quarterly journal representing the national film industry, with the aim of wider distribution of information on Indian cinema in the country and abroad.

The Corporation has established a National Film Circle in Bombay, and plans to extend the activity to other state capitals as well. The Circle has a paid membership which is eligible to see good films throughout the year. The shows include films from the National Film Archive of India (NFAI), the films shown in the Indian Panorama section in each year's international film festival, and classic foreign films. The National Film Circle operates in collaboration with the NFAI and the Nehru Centre.

NFDC also has a well-stocked library with not only magazines and books but also serious journals, works of eminent critics, international publications, rare books and documents, original scripts of great masters, posters, publication materials, reference works, etc. Apart from books and magazines, various publications brought out by the Corporation and the Directorate of Film Festivals in Delhi on the occasion of the international film festivals are also available in the library.



Basu Chatterjee's *Kamala Ki Maut*, a new film from NFDC.

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Financing good cinema has been an on-going activity for the Corporation. During 1989, films financed by NFDC include **Piravi**, **Kubi Mattu Iyala**, **Alicinte Anweshanam** and **Parinda**. Some of the films under the 100 per cent production scheme are **Ganashatru**, **Salim Langde pe Mat Ro**, **Kamla ki Mant** and **Percy**. The shooting of Girish Kasaravalli's Hindi-Kannada bilingual film **Mane** has just been completed.

NFDC-Doordarshan coproductions include **Ek Din Achanak**, **Main Zinda Hoon**, **Marhi da Diva**, and films under production such as Kumar Shahani's **Kasbaa**, Mani Kaul's **Nazar** and Arun Kaul's **Diksha**.

1989 was also the year when **Salam Bombay**, an NFDC, Mirabai Films and Doordarshan coproduction, got released all over the world and went on to win 17 awards; and two NFDC financed films, **Parinda** and **Trishagni** were released all over India. NFDC produced/financed films bagged nine national awards and Shaji's **Piravi** received major awards at the festivals in Locarno, Edinburgh and Chicago. NFDC's 1986 production, **Mirch Masala**, was released in the USA during the year.



Arun Kaul's **Diksha**, another film under production from NFDC.

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The NFDC stall at Cannes this year, with Urmila Gupta (Director, Directorate of Film Festivals), star Shabana Aami, Malti Tambe-Vaidya (Managing Director, NFDC) and Mr Darki, First Secretary, Embassy of India, France.

Under the Corporation's new scheme of producing featurettes in collaboration with Sangeet Natak Akademi and the Indian Council for Cultural Relations, Goutam Ghose has completed his film on Ustad Bismillah Khan. Other films on classical musicians and singers of India are being worked out.

A Decade of NFDC

**Films financed/
produced by FFC/NFDC**

1. GO-DAAN (Hindi)
2. STREE (Hindi)
3. BEGANA (Hindi)
4. AMAR JYOTI (Hindi)
5. VIJAYANAGARADHA
VEERAPUTHRA
(Kannada)
6. PYAS (Hindi)
7. PUNAR MILAN (Hindi)
8. APNE HUYE PARAYE
(Hindi)
9. BIRADARI (Hindi)
10. NAI UMAR KI NAI
FASAL (Hindi)
11. GHOOM BHANGAR
GAAN (Bengali)
12. SAAT PAKE BANDHA
(Bengali)
National Awards 1963—
Certificate of Merit;
Moscow Film Festival
1963—Best Actress
Award.
13. SANT TUKARAM
(Kannada)
National Award 1963—
Best Kannada Film
14. FAKIRA (Marathi)
Maharashtra State
Awards 1963—six
Certificates of Merit.
15. TE MAZE GHAR
(Marathi)
National Awards 1963—
Certificate of Merit.
16. MARATHA TITUKA
MELVAVA (Marathi)
17. AKHAND
SOUBHAGYAVATI
(Gujarati)
18. SUTLEJ DE KANDE
(Punjabi)
National Award 1964—
Best Punjabi Film.
19. UMMEED (Hindi)
20. NAWAB
SIRAJUDDAULLAH
(Hindi)
21. SUKHACHI SAVLI
(Marathi)
Maharashtra State
Awards 1964—Best
Playback Singer.
22. SWARGA HOTEY
BIDAY (Bengali)
23. TUKA ZALASE KALAS
(Marathi)
24. CHOTA JAWAN
(Marathi)
Maharashtra State
Awards 1964—five
awards including Best
Film and Best Direction.
25. KAA (Oriya)
National Award 1965—
Certificate of Merit.
26. NOORJAHAN (Hindi)
27. DEVAR (Hindi)

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28. CHARULATA (Bengali)
National Award 1965—
Best Feature Film; Berlin
Film Festival 1965—
Best Direction.
29. PANCHAAWAR
(Bengali)
30. KANCH KATA
HEERAY (Bengali)
31. SUBHA SHASTRY
(Kannada)
32. IYE MARATHICHIYA
NAGRI (Marathi)
33. SHEVATCHA
MALUSARA (Marathi)
Maharashtra State Award
1966—Certificate of
Merit.
34. MAIN BHI MA HUN
(Hindi)
35. DO DOONI CHAR
(Hindi)
36. NAYAK (Bengali)
National Awards 1966—
Best Story, Best
Screenplay; Berlin Film
Festival 1966—
International Critics
Prize for Best Direction.
37. SAMBANDH (Hindi)
38. JANMABHOOMI
(Malayalam)

National Awards 1968—
Best Film on National
Integration, Best
Cinematography; Kerala
State Awards 1969.

39. SAJAN (Hindi)
40. MAJHLI DIDI (Hindi)
41. ANDHAR SURYA
(Bengali)
42. KIE KAHARA (Oriya)
43. GOOPY GYNE BAGHA
BYNE (Bengali)
National Awards 1968—
Best Feature Film, Best
Direction.



44. BHUVAN SHOME
(Hindi)
National Awards 1969—
Best Feature Film, Best
Direction and Best Actor;
Venice Film Festival
1969—Gold Medal; IV
International Film
Festival of India—Special
Jury Award; Best Film
(CIDALC Jury), Best
Film (UNICRIT Jury).
45. ANUBHAV (Hindi)
National Awards 1971—

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- Second Best Feature Film, Best Cinematography.
46. BAHUROOPI (Gujarati)
Gujarat State Awards 1969—four awards including Best Gujarati Film.
 47. DASTAK (Hindi)
National Awards 1970—Best Actor, Best Actress, best Music Director.
 48. AILEY TOOFAN DARYALA (Marathi)
 49. KANKU (Gujarati)
National Awards 1969—Best Gujarati Film; Gujarat State Awards—four awards including Best Direction; Chicago International Film Festival 1970—Best Actress.
 50. SARA AKASH (Hindi)
National Awards 1969—Best Cinematography, Special Commendation for Director.
 51. USKI ROTI (Hindi)
 - National Awards 1970—Best Cinematography.
 52. ADINA MEGHA (Oriya)
National Awards 1969—Best Oriya Film.
 53. HEER RANJHA (Hindi)
 54. PADI PISIR BARMIBAKSHA (Bengali)
 55. SWAYAMVARAM (Malayalam)
National Awards 1972—Best Feature Film, Best Direction, Best Actress, Best Cinematography; Kerala State Awards 1972—Best Cinematography.
 56. ASHAD KA EK DIN (Hindi)
 57. SHANTATA COURT CHALU AHE (Marathi)
National Awards 1971—Best Marathi Film; Maharashtra State Awards 1971—five awards.
 58. DONHI GHARCHA PAHUNA (Marathi)
Maharashtra State Awards 1971—Best Film, Best Direction.
 59. PHIR BHI (Hindi)
National Awards 1971—Best Hindi Film.
 60. EK ADHURI KAHANI (Hindi)
 61. BADNAM BASTI (Hindi)
 62. TRISANDHYA (Hindi & Malayalam)



A Decade of NFDC

63. BILET PHERAT
(Bengali)
Bengal State Awards
1973—Certificate of
Merit.

64. SANKALP (Hindi)

65. GRAHAN (Hindi)

66. MAYA DARPAN (Hindi)
National Awards 1972—
Best Hindi Film, Best
Colour Cinematography;
Filmfare Critics' Awards;
Dadasaheb Phalke Award
1973; Locarno 73—
Special Jury Mention and
Ecumenical Jury
Recommendation.

67. DHAKOM (Tamil)

68. AAKRANT (Hindi)

69. MANSARA BILAP
(Oriya)



70. GARM HAWA (Hindi)
National Awards 1973—
Best Film on National
Integration, Best Story.

71. 37 DOWN (Hindi)
National Awards 1973—
Best Hindi Film, Best

Cinematography;
Locarno 1974—Special
Prize Mannheim 1974—
Dulcat Prize.

72. JUKTI TAKKO AAR
GAPPO (Bengali)
National Awards 1974—
Best Story.

73. PADATIK (Bengali)
National Awards 1973—
Best Screenplay; Bengal
State Awards 1973—
three awards.

74. DAK BANGLA (Hindi)

75. GUNASUNDHARI NO
GHAR SANSAR
(Gujarati)

National Awards 1972—
Best Gujarati Film.

76. PARINAY (Hindi)
National Awards 1973—
Best Film on National
Integration.

77. TASER DESH (Bengali)

78. DIKKATRA PARVATHI
(Tamil)
National Awards 1973—
Best Tamil Film.



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79. DUVIDHA (Hindi)
National Awards 1973—
Best Direction; Chicago
Film Festival 1975—
Bronze Hugo.
80. TYAG PATRA (Hindi)
81. MANSI NA DIWA
(Hindi)
82. CHANDA MARUTHA
(Kannada)
83. ANKHEN DEKHI
(Hindi)
84. TIGER UNCLE (Hindi)
85. VIZIPPU (SOORAVALI)
(Tamil)
86. ARVIND DESAI KI
AJEEB DASTAAN
(Hindi)
87. KASTURI (Hindi)
National Awards 1979—
Shared Best Hindi Film
Award.
88. GAMAN (Hindi)
National Awards 1979—
Best Music, Best Female
Playback Singer; VII
IFFI—Special Award.
89. PRATISHODH (Hindi)
90. SHATRANJ KE
KHILADI (Hindi)
National Awards 1978—
Best Hindi Film, Best
Cinematography
(Colour)
91. APARUPA (Assamese)
National Awards 1982—
Best Assamese Film.
92. 22ND JUNE 1897
(Marathi)
National Awards 1980—



Best Film on National
Integration, Best Art
Direction; Dadasaheb
Phalke Award 1981;
Maharashtra State
Award—Best Direction.



93. AAKROSH (Hindi)
National Awards 1981—
best Hindi Film; VIII
IFFI—Shared Golden
Peacock.
94. BARA (Hindi)
National Awards 1982—
Best Kannada Film;

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Karnataka State
Government Award—
Best Film.



95. BHAVNI BHAVAI
(Gujarati)
National Awards 1981—
Best Film on National
Integration, Best Art
Direction; Gujarat State
Government's Best Film
Award.
96. SHODH (Hindi)
National Awards 1979—
Best Film, Best Colour
Photography.
97. ALBERT PINTO KO
GUSSA KYON AATA
HAI (Hindi)



98. CHAKRA (Hindi)
National Awards 1981—

Best Actress; Locarno
Film Fest 1981—Golden
Leopard.



99. PHANIYAMMA
(Kannada)
National Awards 1982—
Best Kannada Film;
International Critics
Award for Best Film of
1982; Orkunde Jury
Award for Best Film
1982; Film Dukatent
Official Cash Award &
Gold Medal 1982.
100. CHIRUTHA (Hindi)
101. ABHILASHA (Oriya)
National Awards 1983—
Best Oriya Film, Best
B&W Cinematography.
102. NEERABA JHADA
(Oriva)
National Awards 1983—
Best Oriya Film, Best B &
W Cinematography.
103. MAYA MIRIGA (Oriya)
National Awards 1983—
Second Best Feature
Film; Mannheim Film

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Fest 1984—Grand Prix Award.

104. SAZAYE MAUT (Hindi)

105. YAASINER KOLKATA (Bengali)



106. 36 CHOWRINGHEE LANE (English)
National Awards 1982—
Best Direction, Best
Cinematography; Manila
Film Festival 1982—
Golden Eagle for Best
Film.

