

Indian Cinema'79/'80



Editor Uma da Cunha

Contributing Editors Ayesha Kagal Nomita Kundandas Sacha Braddell

With assistance from Krishna Mohan Sashi Kumar Anupam Pruthi Santoshkumar Gulwadi

> Cover Design Zehra Tyabji

Page Design/Layout Vilas Joshi

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Foreword

Indian Cinema has come a long way since its humble beginnings 3 years ago. Conceived as an annual survey of the significant trends in Indian film-making, the publication appears every January at the time of India's international film festival. It focusses attention on features and shorts of interest from various parts of the country which are screened in a separate section entitled Panorama of Indian Cinema. This panorama attempts to bring together the latest work of established directors, significant films by new directors, and many others who treat film as a serious medium of communication.

Both the publication and the panorama have been designed to inform foreigners about development in the multi-lingual film industries of India. Both have, to an extent, helped to provide an introduction to a tradition of film that is still almost completely unknown abroad. Most serious film-goers, for example, know something about Satyajit Ray, though they may not have had the opportunity of seeing very many of his films. Individual films by Mrinal Sen, Shyam Benegal and some others have also been seen and praised but they tend to appear, for foreigners, almost literally out of a vacuum. It is this vacuum that the series, Indian Cinema attempts to fill.

Out of 53 feature films discussed in the first two issues ('77/78 and '78/79), 31 have since participated in the Berlin, Cannes, Cairo, Chicago, Karlovy Vary, London, Los Angeles, Mannheim, Montreal, Moscow and Sydney film festivals. While sustaining the interest in the work of Ray and Benegal, such participation has also brought critical attention to bear upon the prolific cinemas of Kerala and Karnataka in Southern India.

The present issue focusses on a panorama of twenty-one features, Satyajit Ray and Mrinal Sen are represented with their latest work. G. Aravindan, Basu Chatterji, P. A. Backer, Girish Kasaravalli, T. S. Ranga and J. Mahendran, who have been written about in the former two issues, are back again with further films. Directors T. S. Nagabharana, Bimal Dutt, Goutam Ghose and Vinod Pande are introduced with their first features. Among these, Vinod Pande's film is also the first Indian language feature to have been entirely shot abroad.

In addition to a survey of the development in the various film industries of the country, we have brought to the notice of our readers the work of the Film & Television Institute of India with special emphasis on ten student diploma films. The conditions of short film-making have also been discussed at some length and there is a tribute to the highly talented, cinematically articulate and committed film-maker, S. Sukhdev, who tragically passed away early this year.

Keeping in view of the needs of foreign film-makers who are interested in coming to India for location shootings, we have attempted an account of the experiences of some foreign film units that have recently worked here. Also elucidated are the all-important regulations that apply to foreign film teams.

The views expressed here are those of the contributors and not necessarily those of the Directorate or the Editor.

We take this opportunity to thank Mr. B. K. Karanjia, editor, 'Screen', for chairing the selection committee for the Indian Panorama and all the other members who gave their expertise and time.

> Raghunath Raina Director of Film Festivals

> > New Delhi December 10, 1979

The Studio as Superstar

The years 1979/80 mark two important milestones in the history of Indian Cinema. It is during these years that the Indian film industry celebrates the fiftieth anniversaries of the Prabhat Film Company and the New Theatres. Three years later, in 1983, Bombay Talkles has its fiftieth anniversary. Though none of the three production companies exists today, their films are constant reminders of the Golden Age of Indian Cinema.

Fifty years ago in 1929, four youngsters, dissatisfied with the shortsighted policy adopted by their tradition-bound company -Baburao Painter's Maharashtra Film Company - broke away and formed the Prabhat Film Company in Kolhapur. The four youngsters were V. Shantaram, S. Fatehlal, V. G. Damle and K. R. Dhauber. With their financing partner, the well-known industrialist S. B. Kulkarni who put up the considerable capital of Rs. 3.000, they launched their first stlent film-Gopal Krishna. By 1933 they were established enough to buy a sprawling estate on the outskirts of Pune and launch a regular studio with as many as four stages and a number of outdoor locales.

Almost simultaneously in 1930 in Calcutta, B. N. Sircar launched New Theatres. The son of the then Advocate General of Bengal, Sircar had returned from Glasgow with an engineering degree and with the intention of pursuing a career in construction. One of his first assignments was to construct a cinema house. And Sircar was bitten by the film bug. After producing two inconsequential silent films - Chorekanta and Chasar Maye-he built and equipped a first-class studio and laboratory and formally launched New Theatres with Muhabbat ke Aansoo, starring Akhtari and a new find-Salgal Kashmirl - later to become famous as India's greatest singing star, K. L. Salgal.

While the Prabhat Film Company was being shifted from Kolhapur to Pune in 1933, yet another film company was being established in Malad, on the outskirts of Bombay. Its founders were the husband-wife team of Himansu Rai and Devika Rani, who had returned to their native land after a resounding success in the West. Their co-productions with Munich's Emelka Film Company - Light of Asia. Throw of Dice and Karma had been the first films to take India's philosophy to the West. In India, they set up the third big film producing concern, Bombay Talkies.



The emblem of Prabhat Studios founded in 1929.

Thus by 1933, when the Indian film industry was gradually switching over to sound, three big film producing concerns were established and consolidated, three film companies which would dominate Indian film making till the mid-forties.

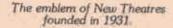
The switchover to sound proved to be extremely expensive for a number of minor production companies which had to close down their schedules. Only those companies which could afford the larger investments were able to cope with the switchover. Hence the smaller producers made way for the more stable and prosperous studio system. For nearly a decade and a half the studio was the superstar, and the actors, technicians, direc-

tors mere salaried employees.

In spite of volatile temperaments, fragile egos and artistic moods, the studio system was for a whole fifteen years the only way to make films in India. The reasons for this are not hard to find. In spite of differing attitudes, the entire studio staff worked as one family, sharing work and responsibilities. In return, the studio provided them with much needed security in a highly unpredictable profession. Because the stars and techniclans were on the regular staff, films could be made with greater sincerity and at a stretch. Studio bosses, most of them culturally conscious intellectuals and truly in love with the film medium, were prepared to back a couple of experimental prestige productions. Even the so-called entertainers were made with care and genuine love. Over and above all this, the central idea was to make good films and not enormous profits.

Consequently, these studios attracted the best talent available in the country. If Bombay Talkies could boast of stars like Ashok Kumar, Devika Rani and Leela Chitnis, Prabhat had Shanta Apte, Durga Khote, Keshavrao and Gajanan Jagirdar, and New Theat res had K. L. Saigal, Pankaj Mullick, K. C. Dey and Kanan Devi. If Bombay Talkies had directors like Himansu Rai and Franz Osten. Prabhat could claim V. Shantaram, K. Narayan Kale, Damle and Fateh lal, and New Theatres had the trinity of P. C. Barua, Debaki Bose and Nitin Bose. Indian filmgoers went to see a Prabhat film or a Bombay Talkies film or a New Theatres film. Who had directed the film or acted in it was of peripheral interest to them.







The emblem of Ranjit Movietone.

The fame of the three studios was not restricted to India alone. If Himansu Rai had impressed Europe with his three co-productions, the other two companies had their own successes: New Theatres' Seeta was shown at the Venice Film Festival in 1934 and Prabhat's Sant Tukaram won an award at the same festival in 1937.

Prabhat, New Theatres and Bombay Talkies were not the only successful film companies of the Thirties. There were other well-known names but their product rarely reached the sophistication of the Big Three. They were Ardeshir Irani's Imperial Film Company, which was to produce the first Indian talkie Alam Ara; Chimanlal Desai's Sagar Movietone; J.B.H. and Homi Wadia's Wadia Movietone, which specialised in stunt

and mythological films (incidentally, the Wadia Brothers are still active film makers); Sohrab Modi's Minerva Movietone which specialised in historicals; Chandulal Shah and Goharbai's Ranjit Movietone which put out Hollywood inspired socials. In the south, the Madras United Artistes Corporation, Modern Theatres Ltd. and Vauhini Pictures were some of the more prominent production companies that concentrated on South Indian films.

All this was too good to last. By the early forties, most studios began to show signs of disintegrating. The stars began to realise their crowd-pulling capacity and to recognise the value of independence from the strict discipline of the studio system. Prithviraj Kapoor had already shown the

way by making a great success of freelancing. Following the example of their stars, the leading directors began to break away. Shantaram left Prabhat in 1941 to start his own enterprise, the Rajkamal Kalamandir film complex. Sagar's star director Mehboob Khan left to work under his own banner.

As freelancing gained a foothold in the film industry, production schedules began to slow down. Even the bigger studios could no longer maintain a fulltime staff, which spent half its productive time waiting for the stars or the director to arrive. The end came with the country's Independence in 1947, and the heavy losses suffered during the Partition. The industry was infiltrated with large swarms of proposal makers. They were not really film producers but merely saw in the industry an opportunity to make quick money. These proposal makers, without finance, without studios and without background or love of cinema, slowly edged out the established companies from the market. The latter could not adjust to the new situation of undercutting, over-bidding and mollycoddling of stars.

Bu the late forties, the studio system was completely wiped out-replaced by the independent producer who relied on rented studios and freelance talent. It is interesting to note that the independent producer also surfaced in Hollywood whose impregnable studio system, one thought, would never collapse. So while we celebrate the anniversaries of the various institutions, let us keep in mind that as long as the independent producer emulates the finer points and the discipline of the studio system, the Indian film industry has nothing to fear and will progress.

Sanjit Narwekar

Devika Rant and Himansu Rai in Bombay Talkies' Karma (1933), an Anglo-Indian co-production, made in English and very well received in London. Himansu Rai and his wife Devika returned with a print of Karma from England to found Bombay Talkies later in 1933.







K.L. Saigal, shown here in New Theatres' Devdas (1935), went on to become one of Ranjit Movietone's most popular singing stars. Ranjit managed to produce over one hundred talkies between 1931 and 1946.

Himansu Rai and Seetha in the historic silent film The Light of Asia (1925) based on the life of Buddha. An Indo-German co-production, it was the first Indian film released abroad. After its London premiere in 1926 the film enjoyed a royal command performance.

Prabhat Studio's Sant Tukaram (1948), one of Prabhat's extremely successful devotional films. Even today the film attracts full houses, drawn by its mixture of religious fervour and social realism.



Cashing In

With an overall capital investment of Rs. 721.5 crores, and a total employment figure of over 2 million, Indian cinema represents the country's most indisciplined capital-Intensive industry. It is the single major industry that is not recognised as such by the Reserve Bank. It does not receive finance from any respectable financing organisation, and with a break-even ratio of only 25 per cent, it is India's most tenacious and successful black-marketeering racket. Even as a totally unruly laissez-faire system of economics finds its own rules and systems, the commercial film industry has established a bizarre chain of brokers, middlemen and financial sharpers to form a veritable smorgasbord of high-rise decadence living alongside deprivation and human exploitation of the worst sort.

With almost eight million people seeing films every week all over the country, it is elitist to criticise them for the sort of kaleidoscopic reality they portray. But nevertheless, with every successful film establishing a formula for another half-dozen to immediately attempt to cash in: with the era of super-hits giving way to supersuper-hits consisting of perhaps six actors drawing six and seven-figure payments: with Rs. 600 crores of black money (at a conservative estimate) floating about in the industry, the tendency of popular cinema to look at reality in an

inverted form ought to be a cause for considerable concern.

With the sort of stakes that are set on the success of some of the films made, it is no wonder that producers are chary about departing from the so-called formulafilm. Says Mohan Segal, one of the most successful producer-directors on the circuit, Today, unless I have some really big stars in my films I am unable to even pay the rental of the cinema theatres. People as a matter of course have a tendency to convince themselves that their films are powerful and purposeful. A film cannot be purposeful unless it jolts the audience at some stage, and today a producer who sinks Rs. 50 lakhs into his film cannot afford to jolt the audience at all for fear of antagonising them. So we put in as many varied elements as possible so that everyone will like something in the film. If not the music, the comedy, or the violence, then the religious sentiments! We have to get them to come back again for our survival -and at any cost.

The average Hindi film costs Rs. 50 lakhs. The big-budget films like those of Yash Chopra or the Sippy's would cost anything from Rs. 75 lakhs to a crore, and a gigantic production like B. R. Chopra's Burning Train might well have him spending three to four crores by the time he has finished. Since the average producer does

not have the money required he goes to the distributor, who purchases one sales territory (of a total of six in India) for a sum that may range from Rs. 12 lakhs to Rs. 25 lakhs of which he pays 40 per cent in instalments to help the production along. It is at this stage that the fly-by-night producer does a disappearing act,' says Anil Dharkar of the Film Finance Corporation. 'All that they need to do is to sign two stars, and get a down payment of 25 to 40 per cent of the projected budget from their distributor. For 10 per cent of their price, stars are willing to sign on the dotted line. This is why less than 30 per cent of films started are ever completed.