107. PAHALA ADHYAY (Hindi)

108. SAATH SAATH (Hindi)
109. AN AUGUST REQUIEM (English)

110. YAHAN SE SHAHAR KO DEKHO (Hindi)

111. MERI KAHANI (Hindi)

112. MAHANANDA (Hindi)

113. TRIKON KA CHAUTHA KON (Hindi)

114. MOHAN JOSHI
HAAZIR HO (Hindi)
National Awards 1985—
Best Film on Family
Welfare.

115. ARDH SATYA (Hindi)
National Awards 1984—
Best Hindi Film, Best
Actor; Karlovy Vary—
Best Actor Award.

116. SHREE
MADHAVACHARYA
(Kannada)
National Awards 1987—
Best Art Direction, Best
Music Direction.

117. PANDAVAPURAM (Malayalam)

118. SAMANDARAM (Malayalam)



119. DAMUL (Hindi)
National Awards 1985—
Best Feature Film.

120. SARJA (Marathi)
National Awards 1988—
Best Marathi Film.

121. RAO SAHEB (Hindi)
National Awards 1985—

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- Best Supporting Actress,
Best Art Direction;
Mannheim 1986—Gold
Medal and 10,000 DMS
for Best Film.
122. TABARANA KATHE
(Kannada)
National Awards 1987—
Best Feature Film, Best
Actor; Nominated among
the best seven films of the
year 1987 by Indian Film
Directors' Association.
123. PARINATI (Hindi)
National Awards 1987—
Best Costume Designing.
124. YEH WOH MANZIL TO
NAHIN (Hindi)
National Awards 1987—
Indira Gandhi Award for
Best First Film of a
Director.
125. AGHAT (Hindi)
126. HIMGHAR (Bengali)
127. TUNI BOU (Bengali)
128. EKETI JIBAN (Bengali)
National Awards 1988—
Best Bengali Film
129. PURUSHARTHAM
(Malayalam)
National Awards 1988—
Best Malayalam Film;
Kerala Critics Assn.
Awards—Gold Medal for
Best Film of 1987, Best
Story, Best Child Artiste,
Best Cinematography
and Special Award for
Direction; 1988 Kerala
State Award for Best
Film, Best Sound
Recording, Best
Cinematography.
130. OM DAR-B-DAR
(Hindi)
131. KHAMOSH (Hindi)
132. EK AADMI (Hindi)
133. TERA NAAM MERA
NAAM (Hindi)
134. AAGE MOAD HAI
(Hindi)
135. MANAS KANYA
(Assamese)
136. ORE THOOVAL
PAKSHIKAL
(Malayalam)
Kerala State Film Awards
1989—Best Film, Best
Supporting Actress, Best
Music.
137. TRISHAGNI (Hindi)
National Awards 1989—
Best First Film of a
Director.
138. RIHAE (Hindi)
139. PIRAVI (Malayalam)
Kerala Film Critics
Association Award—
Gold Medal for Best
Feature Film; Kerala
State Film Awards—Best
Actor, Best
Cinematography;
National Awards 1989—
Best Feature Film, Best
Director, Best
Audiography, Best Actor;
Locarno 1989—Silver
Leopard for Second Best

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- Film; Edinburgh
International Film
Festival—Chaplin
Award; Chicago Film
Festival—Silver Hugo.
140. KUBI MATTU IYALA
(Kannada)
 141. ALICINTE
ANWESHANAM
(Malayalam)
 142. BANANI (Assamese)
 143. PARINDA (Hindi)

NFDC's Own Productions

1. ADI
SHANKARACHARYA
(Sanskrit)
National Awards 1984—
Best Feature Film, Best
Screenplay, Best
Cinematography
(colour), Best
Audiography.
2. ATYACHAR (Marathi)
3. JAANE BHI DO YAARO
(Hindi)
4. GODAM (Hindi)
Festival Des 3
Continents, Nantes
1984—Prix Special du
Jury and UNESCO
Award.
5. GHARE BAIRE
(Bengali)
National Awards 1985—
Best Feature Film, Best
Supporting Actor, Best
Costume Designing;
6. DAMACUS Film Festival—
Critics Award.
6. TARANG (Hindi)
7. PARTY (Hindi)
National Awards 1985—
Best Supporting Actress;
Asia Pacific Film
Festival, Tokyo 1985—
Best Supporting Actress
Award.
8. MUSIC OF SATYAJIT
RAY (English)
National Awards 1985—
Best Non-feature Film
Award.
9. MASSEY SAHIB
(Hindi)
Indian Film Directors
Association—Gold
Medal for Best Direction
1988; Venice
International Film
Festival 1986—Best
Actor; 11th IFFI 1987—
Best Actor.
10. DEBESHISHU (Hindi)
Locarno Film Festival
1986—Gold Medal By
the Jury of Youth for
Direction and
authenticity reflected in
the film and Ecumenical
Jury Award.
11. MIRCH MASALA
(Hindi)
National Awards 1987—
Best Supporting Actor,
Best Editor, Best Feature
Film, Star & Style Award
for Best Feature Film;

- Hawaii Film Festival
1987—Best Feature
Film; Nominated among
the best seven films of the
year 1987 by IFDA; West
Bengal Film Journalists
Association Award—
Best Film of 1987.
12. PESTONJEE (Hindi)
National Awards 1988—
Best Feature Film in
Hindi, Best Costume
Designer.
 13. ANTARJALI YATRA
(Bengali/Hindi)
National Awards 1988—
Best Feature Film in
Bengali; Tashkent
International Film
Festival 1988—Golden
Semurg for Best Film.
 14. GANASHATRU
(Bengali)
 15. SALIM LANGDE PE
MAT RO (Hindi)
Special Mention by the
Fipresci jury of the Tokyo
International Film
Festival (1989)
 16. SATI (Bengali/Hindi)
Special Mention at
Montreal International
Film Festival
 17. KAMLA KI MAUT
(Hindi)
 18. PERCY (Parsi-Gujarati)
 19. MANE (Hindi/Kannada)
 20. AADHI HAQEEQAT
AADHA FASAANA
(Hindi)

Co-productions with Doordarshan

1. MAIN ZINDA HOON
(Hindi)
National Awards 1989—
Best Film on Social
Issues.
2. EK DIN ACHANAK
(Hindi)
National Awards 1989—
Best Supporting Actress;
Special mention at
Venice International
Film Festival.
3. MARHI DA DEEVA
(Punjabi/Hindi)

Co-productions with foreign partners

1. GANDHI (Hindi &
English)
Oscar Awards 1983—
Best Picture, Best Actor,
Best Director, Best
Original Screenplay,
Best Cinematography,
Best Editing, Best
Costume Design.
2. THE NEW INDIAN
TRUNK (7-Episode TV
serial)
3. SALAAM BOMBAY
(Hindi)
Cannes 1988—Camera
D'or to the Director,
Cannes Public Prize;

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Montreal 1988—Jury
Award, Ecumenical Jury
Prize; Air Canada
Audience Prize;
Tyneside 1988—Best
British Film;
Birmingham 1988—
Samuelson Award for
Film; Los Angeles
1988—Lillian Gish
Award; Brussels 1988—
Prix Feminin Belge dun
Cinema; Los Angeles
Film Critics Association
1988—New Generation
Award; France 1989—
Prix du Public, 6th
Festival de Cinema
MUC Annonay; Los
Angeles 1989—

Transition Award,
Psychotherapy Film
Society; Bulgaria
1989—International
Film Jury Award, Varna
Red Cross Film Festival;
Academy of Motion
Pictures Arts and
Sciences, Oscar
Nomination for Best
Foreign Film 1988;
Hollywood Foreign
Press Association—
Golden Globe
Nomination for Best
Foreign Film 1988;
National Awards 1989—
Best Hindi Film, Best
Child Artiste.

The Directorate of Film Festivals

International Film Festival

The calendar year 1989 has proved to be a very active year for the Directorate of Film Festivals. It began, as does every year for the Directorate, with a bang, for the most visible activity of the Directorate—at least as far as the general public is concerned—is the International Film Festival, organized from January 10th every year. The Twelfth International Film Festival of India, held in New Delhi from January 10 to 24 screened 217 features and 26 shorts from 45 countries, with delegates attending from 28 countries. About 2,500 delegates and 350 film critics from all over the country were present at the first non-competitive IFFI to be held in New Delhi since the 2nd IFFI, way back in 1961.

Since the mid-seventies, a pattern had been established whereby the competitive International Film Festivals of India held every two years in New Delhi alternated with non-competitive international film festivals, known as Filmotsavs, which were held in different cities outside Delhi. In all, eight such Filmotsavs have been held so far, in the cities of Bangalore, Bombay, Calcutta, Hyderabad, Madras and Trivandrum.

The two previous International Film Festivals held in Calcutta were a 'Festival of Films International' from 14 to 17 November, 1975 and 'Filmotsav '82' from 3 to 17 January, 1982. Both were non-competitive festivals.

In 1988, after the re-absorption of the Directorate of Film Festivals into the Ministry of Information and Broadcasting, it was decided to temporarily suspend the Competition Section from the New Delhi festivals. This decision was taken in consultation with a cross-section of Indian film industry representatives and the Advisory Committee of the Directorate of Film Festivals.

Accordingly, the Twelfth International Film Festival of India—12th IFFI—did not have a Competition Section (which normally used to

comprise 20—25 films). With the exclusion of the Competition Section which used to distinguish the festivals in Delhi from those held in other cities, it was decided that all international film festivals, whether held in New Delhi or outside, would be called International Film Festivals of India. Thus, the festival in Calcutta has been named the International Film Festival of India 1990, or IFFI '90 for short. This is the twenty-first international film festival to be organised in India, if all competitive and non-competitive festivals are counted together. The next festival, which is due to be held in New Delhi from 10 January 1991, could, therefore, be referred to as the Twenty-Second International Film Festival of India.

Another departure being made this year is the reduction in the number of days for the festival. All IFFIs and Filmotsavs, have, in recent years, been of fourteen days' duration. However, in consultation with the Advisory Committee of the Directorate of Film Festivals, a decision was taken to reduce the duration of the festival to be held at Calcutta to ten days. This is more in line with the current international norm among the major film festivals.

National Film Festival

The 36th National Film Festival was held in May, commencing with the Awards Function at which the President, Shri R. Venkataraman, gave away the awards. The Dadasaheb Phalke Award this year was given to Ashok Kumar, while the Golden Lotus for the Best Feature Film was bagged by the young cinematographer Shaji, making his debut as a director in the Malayalam film *Piravi*. The Best Non-Feature Award went to Girish Karnad's *Kanaka Purandara*.

Earlier, in April, three different Juries had sifted through 106 feature films, 117 non-feature films, 10 entries for the Best Film Journalist Award and 13 books to decide the Awards.

Foreign Film Weeks

Apart from the high profile International and National festivals, the Directorate is also responsible for organizing smaller film weeks or 'film days' of different countries, whether under formal bilateral Cultural Exchange Programmes or outside them. In 1989, six such programmes were held, starting with a Bulgarian Film Festival in January. Six feature films were shown in this festival at Calcutta, and a three-member delegation led by the noted director Lyudmil Staikov (who also happens to be the head of Bulgarian Cinematography), attended this festival as well as the 12th IFFI in New Delhi.

Other such events included a Syrian Film Festival in New Delhi (March—6 films), a Polish Film Festival in New Delhi (October—5 films), a Czechoslovak Film Festival in Bombay (November—with about 8 films and a two-member delegation) and a U.S.S.R. Film Festival in New Delhi and Madras (December—with about 10 films and two distinguished directors, Yuri Kara and Edmond Keosyan attending).

Festival of France

The Directorate has organized several film programmes all over the country in connection with the year-long Festival of France in India. A series of week-long French Film Festivals featuring some highly-acclaimed recent films was organized in Madras and Bangalore (March), Calcutta (May), Hyderabad and Simla (June), Bhubaneswar (October), and Bombay and New Delhi (November).

A programme of about 20 films on the theme 'Cinema and the French Revolution' was screened at Calcutta and New Delhi (July) and selections from it at Trivandrum, Cochin and Calicut (August).

November saw the much-awaited Indian premiere at New Delhi of Peter Brook's five-and-a-half hour version of **The Mahabharat**, based on Jean-Claude Carriere's script and featuring an international cast. Both Brook and Carriere were in attendance, along with several members from their cast and crew. The film was also later screened in Calcutta, Bombay and Bangalore, with the Indian Council for Cultural Relations and the National School of Drama collaborating to organize workshops conducted by Peter Brook and his troupe in all the four cities.

The French Festival film offerings appeared to climax in November for, in addition to these events, a series of screenings of films featuring Gerard Depardieu paid tribute to the popular French actor, who was, of course, present on the occasion.

Indian Film Weeks Abroad

The less visible, less publicized, but no less important activities of the Directorate, have as their objective the promotion of Indian cinema abroad. To this end, several Indian film weeks are organized every year, both under bilateral Cultural Exchange Programmes and outside them.

The year began with three such festivals bunched together in January in Cuba (6 films), Thailand (7 films) and the Philippines (6 films). The next spurt occurred in April, with festivals in Denmark (6 films), at Harvard/MIT in the U.S.A (6 films) and in

Czechoslovakia (8 films). A two-member delegation consisting of the actress Raakhee and Shankar Basu of the directorate attended this latter festival.

An Indian film week was organized in Romania in May (7 films), and September saw the organization of an eight-film Smita Patil Retrospective in New York, in collaboration with the Asia Society and the Indo-U.S. Sub-Commission. These were followed by film weeks in Vietnam (7 films) and Syria (7 films) in December. All in all, a total of 12 varied programmes were presented in different countries around the world.

Participation in Foreign Film Festivals

One of the most important ways in which the Directorate helps to increase awareness of Indian cinema abroad is by sponsoring or assisting in the participation of Indian films in foreign film festivals. In this area, 1989 was quite an active, almost hectic year, with the Directorate sending films to no less than 47 film festivals abroad (nearly equalling the all-time record of 51 festivals set in the calendar year 1988).

These festivals ranged over all the continents and kept the Directorate busy throughout the year, beginning with the Fajr Film Festival in Iran in January and ending with the Cairo Film Festival in December.

Indian delegations, ranging in size from 1 to 5 members, visited Berlin, Cannes, Pesaro, Sydney, Moscow, Locarno, Montreal, Tokyo, Alexandria, Venice, Milan, Uppsala, Mannheim, London, Hawaii, Torino and Cairo festivals, mostly at the invitation of the concerned festival authorities. The Directorate was represented only at 5 festivals, those at Berlin, Cannes, Moscow, Tokyo and Venice, the last because it did us the honour of inviting the Director, Ms Urmila Gupta, to serve on its Jury. The only other Indians to be invited to serve on major international festival juries this year were Aparna Sen at Moscow and Govind Nihalani at Montreal.

Several festivals paid tribute to different aspects of Indian cinema by including sizeable packages of our films in their programmes, notably: the Oberhausen festival (7 non-feature films); the Pesaro film festival (6 features and 5 non-feature films); the Moscow festival (which, as usual, showed about 20 popular Indian films in its Information Section, apart from *Dasi* by B. Narsing Rao in Competition); the Montreal festival (9 features in a section entitled **Indian Cinema of Today** apart from *Sati* by Aparna Sen and *Before My Eyes* by Mani Kaul in Competition); and the London festival (8

features and 3 non-features). Besides these, the Youth Film Festival at Torino screened **Om Dar-b-Dar** and a package of films from the Film and Television Institute, Pune; while the Asia Society of New York screened **Ganashatru** by Satyajit Ray, **Pestonjee** by Vijaya Mehta, **Pushpak Vimana** by Singeetham Srinivasa Rao, **Before My Eyes** by Mani Kaul and, in a Tribute to Doordarshan, several telefilms, including **Tamas** by Govind Nihalani, **In Which Annie Gives It Those Ones** by Pradip Krishen and **Marattam** by Aravindan.

One of the most interesting events in this area took place in Oslo, in connection with the international film festival held in the Norwegian capital in August. At the special Norwegian premiere of Satyajit Ray's **Ganashatru** arranged by the Indian Embassy on the 17th, the chief guest was Mr Hallvard Bakke, the Norwegian Minister of Culture and Scientific Affairs. According to a message received from the Embassy, there was unanimous praise for Ray's skilful and engrossing adaptation of Henrik Ibsen's play **An Enemy of the People**, from the playwright's compatriots. The event was made all the more significant by the presence in the audience of Ibsen's great-grandson, Tranced Ibsen, who is himself an old India hand, having served as the Norwegian Ambassador to India in the past.

Of course, some films were more in demand at different festivals than others. Naturally enough, Satyajit Ray's latest film **Ganashatru** and Mrinal Sen's **Ek Din Achanak** circulated more than others, spurred by the enviable international reputations of both directors. But word spreads fast in the festival circuit and the first film of a cinematographer from Kerala was soon also flying from festival to festival in quick succession. This was **Piravi** by the young Shaji and it soon emerged a winner, in a year which otherwise fetched Indian films no major prizes. **Piravi** has collected several already, starting with the Silver Leopard for the Second Best Film at Locarno and including the first Charlie Chaplin Award for a best debut film at Edinburgh and the East-West Centre Award for the Best Film at the Hawaii Film Festival. And as Shaji's gifts as a new directorial talent are being recognized, it must surely be a source of satisfaction to him that his achievements as a cameraman have not been overlooked either: at the Hawaii festival, he was also conferred the Eastman Kodak Award for his body of work as a cinematographer, an honour which shows the beginning of international recognition for the technical excellence of some of our best cinema.

INDIAN PANORAMA '89



ALICINTE ANWESHANAM

The Search of Alice

Malayalam, 85 mm, 120 minutes, colour, 1989

Production:	Neo Vision
Direction, story and screenplay:	T.V. Chandran
Music:	Ouseppachan
Camera:	Sunny Joseph
Art Direction:	C.N. Karunakaran
Editing:	Venugopal
Sound:	T. Krishnanunni
Cast:	Jalaja, Raveendranath, Nedumudi Venu, Sreeraman, Nilambur Balan, P.T.K. Mohamed



In a Catholic family in northern Kerala, Thomaskutty, a lecturer in a local college, does not return home at the end of the day. His wife, Alice, his two children and the old couple next door, are all at a loss. Thomaskutty was known to be a good husband and an affectionate father to their two children.

While she waits aimlessly for his return, Alice is increasingly convinced that Thomaskutty has voluntarily left his family, although she cannot imagine why. To find an answer, she decides to search for her husband herself, with the help of Viswanathan, a good friend of Thomaskutty.

Viswanathan and Alice visit many people who had known Thomaskutty, and Alice is disturbed to find that underlying their high regard for her husband there are elements of dislike and disapproval. Alice's image of her husband slowly undergoes a process of change. Alongside, she starts noticing affectations and pretensions in Viswanathan's personality, and realizes with pain and disgust that he still cherishes a longing for her which was nurtured during their college days together.

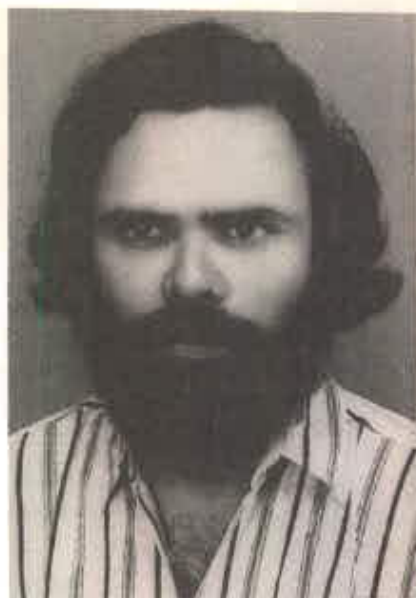
Finally, Alice meets Govindan, an evasive and withdrawn man, a very old friend of her husband. At one time they had both shared radical political ideals. While Govindan continued to work among the poor, Thomaskutty, according to him, ran away from his commitments to lead a typical bourgeois existence. Lately he had also started drinking heavily. At Alice's insistence, Govindan reveals that Thomaskutty has a child by another woman in his ancestral village. He takes her to the home of the woman and shows her a little girl who is older than Alice's children.

Alice returns home distraught. She is not even sure she wants to look for her husband any more. Soon after she hears about an unidentified victim of a railway accident. Convinced that the dead man must be Thomaskutty, Alice and Viswanathan go to the police station. But the photographs of the corpse leave them in no doubt that the victim was Govindan. Govindan's death has a profound influence on Alice. It was he who had, for the first time in her life, made her feel that beyond the accepted boundaries of marriage and family, a positive, meaningful existence is still possible for a woman.

Alice decides to give up the search for her husband, and taking the job of a school teacher in another town, leaves with her children for a new home.

The Director

T.V. Chandran was born in 1950 in Tellicherry, Kerala. His involvement with the cinema began as an actor in *Kabani Nadi Chuvannappol*, directed by P.A. Backer. He has also worked in



Agraharathil Kazhuthai, John Abraham's controversial first film. Chandran himself wrote, produced and directed his first feature film in Malayalam, **Krishnankutty**, in 1980. **Hemavin Kathalargal**, a film in Tamil made in 1984, was his second directorial effort. **Alicinte Anweshanam** is his third feature film.

BANANI

The Forest

Assamese, 35 mm, 108 minutes, colour, 1989

Production:	Purbanchal Film Cooperative Society
Direction:	Jahnu Barua
Story and screenplay:	Sushil Goswami
Music:	Satya Baruah and Prashanta Bordoloi
Camera:	Anoop Jotwani
Art Direction:	Phatik Baruah
Editing:	Heu-En Barua
Sound:	Deepak Roy
Cast:	Mridula Baruah, Sushil Goswami, Bishnu Kharghoria, Golap Dutta, Lakshmi Sinha, Munin Sharma, Jyoti Bhattacharya, Shasanka Debo Phukan



Tapan Barua is an idealistic forest officer who takes his responsibilities seriously. Strongly aware of the need to preserve the forests from the hands of unscrupulous contractors and timber merchants who use illegal means to denude the forests, Barua constantly comes into conflict with such people wherever he works.

The local vested interests invariably win by getting him transferred to a new locality. At home he faces the disappointment and unhappiness of his wife Ruby. Their small child suffers from a congenital heart disease which needs expensive surgery—something they cannot afford on Barua's pay. She is also tired of following him from place to place after each disastrous confrontation, listening to his lectures on the environment, and experiencing nothing but loneliness and boredom.

When the Baruas arrive at Torajuli, however, Tapan and Ruby begin to realize a new sense of fulfilment. Tapan befriends the villagers who have been given land by the government to develop the forest area. He is able to generate an awareness among them of the importance of forest conservation. Friendship with the villagers draws Ruby out of her isolation and she starts finding pleasure in not only the villagers' cultural heritage but also in their emotional attachment to the forest. Her stereotyped urban perceptions of rural life begin to change.

Tapan soon runs into problems with local timber merchants and smugglers who have bought the support of the police and politicians with their illegal earnings. As usual, he fights for the sake of his beliefs and is rewarded with a sudden transfer. But this time, though saddened, he knows he is not defeated. Ruby now understands and sympathizes with his ideals. The villagers of Torajuli, to whom he has successfully transferred his private concern for the environment, are ready to protect themselves. Tapan returns home with the transfer letter, while the villagers prepare to face the timber smugglers' trucks in the forest.



The Director

A science graduate from Gauhati University, Assam, Jahnua Barua

joined the Film and Television Institute of India in Pune and received his diploma in film direction in 1974. He subsequently joined the Indian Space Research Organization (ISRO) and produced more than one hundred science programmes for children to be transmitted over television under the Satellite Instructional Television Experiment (SITE) project. Returning to independent film making, he produced and directed his first feature film **Aparoop**a in 1982. **Aparoop**a went on to win the National Award and was remade in Hindi. Barua's later films are **Papori**, made in 1986, and **Halodhia Choraye Baodhan Khai** made in 1987.

CHHANDANEER

The Nest of Rhythm

Bengali, 35 mm, 130 minutes, colour, 1989

Production:	Abhishek Productions
Direction, story, screenplay, and music:	Utpalendu Chakraborty
Camera:	Girish Padhiar
Art Direction:	Prasad Mitra
Editing:	Bulu Ghosh
Sound:	Durgadas Mitra
Playback:	Dr Balmurali Krishna, Ajay Chakraborty, Maya Sen
Cast:	Anjana Banerji, Dipak Sarkar, Madhabi Chakraborty, Satya Banerjee, Anup Kumar, Sreela Majumdar, Jnanesh Mukherjee, Ratna Ghosal, Kanika Majumdar



Seema, the daughter of an old, rich and cultured Bengali family, is a very successful Bharat Natyam dancer, for whom her art is also her religion. It is this intense commitment to art that prompts her to fall

in love with the blind singer, Ayan, a young man from an ordinary middle-class family. Against the wishes of her authoritarian father she marries Ayan. Her father virtually disowns her, firm in his knowledge that Seema's marriage to a blind and poor man is bound to fail and that she will come back to his protection. Her mother, however, keeps in touch with her secretly.

Meanwhile, Seema and Ayan successfully build their nest. With Seema's driving force, they plan and present programmes where Seema's dance is accompanied by Ayan's classical-based songs. Experimenting with various vocal classical forms and blending them with her dance, Seema attempts to give a new dimension to the idea of national integration. But she is strongly opposed to the idea of selling art as a commodity.

Feeling the need for financial security, Ayan decides to be pragmatic, and comes in conflict with Seema when he agrees on behalf of both of them to perform at a show where popular music of the worst kind is also being presented. Seema walks out of the show feeling betrayed. Ayan also agrees to write and compose songs for a commercial film. In the process, he totally alienates his wife and is duped by the producers. Seema refuses to compromise and overcomes her disappointment by immersing herself in her dance. She travels and meets eminent personalities in the field of classical dance and music, and with their active support, gets recognition and fame through the medium of her art.

During a performance, Seema seriously injures her left leg. Her belief that she will not dance again and her unhappiness over Ayan, slow down her recovery. But at this point Ayan comes to her to beg her forgiveness. With Seema still feeling disabled, they leave for Puri where, at the sea shore, Seema involuntarily rushes to the rescue of a baby who had run too close to the water. She realizes that her leg has healed completely, along with her heart. She calls out to Ayan joyfully, and begins to dance in ecstasy on the sands.