'Has anyone wondered where the excess money comes from if less than 25 per cent of all films made are successful just in getting back what they spend on the production?', asks B. K. Karanjia of Screen, 'Naturally from the hoarders, the people who have excess money in the first place." Reportedly, the bigger the producer, the more accountable money he demands from the distributor. The excess money comes almost exclusively from the many nonfilm financers, who get into film production because by putting say, Rs. 10 lakhs into a project and declaring it a dead loss they have converted that sum into white money, which can be recovered from the producer when he makes his next hit. It is largely as a result of such people pouring their wealth into films that the budgeting of films has skyrocketed to such an

'If the producer is not wellknown or more important — If he is not operating under a famous banner, he does not get more than a quarter of the film's sale proceeds. in white from the distributors, says S. Hariharan, the first to have started a film co-operative in Bombay. 'In this event, the producer utilises two major alternatives. The first is to go to his deal financiers, who are professional converters of black money. For 10 per cent of the sum, they are willing to sign a certificate for any amount saying that the producer got it from them. The second is the more cruel. He goes to the technicians, the extras, and the casual employees and pays them only a quarter of what he asked them to sign for.'

The film industry is caught in a vicious financial circle from which it is unable to extricate itself on its own. With a government swallowing up some 40 to 50 per cent of all income earned at the box-office, the film has to run at full capacity to make any money at all. At full capacity the takings at Metro are Rs. 60,000 per week of which the rent alone is Rs. 32,000. At Maratha Mandir the rent is actually more than the maximum earnings, which is ridiculous. It is this, the impossibility of one man shouldering the load, that compels him to sell his film before he has made it, by using the only financial asset he can prevalue with the distributor: the star names. The star system provides the only guarantee of success for the film maker.

"It is finally the Government that has to take the full blame for the state of the film industry," says Shyam Benegal. "With a tax levy that sometimes touches 120 per cent they are putting an absurdly small amount back into cinema. This is not to count the restrictions they impose on the film makers, which are legion." Karanjia believes that the banks and other financial bodies must accept cinema as a legitimate industry and advance loans at reasonable rates. 'At present loans are being taken at interest rates of 60 per cent which would wipe out even a man with a super hit.' With legitimate financing, the bizarre dealings would end and the black money sloshing about would also decrease. The result can only be better cinema.

Says Birnal Dutt, whose

film Kasturi won the national award last year, made on a loan of Rs. 4 lakhs with collateral waived by the FFC, 'A new thinking needs to enter into commercial cinema. A trend of making films costing under Rs. 20 lakhs with independent distribution facilities, where the profits go to the producer instead of to a dozen middlemen, needs to enter the commercial cinema. Only then will things change.'

Ashish Rajadhyaksha

(Extracts from an article in 'Sunday' magazine)

Rekha shows off her garters in Raj Tilak's Chere pe Chere, an Indianised Dr Jekyl and Mr. Hyde. While the regional cinema explores its own literature, the commercial cinema exploits Western themes. Nearing completion are two films titled Love Story and Rocky, and two adaptations of Mu Fair Lady.



The Money Game

Number of films made in Bombay: Over 100 films are released each year. About 600 are announced or are in production.

Cost:
Big budget — multi
starrer: Rs. 1 crore,
minimum,
Average cost: Rs. 40
lakhs. Smallest budget;
Rs. 12 lakhs.

Mortality Rate:
There are only two
or three super hits.
2% (Triple A') make
huge profits.
6% ('Al') make
good money.
15% make both the
distributor and
producer happy.
20% recoup the
investment of the
distributor and the
commission, the
producer gets
nothing. Over 50%
are a total loss.

But even if a film flops, it recovers 70% of the cost if it is released all over

Territories: (These are usually sold before the film is made). 1. Bombay 2. CPCI (Central Provinces) Rajasthan and Delhi 4: Bengal 5. South 6. Punjab (action films favoured) Overseas (usually big names sell abroad) A three lakh film in circuit costs the distributor four lakhs Interest rate from 24% to 75% Interest rates are high because there is no institutionalised finance and 50% to 70% of the deals are made with black money.

Shortage of cinema halls

There are 9951 cinema halls in the country. Andhra Pradesh has the largest number 1.650 followed by Tamil Nadu 1.468 Bombay: 120 halls (78 lakh population), and Delhi: 63 halls [46 lakh population] in 1978, the government got Rs. 200 crores in taxes from the cinema - as well as 69 lakhs in additional taxes

Madhu Jain and Tayleen Singh 'New Delhi' magazine Nov 1979 Approximate star earnings per film.
Amitabh Bachchan 20 lakhs
Rajesh Khanna 12 lakhs
Shatrughan Sinha 10 lakhs
Rishi Kapoor 10 lakhs
Hema Malini 9 to 10 lakhs
Star directors 15 to 20 lakhs
Star screen-writers i.e. Salim-Javed 21 lakhs

Currency Conversion Rates
Reserve Bank rates as of December 18, 1979
Rs. 1 lakh (Rs. 100,000) - £5,592/US \$ 12,240
Rs. 1 crore (Rs. 10,000,000) - £559,200/US \$ 1,224,000

Amitabh: Mega-star

Today Bombay's Marilyn Monroe is all male. The long legs and smouldering look which turn on the masses (men and women alike) belong to Amitabh Bachchan.

Of all the glittering, gaudy, tinsel-filled dreams that the Bombay filmworld is currently churning out, the one dream that seems to have captured the imagination of every little boy who wants to be a big star and every little man who wants to be a big boss, is the dream of being Amitabh Bachchan—supertough, superlover, supersmart, superstar.

There is nothing better for charisma than keeping at a distance from those you wish to charismatise. Amitabh keeps away from the film-world, sycophants, groupies and journalists, so his fans virtually begin at home. Producers rave about his punctuality, directors about his acting ability, stuntmen about his doing his own stunts and fellow actors about his not being a super-hit as superstars tend to be.

They love him because he's a superman! Amitabh has come a long way from the days when he could barely afford the train to Juhu every morning, when he spent his whole time knocking at studio doors. Perhaps because the memories of those days remain, he has not let stardust blind him to reality.

Yet how much of Amitabh Bachchan the man is there left when you have scraped away the layers of celluloid that cover the star? Even he is not sure.

'It isn't me but a make believe person, a screen image that they love, so why should it excite me?"

Madhu Jain and Tavleen Singh. 'New Delhi' magazine



Unrealised Potential: Indian Documentary

India probably screens more documentaries than any other country in the world. To a great extent however, this rich potential has resulted in an impoverished medium. Through its Films Division (F.D.), the Government of India has established a virtual monopoly over the production and commercial distribution of documentaries. India's cinemas are legislatively obliged to show an F.D. documentary at every performance and to pay for the privilege. Thus the Government effectively corners the market.

All this would be well if F.D. was able to exploit the scope and talent available to documentary making in India. However, F.D. the world's largest producer and distributor of documentaries-turning out some 150 every year, in 15 regional languages - is as much a Government agency, with all its attendant bureaucracy, as it is a film making organisation. A routine number of documentaries are produced every month, according to the dictates of the bureaucracy. These films are essentially educational. They attempt to explain to the masses how the system works, and what solutions it offers to the problems faced by the common man. In addition, there is considerable attention devoted to the glories, physical and spiritual, of India, encouraging the growth of national consciousness.

This uncritical approach, allied to the conveyor belt production, has however, resulted in a superficiality all too often compounded by routine and clichéd cinematic treatment, which discredits the aims of F.D. An exception to this is The Burning Stone, an unusually penetrating record of social injustice and degradation.

Documentary talent there certainly is in India. The documentaries shown this year by graduating students of the Film and Television Institute of India, Pune, received critical acclaim both for their uninhibited treatment of social issues, and for their technical competence and innovation.

Some of this talent finds expression in independent production, but in India, independent documentary-makers face an uphill struggle. The Indian Documentary Producers Association (IDPA), an association of private producers, alleviates this struggle somewhat. Nevertheless, most Indian documentary units rely upon either the State or Central Governments.

One festival example of an independent documentary is Rumtek: A Monastery Wreathed in a Hundred Thousand Rainbows produced and directed by Ramesh Sharma. This award winning film describes the life, physical and spiritual, of a Buddhist monastery.

This, though, is an exception. Apart from the evident talent shown by Indian student documentary makers, the brightest hope for the future of the medium in India may lie in a demand made by the IDPA. This is to set up F.D. as an autonomous body, a move the Indian Government is seriously

considering. With the inevitably stifling weight of the bureaucracy removed from their shoulders, the documentary makers of Films Division may be able to fulfil the rich potential of the documentary in India

Sacha Braddell

Award Winning Short Films from the 26th National Film Festival, 1979

The Magic Hands

Director : Santi P. Chowdhury Producer: Little Cinema Pvt. Ltd. Calcutta, for Films Division, Govt.

of India Language: English

Best Educational Short Film This film portrays the traditional skills of bamboo handicrafts in India

Dawn Over Gurais

Producer : Films Division, Govt. of

India

Camera : C. L. Kaul Language: English

Best Newsreel Cameraman

A lyrical news report covering the development of the poverty-

stricken Gurais valley.



The Burning Stone

Director : Loksen Lalvani

Producer: Films Division. Govt. of India

Language: Hindi/English

Specially commended by the Short

Film Jury 1978.

An uncompromising examination of the working conditions of coalminers, with the workers' reactions to the system in which they live.

Uttar Pradesh Samachar - 54

Director : Dhirendra Pandey Producer : Directorate of Information, Govt. of Uttar Pradesh,

Lucknow

Language: Hindi

Best Indian News Review

This newsreel is a disturbing document of the floods that ravaged Uttar Pradesh during July, August and September, 1978.

Rumtek: A Monastery Wreathed in a Hundred Thousand Rainbows

Director: Ramesh Sharma Producer: Ramesh Sharma

Language: English

Best Information Short Film
This film is an evocative representation of the atmosphere of the daily
life and spiritual search in a
Buddhist monastery.



Yakshagana

Director: Adoor Gopalakrishnan Producer: Adoor Gopalakrishnan, Films Division, Govt. of India

Language: English

Yakshagana is the rich folk theatre of Karnataka, a five hundred year old tradition, currently undergoing a revival. The film examines this art form in its cultural and social context.

Sanctuary

Compiler: H. S. Bandekar

Producer: Films Division, Govt.

of India

Language: English

A rich compilation film on wild life in India, Sanctuary explores the fierce yet ordered life of the Indian forest.

Other Documentaries

Naresh Bedi, 32, a graduate of the Film Institute at Pune, is now making a fifty minute documentary on India's ancient and ubiquitous religious symbol, the sadhu.

Bedi says that Search For Nirvana is a sociological study. 'I wanted to make a film that would show the process of sadhus, their relationship with society, what they live on and whether they are a liability to society or serve it in some way. After the seven years I took to compile the film sequences I feel that there are several places where 'real sanyas' is practised, without debasing our philosophy and culture.'

Bedi's film shows sadhus on tractors at ashram farms, and teaching Vedic mantras and yogic asanas. The film follows the daily routine of a sadhu, which begins with a swim in the nearby stream, and includes physical exercises and smearing of ash on the hair and the body.

Bedi's scoop is the filming of a major part of a sadhu's initiation into sanyas.

> Anil Saari 'India Today'

An often overlooked source of documentary films, sometimes fairly impressive, are the various State departments of Tourism. The husband and wife team Nelly and Homi Sethna have just made a film for the Government of Rajasthan that is a break-away from the traditional travelogue.

Their film Rajasthan—An Illusion Revealed, photographed by Ashok Gunjal, attempts to capture the essence of a culture through its music, its people, and the landscape they live in. There is no mention made of any established tourist attraction in the film.

Sacha Braddell



In the Year of the Child

Children's Cinema

1979. The Year of the Child. appropriately enough saw Indian cinema turn its attention to children. The main event of the year was the ten-day Children's Film Festival held in Bombay, A newspaper article below gives the information available at the time of going to print. Likewise an earlier children's festival held in Bangalore is noted. The final report refers to the more longterm plans of the Children's National Foundation, Perhaps these events herald a greater development in India of children's dnema.

120 entries for children's film fete

Over three lakh children in the city will be able to see films to be shown at the 10-day Children's Film Festival which begins on December 7.

The response to the first ever such festival being held in Asia has been enthusiastic, according to its organisers—the Children's Film Society. About 120 entries from 23 countries have been received and are in the last stages of being screened for the final selection. About 60 films will be shown at the festival.

The organisers have arranged for story-tellers to relate the story of each film briefly in Hindi before each show to ensure that the children can follow it. Many may not be able to read the titles.



Another interesting aspect is the children's jury to decide the best films. Eleven children in a slightly older group will be selected from the 180 children who are coming from different States to see the festival. The two films selected by them—perhaps the youngest jury appointed anywhere—will be given special awards.

The international jury will be headed by Mr. Satyajit Ray. The other members of the jury will be Mr. Matt McCarthy from the Children's Film Foundation (of London), Mr. Jovan Rancic from Belgrade, and Mr. Aurora G. Corpuz from the Philippines. The fifth member will be from the

U.S.S.R. Twelve awards will be presented, including a Golden Elephant for the best picture in the two age groups.

These pictures will then be screened all over the country.

The Indian Express November 30, 1979

Amateur Shorts on Child: Fete in Bangalore

A novel all-India festival 'Amateur Short Film Festival on the Child, was held for the first time in Bangalore recently to mark the International Year of the Child.

Sponsored by the Karnataka Film Societies Development Council and the Society of Short Film Makers, Bangalore, it attracted 31 short films—16 in

16 mm, 12 8-mm and three in super 8. Bangalore contributed the most – 23 films. The rest of Karnataka contributed three, Madras two, West Bengal two and Hyderabad one.

The top award of Rs. 3,000 and a plaque was won by N. Niranjan, a 20-year old student of Bangalore, for his 8-mm film—A Children's Film, or Why I Stopped Making a Film and Started Loving Children.

Jaishree in Mrs. Karin Merwanji's film Lovena which won the Hindustan Photo Film award in Bangalore. Her film describes the world from the point of view of a mentally retarded child.



The following five films (all in 16-mm.) were awarded prizes of Rs. 1,000 and a plaque each: Parents directed by M. C. Anand for Chitre Samudaya, Bangalore, won the Karnataka Film Industry Development Corporation Limited Award; Darkness at Noon by U. S. Vasan for Abhvasa Short Film Society. Bangalore got the N.C.E.R.T. (New Delhi) award, instituted in memory of the late S. Sukhdev; A Child is Here, by A. G. Sudhakar. Bangalore, received the Jawahar Bal Bhavan (Bangalore) award; Suchitra Film Society's Never Again directed by H. N. Narhari Rao, was given the Film Finance Corporation (Bombay) award; and Lovena by Mrs. Karin Merwanji, (Bangalore) won the Hindustan Photo Films award.

I.Y.C. 79, directed by S. Nijaguna, Bangalore, and International Year of Who? by Nalini Vittal, Hyderabad, were specially commended by the jury, which consisted of Satish Bahadur, Professor of Film Appreciation, F.T.I.I., Pune, Vijaya Mulay, Principal.



N. Niranjan, the student who won the top award at Bangalore with his film entitled Why I stopped making a film and started loving children

National Centre for Educational. Technology, New Delhi, K. V. Subbanna, President, Ninasam Chitra Samaj, Heggodu (Shimoga), Director Girish Kasaravalli and V. N. Subba Rao, journalist.

The awards were given away at a function held on November 14.

Screen, 23 November, 1979

Film Festival

Following the success of similar programmes in Gujarat and Rajasthan, the Children's National Foundation is planning to hold a festival of children's films in Bombay some time in January.

Arrangements have already been made with theatre owners in several towns in Goa to screen the films there as well.

Sponsored by the Bank of Baroda, the festivals aim at bringing children's films to as large a cross section of schools as possible, said Mr. Mohan Panjabi, honorary general secretary of the foundation.

In Surat and Ahmedabad, the programmes were a huge success and have prompted theatre owners to ask for children's films on a regular basis.

At present, the sponsors pay for the hire of the theatre and also provide the children with souvenirs like paper games, sweets and saving bank kits.

Mid-Day

The Film and Television Institute of India

Recognised as one of the best equipped film schools in the world. FTII has since 1961, provided training in the techniques of film making to meet the needs of the commercial film industry. From its inception in 1960 the Institute has been entirely government funded FTII offers a basic two year course to the yearly intake of thirty students who may then follow various one year specialised courses. In 1974 facilities were added allowing in-service training to employees of Doordarshan (Indian TV) in television technique. Recently N. V. K. Murthy has taken over as director of FTII. With the development of regional cinema and television, Mr. Murthy recognises a new role for FTII going beyond the requirements of the commercial cinema. to recognise film and video as an important medium for the country's development.

A Student Interview

Discussion with a student in his final year gives the impression that FTII has the strengths and weaknesses of most academic institutions. From the Institute's entry procedure, this student felt he would be joining a cultural elite. An initial six to seven hundred applicants competed for thirty places. After a written examination, held at various regional centres has established the applicants' general standard of education and their experience of film, a short listed sixty were interviewed at

Pune. As well as Institute staff, the panel was drawn from the film world outside, and included a psychologist.

The successful student found that he had indeed joined an elite, but it was a student elite, not a cultural elite. Many of the students were complacently self satisfied at their new status and did not approach their courses very seriously. The Institute administration was often unable this counter diletante-ish attitude. For instance, this year the Institute introduced budgets for student films, to give the student some idea of production management, yet students were able to ignore their budgets with impunity. In cases like this discipline would aid the students.

The teaching staff, by and large drawn from the film industry, tended with notable exceptions to be out of touch with the student body and with the film industry outside. Their experience was often out-dated and based on an unhappy experience of the industry.

It was in the technical training FTII offered, that the student found most value. In the departments of sound, editing and camera FTII is immensely well equipped, better than most professional studios. Here the teaching staff are respected. In fact, although the student intends to direct films when he leaves the Institute he

has specialised in camera work, because it is here he feels the Institute really has something to offer. He feels that very little attempt has been made to broaden the intellectual horizons of would-be directors at FTII and that this may partly account for the superficiality of the student body and the lethargy of the teaching staff.

Some months ago, a series of workshops have been held on drama, dance, screenplay, and even revolutionary consciousness, in the form of an old freedom fighter,

Kalpana Dutt, who rose to fame in the Twenties. Moreover the new Director has begun to establish a better rapport between the staff and the student body.

So in spite of its shortcomings the FTII remains a prestigious institution, and this student is not unduly worried about his future. He seemed confident he would soon be directing serious films, which must say something for his time at FTII.

Sacha Braddell

Diploma Films 1978-79

Sadama

"(Adapted from a story by Mohan Rakesh) Script/Direction/Editing: Raman Kumar. Camera: Ali N. M. S. Islam. Lead players: Dilip Dhawan, Deepti Naval, Pradeep Verma, Satish Shah. Running time: 21 mins.

Subhash, a clerk, has an encounter with a local 'gunda' Natha Singh who threatens to kill him. His journalist friend advises him to lodge a complaint against

Singh. At the police station Subhash realises that it is not an easy thing to get witnesses against Natha Singh, Moreover, Natha Singh would be released in three months time even if he were found guilty, and thereafter he would be free to kill Subhash. Subhash is practically driven to insanity at this thought. He kills Natha Singh in his imagination. He becomes obsessed with this idea. As a result when his friend informs him about Natha Singh's arrest he cannot believe it, for he thinks 'I have killed Natha Singh.





Malfunction

Script/Direction/Editing; Pankuj Parashar. Camera: Sambit Bose. Running time: 23 mins

Malfunction is a documentary on the working of the mind, the recent discoveries in electro-chemotherapy and the cures and therapies in the mental hospital, Yerawada, Pune.



Kaifi Azmi

Script/Direction/Editing: Raman Kumar. Camera: Deepak Duggal. Running time: 21 mins.

This is a documentary on Kaifi Azmi, a famous Urdu poet.

He is a poet of commitment who stopped writing 'ghazals' and started writing 'nazm' for he has a sense of belonging to the weaker section of the society i.e. Mazdoors.



Mental Retardation

Script/Direction: Shankar Mohan Camera: Raju Mishra. Editing: Shankar Mohan & Afaque Husain Running time: 18 mins.

Mental retardation is a phenomenon among children that is slowly being recognised in many countries. However, in India, the Government although aware, has yet to take steps towards tackling this immense problem.





Bubbles

Script: Juddhajit Sarkar, Editing: Delvin Bose, Camera: Vijay Parulkar, Kanchan Abhyankar, Lead players: Prathamesh Mishra and Sunil, Running time: 22 mins.

A servant boy is hired to work in a middle class family. He is friendly with the master's son. The servant boy dies in an accident. The different reactions of the family members. The boy is touched the most. He weeps all alone.

The Masterpiece (Adapted from O. Henry's The Last Leaf) Script/Direction: Shankar Mohan. Camera: Pankaj Prakash. Editing: Afaque Husain. Lead players: Arpana Govindan, Nandita Sethi, Cecil Quadir, Chandrashekhar Nair. Running time: 24 mins.

Susanda narrates the story of her friend Jesse. Jesse falls ill with pneumonia. This coupled with the sad departure of her friend Cyril destroys her will to survive. Watching the tree outside her window, Jesse believes that with the falling of the last leaf she will also die Susanda narrates this

fear to Pa staying down below. Rains come and go but the last leaf stays on the branch. Old Pa dies of pneumonia. Jesse's recovery is related with Cyril's change of heart. He returns. Both of them are astonished to see that the leaf is a painted one stuck on by Pa the night it rained.

Sab Maya Hai

Script/Direction: Pankuj Parashar. Camera: Mahesh Aney. Editing: Afaque Husain. Lead players: Satish Shah, Dilip Dhawan, C. S. Nair, Anjali Paingankar, Naila Azad, Gulshan Kapoor, Running time: 22 mins.

Mr. Kapoor, a rich industrialist Swami, a modern Godman who takes over Kapoor's house. Kiran, Kapoor's distraught daughter who comes home with her friends, Dilip and Anjali, only to find that Swami has taken over the house.

Satish, a runaway mental patient in the guise of a policeman, Hariya Kapoor's gardener who summons Satish to arrest the grape-stealing lackey of the Sadhu....

Brass Brand

Script/Direction: Nandan Kudhyadi Camera: Ali N. M. S. Islam. Editing: A.V.Rajput. Running time: 20 mins.

This is a documentary

film on a brass brand. It shows in detail how it came into being, how it progressed to the present form. It also describes its problems, like inadequate remuneration of the employees.





In the Year of the Child

Script/Direction/Editing: Judhajit Sarkar. Camera: Devlin Bose. Running time: 22 mins.

This is the Year of the Child. Children are the nation's asset, that's what is said in seminars, meetings and discussions. But still children die. Do we really care? Is there a need for change of a fundamental nature? Or will it just remain The Year of the Child?

A Working Woman is a Woman

Script/Direction: Anil Zankar, Camera: Arun Sethi. Editing: Sidhartha Dutt. Running time: 15 mins.

The film brings out the humaneness of a working woman. Though sharing equal work with men outside the house, she is on her toes to perform her household duties.



Sati-Savitri: The Victimized Woman



Manushi, India's only feminist magazine, brought out as a cooperative venture, reviews films exclusively from the point of view of women. Naturally there is hardly a film on which they look kindly. It has become almost a clicke to talk of the exploitation of women as sex objects in our commercial cinema. If not as sex-objects they are portraved as the eternally suffering Indian woman - wife, mother, sister, daughter. But is the portrayal of women by our serious directors any less stereotyped? I do not want to comment on the work of my colleagues so I will illustrate this point with examples from some of the films with which I am associated

Right now I am working on four scripts (two for Hindi and two for Kannada films) which cover extremely varied backgrounds—a Bombay slum, a small village in North Karnataka, a district town, and 19th century Lucknow. In all these scripts one would like to portray the women as something other than conventional Indian stereotypes, only, it just does not seem possible.