The Director

Utpalendu Chakraborty graduated in modern history from Calcutta University in 1967. Subsequently he worked as a non-formal teacher among the tribal communities of West Bengal, Bihar and Orissa. He paints, writes novels and short stories, sings and composes music. **Moyna Tadanta**, his first film, received the Director's First Feature Film Award in 1980, at the 28th National Film Awards. In 1982 he made **Chokh**, for which he received the best film and best director awards for the year as well as a Silver



Peacock at the 9th International Film Festival of India. **Debashishu**, his first feature in Hindi, made in 1985, was followed by **Fansi** in Bengali in 1988. Chakraborty's films have been extensively shown in festivals at home and abroad. The latest among his films for Indian television is a serial on the position of women, based on three Bengali short stories. Among the documentaries made by him, **Music of Satyajit Ray** received the Golden Lotus at the 32nd National Film Awards in 1985.

DASI

Bonded Woman

Telugu, 35mm, 94 minutes, colour, 1988

Production:	Little India
Direction, story, screenplay and music:	B. Narsing Rao
Camera:	A.K. Bir
Art Direction:	T. Vaikuntam
Editing:	D. Rajagopal
Sound:	Arun Sharma
Cast:	Archana, Roopa, Bhoopal Reddy, Siddappa Naidu, Shilpa



In the 1920s, when the Nizam of Hyderabad ruled the province of Telengana, one of the local chieftains under the Nizam was Jayasimha Rao whose word was the law in Narayanapuram. In those days, young girls were bought from poor peasant families by the rich as bonded labour—dasis. They were often sent along with the daughter of the house as part of her dowry when she was married. Kamalakshi was one such dasi, sent to Narayanapuram with the dowry of Janakti, the beautiful, comfort-loving wife of Jayasimha Rao.

Inevitably, Kamalakshi takes on all the duties that a dasi must perform. She churns the milk in the morning, washes and dresses Janaki who is used to being looked after thus, helps with her daily prayers, and at night appeases the lust of the master of the house. She is also lent to male guests and relatives along with the other dasis in the chieftain's extensive household. Surviving on the scraps of leftover food from the kitchen, she leads a life of passivity and total submission, mindlessly crossing the hurdle of each day as it comes. 'I live like a moron, unaffected by my own likes or dislikes.....I am the breath imprisoned between these four walls,' she says.

Janaki, an occasional visitor to her husband's bedroom, is childless, and watches the stream of dasis taking her place in her husband's arms with suppressed resentment. When Kamalakshi is discovered to be pregnant, Janaki orders that her pregnancy should be terminated. With all her instincts revolting against the idea, Kamalakshi finally realizes that as a dasi she has no right over her own body and hence over her own child; especially when the father of that child could be anyone of the innumerable men who violated her. Thus the wheel turns a full circle, and with her last cry of pain as the foetus is forcibly aborted, Kamalakshi is once again ready to be used by her masters.



The Director

Narsing Rao went to school in Alwal, a suburb of the twin cities, Hyderabad-Secunderabad in Andhra Pradesh. After receiving training at the Fine Arts College in the city, he involved himself not only with painting but also with the theatre, music, literature,

photography, and finally, film making. His published work includes four volumes of poetry, a number of short stories and articles on the theatre and the cinema. He co-produced and composed music and lyrics for **Maa Bhoomi** (Telugu), directed by Goutam Ghose in 1979. In 1983 Narsing Rao himself directed, produced and composed music for **Rangula Kala** which won the best Telugu feature film award for the year. Among his documentaries, **Maa Ooru**, made in 1988, won him yet another national award. His latest film **Dasi** has won five national awards for its technical and artistic excellence.

EK DIN ACHANAK

Suddenly One Day

Hindi, 35 mm, 105 minutes, colour, 1988

Production:	National Film Development Corporation and Doordarshan
Direction and screenplay:	Mrinal Sen
Story:	Ramapada Chaudhuri
Music:	Jyotishka Dasgupta
Camera:	K.K. Mahajan
Art Direction:	Gautam Bose
Editing:	Mrinmoy Chakraborty
Cast:	Shreeram Lagoo, Uttara Baokar, Shabana Azmi, Aparna Sen, Roopa Ganguly, Arjun Chakraborty, Anil Chatterjee, Manohar Singh, Lily Chakraborty



It has been raining all day. The retired professor has spent the whole afternoon uncharacteristically away from his books. He has been sitting in the balcony, watching the rain. Now, towards the evening, when the rain subsides a little, he decides to go for a walk.

Late in the night the family begin to get worried. The professor has not returned home. All avenues are explored. The successful and materialistic brother-in law, the friend who compromised his academic integrity by opening a tutorial school, the young woman colleague who seems to have had a special relationship with the professor, none can provide a clue to the professor's disappearance. Reluctantly and helplessly, the wife even tries unsuccessfully to see a holy man in the hope of finding an answer. Meanwhile, the family expose their fears, apprehensions, suspicions and dissatisfactions with each other and with the man who has left them in this extraordinary situation.

Their memories of the man appear as fragmented realities, interrupting their daily existence, and creating a paradoxical picture—a patchwork of the conservative and conventional patriarch that he was for his son; the sensitive intellectual that he appeared to his older daughter; the arrogant, rather pompous man as the younger daughter saw him; the aloof, cerebral and unsatisfactory family man as perceived by his wife. Each person reviews his or her relationship with the professor. Even the sympathetic older daughter starts wondering whether her father's personality was a creation of their own expectations and fears. Was he really a great intellectual, or just a failure who hadn't made it and secretly suffered from that knowledge? The wife begins to suspect his friendship with the young woman colleague. Had he after all crossed the boundary of the socially acceptable?

A whole year passes in waiting. The brother-in-law packs all the books from the professor's collection off to a library: a pragmatic decision. On another rainy night the family sit on the bare floor of the empty room, now completely denuded of the physical presence of the man. As they each put into words their hidden thoughts on him, the professor's wife recalls one of the last things he had said to her, something she had not been able to share with the children so far; the greatest tragedy in life, he had said, is that a human being has only one life to live.

The Director

Born in 1923 in Faridpur district, now in Bangladesh, Mrinal Sen came to Calcutta to study physics. His interest in the mechanics of sound recording for the cinema soon grew into a deep-rooted interest in the medium itself. Today Mrinal Sen has traversed thirty-three years of film making and gathered enough laurels on the way to be recognized as an important personality in world cinema. Rooted



in the Indian ethos, he is at the same time universal in his social and psychological perceptions. Political, economic and social poverty as well as poverty of the human soul are grounds for exploration in his cinema. Most of Sen's films are in the Bengali language, but he has equally successfully made films in Oriya, Hindi and Telugu. His first film in Hindi, **Bhuvan Shome** (1969), has found a special place in the history of Indian cinema as the harbinger of the new cinema movement. Sen has also written a number of critical essays on Indian and world cinema, both in Bengali and English. Some of his writings in English appeared in the collection, **Views on Cinema**, published in 1978.

GANASHATRU

Enemy of the People

Bengali, 35 mm, 100 minutes, colour, 1989

Production:	National Film Development Corporation
Direction, screenplay and music:	Satyajit Ray
Story:	Based on the play An Enemy of the People by Henrik Ibsen
Camera:	Barun Raha
Art Direction:	Ashoke Bose
Editing:	Dulal Dutta
Sound:	Sujit Sarkar
Cast:	Soumitra Chatterji, Dhritiman Chatterji, Dipankar De, Ruma Guhathakurta, Mamata Shankar



Chandipur is a small town in West Bengal which attracts pilgrims and tourists from all parts of the country for its healthy climate and for the recently built temple of Tripureshwar which is considered particularly holy. Ever since the temple was erected, the town has flourished, and most of its revenue is dependent on the stream of visitors throughout the year.

Ashoke Gupta, an elderly doctor in the local hospital, discovers that there is a sudden concentration of water-borne diseases in the part of the town where the temple stands. His suspicions are confirmed when a Calcutta laboratory sends back a damaging report on a sample of the water of the locality. The water of the temple and its surrounding area is infested with bacteria. The doctor immediately approaches his younger brother Nishith, the chairman of the municipal council, and suggests that the temple should be closed down and the leakage located and repaired, so that the holy water of the temple is once again safe for the people to drink.

As an agnostic and a man of science, Dr Gupta finds it incredible that Nishith should oppose the idea. But Nishith is a believer, as well as a friend and business partner of Bhargava, the rich businessman who built the temple. The closing of the temple for such major repairs would lead to tremendous loss of revenue. In addition, it would imply that god's holy water is contaminated and must be cleaned by human intervention. Either way it would be bad for business.

The distraught doctor turns for help to the supposedly progressive daily newspaper of the town. Initially eager to publish the doctor's statement on the contaminated water, the editor retracts when faced with intimidation from Nishith who stands for the establishment, and the prospect of public disapproval for questioning the purity of the holy water. With the help of a young friend, the doctor now arranges a meeting where he intends to inform the people verbally of the dangers of drinking the temple water. The meeting is cleverly hijacked by his brother and the doctor is branded a heretic and a public enemy. Immediately after this, his daughter loses her job as a school teacher, and the mild-mannered landlord apologetically asks the doctor to vacate the house—all in the name of public opinion. Disgusted and disheartened by the mindless hostility of the very people he is trying to save, the doctor decides to leave Chandipur, his birthplace and a town he loves deeply. However, his faith in humanity is restored when at the last minute he discovers that the young, educated people of the town are prepared to fight for his cause, rising above the blind superstition and the vested interests that rule over the majority.

The Director

A man of varied talents and achievements, Satyajit Ray needs no introduction as a film maker. Although he began his professional career as a visualizer in a British advertising firm in Calcutta, Ray's



abiding interest in the cinema led him to take on the risky mantle of a pathfinder in the maze of the daily unrealities of Bengali cinema of the fifties. His **Pather Panchali**, released in 1955 after many financial obstacles had been crossed, found instant recognition among the common viewers as well as the intellectual elite the world over. Throughout his career as a film maker, Ray has received many awards and as many official recognitions of his talent and contribution to world cinema. His first book in English, **Our Films, Their Films**, was published in 1976. He has written extensively on the cinema, and is a prolific writer in Bengali of short stories including stories for children, some of which are now available in translation.

IN WHICH ANNIE GIVES IT THOSE ONES

English, 35 mm, 112 minutes, colour, 1988

Production:	Grapevine Media Pvt. Ltd
Direction:	Pradip Krishen
Story and screenplay:	Arundhati Roy
Camera:	Rajesh Joshi
Art Direction:	Ravi Kaimal
Editing:	A. Thyagaraju
Sound:	Indrajit Neogi
Cast:	Arjun Raina, Arundhati Roy, Rituraj, Roshan Seth, Isaac Thomas, Divya Seth, Idries Malik, Moses Uboh, Himani Shivpuri

In the Architecture School in New Delhi, Anand Grover is known as Annie. Victimized for making fun of his principal Y.D. Bilimoria (commonly known as Yamdoot or Hell's messenger) years ago, Annie is repeating his fifth year for the fourth time. Meanwhile, in the hostel where he is spending the best part of his life, he continues to 'give it those ones'—in his case, indulge in his most favourite day-dreams of social upliftment. His latest idea is to plant fruit trees on either sides of railway tracks all across India, where rural India regularly defecates. This will provide the necessary compost, while the trains, with sprinklers attached to them, will automatically water the plants.

In his room Annie keeps two hens and has a modest earning out of their eggs till one day, during his absence, his friends Mankind and his Ugandan roommate Kasozi, make a roasted meal of them. (It is said that Kasozi's father was eaten by Idi Amin, and that is what Kasozi dreams of as he grinds his teeth in his sleep.) Soon, however, Radha, the non-conformist student who steals cigarettes from Yamdoot and talks back to all the teachers among her other outrageous acts, and her hirsute boy-friend Arjun who lives in an artistic garage, present Annie with a rabbit.

Many adventures later, in which a rich assortment of students participate, the day of the submission of the thesis draws near. Annie, urged by his friends, has finally tried to apologize to Yamdoot

for his ancient sin, but has been ignored. As the panel of judges call in the students singly, the tension mounts. Dressed in their most sober clothes, the students go in for the kill. However, Radha wears a man's hat to tone down the impact of her sari—a most uncharacteristic apparel for her. To get Annie a sympathetic hearing from the sneering, hostile panel, Radha and Arjun work out another conspiracy. Annie is the last to be called in. Just then Yamdoot is called to the telephone ostensibly by his dominating deep-voiced



Mummy, but it is actually Mankind at the other end. The trick works and the tired panel eager to get away give Annie a good enough grade.

At the celebrations after the graduation, Annie finally arrives with heavy books under his arm, his hair shaved off and a butterfly painted on his head! He tells his friends that he has decided to study law and then sue Yamdoot. But in the tally at the end, of what happens to the students subsequently, it turns out that Annie after all joins the staff in the Architecture School, and even becomes Head of the Department of Design when Yamdoot retires!



The Director

Pradip Krishen spent his student years in Delhi University and Oxford and subsequently taught history in a Delhi college. He started his career in the cinema as an apprentice to Shyam Benegal. In 1976 he joined TVNF and collaborated in the design of a serialized fortnightly programme on popular science. He supervised the production of eighty films in the series and was the cameraman and director for twenty-four of them. After leaving TVNF in 1980, he worked as an independent documentary film maker. He also won the top prize in the first script competition of the then Film Finance Corporation. His first film, **Massey Sahib**, made in 1985, won the FIPRESCI prize in the Venice Film Festival in 1986. Raghuvir Yadav, the film's main actor, won the best actor award at the 1987 International Film Festival of India. His latest film, **In which Annie gives it Those Ones**, was the recipient of two national awards in 1989, and presents the zany world of the Architecture School with its anarchic, English-speaking, westernized students, offsprings of an elite minority.

JAZEERE

Little Eyolf

Hindi, 35 mm, 144 minutes, colour, 1989

Production, direction,
screenplay and camera:
Story:

Govind Nihalani

Based on the play *Little Eyolf* by Henrik
Ibsen

Music:

Vanraj Bhatia

Art Direction:

Nitish Roy

Editing:

Deepak Segal

Sound:

Dilip Subramaniam

Cast:

Ratna Pathak Shah, Irfan, Mita Vashist,
Rajit Kapoor, Jyoti Subhashchandra,
Swapneel Javalgekar



Somewhere at the end of the last century, Alfred, a young man in a landed family returns from a journey in the mountains to his secluded island home. He had gone away to work on a serious tome which he had named 'Responsibility of Man', a longstanding intellectual effort that had occupied most of his adult life. But he had

come back empty-handed and with a new perspective on himself. His adoring half-sister Asta and his passionate and possessive wife Rita are both disturbed by this new Alfred who is suddenly dismissive of his earlier commitments. He has set aside the book forever, he says, and come back to be a responsible father. He will spend his time now with little Eyolf, his lame son, to make all the seeds of nobility in him come to fruition.

For Rita, this is as good as losing Alfred a second time in her life. The book had so far dominated their existence and their relationship. Now its place will be taken by their disabled child. As the conflict between Alfred and Rita develops, Eyolf, playing in the garden, goes out to the seaside and is drowned.

Alfred, Rita and Asta are now revealed as separate islands of grief, self-reproach and guilt. Asta has just discovered in her dead mother's letters evidence that she and Alfred did not share even the same father. Their passionate attachment to each other, which had so far been controlled by the knowledge of their blood relationship, is now something they both have to face as man and woman. While Alfred attempts to cling to the safety of their earlier relationship, Asta faces the truth within herself. Rita, who has resented the close friendship and understanding between them, is now also torn by her own previous jealousy about Eyolf's emotional hold over her husband. In different ways they have all lost each other.

The young engineer who is in love with Asta, and is the only outsider in this claustrophobic atmosphere, carries with him a promise of a new existence which Asta herself is yet unable to accept, tied as she has been to Alfred by a strange, unreal bond. But when Rita and Alfred, incapable of controlling their destinies any longer, turn to her to be their little Eyolf again, she realizes that she must break out of this prison. Once Asta leaves, never to return, Rita and Alfred are forced to dredge up their inner resources. Rita opens her own prison doors when she decides that she can live without Alfred, she can involve herself in the well-being of those poor scraps of humanity outside whom she has hated for so long. That would be her atonement. Alfred, no longer the man who went to the mountains in search of noble thoughts, nor the man who came back to draw out nobility from his child, is now humbled. Probably for the first time in his life he is completely natural when he begs the wife he has so far used for his own intellectual purposes, to allow him to join her in her new life.



The Director

Govind Nihalani began his career as a cameraman in 1962. The first feature film he worked on was **Shantata! Court Chal Ahe**, co-produced and directed by Satyadev Dubey. Then followed a highly rewarding association with director Shyam Benegal, for whom he photographed several documentaries and ten feature films, including **Junoon** for which Nihalani received the National Award for best colour photography in 1979. **Aakrosh**, Nihalani's first feature film as a director-cameraman, won him the Golden Peacock at the Eighth International Film Festival of India in 1981. The same year he headed the second unit for Richard Attenborough's **Gandhi**. Four more feature films followed, all of which received critical recognition. But **Ardh Satya** made in 1981 gained tremendous popularity, along with a National Award for the best Hindi film for year, while its main actor, Om Puri, received the best actor award in the Karlovy Vary Film Festival in 1984. Nihalani also directed **Tamas** a five-hour serial for Doordarshan, set against the background of the partition of India.

KHAYALGATHA

The Khayal Saga

Hindi, 35 mm, 103 minutes, colour, 1989

Production:	Madhya Pradesh Film Development Corporation
Direction, story and screenplay:	Kumar Shahani
Music:	Roshan Shahani
Camera:	K.K. Mahajan
Art Direction:	Anup Singh
Editing:	Paresh Kamdar
Sound:	Vikram Joglekar
Cast:	Pandit Birju Maharaj, Alaknanda Samarth, Mita Vashist, Mangal Dhillon, Rajat Kapoor



The film is a celebration of one of the greatest traditions of classical Indian music—the Khayal. The aesthetics of the Khayal form emerge through the motifs of several legends, one inextricably fused into the other, which are also used to express the complex evolution

of the form—its origin in tribal, folk and devotional music, its maturity through its later association with classical dance, its rigour of practice in the courts and the sensuous nuances that reach us today through the exponents of the form. Interwoven into the narrative essence of each legend is the struggle and joy of a student of music, an archetype of the traditional experience of giving and receiving shared by the guru and the disciple.

Writes critic Maithili Rao (In the *Sunday Observer*, 8 October 1989): '**Khayal Gatha** breaks all the rules of what a "documentary" about music is supposed to be and gives you an ineffable experienceKumar Shahani's **Khayal Gatha** is no simple recording of the evolution of the Khayal, tracing its mythical roots and its correspondence to schools of painting in a linear, narrative fashion. Shahani has found the perfect, most felicitous and richly connotative form to delineate the story of the Khayal. It is an act of imaginative daring and a sophisticated sensibility that finds a correspondence between the structured improvisations of our classical music and a linear yet explorative cinematic narrative.... Another important strand of **Khayal Gatha** is the confluence of Hindu and Islamic traditions—of art, poetry, architecture and internal reference. Shahani is the auteur who is mediating between complementary structures of our composite culture.'



The Director

Born in 1940, Kumar Shahani is one the brightest alumni of the Film and Television Institute of India (FTII) where he stood first in his course in 1967. Later, he won a French government scholarship

to the Institute of Higher Studies in Cinema, in Paris. As a student in the FTII, his association with Ritwik Ghatak inculcated in him a deep understanding of cinema as an epic vision. This understanding he translated into his own work as a director, and his films have remained a source of lively intellectual debate. His first feature film, **Maya Darpan**, made in 1972, about a woman from a feudal family caught in the vortex of change, won a special mention in the Locarno Film Festival in 1978. His second feature film, **Tarang** (1984), was a multi-layered experience of technology and class confrontation juxtaposed with man-woman relations and counterpointed by a universal vision beyond the immediate reality. Shahani was awarded the Homi Bhabha Fellowship, and is a regular guest lecturer at the FTII. He has also written extensively on the cinema and produced a number of shorts and documentaries.

KUBI MATTU IYALA

Kubi and Iyala

Kannada, 35 mm, 135 minutes, colour, 1989

Production:	Suvarnagiri Films
Direction:	Sadanand Suvarna
Story:	Poornachandra Tejaswi
Screenplay:	Girish Kasaravalli
Music:	L. Vaidyanatan
Camera:	G.S. Bhaskar
Art Direction:	T.B. Srinivas and John Devraj
Editing:	M.N. Swamy
Sound:	Kodandapani
Cast:	Charu Hasan, Raghuvir Yadav, Lalitanjali, Rudramoorti, Vaishali Kasaravalli



Posted to a remote village in Karnataka, Dr Kubi has an instructive journey in a rickety bus bouncing over potholes, carrying a gaggle of human beings and poultry. He learns about the corrupt village contractor who never repairs the roads, the powerful landowners, and about the 'ghost rock' in the middle of the road ahead which has

caused many an accident. Sure enough, negotiating the rock, the bus falls into a ditch and breaks an axle. In the hospital where the doctor is to report, he finds the compounder Ramaraya treating patients with indiscriminate callousness, letting out hospital rooms and selling off hospital property to line his own pocket. Dr Kubi's stern attitude towards him angers Ramaraya, who starts a wicked campaign against the doctor. When Dr Kubi proposes the removal of the 'ghost rock' to prevent future accidents, Ramaraya announces that the doctor is the very devil who would bring calamity to the village.

Soon involved in the life of the village, the doctor finds himself in conflict with superstition, ignorance, official corruption and exploitation of the poor by the powerful. Meanwhile, frustrated in his attempts to fight the doctor, Ramaraya in a rage swallows some pills and falls desperately ill. When Dr Kubi saves his life, Ramaraya is convinced that the doctor is actually a divine incarnation. For the doctor, this volte-face is equally disturbing, especially when as a man of science he is trying to inculcate rational thinking among the villagers. His attempts to help the poor get justice also backfire upon the victims themselves, leaving the doctor feeling helpless.

A young village girl, Iyala, is found dead near the 'ghost rock' one day. The police treat it as a routine accident, the villagers assume it is the 'ghost rock's' doing; but the doctor discovers that the girl was raped and murdered. Now, while the poor in the village suspect every beggar of being a police spy, the rich are busy accusing their rivals of the murder. Meanwhile, in attempting to blow up the rock, a worker is seriously injured. When his corpse is brought for a post mortem the doctor realizes with a shock that the man is still alive. Resuscitated with a shot of coramine, the dying worker confesses to the murder of Iyala. He suffered from a venereal disease and, told that intercourse with a girl who has not reached puberty would cure him, he raped Iyala. When he discovered that she had already reached puberty, afraid of the consequences, he killed her.

The conversation with the 'corpse' is overheard by a drunken Ramaraya who soon gathers a crowd to witness the 'miracle'. When the tired doctor, having failed to save the worker, goes to the police station to report the confession, he is treated like a man with magical powers, and all hostility towards him is forgotten. From then onwards it is a losing battle for Dr Kubi. In no way can he convince them of the rational explanations for the events. His protests fall on deaf ears and the rationalist doctor is left with the dilemma that

every act of his would now be interpreted with the help of irrational faith, giving him the power so far denied him, to fight the exploitative forces in the village.



The Director

Sadanand Suvama's primary love has been the theatre. He has been active on the stage in Bombay for three decades, writing, directing and acting in more than fifty plays in the Kannada language. His first involvement in the cinema was as the producer of the award-winning **Ghatashraddha**, directed by Girish Kasaravalli in 1977. Since then he has been the executive producer of Kasaravalli's **Tabarana Kathe**, produced and directed a Kannada serial for Bangalore Doordarshan, and produced and directed a video play. He is also a founder member of Drishti Film Society in Bombay, and has participated in radio plays and written for Bombay Akashvani. His short stories in Kannada have been published in various magazines and are available in a collection, **Chinnada Gombe**. His novel in Kannada, **Mane Belaku**, was serialized in a Bombay magazine. **Kubi Mattu Iyala** is his first directorial venture in the cinema.

MARHI DA DEEVA

Lamp of the Tomb

Punjabi, 35 mm, 115 minutes, colour, 1989

Production:	National Film Development Corporation and Doordarshan
Direction and screenplay:	Surinder Singh
Story:	Gurdial Singh
Music:	Mohinderjit Singh
Camera:	Anil Sehgal
Art Direction:	Gyan Singh
Editing:	Subhash Sehgal
Sound:	G.S. Bhatia
Cast:	Raj Babbar, Dipti Naval, Kanwaljit, Parikshat Sahni, Asha Sharma, Pankaj Kapoor



A long time ago, Dharam Singh's father had exchanged turbans with Thola, a sharecropper on his land, and made him his brother. Loyal to the tradition, Dharam Sing treats Thola as his own uncle. Thola's wife Nandi comes from a nomadic tribe considered low-caste. Without social sanction for the marriage, and because Nandi was

disowned by her family, Thola's son Jagsir is forbidden marriage and is condemned to live without a child to light a lamp in his memory. When Nika, the young barber of the village, gets married to Bhani, Jagsir falls in love with her. Bhani too is drawn to the shy and withdrawn Jagsir.

At Thola's deathbed, Dharam Singh promises to look after Jagsir as his own brother. Obeying Thola's dying wish, Jagsir makes a brick memorial for him—the *marhi*—under the banyan tree which Thola had planted at the edge of Dharam Singh's land, where the land given to him by Dharam Singh's father for cropping began. This would give Thola's family the right to work on the land—something that Dharam Singh's wife Dhano and son Bhanta refuse to accept. Bhanta stands for the new generation of farmers, for the changing face of agrarian culture in Punjab, where mechanization is sweeping away old feudal norms.