The first script is in Kannada, based on a draft idea for a script by U. R. Anantha Murthy. author of Samskara and Ghatashradha. The central character of his story Bara (Drought), is an idealistic bureaucrat, forced to come to terms with the limits of his idealism. The events occur against the background of famine in an area in which he is the District Commissioner. Ideally, I would like this character a woman, as that would have heightened the contradictions in the situation. But the director (who happens to be my husband) was skeptical about the audience identifying with a woman! So I've had to satisfy muself with trying to make the only woman in the story, the bureaucrat's wife, a credible individual

The other Kannada filmscript is based on a story idea by Chandrashekhar Kambar. The theme - Kambar's favourite - concerns fertility, caste oppression and regeneration. In this the central figure, Kamini, is a barren woman. the wife of a big landlord who prefers to sublimate his manhood in various ways. A seer advises Kamini to sleep with an innocent outcaste youth, promising that this would result in her bearing her husband a child. She inadvertently becomes responsible for the young man's subsequent death. This is discovered by the young man's brother, Shiva, who seeks revenge in the only way open to one of his station - he resorts to sexual blackmail. She undergoes any amount of

humiliation to avoid the awful repercussions of her husband discovering the original crime. And when she is utterly helpless, pursued by the police and carrying Shiva's child, Shiva realises that Kamini means a lot to him and he accepts her as his wife. Kamini is at the same time an exploiter and a victim and provides an interesting study on the economic and sexual politics of our society. But ultimately she too is trapped in the grip of the eternally suffering woman syndrome.

The third film, in Hindi, is based on a powerful Marathi novel of the sixties, Chakra (The Wheel) by Jaywant Dalvi. It is a very dramatic and touching story set in the slums of Bombay and revolves around the tragic events in the lives of three neighbouring families. As the raw material for a film, the novel required hardly any changes as it is immensely visual. But here again the predominant image is that of the suffering mother who accepts adversity and pain as her lot in life.

The fourth script, and to my mind, potentially the most contemporary is based on a 70-year-old Urdu novel Umrao Jan Ada. The novel is in the form of an autobiography narrated by a courtesan, in 19th century Lucknow, to one of her admirers with their comments on the events in her life. Umrao was abducted at the age of thirteen and sold to a brothel which catered to the nobility of Lucknow. The main charm of the novel, besides its portrayal of the demimonde of Nawabi Lucknow, is the independent nature of the protagonist Umrao. She develops into a singer and poet of sensitivity, and has a great sense of her own worth.

Faced ultimately with the choice between mistress, wife and woman of pleasure, she realises that there is no real choice as she would always remain a victim. She then chooses to opt out of the system and devotes her time to music, poetry and writing. But unfortunately the commercial demands of the film industry are such, that in a film made on this theme, and set on the scale which it demands. the main statement has to be watered down considerably. Once again we end up with a victimised woman.

I'm still hoping to work on a script in which the woman will be an entity on her own and not merely a noble, suffering, victimised female. Any takers?

Shama Zaidi



To India With Love – Foreign Film Units

'Fantastic settings, beautiful people, fascinating history!" was how Paul Mazursky described India, and his feelings were echoed by a host of foreign film-makers who descended on India en masse in 1979. Unique locations, highly trained technicians, well-equipped studios and plentiful labour attracted a number of star-cast feature films to the country, while the immense complexities of India continue to draw documentary teams from all over the world. The reports that follow high-light some of their experiences.



Euan Lloyd

'Picturising on our Scale!'

Euan Lloyd on The Sea Wolves

I never considered making The Sea Wolves anywhere other than India. International audiences demand authenticity and great attention to detail. They have become very sophisticated in identifying the real thing.

Unlike my last film. The Wild Geese, which was a contemporary story, the present production posed additional problems since it is set during World War II and recounts an event which took place in 1943. Our film tells the story of a group of over-aged, out-of-condition amateurs who take on a mission to destroy three German ships anchored in Goa harbour. Just finding these ships was a daunting challenge but thanks to the remarkable co-operation I've always received when in India, the challenge was met.

Lord Louis Mountbatten wrote the foreword to the book on which our picture is based, and it is tragic that his cruel murder prevents him from seeing the fruits of his efforts on our behalf. A great man who truly loved India, through his good offices I was introduced to the Indian authorities who have proved so unstintingly helpful.

I'm certain that friends of Gregory Peck in Hollywood, and of the globe trotting Roger Moore and David Niven almost everywhere will already know that picture-making on our scale is not only possible in India but is proving to be a most rewarding experience.

'Everywhere You Look in Bombay There's a Picture'

Julian Cooper - Man Pasand

It's been my first visit to India and I have just finished shooting a 50-minute documentary in Bombay. Our film is about the documentary reality behind Basu Chatterji's new film Man Pasand, inspired to some extent by My Fair Lady.

I wanted to show how real life impinges on the very edge of the film set. We began filming street sellers around Mehboob Studio and within an hour we'd seen and filmed over half a dozen people: a small girl carrying a basket of fish on her head, a cobbler, a man with a twanging wire contraption for fluffing out cotton mattresses, a tailor, a man with bananas, another looking for old iron. They all appeared, one after another, unplanned, but in a continuous sequence that made it look as though someone had been making appointments. Remi Adefarasin was our cameraman, 'Everywhere you look in Bombay', he said, 'there's a picture.'

And people were friendly. As Martin Amis, who will be writing the commentary of our film, puts

Julian Cooper with his team interviewing Basu Chatterji on the sets of Man Pasand



it: 'people here rarely fail to return one's smile.'

My best friend in Bombay is Sebastian Lobo, my driver, who met me at the airport when I came out to prepare the film, and who has been with us throughout. Mr. Lobo introduced me to Bombay and to his wife and children and he is the most single-mindedly helpful person I have ever met.

I will remember him and many others. Among them Padma Iyer, our lively and extremely competent young film researcher.

I have seen many beautiful things reflected in the mirror of Bombay. Perhaps because they are growing in a place that is often dirty, or squalid or diseased or poverty-stricken, it makes the beautiful side of Bombay that much more so.'

'The Right Kind of Preparation'

Paul Mazursky—Willie and Phil 'Would I go back? Yes, If I had another idea, I would do it. I want to go back, very much.' Paul Mazursky described his reactions to India where he recently shot a short segment for his latest feature film, Willie and Phil.

For fifteen days his unit shot on location in Calcutta, Darje-eling, Varanasi and some other small towns. Mazursky feels India is a country with tremendous potential as a location for all kinds of movies, but he also had this to say.

'Indian officials need to be persuaded to co-operate; the people and local film crews were most co-operative.



Paul Mazursky

'There are millions of dollars in it for India provided someone does the right kind of preparation. In order to reduce the on-and-off vaccilations of timid officials and to attract more film-makers, the government can screen the film makers' credentials, both financially and aesthetically, and then permit the creative people to do their jobs for which they are glad to pay.

'As to the formalities, every country has them. New York or Los Angeles demand permits for shooting—city permits, county permits and mayors' and governors' signatures. But the director knows that they are forthcoming and he does not have to worry. And he pays his dues.'

Shanta Gidwani Herzog



Alexandro Jodorowsky

'The Way it Should be All Over'

Alexandro Jodorowsky - Tusk

The first English movie of Yang Films (Paris), Tusk, was shot entirely in Karnataka recently. Directed by Alexandro Jodorowsky and produced by Eric Rochat and Jean Jacques Fourgeaud, Tusk highlights the bond of love between a child and an elephant and between man and man.

At a meeting with a forest officer of the Karnataka State Government, Jodorowsky told him: 'I want to pay you my compliments for having looked after your elephants so well and it is this devotion, love and care with which you bring them up that I

want to show to the world. This is the way it should be all over the world."

Nitin Sethi Film World

'Finding His Real Milieu'

Crossings in Kashmir

Producer Alain Chammas is finalising the casting for Crossings, a Warner Brothers film which is being shot in India this year. This film is Chammas's first independent American production.

Based on an original script



Alain Chammas, Los Angeles based producer, in India to make an international film

by Robert Markkamen, the film is about an American who has spent a number of years in the Far East and has returned to America. But he is forced to come back to the East to help a friend of his and it is here that he finds his real milieu.

As the title suggests, the film is about a person who is faced with the moment of decision.

Richard Dreyfuss who has already been cast as the leading star is also co-producer. Alain has so far seen over 30 Indian films to gauge Indian talent and is quite impressed with some of the actors.

The locale Alain has selected in Kashmir is a small village set among snow-clad mountains. 'Like a jewel,' he says with feeling.

Ervell E. Menezes 'Indian Express

'Untouched by Modern Civilisation'

A Valley of Virtues

Peter Montagnon

The life-style of the little-known inhabitants of a mountain-girdled valley in Kashmir was exposed to an estimated audience of 50 million television viewers in Europe and America when a four part documentary was put out by the BBC in London last August.

Film-maker Peter Montagnon spent most of his time televising the little-known customs and strange rituals performed with each birth, death and wedding at Zanakar, a breathtakingly beautiful valley, 280 miles from Srinagar. It is still untouched by modern civilisation.

Montagnon and his eightman team spent a summer in the lap of the valley where thefts and burglaries are unknown and crime is an alien word. The inhabitants said that murder had not been reported in living memory.

The film crew was also fascinated with the discovery that polyandry is still in vogue and that the people of the valley loath contact with the outside world.

India Today, 1979

The Red Tape Unravelled

Government regulations regarding foreign film units have been simplified. Briefly the procedure is as follows:

- 1. For a feature film four copies of the script with a brief scenario must be submitted to the Information and Broadcasting Ministry either directly or through Indian Missions. For documentaries, submission must be made to the External Affairs Ministry.
- Permission to shoot in the specific region of India should be obtained from the Information and Broadcasting Ministry.
- A guarantee must be given to show the completed version of the film to the Indian Embassy in the unit's country of origin.
- A complete list of personnel and equipment must be submitted to the Information and Broadcasting Ministry.
- The monetary value of all equipment must be stated.
- Permission to bring raw stock and equipment into the country without paying duty can be obtained from the Joint Chief Controller of Imports and Exports, Delhi or Bombay.

- Copies of all permissions should then be sent to both the Collector of Customs, for the purpose of disembarkation, and to the unit's clearing agents, of which there are many, mainly in Bombay.
- 8. The producer is required to sign a bond with the Reserve Bank of India to the value of the material he brings to India. This bond is cancelled on the unit's departure.
- 9. The producer must also obtain T.B.R.E. from the Reserve Bank to avoid taxation, and is required to open a bank account in an Indian Schedule Bank, for which permission can be obtained from the Finance Ministry. This banking facility allows for payment in Indian rupees of expenses incurred locally.
- Daily shooting permission must be obtained from the relevant State Government bodies.
- A medical doctor must be engaged for the entire shooting schedule and a government official at the producer's expense is required to be present at all shootings.
- 12. In addition any unit is well advised to bring six copies of all their documents. These arrangements are considerably eased by employing a local clearing agent.

Location: Goa

When Shashi Kapoor was a very good—and tame—homing pigeon, he and Jennifer ate for Christmas dinner, for years in a row, baked crab at St. Anthony's bar in Baga, a charmingly rustic restaurant named after the saint and the owner-cook, Anthony Carvalho 'the one and only' ex-chef of the P & O line. Alas, Carvalho is dead and Shashi, so goes filmi gossip, is no more an angel on earth.

It is not Shashi alone, among the stellar phenomena of Indian filmdom, who embeded - no pun intended - himself in Goa's lore, or amid its quaint folk. Fishermen in Dona Paula have played cricket with Amol Palekar using a coconut tree for a wicket, a tender coconut shell for a ball, and a bamboo for a bat presumably. Quite a few starlets have prayed at the Basilica of Saint Frances Xavier for the miracle of a good break in the industry. And, be it by the grace of God or the whim of contented producers, grow they did: from pliant and largehearted nymphets to petulant and heavy bosomed super-stars.

With their known sharp eye for trivia, Bombay movie moghuls have been selling to the masses dreams aplenty and packaged in them a fantasia they call Goa—as reflected in the psyche of 'Julie's' young man and 'Bobby's' pop, and incredible Mr. Cardozo. The roads from Bombay to Goa, likewise, have been licentiously littered—for

sheer sensorial effect, I imaginewith screeching cars chasing adulterous and drunken adventurers in search of imaginary diamond mines. In a recently made movie the climax takes place, most appropriately, in the loft of a 400 year old baroque church on an exquisite Goan island. The loft is an architectural maze of massive slabs of exposed laterite and huge wooden cross beams, some of which are, in fact, entire teakwood trees. The bats, whether flying or hanging from the rafters in yogic postures, add to the spookiness. There could be no better set, as naturally dramatic and impressionistic for the killing, by a blind man, of his best childhood friend-as the script goes.

Life, of course, must go on. Between Muhurats and location schedules, in 1978-79 alone, at least twenty-one film units came to Goa. And that does not include Lata's (MGR's rotund femme fatal) three-in-one. Under Shridhar's direction she acted opposite three male stars—one shot at a time, naturally—each shot taken thrice, using a different language each time, with the rotating male cast.