One day Jagsir steals into Nika's home when Bhani is alone; but Nika's mother overhears Bhani expressing her love to Jagsir. Bhani is beaten up by her husband and mother-in-law. Jagsir has a drunken confrontation with Nika, but it is a losing battle. Bhani is sent away for two years, and another stigma is added to Jagsir's family.

Unable to deal with Bhanta's constant antagonism which Dharam Singh too cannot control, Jagsir fails to crop the land in his care. Facing dire poverty and pining for Bhani, he becomes apathetic, drinking and sharing opium with Ronki, the village water-man whose wife has deserted him. Bhani returns to the village and attempts to revive her relationship with Jagsir, but he shies away from any commitment.

Bhanta uproots the banyan tree and demolishes Thola's *marhi* in a symbolic assertion of his ownership of Thola's share of the land. The aging Nandi dies of shock, and Dharam Singh, unable to bear the desecration of all that he has held dear, leaves home in despair. Jagsir, mentally and physically destroyed by helpless depression, allows himself to slide into death. His friend Ronki builds his *marhi* and Bhani lights a lamp in it in memory of her love.

The Director

Graduating in direction from the Film and Television Institute of India, Surinder Singh began his career making documentary films. He soon shifted to feature film direction and made a number of films in Punjabi. His *Saal Solva Chadiya* and *Mutiyaar* broke away from



the unrealistic framework of conventional Punjabi cinema, as does **Marhi da Deeva**. 'What has been depicted in the film,' says Singh, is still happening in rural Punjab. Jagsir's tragedy is compounded by the fact that he does not even possess a piece of land. Over the years the socio-economic conditions have been changing but human relationships do not change. Class barriers and economic prejudices separate man from man.'

ORU VADAKKAN VEERAGADHA

A Northern Ballad

Malayalam, 35 mm, 135 minutes, colour, 1989

Production:	Grihalakshmi Productions
Direction:	Hariharan
Story and screenplay:	M.T. Vasudevan Nair
Music:	Bombay Ravi
Camera:	Ramachandra Babu
Art Direction:	P. Krishna Moorthi
Editing:	M.S. Mani
Cast:	Mammootty, Suresh Gopi, Balan K. Nair, Captain Raju, Madhavi



In northern Kerala in the sixteenth century, every village had a **kalari**—a school for martial arts. It was the age when young warriors lived by their swordsmanship, when killing or dying for the family's honour was a sacred ritual. In one such clan of warriors, a forgotten story of shame is resurrected when young Aromalunni discovers

that his uncle Aromal did not die in his first professional fight. He was actually killed by his treacherous cousin Chandu, who had accompanied him as his escort and helper. Both Aromal's son Kannappanunni and Aromalunni have been trained in the martial arts by their famous grandfather Kannappan. The young warriors decide to confront Chandu who lives as a recluse in a castle. But Chandu refuses to accept their challenge even though the boys call him a coward. Shutting himself in his castle, Chandu relates for the first time his version of the story to his wife.

As a poor cousin, Chandu was always treated badly by Aromal, even though as an orphan he had come under his uncle Kannappan's protection as a child. Chandu grew up to be at least as skilful a warrior as Aromal, but because of his lowly status, was never recognized as such by anybody except perhaps Kannappan who had betrothed his daughter Unniyarcha at a very young age to Chandu. Unniyarcha, herself trained in the martial arts by her father, grew to be a ravishing beauty. And then, one day Aromal married her off to a rich man, ignoring his sister's and parents' wishes. Chandu never went back to his uncle's house, but through a series of accidents in which Unniyarcha played a role, became a villain in the eyes of the family. He joined the *kalari* of Aringodar, a formidable warrior. One day, Aringodar, though past his prime, accepted the offer of a professional fight from a local chieftain. At a fabulous price from the chieftain's rival, Aromal agreed to be Aringodar's opponent. Requested by Kannappan and by Unniyarcha who promised to leave her husband for Chandu's sake, Chandu was forced to escort Aromal to the fight where, after killing Aringodar with his broken sword in a violation of the rules, Aromal accused Chandu of tampering with his sword and attacked him. While Chandu defended himself, Aromal accidentally fell on his own sword and died. Chandu discovered that Aringoder's daughter had indeed tampered with Aromal's sword. But as she hanged herself after her father's death, no one was ever told the truth, and Unniyarcha refused to listen to him, vowing that her unborn son will avenge Chandu's treachery.

Chandu now accepts the boys' challenge, but proves his prowess by winning every bout without harming the youngsters. At the final challenge, he turns away from them, says a last prayer and plunges his own sword into his stomach.

The Director

Hariharan began his career as a drawing teacher in a Kerala school, but was at the same time deeply involved in the theatre as a writer



and actor. He joined the film industry and worked in close association with many well-known directors. His first directorial venture, **Ladies Hostel**, was highly successful at the box-office. Since then he has never looked back. Today he has more than sixty films behind him, several of which have won state and other awards and much critical acclaim. His **Panchagni**, made in 1987, brought for his main actress the best actress award in the Pyongyang Film Festival in North Korea. The same year, the heroine of Hariharan's **Nakhashathangal** received the Urvashi award for her performance. Hariharan has directed films in three languages—Malayalam, Tamil and Hindi.

PARASURAMER KUTHAR

The Axe of Parasuram

Bengali, 35 mm, 75 minutes, colour, 1989

Production:	Rasachitram
Direction and screenplay:	Nabyendu Chatterji
Story:	Subodh Ghosh
Music:	Nikhil Chattopadhyay
Camera:	Sakti Bandopadhyay
Art Direction:	Radharaman Tapadar
Editing:	Nemai Roy
Sound:	Gopal Ghosh and Ajoy Adhikari
Cast:	Sreelekha Mukherji, Arun Mukherji, Ranajit Chakrabarti, Asit Bandopadhyay, Shyamal Ghoshal



A suburban town in West Bengal prepares for the fortieth anniversary of the country's independence. All the local intellectuals, government officials, political leaders are involved in the exercise. A civic reception of a local dignitary is being planned, the Mahatma's statue in the centre of the town is to be repainted, and the homeless beggars removed from the pavements. As part of the general cleaning

up, Lakshmi, a wet-nurse, is also told by the police to leave the town as she has been accused of prostitution. After all, as a professional wet-nurse, she has to be repeatedly pregnant, and this is suspect, since her husband, a labourer, broke his hip in an accident long ago and has been disabled permanently.

Lakshmi lives in a ramshackle hut in the outskirts of the town with her husband. Their livelihood depends on the sale of milk from their cow, and on Lakshmi's jobs as a wet-nurse. It is a hand-to-mouth existence, and they have nowhere else to go. She still remembers how, after her husband's accident, having given birth to a stillborn baby, she was offered her first job as a wet-nurse. Since then none of her babies survived, and in an attempt to remain a wet-nurse—her only means of survival by then—she had accepted the advances of many so-called respectable family men in whose homes she had worked. Now she goes in search of these ex-employers, homes where she had given a mother's milk and tenderness to other people's children. The wives are annoyed, the husbands embarrassed by her presence, and she is refused any help; except from an old artist, Sukanata, temporarily out of the mental asylum, who had recognized her purity and painted her as a pregnant mother many years ago. Although Sukanta genuinely tries to fight for her, the tension tells on him and he has to return to the asylum. Lakshmi is once again alone in her search for justice.

Determined to hold on to the roof over her head, she haunts the offices of the government functionaries, only to receive evasive answers. Meanwhile her husband dies one night and she finds herself doubly alone.

Lakshmi finally gives in to an offer made by a local prostitute. On independence day, with the sky illuminated with fireworks, she leaves the empty shack behind, and wearing cheap make-up and an old Benarasi sari, a gift from one of her employers, sits at the window of a brothel. A young boy approaches the house in search of forbidden pleasure. Lakshmi recognizes him: he is the son of the chairman of the municipality, whom as a baby she had put to her breast. Yes, she has been a mother to him. But today everything has changed. She is a saleable commodity now, even to her foster child.

The Director

Nabyendu Chatterji did not find his career as a film actor satisfactory enough and soon chose the role of a director instead. His first film **Naya Raasta**, a black and white film in Hindi, made in 1967, was a bold experiment with content and form. His next film **Adwitiya**,



made in Bengali in 1968, was a great box-office success. This was followed by **Chithi**, **Ramur Pratham Bhag**, **Aaj-kal-parshur Galpa**, **Chopper** and **Sarisreep**. Chatterji's films have displayed his commitment as an artist and his intense concern for contemporary social issues. They have been screened in festivals at home and abroad and have received critical acclaim.

PERCY

Gujarati, 35 mm, 130 minutes, colour, 1989

Production:	National Film Development Corporation
Direction:	Pervez Merwanji
Story:	Cyrus Mistry
Screenplay:	Cyrus Mistry and Jill Mistry
Music:	Vanraj Bhatia
Camera:	Navroze Contractor
Art Direction:	Roshan Kalapesi
Editing:	Priya Krishnaswamy
Sound:	Dileep Subramaniam
Cast:	Ruby Patel, Hosi Vasunia, Kurush Deboo, Sharad Smart, Zenobia Shroff, Roshan Tirandaz



There is something comical and pathetic about Percy, an awkward young man living alone with his elderly mother in an ancient house tucked away in a corner of a Parsi colony in Bombay. Percy's mother Banubai, a dominating personality, has thrust a mindless routine upon her son in accordance with rules laid down generations ago by her ancestors. This characteristic used to be a source of great conflict between Banubai and her large-hearted, pleasure-loving,

coarse and irreverent husband Boman. Percy works for a fat Gujarati who runs a Unani pharmacy famous for its patented sexual restoratives. Although he gets along very well with his employer, Banubai has to supplement his meagre salary by selling Parsi delicacies made by her.

If Banubai has taken over Percy's life, she has done so with love and kindness. Percy realizes that, but in his loneliness he wants a part of his life to be free of his mother's clutches. Too meek to make friends, he is also too shy to retain a friendship, and watches helplessly as a childhood girl-friend he has always admired, marries another, more forceful man.

But one day Percy discovers the Bombay Music Society, where an odd collection of music lovers gather periodically to listen to recorded western classical music. The evenings spent at the Society become a great source of joy for him. But his peace is soon shattered. Percy discovers a fraud in the office accounts, and the culprit, one of the junior employees, is sacked promptly. He takes his revenge by thoroughly beating up Percy one evening on the road, and then setting fire to the pharmacy. Percy's fragile mental equilibrium is totally shaken when he finds himself without a job. He is unable to cope and moves around in a daze till a vision of his dead school-friend Dara jolts him back to reality. He sees a grown-up Dara who never existed, who impatiently upbraids him for his lack of spirit, his inability to fight back in life.

All of a sudden, Banubai dies, leaving behind a son whom she has systematically denied self-sufficiency. Yet, perhaps there is hope for Percy now, perhaps he will find himself at last.

The Director

Pervez Merwanji was studying sociology and anthropology in St Xavier's College, Bombay, when he became very active in the theatre. He soon joined the Film and Television Institute of India, graduating in 1971 with a diploma in film editing. The following years were spent on various activities including working as a professional still photographer, an editor and a documentary film maker. Merwanji also worked with Kannada director Pattabi Rama Reddy on his production **Chandamarutha** in 1975. Subsequently, he joined TVNF and produced a large number of documentary and popular science films. In 1980 Merwanji formed his own production company, Vajra Films. He continued to make commercial shorts and documentaries, among them, in 1982, a



documentary on the martial arts of Kerala, **The Way of the Malabar Warrior**. He has also directed five episodes of a television serial on wild life and conservation in 1987.

PIRAVI

The Birth

Malayalam, 35 mm, 110 minutes, colour, 1988

Production:	Filmfolk
Direction:	Shaji N. Karun
Story:	S. Jayachandan Nair
Screenplay:	S. Jayachandran Nair, Raghu and Shaji
Music:	Mohan Sithara and G. Aravindan
Camera:	Sunny Joseph
Art Direction:	Devan
Editing:	Venugopal
Sound:	Krishnan Unni
Cast:	Premji, Archana, Lakshmiamma, C.V. Sreeraman, Mullenezhi



In a remote village by the sea in Kerala, a storm is about to break. An old man comes to the village bus stop to wait for his son Raghu, an engineering student in faraway Trivandrum. But Raghu does not

come. Eager anticipation gives way to disappointment as the old man gets into the ferry again to go back home. He comes back the next day, and the next, dragging his tall, frail old body in hope. At his ancestral home, memories of Raghu follow him down the long corridors. Raghu's elder sister Malathi worries about Raghu while her days remain crowded with her job as a school teacher and looking after her old parents. Her semi-blind mother is an invalid. She tries to catch hold of one of Raghu's classmates back in the village for the holidays who seems to avoid her. Finally he tells her the Raghu has been taken away by the police. A week-old newspaper confirms the news.