As always, Indian movie makers have left behind them a trail of memories; some good, some not too happy. Shyam Benegal shot Bhumika in the Palace of the Viscount of Pernem—a Hindu 'fidalgo' who has in his basement silver filligree chariots

and some of the rarest gold coins dating back to 400 B.C. Raj Tilak, B. R. Chopra's rebel son-in-law, shot much of his Chehre pe Chehre in the House of Seven Shoulders in Margao, the 350 year-old mansion of Senor Inacio Sebastiao da Silva, a Goan knighted by the Portuguese, Right now, Euan Lloyd, who first tasted success as a publicity expert in Guns of Navarone and rose to be a producer (Wild Geese) is readying himself to shoot on location The Sea Wolves across the laburinthine lanes of Panaji's Latin Quarter and blast 'enemy' ships in the emerald green Marmugao harbour.

Fate, however, has its whims. Several Goans tried their hand at movie making, Magacho Aundo (Love's Craving) was, perhaps, the first Konkani movie, a syrupy melodrama, artistically a disaster and, financially, a nightmare. The four or five Konkani movies to follow Love's Craving in the same tradition of low production values were absolute commerical flops. The last I know of was Bhuerantlo Munis (The Cave Man) an incredible story of a bad boy turning good through a lot of smuggling, philandering, and jerrymandering. It was plentiful and purposeless: singing and dancing to bastardized Western tunes, and guzzling of tea filled in second hand bottles with Scotch labels - touched up for visual effect. It is a remarkable movie in one respect: the cop who catches all the smugglers was, in real life, a COFEPOSA-ed matka bookie, who, reportedly, paid the producer in hard cash, for the privilege of acting in a film. Boglant, (Tragedy) another Konkani movie is, indeed, an unintended parody of cinema techniques and idiom.

Rumour has it that 'Sorrowing Ties My Land'-a novel by Lambert Mascarenhas based on the Goans' struggle for liberation - is going to be picturized in Konkani by Frank Fernandes, And, at the moment, the Goan expanding hotel industry hopes that Wolves will bring to "location hordes of international movie makers - just as they flocked to Spain, until the Spaniards priced themselves and their 'palacios' and 'plazas' beyond even Hollywood's purse.

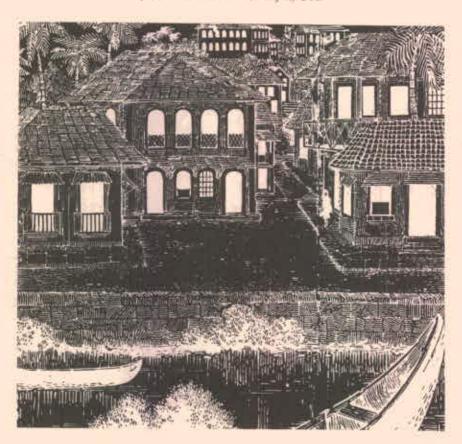
Truly, it is time Goa made some money out of its locations. So far she has been used-and abused-for free, literally: the owners of villas and mansions, and folk dancers and singers all extended their hospitality to the pecuniary advantage of the movie makers. An estimated fifty movies were either based on Goa, or made in Goa, wholly or partly, in the last five years. In terms of money, Goa has saved Indian producers not less than Rs. 10 crores, by way of free sets, in the last ten years alone.

However, every coin has its flip side. The knowledgeable and scholarly Bansi Chandragupta, the art director of all Satyajit Ray's films, thought he had found the right set for a Bombay film-a 400-year-old house, papered walls, carved furniture, a monarchic coat of arms, Italian mosaic tiles, latticed ceilings, a three hundred year old Chinese hatrack, the works A stunned Bansida had to do the about-turn when the owner spelled out his terms for the use of the house: so much per day, (which was high, but possible), a contract for his ten-vear-old son as a music director in an unspecified future movie (which was laughable, but nevertheless)...but 'the actress sleeps with me' was the operative clause of the intended contract.

which guarantee, of course, was beyond Bansida's art world....

Mario Cabral e Sa

One of the stately homes of Goa, as sketched by Mario Miranda in his book 'Goa with Love' originally published by The Times of India Press and reprinted by Goa Tours Put Ltd, Panjim, Goa



Cinema: Chapters Unwritten

The film industry in India, now past its seventieth year, has sustained its off-shoot — cinematic journalism in the form of papers and magazines in various languages, circulated throughout the country. Numbering over 600 they complement the 'entertainment' film of Indian popular cinema, by presenting the glamour world of the stars and their private adventures.

In contrast, book publications on all aspects of cinema in the last few years amount to less than one hundred. Of these only a handful have reached the reprint stage. Books on cinema have few buyers and fewer sponsors. An extreme case in point is Firoze Rangoonwalla's Indian Filmography, both published and researched at the author's expense. His first print run of 5000 copies took about eight years to be exhausted!

Books that follow the style and contents of film magazines, such as Booch and Dovle's Star Portrait: Intimate Life Stories of Famous Film Stars and Mohan Bawa's Actors and Acting (1978) also find little success. These are unable to compete with a media that handles the timely release of sensational 'literature' with complete professionalism. Bawa's book lost its topicality within the first few months of its publication, when its sales amounted to 3000 copies. Thereafter in '79 a little over 100 copies were sold.

That such books do not find a market has little effect on the growth of a healthy cinema. But that serious books are commercially unsuccessful indicates that there is today little academic interest in cinema. This lack of academic interest stems from the opinion (prevailing from the very inception of the Indian cinema) that films are made only for entertainment and are therefore unworthy of serious consideration. Courses on cinema are seldom included in University curricula and only the most limited research is undertaken (such 'research' as is carried out deals with trade figures and statistics on the boxoffice prospects of forthcoming films etc.). In consequence of the academic apathy towards cinema, both the popular and the art cinema suffer from the absence of any critical exposition.

The efforts of the State sponsored National Film Archive to encourage serious work on cinema are restricted by its lack of funds. Its only marketed publications other than the The Nature of Film, a book on the basics of film appreciation, have been monographs on Guru Dutt, P. V. Pathy, Ghatak and Bimal Roy. Other monographs that it publishes from time to time are usually for private circulation.

Among the existing books published by independent writers, a large number are reference books, indexes and directories—
of which B. V. Dharap's Indian
Films 77—78 a filmography cum
year book is the most complete
and updated work of its kind.
Dharap, a pioneer researcher of
Indian cinema made his first book
in 1942. Undaunted by the trials
of writing without rewards he has
continued to publish Indian Films
each year since 1972, printing only
1500 copies of each publication.

Apart from such compilation works, the only standard books on Indian Cinema are: Rangoonwalla's 75 years of Indian Cinema, Panna Shah's Indian Film and Barnouw and Krishnaswamy's Indian Film (updated in 1980). Rangoonwalla was prompted by the hazards of publishing in India, to bring out his newest book— A Pictorial History of the Indian Cinema—in the U. K. through Hamlyn.

Its first issue due for distribution in Spring '80, Cinema Vision India, the country's newest quarterly journal of cinematic art is a welcome arrival. Its intent is to take a serious look at the state of Indian cinema, its present sensibilities, its origins and future. Its contributors and also its board of advisors are eminent filmmakers and writers - Satyajit Ray, Shyam Benegal. Girish Karnad. Barnouw and Ken Wlaschin. The issue - Pioneers inaugural Indian Cinema: The Silent Era recreates the spirit of the cinema in its early, formative years.

The list of books provided here though not exhaustive, includes the better known titles. Publisher's names and addresses have been given where possible.

Nomita Kundandas

B. V. Dharap, who has since 1938 produced numerous books on Indian cinema from his own unaided research



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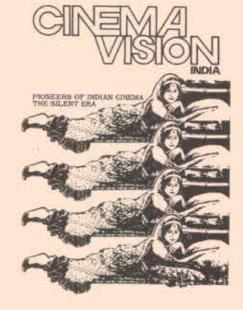
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Firoze Rangoonwalla's new book. published by Hamlyn (U.K.).

India's most recent quarterly journal to attempt serious film criticism



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The Eighties: A Shift Behind the Scenes

Summary of the Film Scene in Leading States in 1979 and films to look forward to in 1980

For the eighth year running, more films were made in India than any where else in the world. Last year saw more films made here than ever before, approaching 700, almost two films a day. Behind these figures there has been a significant shift in the industry.

More than half the films made in 1979 came from South India, under the incentive of Government subsidies, tax exemptions, and a compounding entertainment tax. The Malayalam film industry produced the largest number of films. followed by the Tamil film industry. The Hindi film is only third in the list, a place it may well lose to Telugu films, Bombay, home of the Hindi film industry, is now being seriously challenged as the film capital of India. Forty five per cent (4298) of India's 9951 cinemas are now concentrated in the South.

Almost everywhere commercial regional cinema is gaining momentum. Telugu films rank fourth after Hindi films and the Kannada industry remains buoyant. The Gujarati and Punjabi output has significantly increased, as have Oriya and Assamese.

It is only in Bengal and Maharashtra that the outlook is gloomy. Once the intellectual centre of Indian cinema, technical, labour and tax problems brought about a 50 per cent drop in Bengali films in 1979. The problems here are serious. In Maharashtra, Marathi cinema is stagnating.

Export earnings reached an all-time high with Britain and Dubai the largest markets, followed by Singapore. Hongkong and Thailand are slowly declining while Indonesia and Malaysia are improving. The U.S. market expanded by a full 100% as did the U.S.S.R. Break-throughs were made into Norway, Mexico, Czechoslavakia, Italy, Poland, while both Portugal and Latin America show tremendous potential as future markets.



A Political Cinema At Last?

September's abrupt formation of a political party, headed by some of the best-known figures in the Hindi film world, was one of the more diverting events of 1979. In the words of its matinee idol President, Dev Anand, 'the National Party is a movement to create an awareness and awakening in the minds of the people'. Despite the conspicuous absence of any such concerns in the films they make, the filmi politicians enrolled 10,000 members in their first week, attracted 200,000 people to their first rally, and threatened to field candidates across the nation in the elections scheduled for early 1980. But came December, their nerve seemed to fall them and they decided they did not have the organisation to contest an election after all. Meanwhile the party goes on....

Elsewhere one of the Hindi commercial cinema's most distinguished actors, Dilip Kumar, has been appointed Sheriff of Bombay. Actor, I. S. Johar, one of the most irrepressible personalities of the Hindi film world remained in the news by threatening to contest Raj Narain, a leading politician, in the

January 1980 elections. Tamil superstar M. G. Ramachandran's ascendency to the post of Chief Minister in Tamil Nadu is obviously an inspiration in film circles.

Sacha Braddell

Distinguished Dilip Kumar, Sheriff of Bombay.



Hindi Films



Shyam Benegal on location for Junoon, his first ever hig-budget, star-oriented period film which had a successful run last year. Benegal has shot five documentaries since then. His plans for 1980 include two feature films scripted by Girish Karnad, to be produced by Shashi Kapoor and Blaze Film Enterprises respectively. A third script is being written by Benegal himself.

Forthcoming films

Sparsh (Touch)

Dir: Sai Paranjpye. Prod: Basu Bhattacharya. Camera: Navroze Contractor. Lead players: Shabana Azmi, Naseeruddin Shah, Om Shivpuri, Arun Joglekar, Sudha Chopra and the children of the Blind Relief Association, New Delhi. Prod. Co: Aarohi Productions, 1 Raj Kutir, 8th Road, Khar, Bombay 400 052.

A story based on blind people and their aspirations to lead a normal dignified life. Gehrayee: (The Depths)
Lang: Hindi/Kannada. Dirs: Vikas
and Aruna Desal. Lead players:
Shreeram Lagoo, Anant Nag,
Indrani Mukherjee, Padmini Kolhapure.

Prod.: N. B. Kamat, 2A Naaz Cinema Building, Lamington Road, Bombay 400 004.

A normal healthy family of four (father, mother, son and daughter) begins to disintegrate. The film reveals the world of the unknown through spirits and rituals as they exist in the city of Bangalore today.



Girish Karnad is steadily proving that besides his impressive intellectual accomplishments, he also has the makings of a popular star. He is currently acting in seven films, many of them big-budget productions. He has meanwhile written another Kannada play Anju Mallige (Frightened Jasmine). It is set in alien England and deals with an incestuous relationship of a woman and her younger brother in an environment of racial conflict and anglomania.

Girish Karnad will also direct a feature length compilation film on the Prabhat classics to commemorate their Golden Jubiles this year.

Muzaffar All whose first film Gaman won the Special Jury award at the Seventh International Film Festival in Delhi, is making Umrao Jan Ada, a film based on a well-known courtesan and poetess. The film stars the popular actress Rekha as well as Amjad Khan and Farookh Sheikh, While admitting that the actors have been picked with an eye on box-office success, Ali denies he's making a commercial film.