The old man decides to take the arduous journey to Trivandrum. In his isolated innocence, he believes firmly that help will come from the Home Minister who in his childhood days had depended on the old man's family for his education. Lost in the great city, Raghu's father finally meets the Minister and unable to perceive his visible discomfiture, is consoled by the fact that he has been given a letter to the Inspector General of Police. Aware of the need for a soothing lie, the Inspector General says that Raghu was not arrested at all, and is bound to turn up soon.

Back home, Malathi cannot accept her father's optimism, and in spite of the difficulties of leaving her parents alone, goes to Trivandrum herself. She visits Raghu's hostel, talks to his friends, and learns that Raghu was indeed arrested along with two others for singing an anti-government song at an official function in the college. The boys arrested with him came back without Raghu. Now they believe that Raghu was tortured in the lock-up. The only reality of Raghu is contained in his few possessions in the hostel—a half-written letter, a large picture of his father, fragments of a person.

The father still stubbornly clings to hope. He takes his daily ferry to reach the bus stop. He asks the driver and the passengers about Raghu, then returns only to come back the next day. Physically and mentally losing his grip on the world around him, the old man subsides into a comforting dream of Raghu coming home. Malathi returns carrying her burden of knowledge, but there is no one she can share it with in the family.

The Director

Shaji received the gold medal for cinematography from the Film and Television Institute of India in 1974. Since then he has worked as a cameraman for almost all of G. Aravindan's films. He has also worked for many other eminent directors from Kerala, including



Adoor Gopalakrishnan, K.G. George, M.T. Vasudevan Nair and Padmarajan. His technical virtuosity has won him many national and state awards. He has made a number of short films too, and is at present working as manager, Chitranjali Film Studio, of the Kerala State Film Development Corporation. Based on a real-life incident, *Piravi* is Shaji's first feature film as a director.

SALIM LANGDE PE MAT RO

Don't Cry for Salim the Lame

Hindi, 35 mm, 120 minutes, colour, 1989

Production:	National Film Development Corporation
Direction, story and screenplay:	Saeed Akhtar Mirza
Music:	Sharang Dev
Camera:	Virendra Saini
Art Direction:	Gautam Sen
Editing:	Javed Sayyad
Sound:	Arun Chakravorthy
Cast:	Pawan Malhotra, Makarand Deshpande, Ashutosh Gowarikar, Vikram Gokhale, Surekha Sikri



Salim is a young Muslim trying to find his identity in a confusing world. He is born poor, lives the life of a petty thief and his heroes are the smugglers and profiteers who have made it big. This is a world where conventional moral values have been turned on their head, where the policeman and the criminal must live in precarious co-existence. Deep in this lawless jungle is the little sanctuary of his home where his father spends his days trying to cope with his unemployed state. A militant textile worker, he was retrenched after

the historic textile strike in Bombay. Salim's mother earns a pittance taking in sewing from the neighbourhood poor. His elder brother, the only educated member of the family, died in a tragic industrial accident. Anees, his younger sister, still protected from the world outside, is awaiting without cynicism her leap into maturity through marriage. The household manages to run somehow with the help of Salim's illicit earnings. 'When you are poor,' says his mother, 'you don't question the source.'

Surprisingly, in these surroundings of gang warfare, unemployment, theft and police brutality. Salim meets Aslam, a prospective suitor for Anees, a gentle young man as poor as Salim, but with the strength of education, knowledge and perception that often makes him angry with his world, but never quite cynical. Salim's simple and primitive responses are now tempered with Aslam's wisdom, compassion and rage. Other events—the lonely death of a gangster friend, riots in the city, a film on the Bhiwandi riots screened in his slum, and a direct encounter with the rich and the powerful of the underworld—all help to make him move towards a more meaningful life.

The inexorable logic of events, however, would hardly ever allow the Salims of this world to reach their destination even when they find one. At Anees's wedding, Salim returns to innocence by surrendering to the point of a knife the sinful life he was trying so hard to discard. His death in the hands of a fellow thief and rival finally establishes the brotherhood of the damned.



The Director

Born in 1943, Saeed Akhtar Mirza came to film making after eight

years in advertising. Graduating in direction from the Film and Television Institute of India in 1976, Mirza soon became a vociferous spokesman for the parallel cinema movement in India. He made his first film, **Arvind Desai ki Ajeeb Daastan**, in 1978, with a non-narrative structure. The film portrayed the alienation of an upper middle-class urban youth. His second film **Albert Pinto ko Gussa Kyon Ata Hai**, made in 1980, dealt with problems faced by a minority community in secular India. **Mohan Joshi Haazir Ho!** made in 1984, focused with wry humour and hidden rage on the little man's dilemma in the corrupt, exploitative urban environment of modern India. Mirza has also made two very successful television serials, **Nukkad** and **Intezaar**, and a number of documentaries on social problems.

SATI

Bengali, 35 mm, 140 minutes, colour, 1989

Production:	National Film Development Corporation
Direction, story and screenplay:	Aparna Sen
Music:	Chidananda Das Gupta
Camera:	Ashok Mehta
Art Direction:	Kartick Bose
Editing:	Shaktipada Roy
Sound:	Jyoti Chatterjee and Anup Mukherjee
Cast:	Shabana Azmi, Kali Banerjee, Pradip Mukherjee, Arindam Ganguly, Ketaki Dutta, Shakuntala Barua, Arun Banerjee, Ajit Banerjee, Bimal Dev, Manu Mukherjee, Dipankar Raha, Ratna Ghosal



In early nineteenth century Bengal, when the Sati Act has still not come into force, a mute Brahmin orphan girl, Uma, lives with her uncle's family in a village where the winds of change have so far only succeeded in hardening the stranglehold of orthodox Hinduism. Uma also has an unfortunate horoscope which indicates early widowhood, and the family find it impossible to marry her off. When it becomes embarrassing to have a grown-up unmarried girl in the

house, the young school teacher of the village, a leader of the Hindu society, suggests that it may be possible to marry Uma to a tree. The religious heads are consulted and the priest pronounces that the scriptures allow for such a ceremony, especially to avoid the ill consequences of an inauspicious horoscope. In fact the girl can then be safely married off later on to a human husband.

The only person who feels acutely disturbed by this decision is Uma's old uncle. But in the face of a social consensus, he reluctantly agrees to it. Uma herself has no say in the matter, and nobody bothers to explain to her the reasons behind or the implications of such a ceremony. The tree she is married to, has been a friend to her all her young life—a great old banyan tree, with many secret nooks and crannies. Uma hides her little treasures in its depths—a collection of stolen glass bangles, fruits picked off other people's orchards, a pair of gold earrings given to her by her uncle and other odd bits. It gives her refuge when it pours with rain; it hides her in its shade when she is frightened. When angry with the world, she sits sulking under its branches.

One day, during the monsoons, she escorts the school teacher back to his solitary home with an umbrella. This youthful bastion of Hindu morality then takes the mute, simple girl to bed as a natural consequence of their temporary isolation. It scares Uma, but what is worse, it makes her pregnant. The women in the household notice it first, and Uma suddenly finds herself a total outcaste in the house. It puzzles and hurts her, for she does not even realize what is happening to her. The growing intolerance and coldness of the women often result in her having to pay heavier penalties for minor mistakes. Finally, she is given a potion from a local quack in the hope of an abortion and banished from the family quarters to the cowshed. On a night of a great storm, when the rest of the house are asleep, the cowshed is blown down. Terrified by the rolling thunder and flashes of lightning tearing the sky, she runs out to her only friend, the tree.

In the morning the villagers find her dead among the fallen branches of the great banyan tree, shattered in the night by a bolt of lightning. Uma is now a sati—her friend, protector and husband, the mute tree, has forever hidden her shame from the eyes of orthodox Hindu society.

The Director

Associated with the theatre since her school days, Aparna Sen was exposed to the cinema equally early in her life through her father,



Chidananda Das Gupta, the well-known film critic and director. Sen's first film role was in the **Samapti** chapter of **Teen Kanya** by Satyajit Ray. It launched her as an actress on the Bengali screen where for many years she has continued to receive popular as well as great critical acclaim. Sen directed her first film in English **36 Chowringhee Lane**, twenty years after her first appearance on the screen. Depicting the loneliness of an Anglo-Indian teacher, the film went on to receive the Grand Prix at the Manila International Film Festival. **Parama**, made in both Hindi and Bengali in 1985, provides a rare, honest statement on a woman's identity and sexuality. After **Sati**, her latest project is **Picnic**, a tele-film which has just been completed, a contemporary story of the uneasy relationship between an older married woman and her younger sister.

SURYODAYA

Marathi, 35 mm, 105 minutes, colour, 1989

Production:	Sagar Films
Direction:	Gaganvihari Borate
Story:	Bharat Sasne
Screenplay:	Milind Gadgil
Music:	Anand Modak
Camera:	Debu Deodhar
Art Direction:	Shyam Bhutkar
Editing:	Javed Sayyad
Sound:	Pradeep Deshpande
Cast:	Nana Patekar, Dipti Naval, Nilu Phule, Shreeram Lagoo, Mohan Agashe, Suhas Palshikar, Ravi Patwardhan, Shreeram Ranade, Jyotsna Padalkar, Uday Lagoo



Members of a nomadic tribe of Maharashtra who have temporarily settled down in the grazing grounds at the edge of the village of Khalade, are constantly harassed by the villagers. A concerned social worker brings a politician to the settlement in the hope of improving their lot. The politician advises that the families should

set fire to their own huts, and then demand compensation from the government on the grounds that outsiders have burnt down their dwellings.

Once the deed is done, the incident catches the attention of the press, the bureaucracy, the social workers, the politicians, and the government. From submitting reports to the government to 'fasts until death', all sorts of activities take place, but nothing is actually done for the tribals themselves. With not even the ramshackle roofs over their heads, the families wait it out for months as the wranglings between the villagers, the government officials, the politicians and the press continue. Meanwhile they have to eat, sleep, cover themselves from the weather, give birth to their children. The business of life carries on in the community, although their physical and mental stamina are increasingly at a low ebb.

After months of futile waiting, when the rumblings of discontent among the community are getting louder, Pistulya, the natural leader among them, finds that he has come to the end of his mute patience. They have waited and dreamt long enough for a home. Have they become afraid of wandering then, they who are sons and grandsons of wanderers? Pistulya talks to his people with rising confidence. They will not beg for a home any more, he says. They had the courage to set fire to their own dwellings. Now they can also build new ones—if necessary, on another land.



The Director

Suryodaya is the first directorial effort of a very young film maker. Born in 1965, Gaganvihari Chandrakant Borate spent most of his student life in close contact with the theatre. He has directed and acted in plays, and won many awards as an actor. He was also associated as an actor with the production of the national award winning documentary, **Swikar**.

Non-Feature Films

AAKANKSHA (Expectation)

Hindi-English, 35 mm, 27 minutes, b & w

Production:	Film and Television Institute of India
Direction and screenplay:	Firoza Wadia
Music:	Hirji Nagarwalla
Camera:	Siddhartha Rao
Editing:	Debasis Guha
Sound:	Pradip Routray
Cast:	Ferzin Tantra, Manjar Shankar, Deepak Dave, Arnava Vasunia, Murtaza Ghadial



Aakanksha, a nine-year-old girl from a lower middle-class family, is sent to a Christian Mission school by her parents who want to give her a good education. But at school she feels an outsider among children from upper class families. At home her mother pays more attention to the son and his demands, and Aakanksha has only her father for her friend. It is not a situation that creates confidence in a little girl and cast in a school play, she is a dismal failure at the rehearsals. Finally, goaded by her house captain, she is so good on the stage, that she walks away with the best actress prize. Now she

has all the attention she had craved for, and as many friends as she wants.



The Director

Firoza Wadia is an Arts graduate from Bombay University, and has a post-graduate diploma in social communications media. She has also done a certificate course in computer programming. Before joining the Film and Television Institute of India, she was associated with Lintas India Ltd and involved in the making of advertising films. She was also involved in the production of various television sponsored programmes. She completed a film direction course at the FTII in 1989.

AQUATIC CONSERVATION

English, 35 mm, 17 minutes, colour, 1988

Production:	Films Division
Direction and screenplay:	A.S. Nagaraju
Music:	Barun Kumar Gupta
Camera:	Ram Khapekar
Editing:	I.M. Vakil
Sound:	Bhanu Gupta



All the rivers of India put together would be 29,000 kilometres in length; while the area covered by lakes and reservoirs amounts to 1.5 million hectares. The waters of these rivers, lakes and reservoirs provide life, shelter and sustenance to a variety of aquatic life, the most significant among them being different kinds of fish. Rapid industrialization along the banks of the rivers and callous discharge of poisonous waste into these waters have severely damaged aquatic life and endangered the ecological system. However, there are ways to combat pollution.