Small is Beautiful

Small is not only beautiful, it is also more viable. For long 16 mm has been the inevitable solution offered to low budget film makers, but few concrete steps were taken to foster a 16 mm movement and to make it economically and technically feasible. Among others, the Film Finance Corporation has taken the first steps: Eight films to be shot in 16 mm and in colour were sanctioned loans and the conditions of collateral security relaxed and finally 16 mm production in India has been given the boost it required.



Sathyn's projects planned for 1980 are a Hindi film, Kahan Kahan Se Guzar Gaya (Where I have Wandered), subsidised by the Government of West Bergal from a screenplay by Shama Zaidi, and Aasmaan (The Sky) scripted by Parikshat Sahni, who will also feature in the film with Farouque Sheikh, Naseeruddin Shah Deepti Naval. He also plans to make a film for FFC called Bara in 16 mm.



Sarvaani (A Fresh Stream)
Lang: Gujarati/16 mm/col Dir/
Script: Ketan Mehta: Story: Sunil
Ganguly. Lead players: Naseeruddin Shah, Smita Patil, Suhasini
Mulay, Om Puri, Mohan Gokhale,
Benjamin Gillani, B. V. Karanth.
Prod. Co: Sanchar Film Co-operative Society, comprising 13 Film
Institute Graduates,

This film is unusually structured using the song, dance and tale format of the 'Bhavai', the Gujarati folk drama, that traditionally ends happily.

This is the first feature film of Ketan Mehta, a Film Institute graduate. Chakra (Wheel) Lang: Hindi/16 mm/col. Dir: Rabindra Charmaraj. Prod: Manmohan Shetty/Pradeep Uppoor. Script: Shama Zaidi/Javed Siddiqui. Story: Jaywant Dalvi. Camera: Barun Mukherjee. Music: Vanraj Bhatia. Lead players: Naseeruddin Shah, Smita Patil, Kulbushan Kharbanda. Prod. Co: Neo Films, G2 Everest. J. Dadajee Road, Tardeo, Bombay 400 034. Tel: 396248.

The story revolves around one woman's search for a little shelter within the degradation and tension of urban life. The whole film is set in a slum on a busy highway in Bombay.

Rabindra Dharmaraj has worked as a press correspondent in Vietnam, he has directed several advertising films and holds a dip-



loma in cinema from the University of California. This is his first feature film.



Kyon Ata Hai? (Why does Albert Pinto get Angry?) Lang: Hindi/16 mm/col. Dtr/ Script: Saeed Mirza. Camera: Virendra Saini. Music: Bhaskar Chandavarkar. Lead players: Naseeruddin Shah, Shabana Azmi, Utpal Dutt, Sulabha Deshpande, Anjali Paigankar, Dilip Dhawan. The problems of a minority community trying to identify with the mainstream of Indian society. The film suggests that the basic factor that binds groups of people together is their economic and working conditions, not caste, creed and religion.

This is Saeed Mirza's second film.



Aparupa

Lang: Assamese/16 mm/col. Dir. Jahnu Barua, Script: Barua/J. S. Rao. Camera: Binod Pradhan. Lead players: Suhasini Mulay, Sushil Goswami, Girish Karnad, Niron Goswami.

Shot entirely in the tea garden of Margher in Upper Assam, the film depicts the contrast of urban and rural values and traditions. Aparupa, the main character, realises the futility of life after she marries a rich tea planter. This will be F.F.C.'s first Assamese film, the first Assamese film in colour; and for Barua, an FTII graduate, his first film.

Aakrosh (Cry of the Wounded) Lang: Hindi/16 mm/col. Dir/ Camera: Govind Nihalani. Story/ Script: Vijay Tendulkar. Lead players: Amrish Puri, Naseeruddin Shah, Smita Patil, Om Puri, Nana Palsikar.

A contemporary story set in a small town about a young lawyer appointed to defend a tribal accused of murdering his wife. The lawyer is pitted against a senior lawyer for the prosecution and the real culprits.

This is Nihalani's first feature film. He is a senior cameraman and has worked for all of Shyam Benegal's films. He won the 1979 National Award for his camera work in Junoon.



Kannada Films

In the last decade the 50-yearold Kannada film Industry saw a remarkable spurt in the development of a cinema of its own. It drew largely from a contemporary and vibrant literature, attracting film makers who were at the same time playwrights, novelists, musicians and theatre people. Looking back on that amazing decade, Kannada cinema does not seem to have fully lived up to its early promise. This does not imply that Kannada cinema has run into a cul de sac. There continues to be a spurt in productions from 48 films in '77/78 to nearly 60 in the last year.

But to quote Mr. A. P. Durai, till recently the managing director of the Karnataka Film Industry Development Corporation (KFIDC), Though Kannada films are a matter of pride for the people of Karnataka, this should not lead anyone to the conclusion that all is well with the Kannada film industry."

Kannada film makers, according to him, face three main problems: lack of technological infrastructure in Karnataka for shooting, processing, music recording and re-recording of films, high cost of exhibition in urban centres, especially in Bangalore city, as well as in the rural areas. Purposeful and serious films are made mainly with a Government subsidy, which is amongst the more generous in the country; one and a half lakks for colour films and

one lakh for back-and-white films made in Karnataka and shot in the State. It is also compulsory to show Kannada films for 12 weeks a year in every cinema house in Karnataka.

Inspite of the progressive measures, a producer pointed out that the State policy was like taking one step forward and two backward. The reasons for the recent pessimism are many. The State government's decision to waive entertainment tax is arbitrarily granted to both commercial and low-budget films. A double tax has recently been inflicted on films certified 'Adult', and since most serious films deal with adult themes, this additional risk factor will close the few doors for exhibition available to them.

Even when excellent films have been made, not many people within the State have managed to see them. One cannot facilely blame this on commercial distributors, for cinema is a big business with massive investments and risks, as well as an art form.

Film makers in the State are not unaware of these problems and enterprising experiments to create new outlets and educate cinema audiences have been started. One such is the Navya Film Co-operative Limited, launched to promote, distribute and exhibit films of artistic work, with particular emphasis on films made in Kannada. The group hopes to build cinemas in the State to

provide exhibition facilities for films which are rejected by the commercial circuit.

A new colour laboratory has also been installed along with dubbing studios to make the State self-sufficient in film production. (So far they relied on Madras or Bombay for film processing).

As a result of the continuous interaction between leading cultural figures—and the government subsidy, the endeavour to make films is as strong as ever despite the recent pessimism. While Kannada cinema may have been deprived of a consistent development, it continues to be endowed with virtually unparalleled vitality.



Serving Wild Strawberries to the cream of Heggodu

Heggodu, the little village 350 kms. northwest of Bangalore, which made Indian history with its festival of film classics, continues to provide an impetus to the spread of a new appreciation of films. In September, the 'Neenasam' group, Heggodu's cultural association, hosted and organised a film appreciation course for film lovers from rural and remote urban centres in the State,

The villager's response to films such as Rashoman, Pather Panchali, Two And A Half Times in Hell and Wild Strawberries was both perceptive and enthusiastic.

K. V. Subbanna, the patron and major force behind Neenasam's activities, feels that in Heggodu, films have broken out of being a means of entertainment.

A new group called 'Artha' carried out a similar experiment in eight villages in old Mysore and South Kanara. A touring team exhibited selected classics to village audiences, along with lectures on film. It was intended that in each village, the villagers should themselves script and produce a five-minute short on their own lives and problems. These shorts will be collected and distributed to film societies.

Peter Colaco



Anveshane (The Search) Lang: Kannada/120 mins/col. Dir: T. S. Nagabharana. Script: Girish Karnad/T.S. Nagabharana Camera: S. Ramachandra. Music: Vijay Bhaskar/B.V. Karanth. Lead players: Girish Karnad, Anant Nag, Smita Patil. Prod. Co: Sowviya Arts, No. 9 Sriramandir Road, Basavangudi, Bangalore 560 004.

A comedy thriller set in a city about a dead body that keeps making an appearance to the embarassment and horror of many directly or indirectly concerned with it.

Yene Barali Preeti Irali (Long Live Love)

Lang: Kannada, Dir/Story/Screenplay: P. N. Shrinivas. Prod: Krishnaraju. Camera: Gourishankar. Music: Ashwath Vaidi. Lead players: P. N. Shrinivas, Manjula Loknath. Prod. Co: Mohan Murall, 92 B St, 6th Cross, Gandhinagar, Bangalore 560 009.

A satire on bourgeois values which emerges by depicting the aspirations of a clerk and his wife whose increasing debts land them in an inextricable muddle.





Minchina Ota (Chase at Lightning Speed)

Lang: Kannada. Dir: Shankar Nag. Story/Screenplay: Girish Karnad. Camera: Gourishankar. Lead players: Anant Nag, Priya Tendukar, Shankar Nag, Loknath, Ramesh Bhat. Prod. Co: Sanket, 1129 Kiran Kunj, 11th Cross, West of Chord Road, Rajajinagar. Bangalore 560 010 Tel: 81349

Shankar Nag's first directorial venture—a commercial caper film based on a real life story of a gang of car burglars who are

Sarpasultu (The Cobra Coil)
Lang: Kannada. Dir: Ramkrishna
Ullal/Santosh Kumar Gulvady.
Story/Screenplay: Santosh Kumar
Gulvady. Camera: Prabhakar
Jalwant. Lead players: Girish
Karnad, B. V. Karanth, Lokesh,
Sunderraj, the adivasis of Hallakki.

A protracted feud within a joint family among the Hallakki adivasis of North Kanara.

undergoing imprisonment in the Hindalga jall in Belgaum.





Ellindalo Bandavaru (The Outsider)

Long: Kannada/b&w/122 mins/ 1979. Dir: P. Lankesh. Camera: S. R. Bhat. Lead players: Suresh Heblikar, Lokesh, Vimala Naidu, Meena Kuttappa, H. M. Cherriah Prod. Co: Navashakti Films Pvt. Ltd. Shankar, a struggling dairy farmer near Mysore, suffers nothing but misfortune until the arrival of a mysterious farm-hand. The film charts the developments of their relationship in a style one may view alternatively as allegorical or neo-realist.

Jaala (Trap)

Lang: Kannada. Dir: Vatsa Ranganath/G. V. S. Narayan. Story: Manohar Chauhan. Screenplay: Vatsa Ranganath. Camera: S. Ramachandra. Lead players: Kamini Dhar, Antie Laxman Rao, Vijaya Reddy, Swapna and workers.

Produced by a group of workers, the film examines workermanagement problems.

Mooru Darigalu (Three Ways) Lang: Kannada. Dir/Screenplay: Girish Kasaravalli. Story: Yashwant Chittal. Camera: S. R. Bhat.

The story of three young men, each one seeking his own path in life.

Amara Madhura Prema (Love is Sweet and Immortal) Lang: Kannada. Dir/Story/Screenplay: Ramdas Naidu. Camera: Gourishankar. Lead players: Suresh Heblikar, Shobha, Prema Karanth, U. M. Joshi. Prod. Co: Chandra Arts.

Malayalam Films

Nearly 150 Malayalam films were made in 1979—a record, not only for the State, but also for the rest of the country, outstripping even the production of the Hindi film. Today Malayalam cinema is flourishing and besides an increasing crop of commercial releases each year, an increasing number of serious films are being made. This is in spite of the fact that the Kerala government offers a low Rs. 50,000 subsidy (for both black and white and colour) for films shot in the State.

Credit goes to the Chitralekha Co-operative for commissioning the first full-fledged, black-and white processing laboratory in Kerala, and setting up a studio complex on the outskirts of Trivandrum. The laboratory will be a good incentive to quality film makers who can afford only blackand white as compared to the Madras-based Malayalam commercial films which have gone all out for colour. The credit facilities offered by the Chitralekha Film Studio will go a long way in encouraging young visionary film makers to come forward.

The growth of the film society movement, especially in villages and small towns, has also helped the new film maker to find an audience. The academic interest taken by educational institutions and students in cinema has given a direction to the film move-

ment in the State.

However the odds are formidable as they have to compete with the sex-oriented commercial cinema. But the struggle continues.



Adoor Gopalakrishnan is directing a film which concerns itself with the duality of image and reality, and which works on several planes. On the surface, it is a personalised account of political disillusionment. Ravi Verma is the cameraman, M. Mani, the editor, and the film is a Chitralekha Film Co-operative production (Trivandrum 695017, Kerala).

Prakriti Manohari (Nature, the Beautiful)

Lang: Malayalam. Dir/Script: G. S. Panicker. Camera: Divakara Menon. Editor: Suresh Babu. Music: M. B. Sreenivasan. Lead players: Sujit, Leesha, Prod. Co: Neo Films, Attingal, Trivandrum District, Kerala.