The Director

A.S. Nagaraju was trained at the Bangalore Film Institute where he received a diploma in Cinematography in 1976. For a while he was associated with Shri Kanteerava Studios Ltd in Bangalore after which he joined Doordarshan as a cameraman. Nagaraju joined

Films Division in 1981 as Newsreel Officer at Chandigarh. He has made a number of documentaries for the Films Division and is at present working as a Director in the Bangalore unit of Films Division, making rural oriented 16 mm feature films in Southern languages.

CONNOISSEUR

Silent, 35 mm, 3 minutes, colour, 1988

Production:	Films Division
Direction:	R.R. Swamy
Camera (animation):	M.S. Gangadhar
Music:	K. Narayanan
Editing:	Harish Sutar

This is a brief animation film depicting a man appreciating the music at a concert. As he walks home, he moves through various sounds on the road without responding to them. He comes home and listens to the same tune that he had liked at the concert.



The Director

R.R. Swamy was born in 1941. He studied Applied Arts in the J.J. School of Art in Bombay. For the last twenty-two years he has been working with animation and graphics for the Films Division and Doordarshan.

DAWN TO DUST

Hindi, 35 mm, 21 minutes, b & w

Production:	Film and Television Institute of India
Direction and screenplay:	Swagat Sen
Camera:	M.S. Sundaresan
Editing:	Arjun Gourisaria
Sound:	Alok De and Pradip
Cast:	S.H. Risbud, Sonia Pradhan



A young man gets up from a troubled sleep to find a friend at the door, urging him to hurry for the bus to the office. He also hands him a letter sent two year ago, inviting him to a gathering of friends. A strange sense of unreality assails our hero in the bus and he gets off at a traffic jam. Once on the street, the world seems to flash past him as if he is the only one caught in a different time frame. He meets his friends from the past, but feels alienated. As the evening closes in on him, a shadow seems to dog his footsteps. Finally in a junkyard of dead cars, his pursuer is revealed as his double. Is it his alter ego who strangles him in the dark? Now the police arrive.

The Director

Swagat Sen is a graduate in literature from Delhi University.



Subsequently, he completed the course in film direction at the Film and Television Institute of India in 1989. **Dawn to Dust** is Sen's final Diploma film exercise.

IT RESTED

Tamil, 16 mm, 22 minutes, colour, 1988

Production:	Trishmat Cinematographic
Direction:	M.S. Soudhamini
Camera:	R.V. Ramani
Editing:	Amitabh Chakraborty
Sound:	Soudhamini
Cast:	The Malai-aalee tribe

The Malai-aalees are simple mountain folk, just as their name suggests—a tribal community who live in the Kollimalai, Pachaimalai and Kalrayan hill ranges of Tamil Nadu. The culture that has developed in this remote community through their intimate relationship with their own natural environment is reflected in their songs, their dances, their music. It is also a culture that is an integral part of their daily lives, the timeless core of their existence which in their poverty and isolation, helps to retain their identity and human dignity.



The Director

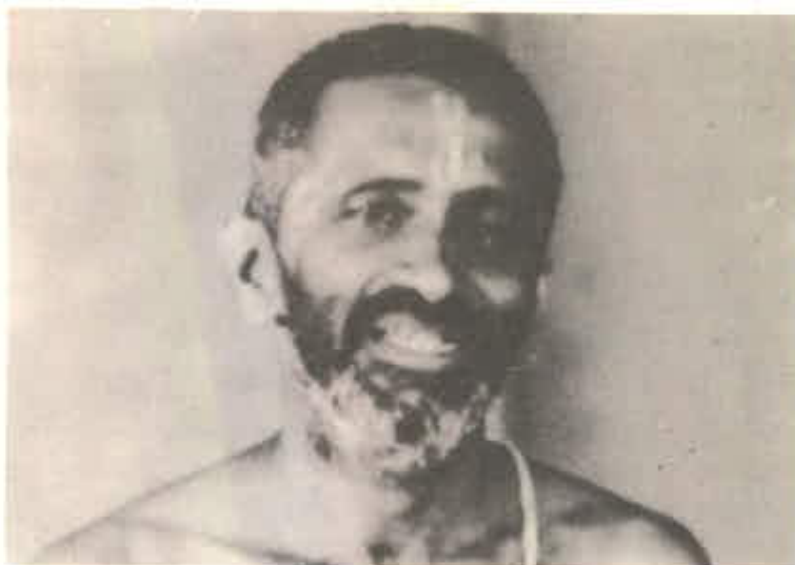
Soudhamini did her graduation in English Literature in 1982 from Madras University. Alongside, she completed eight years of training in Carnatic music under Vidwan Shri Devakottai Narayana Iyengar. The same year she joined the Film and Television Institute for a three-year course in film direction. In 1988 she started her own production company along with cameraman R.V. Ramani. The company has produced two films so far, including *It Rested*, both of which document cultural and ethnographic material and have received critical acclaim. *It Rested* has been selected for the Oberhausen Film Festival in April 1990.

KANAKA PURANDARA

Kannada-English, 35 mm, 47 minutes, colour, 1988

Production:	Films Division
Direction:	Girish Karnad
Music:	Bhaskar Chandavarkar
Camera:	A.K. Bir
Art Direction:	Jayoo Nachiket
Editing:	Suresh Urs

Purandaradasa began his life as a rich and miserly man. Legend says that a divine experience led him to renounce his old life and take to the streets as a mendicant singer. Kanaka, a lowly shepherd by birth also chosen by god, joined Purandara in spreading the word of god. The two saint poets of medieval India initiated in Karnataka the



revolution known as Bhakti, which brought the divine closer to the common man, and strengthened the bond between people, irrespective of religion, caste and creed. Purandaradasa is also said to have laid the foundation of Carnatic music and is remembered as Carnatic Sangeet Pitamah.



The Director

Girish Karnad was Director of the Film and Television Institute of India (1974-75), President of the Karnatak Sangeet Natak Akademi

(1976-78), and Chairman of Sangeet Natak Akademi, New Delhi (1988-89). He is best known as a playwright and his **Yayati**, **Tughlaq**, **Hayavadana**, **Angumallige**, **Hittina Hunja** and **Nagamandala** have been translated into many languages and staged by well-known directors. Karnad has also acted, directed and written for the cinema and the television. Films directed by him, **Kaadu** and **Ondanondu Kaaladalli** were Indian entries at the International Film Festival of India in 1975 and 1979.

KORO KOSII—THE GATE

English, 16 mm, 22 minutes, colour, 1988

Production:	Manipur Film Development Corporation
Direction:	Aribam Syam Sharma
Screenplay:	L. Debabrata Roy
Editing:	Ujjal Nandi
Sound:	Aribam Shantimo Sharma



Koro Kosii or the Gate Pulling Ceremony is performed in a Mao Naga village only once in forty to fifty years, or whenever the existing gates need to be repaired. The Mao Nagas living on the high northern ranges of Manipur, are an ancient race of warriors. Although each village has a chief, the entire tribe is loyal to one king—the Muovo. Traditionally the villages are built behind a fencing of sharp bamboo stakes, with two carved wooden gates known as Koros at either side of the enclosure. Each gate is made from a single plank and considered temporal as well as divine protection. No one can remember when Koro Kosii was last performed in Song-Song village. This time it was a two-day affair and the gates were erected once more to stand as sentinels for decades, perhaps even for centuries.



The Director

Arribam Syam Sharma has made five Manipuri feature films and eight short films so far. Three of his feature films were recipients of the best regional film award in the National Film Awards of 1977, 1980 and 1987. His **Imagi Ningthem** was given the Grand Prix at the festival of Three Continents at Nantes, France in 1982. **Koro Kosii**, his latest short film, captures for the screen an extremely rare ceremony of the Mao Naga people, inhabitants of the eastern Himalayan ranges of the Indo-Burmese border.

KUDAMALUR

English 35 mm, 50 minutes, colour, 1989

Production:	Sarvashri Films
Direction and screenplay:	K.K. Chandran
Music:	Muthackal Gopinathan Nair and party
Camera:	Marcus Bartley
Art Direction:	Avira
Editing:	P. Raman Nair
Sound:	T. Krishnan Unni
Cast:	Kudamalur Karunakaran Nair, Oyur Govinda Pillai, Nellyodu Vasudevan Namboodiri, Mathur Govindan Kutty, Murali Krishna, E. Ramachandran



This is a documentary on Kudamalur, one of the most well-known Kathakali artistes of our time. The camera accompanies Kudamalur in his home, among friends, in the greenroom, and during performances. The film recalls his personal and artistic background, his great contemporaries, the honours heaped upon him. In his school of Kathakali dancing Kudamalur's teaching methods are illustrated, which are a direct outcome of his fundamental attitudes towards life and art. Finally, the most emotional and difficult sequences from some of his performances are shown, with introductions by Kudamalur himself.



The Director

K.K. Chandran specialized in script-writing and direction in the Film and Television Institute of India. He has had twelve years of experience in the field of documentaries and feature films. In his long career he has made documentaries for, among others, the Films Division, the Kerala State Film Development Corporation, and television.

MEGHAMALHAR

Hindi, 35 mm, 35 minutes, b & w

Production:

Film and Television Institute of India

Direction and screenplay: Sudipto Chattopadhyay

Camera: D. Ram Narayan

Editing: Inayat Karim Babul

Sound: Prasantha Kumar

Cast: Teena, Nathaji, Amit, Dinesh, Seema,
Nana, Vinita



In time past, somewhere on the banks of a great river, the guru Shivalik teaches music to his two disciples, Satyakam and Sagnik and his talented daughter Suranjana. He tells them how if an individual, pure in mind and body, performs the Meghamalhar raga to perfection on a full moon night in the month of Aasadha, the month of the rains, goddess Saraswati herself will descend on earth. The disciples devote themselves to perfecting the raga, but it is Satyakam who succeeds in bringing the goddess to earth, and is turned to stone as a result. Now Suranjana, who loves Satyakam, and is as great a musician, must explore another raga that will give life back to the stone.



The Director

Sudipto Chattopadhyay received his M.A. degree from Calcutta University and a diploma in Tagoreana from the Tagore Research Institute, Calcutta. He has also published two books of verse and several articles. He completed the course in film direction at the Film and Television Institute of India in 1989.

SOHRAB MODI

Hindi, 35 mm, 43 minutes, b & w, 1988

Production:	Films Division
Direction:	Yash Chaudhary
Music:	Raghunath Seth
Camera:	M. Patwari and P.D. Bhishma
Editing:	Prakash Acharekar and A.M. Bhanadiwala



A biographical film on Sohrab Modi, the veteran film producer, director and actor and a charismatic personality of Urdu cinema. Modi's life is revealed through detailed interviews with him on his background, his style of acting, his methods of direction and nostalgic views of his work which vividly portray Modi's immense contribution to Indian cinema.



The Director

Yash Chaudhary has a diploma in Advanced Film Direction from the Film and Television Institute of India. He worked in the film industry in Bombay and was a producer for the Voice of America before joining the Films Division in 1967. He has produced more than 100 films, including documentaries, newsreels and news magazines. He was Liaison Officer for Attenborough's **Gandhi** and Executive Producer of **Nehru**, an Indo-Soviet coproduction directed by Shyam Benegal and Yuri Aldokin. His feature-length documentary on the history of Indian cinema, **Frame Within the Frame**, was recently selected in the Youth Forum of the Berlin Film Festival. Many of his films have received national and international awards.

VOICES FROM BALIAPAL

English-Oriya, 16 mm, 44 minutes, b & w, 1988

Production:

Vector Productions

Direction:

Vasudha Joshi and Ranjan Palit

Camera:
Editing:
Sound:

Ranjan Palit
Mahadev Shi
Suresh Rajamani



'In all Orissa there is no place as green' says an Oriya song about Baliapal. Rice, cashew, betel nut, and coconut are grown in abundance here, and much of it exported. There is enough fish in the sea, and every home grows vegetables and fruit. This is the area earmarked by the Government of India for a missile testing range. Although promises have been made of model villages where they will be shifted, the villagers, aware, vocal and united, are adamant about fighting not just for their land but also for abiding peace on earth. This is an extraordinary story of the struggle of a small group of people, sons and daughters of the soil, against the huge government machinery which has still not been able to remove them from their land.



The Directors

Vector Productions is a partnership between Ranjan Palit and Vasudha Joshi. **Voices from Ballapal**, their first production, has won the National Award for the best film on social issues for 1988, been screened at the Sydney festival and selected for the Leipzig, Bilbao and Cinema du Reel festivals. Specializing in cinematography in the Film and Television Institute of India, Ranjan Palit has worked as cameraman for important documentaries like **Bhopal— a Licence to kill**, **Bhiwandi**, **Voices**, **The Sacrifice of Babulal** and **Bhuiya Bombay Our City**. Vasudha Joshi studied sociology before working for non-governmental organizations in India involved with culture and development. In 1985 she worked for Bandung Productions as a researcher/reporter for their news programme on Channel 4 in Britain, concentrating on social and political issues affecting Asians in Britain.