Set in pre-independent India, the film outlines an uprising against the princely government of Travancore. Though the local police were supposed to execute Divan C. P. Ramaswamy's orders they were, in fact, supporting the struggle.

Unarthupattu (The Awakening Song)

Lang: Malayalam/b&w/Dir: P. A. Backer. Story/Script: M. Sukumaran. Camera: Vipin Das. Lead players: T. R. Seshan, Chandramohan, Kanriaki, Kanaklatha, Prod. Co: Drysia Films, TC 15/1994, Trivandrum 695014, Kerala

A religious brahmin's frantic but futile search for solace and salvation and the reasons for his son's early, inexplicable death.



Eniyum Marichittillatha Nammal (We are not Dead Yet)

Lang: Malayalam. Dir/Script: Ravindran. Camera: Murthy. Lead players: Thampi, Kakkanadan, Sasikumar, Kadammanitta, Rama Krishnan, Nandakumar, Usha.

The film lets us into the lives of a number of bourgeois intellectuals—a journalist, a painter, a trade unionist, a working girl—all bound together by the frustrations and futility of their situation.



Njattadi (Transplant)

Lang: Malayalam. Dir: Gopi. Script: Kochu Narayanan. Camera: Bipin Mohan. Lead players: Namboodri, K. R. Mohanan, Sreenivasan.

The film examines leftist party politics and decries the extremism and adventurism in the movement.

Yaro Oral (Someone Unknown)
Lang: Malayalam/111 mins. Script/
Dir: V. K. Pavitran. Camera: Madhu
Ambat. Music: Aravindan. Lead
players: Ravi, Protima, A. C. K.
Raja Verma. Prod. Co.: Saga
Movies, Physco Bld, R. C. Road,
Calicut, Kerala.

Unusual depiction, without plot line or story, of day to day life and the unchanging landscape in a particular village.

Manninte Maril (In the Bosom of the Earth)

Lang: Malayalam. Dir; P. A. Backer. Script/Dialogue: M. T. Vasudevan Nair. Camera: Vipindas. Music; Devarajan. Lead players: P. J. Antony, T. P. Gopalan, Vilanni, Sunjandi, Sathat, Suresh, Gracy, Sangeetha, Urmila. Prod. Co.: Kairali Films, Ernakulam, Kerala.



Esthappan

Lang: Malayalam/col. Dir/Script: G. Aravindan. Prod: Ravi. Story: Kavalam. Camera: Shaji. Editor: Rameshan. Lead players: Rajan Kakkanadan. Prod: Co: General Pictures, Quilon, Kerala.

The film has the structure

of a string of beads with different episodes threaded together about a person. The narration and narrators are intermingled. Different versions of the same incident are told by different people and by one person on separate occasions. So Esthappan remains an enigma.

Cheriyachante Kroora Krithyangal (The Wicked Deeds of Cheriyachan)

Lang: Malayalam/b&w. Dir/Script: John Abraham. Camera: Madhu Ambat. Lead players: Adoor Bhasi, Kaviyoor Ponnamma, Abraham Joseph, Jayaram. Prod. Co: Janasakthi Films, Cochin, Kerala.

During a peasant uprising, Cheriyachan is a landlord who watches while hundreds are massacred. When the police arrive, he climbs a coconut tree in mortal fear of being arrested.



Tamil Films

Whilst serious Tamil Cinema has not reached the standards of its Malayalam or Kannada equivalents, there are signs that it may develop, In mainstream cinema there is no longer the uncritical adulation of stars that such film actor-politicians M. G. Ramachandran and Shivaii Ganesan enjoyed. The mythological spectaculars of the sixties and early seventies have given way to social dramas set in rural communities. The new stars, Kamalahasan and Rainikant, less stereotyped in their images, play a greater variety of roles in these films. Apart from Kudisai, and John Abraham's Agraharathil Kazhuthai, there have been no recent non-commercial films made in Tamil. Yet the revitalisation of the popular Tamil cinema, exemplified in the work of Bharathi Raja, J. Mahendran and K. Balachander, in their use of naturalistic settings, suggests that Tamil audiences may soon accept films offering more than just entertainment.

Sashi Kumar

Kanniparuvathile (In the Bloom of Youth)

Lang: Tamil/35mm/col. Dir: B. V. Balaguru. Prod: S. A. Rajakunnu. Camera: Ganesh Pandiyan. Lead players: Vadvukasi, Packiya Raj, Rajesh. Prod. Co: Amman Creations.

Subbiah is an impotent man who confides in an old friend. The young wife caught between the two yields to the friend's advances in a moment of weakness and is blackmailed into doing so time and time again.



Niram Maratha Pookal (Flowers That Haven't Changed Colour) Lang: Tamil/35mm/col. Dir/Screen play: Bharati Raja. Story: Packiaraj. Camera: Nivas. Lead players: Vijayan, Sudakar, M. R. Radhika. Prod. Co: Lena Productions.

The story of two people who are in love with each other but who are forced by circumstances to marry elsewhere.

Thisai Mariya Paravaigal (The Birds have Flown Away)
Lang: Tamil/35 mm/col. Dir/Story: S. Jagadeesan. Camera: Balakrishnan. Lead players: Sarath Babu, Sumalatha, G. Srinivasan, V. S. Raghavan.

A harijan girl is brought up by a high cast brahmin in the agraharam (brahmin quarters) and the family is faced with antagonism and hatred. The girl's marriage to a brahmin boy is thwarted and out of frustration she joins a nunnery.

Enippadigal (The Ladder)
Lang: Tamil/35 mm/col. Dir: P.
Madhavan. Camera: Devarajan.
Story: K. Viswanathan. Lead players: Shivkumar, Shoba, Manorama,
Mohan, G. Srinivasan.

The rise of a young girl from a sweeper to a film star. Her lover and fellow sweeper is the ladder of her success, but the villainy of her brother separates them.

A city culture with its bourgeois thrust has been the circumscribed milieu of most of K. Balachander's films. In his latest **Nool Veli** Balachander touches on the fragile



A still from Bharathi Raja's Puthiya Varppugal, a film that is defiant, even dramatically so, especially at its finale where the lover stabs to death the village tyrant who thwarts her love and is then all set to wreck her marriage. The initiative is then taken by the romantic pair.

aspects of untested sexual instinct. But his heavy deployment of symbols makes the plot visually overwrought and detracts from the flow of the narrative.



Telugu Films

The Telugu film industry, which produced an impressive 105 films last year, is expanding at a furious rate. However, most of the films made in '79 were either mythological extravaganzas or remakes of successful Tamil or Hindi films. These films remain formula potboilers with calculated portions of sex, violence, dance and song. Established superstars like N. T. Rama Rao continue to play implausible voung men opposite girls barely in their teens to the delight of a devoted audience. Vetagadu (The Hunter) a recent release with N. T. Rama Rao in the role of a shining young knight battling his way through incredible obstacles. including a toothless tiger, possess a girl he sees in a forest, has grossed the phenomenal sum of Rs. one crore in 20 weeks and is still showing to packed houses.

The government of Andhra Pradesh was the first to introduce the subsidy scheme in 1965 to promote better cinema. A subsidy of one lakh is offered to any film shot in the State. A second motive in setting up the subsidy scheme was to promote the film industry in Hyderabad and to lure the Madras-based Telugu producers and technicians (70% of all Telugu films are still produced and completed in Madras) to Hyderabad.

In 1975 when the government of Andhra Pradesh

discovered that the scheme had failed to achieve either of these objectives, the Andhra Pradesh Film Development Corporation was established and seven per cent of the entertainment tax proceeds (about Rs. one crore every year) was allotted to the APFDC to spend on fulfilling its impressive manifesto committed to improving the quality of Telugu films. Predictably enough, the APFDC has spent all its funds and energies supporting the established commercial industry by investing theatres and cinema building up of studios. A sum of Rs. 2.12 crores has been sanctioned in loans for cinema theatres and over Rs. 75 lakhs have been granted for the construction of new studios and the development of existing ones. A scheme for producing documentary films has ground to a halt after eight films and a proposal for the production of children's films is still being processed. In July 1978 three committees were set up by the Government of Andhra Pradesh to study the subsidy scheme (it comes up for review in March. 1980) and the developmental needs of the film industry. The reports of these committees are still to come in.

However, despite an indifferent government policy and the difficulties of obtaining finance and exhibition outlets for better films, four producers have completed films which offer hope. Ma Bhoomi, Nimmajjanam, Pratyusha and Harijan are all low-budget productions which avoid the standard escapist commercial melange and deal with real problems of real people. All these films however, are facing the problem of finding a commercial release.

The production of these films promises a hopeful beginning. Earlier the only notable films in Telugu were made by non-Telugu's: Shyam Benegal (Anugraham) and Mrinal Sen (Oka Oorie Katha.) Now better films are being generated by Telugu film makers in Andhra Pradesh itself. One can only wait and hope to see whether the trend develops into a movement as in Karnataka or Kerala or collapses in the first encounter with indifferent distributors and an unreceptive audience.

Deepa Dhanraj

A modern paradise, Adam and Eve in Telugu, 'And God created the plastic fig leaf'?





Harijan (Untouchable)
Lang: Telugu. Dir: Ravidran. Prod:
C. Narasimha Rao, Story/Screenplay: C. Narasimha Rao, Camera:
Madhu Ambat, Lead players: Urudhya Raj, Neelavani, Enquiries:
Repu, Eluru Road, Vijaywada,
Andhra Pradesh.

The film deals with an educated Harijan's efforts to, fight the caste system when he returns from the city to his village.

Pratyusha (Dawn)

Lang: Telugu. Dir: V. N. Jatla. Prod: B. Nagabhushanam, S. Nagaih, B. Sallu. Story/Screenplay: K. Shiva Reddy, V. N. Jatla. Camera: R. S. Agarwal. Lead players: Kadambini, Godavari, Tulasi. Enquiries: Swairi Films, Arsapally, Sarangapur, Nizamabad 503 186, Andhra Pradesh.

This well researched film deals with the Devdasi community of temple dancers who are usually prostitutes. One Devdasi chooses to stop her daughter from being forced into the traditional role. Shot entirely on location in Binola, in Nizamabad Taluka, the main role is played by a woman from the Devdasi community.



Pratyusha is Jattawenkataswamy Naidu, an FTII graduate's first film. It is financed by a group of local agriculturalists. The film is unusual in that it has not relied upon any financial assistance from the State. Nearly all the actors in the film are the local villagers.



Bengali Films

In 1979, for the first time in its 60 year history, the Government of West Bengal seemed to have seriously concerned itself with the promotion of the State's film industry. In the past the government had appeared only occasionally in the role of a benevolent producer. But in a little over the last one year alone Mrinal Sen. Tarun Majumdar and Utpal Dutt completed three films, Parasuram, Ganadevata and Jhor respectively, all produced by the Government of West Bengal and at the end of the year, Satyajit Ray and Rajen Tarafdar were still working on two more government productions, Hirak Rajar Deshe and Naagpaash respectively. Besides producing films directly. government had also granted subsidies to twenty film makers of up to seventy five per cent of the total cost estimated for their films. There were still grievances against the choice of directors and the government's failure to organize the commercial showing of the films that it had produced. Parasuram is already more than a year old and is yet to be released.

While the government's role, in spite of its several limitations remained the most perceptible feature of the film scene in West Bengal this year, the number of significant films remained as low as ever. With the commercial Bengali cinema going down fast to its Hindi counterpart, the slow growth of a socially relevant cinema gains at least moral support, if not a substantial audience as yet.

Samik Bandyopadhyay

Children's Films

The Government of West Bengal is producing a number of children's films as a special project in the International Year of the Child. These include a puppet film in colour by Mrs. Vijava Mulav. Abanindranath's Kshirer Putul, bu Purnendu Pattrea, Rabindranath's Tota Kahani by Shankar Bhattacharava, a film on children's scientific invention by Buddhadeb Dasgupta, Rabindranath's Chheleta by Ranjit Ghosal and a colour film concerning the working class people being made for children by Shanti Choudhury, Another colour film for children on Rabindranath's Daakghar is being made by Pattabhi Rama Reddy.

> Cinema Today November 30, 1979



Pattabhi Rama Reddy now working in Bengal



Neem Annapurna (Bitter Goddess)

Lang: Bengali/b & w. Dir/Script: Buddhadeb Dasgupta. Story: Kamal Kumar Majumdar. Camera: Kumar Nayak. Music: Debashis Das Gupta. Lead players: Mandeepa Roy, Sunil Mukherjee, Jayoti Ghosh, Manojit Lahiri.

Charts the disintegration of a lower middle class family, lured from the country into present day Calcutta. Their dreams of improvement are quite misplaced; they sink into abject poverty, reduced to slum dwellers. The film charts the escape into fantasy simultaneous with the material decline of the two daughters Juthi and Lati, the attempts of their father Brojo to maintain some vestige of his old life style, and the ultimate brutality of murder into which their mother Pritilata is led by hunger.

Moyna Tadanta (Post Mortem)
Lang: Bengali/b&w. Dir/Story/
Script/Music: Utpalendu Chakrabarty. Camera: Pantu Nag. Lead
players: Nilkantha Sengupta, Manoj
Mitra.

Set in the West Bengal-Bihar-Orissa border, with rapacious money-lending landlords riding rough-shod over bonded labourers from the lower castes and the tribals, it revolves around a young low caste labourer who enjoys the confidence of his master, but leaves his master to risk everything, when there is pressure on him to fight the tribals. Utpalendu, who shot to fame with his controversial documentary on political prisoners, Mukti Chai in 1977, is shooting almost entirely in authentic location, in dense forests, in village granaries, in a district morgue, with actors drawn from the non-professional theatre and local tribals.



Malancha (The Bower)
Lang: Bengall/Col. Dir/Prod/
Script/Music: Purnendu Pattrea.
Camera: Pantu Nag. Lead players:
Madhabi Chakrabarti, Soumitra
Mukherjee, Santu Mukherjee.
Dhruba Ghosh.

The film based on a story by Tagore, concentrates relentlessly on a woman progressing towards death and clinging with desperate jealousy to the love and the husband that she knows she has lost already.

Dour (Run)
Lang: Bengali/b&w. Dir: Sankar
Bhattacharya. Story: Samaresh
Majumdar. Lead players: Pradeep
Mukherjee, Anil Chatterjee.

The story revolves around the political turmoil of a week in the seventies when the hero who, notwithstanding his distance from active political work, takes a positive decision in favour of human values at the risk of his career and future.

Hirak Rajar Deshe (In the Land of King Hirak)

Bengali/col. Dir/Script/ Music: Satyajit Ray. Story: Kishore Roy Chowdhury, Camera: Soumendu Roy. Lead players: Robi Ghosh, Tapan Chatterjee, Utpal Dutt. Prod. Co: Department of Information and Cultural Affairs. Government of West Bengal. Writers Building, Calcutta, This is a seguel to Ray's earlier fantasycomedy Goopy Gyne Bagha Bune. The same two comic characters (Goopy and Bagha) are taken on a magical journey to King Hirak's country. A musical, it has nine songs.

Gujarati Films

Nearly 35 Gujarati films were made in 1979 and with one noticeable exception - Kanti Madia's Kashi no Dikro-they were all com mercials following closely the formula set by the Hindi film a few years ago. Slapstick, song and dance routines and stagey fight sequencess form an ingredient of the Guiarati film. with the addition of a breed of sword-brandishing women. In an attempt to woo urban audiences. whose staple diet is Hindi films. Gujarati film makers 'importing' popular Hindi Guiarati artists like Mallika Sarabhai.

Unlike in other States, the Gujarat government does not offer a subsidy to film makers which fosters the growth of serious film making. There is a however an incentive provided to encourage the production of films. If a film is made in Gujarat, and if up to 75 per cent of it is shot in the two or more studios in the State, the government grants tax exemption on eight prints for six months. The studios too receive subsidies to enable them to stabilize.

Kashi no Dikro (Kashi's Son)

Lang: Gujarati/col. Dir: Kanti Madia Prod. Naresh Patel Story: Vinodini Nilkanth. Screenplay: Prabodh Joshl. Camera: Barun Mukherji. Lead players: Rajeev. Ragini, Rita Bhaduri, Girish Desai Prod. Co: Cine India International.

One of the few attempts to infuse meaning into Gujarati cinema, the film deals with the plight of a young widow whose husband dies of a snake bite on his wedding day, and who is later raped by her middle-aged brotherin law while his wife is out of town. When the wife returns, she slowly understands what happened while she was away and decides to take the young widow away on a pilgrimage. When they return home she pretends the child is her own.



Marathi Films

The sorry state of Marathi films today is in sharp contrast to the creativity and originality of the early period of Marathi film making, A major drawback of Marathi cinema is that as a medium and a form it has always been an extension of Marathi theatre and has never been able to exist in its own right. Obsessed with a theatrical tradition, polemics and social responsibility, Marathi film makers did not develop a visual language. At best, movie makers had a tangible message to communicate but seldom a vision powerful enough to embody it. Also, while film makers from other States have espoused causes to the right and left of political ideology film makers in Maharashtra are totally apolitical, following the Gandhian socialism of the ruling party in the same vaguely benevolent manner as its political leaders. The only exception was Samna (Confrontation) dealt, albeit in a theatrical manner, with the rotten core of the political elite of rural Maharashtra

At the market place, the most successful Marathi film maker of this decade is a comedian, Dada Kondke, whose expertise lies in broad tamasha style clowning replete with sexually suggestive dialogue and gestures. Kondke's films have all been super hits. It seems the immense popularity of this film stems from the audience identification with this central character. If all the world loves a clown, Marathi audiences seem to be only a trifle

more determined in their pursuit of this single-minded love affair.

The only incentive provided to film makers is the entertainment tax refund scheme, under which entertainment tax up to Rs. eight lakhs (colour) and Rs. four lakhs (black and white) is returned provided that the film maker undertakes to make another film and shows three edited reels to a government appointed committee. But this scheme mainly benefits affluent producers because new producers have little cash on hand and besides, tedious paperwork and cumbersome account submitting slow down the procedure.

Extracts from Economic and Political Weekly 'A Study of Marathi films' by Pramod Kale



Dr. Shreeram Lagoo, one of Marathi cinema's most distinguished actors who is also very busy in Hindi films.



Simhaasan (Throne)
Lang: Marathi. Dir: Jabbar Patel.
Prod: Jabbar Patel/D. V. Rao.
Script/Dialogue: Vijay Tendulkar.
Music: K. Hridaynath Mangeshkar
Camera: Suryakant Lavande.
Editor: N. S. Vaidya. Lead players:
Nilu Phule, Arun Sarnaik, Dr.
Shreeram Lagoo. Enquiries: Sujata
Chitra c/o Jonaci Distributors, c/o
Jabbar Patel, Kurkum Rd., Daund,
Maharashtra.

Based on two Marathi novels 'Mumbai Dinak' (Dateline Bombay) and 'Simhaasan' (Throne) by Arun Sadhu, the film is a bold expose of the politics of our times. It probes the affairs of the Maharashtra State Cabinet at close range and also relates the machinations of ministers and politicians to the sufferings of the common people.

Partap Sharma remembers Sukhdev

Sukhdev was certainly the greatest Indian documentary film-maker that ever lived. A genius, a clown, an extraordinary friend, Sukhdev had no pretension in him. He could not brook pettiness, puffery or prudery.

Sukhdev often used to joke about his early apprenticeship in films, saying that he had begun as a combination of peon, pimp and procurer for Paul Zils, the German film maker who worked in India. In fact, he learnt a great deal during those initial years—film editing, camera work and some aspects of direction.

Sukhdev's first decumentary Evolutions and Races of Man was an indication of the focus of his later work, which was always on man. And Miles To Go and After the Eclipse fetched him awards and international recognition. He consolidated his position with documentaries like India '67 a collage of that time; Kumbhamela a view of the dramatic religious festival, and Nine Months to Freedom his monumental record of the emergence of Bangladesh.

In all Sukhdev had about 31 awards and citations – both national and international – all of which he valued. He was an inveterate attender of international film festivals all over the world, often as a member of the jury.

He was capable of getting drunk and pitching into a bureaucrat with well aimed words at the risk of losing all the contracts he stood to gain. Part of his turmoil stemmed from the fear that officialdom was seeking to reduce him from a creative film-maker to a mere film contractor. There was an opportunistic side to him that caused him further travail heart-searching. Once a whore flung open her cupboard and offered him all the money stacked in it, if it would relieve his depression.

Sukhdev never wore political colours on his sleeve, though many were attributed to him. As a film-maker he was quick and unobtrusive and had a remarkable eye for the unremarked. It was only the magnificent vigour of his spirit that over-reached the capacity of his body. Despite suffering numerous heart attacks he shouldered his camera like a soldier his machinegun. He was only 46 when he was felled by the last heart attack on March 1, 1979.

Extracts from an article in 'Debonair' magazine



Filmography

Castor b&w/35 mm/1962

An instructional film that explains the scientific method of growing castor to ensure better yield.

Kal Udaas Na Hogi b&w/25 mins/1965

Emphasises how abstaining from alcohol helps domestic and social harmony.

And Miles to Go b&w/15 mins/1965

India's first 'angry' documentary, built on contrasts arising from in-

equalities of Indian society. Seemingly revolutionary, finally a plea for democratic processes.

Wildlife of India col/26 mins/1966

A film on over 100 wild life sanctuaries and national parks in India with two interesting sequences showing the mating of snakes and a group of lions feeding.

Awards Golden Sputnik and Diploma of Merit (International Nuclear Electronics, Tele-Radio and Cinematographic Fair, Rome, Italy) 1st prize – International Film Festival for Youth, Paris, France. 2nd prize – International Film Festival for Children, Salerno, Italy.

An Indian Day/India '67 col/57 mins/1967

Kaleidoscopic view of the contradictions in India, juxtaposition of new with old, western thought encroaching on tradition, technological advance propelling an age-old history, revealed with perception and humour.

Awards: Filmfare Award, 1967 National Award for Production and Direction

President's Silver Medal for Best Information Film.

India Today is a 20 min. truncated version.

Award: 1st prize with Special Award for Artistic Merit—International Festival of Tourist Publicity Films; Spindleruv Mlyn, Czechoslovakia.

Homage to Lal Bahadur Shastri b&w/9 mins/1967

A moving homage to the late Prime Minister Lal Bahadur Shastri. An humane document of an extraordinary human being. It has been made without any commentary and has only music and sound effects on the sound track.

Thoughts in a Museum b&w/20 mins/1968

Ostensibly about Teen Murti (Prime Minister Nehru's residence for 17 years and now a Memorial), this film is a personalised view of Indian political history as seen through Nehru's lifetime.

Tomorrow May Be Too Late col/10 mins/1970

An appeal to preserve wildlife in India by not killing animals for pleasure, greed or vanity.

Kathak col/22 mins/1970

A film that shows the development

of Kathak as a dance form, its classical style and recent adaptation to dance drama and folk dance is covered.

Khilonewalla col/19 mins/1971

A good-hearted toyseller, loved by children, is attacked by self-interested parties representing communal factionalism and mob violence.

Award: Silver Dove — International Leipzig Documental Short Film Week for Cinema and Television, Leipzig, E. Germany.

A Village Smiles b&w/17 mins/1971

A film on the Nagarjunasagar Dam which shows how the new and old jostle side by side in the emerging patterns of industrialisation in India. Award: National Award, Best Social Documentation (1971)

Co-operation is Success b&w/19 mins/1973

The film explains the co-operative policy programme, procedures and practices. It depicts the relation ship of co-operatives with other social, political and economic institutions.

Behind the Breadline col/25 mins/1974

The film depicts the predicament of people due to shortage of essential commodities. It goes on to explain a public distribution system can overcome shortages.

Award: Rajat Kamal Award for Best Social Documentation (1975)

Breadline (a shorter version) col/11 mins/1974

Voice of the People b&w/16 mins/1974

Presents the view points of people on the National Railway strike that crippled the country in 1974.

A Few More Questions b&w/72 mins/1974

A probing film on the pros and cons of the National Railway strike of 1974.

Violence, What Price, Who Pays b&w/2 mins/1974

Another striking film in 2 minutes that brings forth the futility of violence.

Maa Ki Pukar col/9 mins/1975

A campaign film against violence. It candidly depicts the futility of violence. It emphasises violence doesn't solve problems.

Thunder of Freedom col/31 mins/1976

The film deals with the situation that prevailed in the country prior to the declaration of Emergency, the scenes of violence in the streets of Delhi and other cities. The film also highlights the plight of poor people who live in the slums of Delhi. (A shorter version of the film is available).

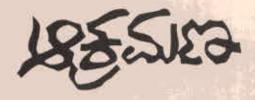
Enquiries: Films Division, Film Bhavan, Peddar Road, Bombay-400 026.

Tel: 361461

Still from An Indian Day, a film made by Sukhdev in 1967 which won innumerable awards starting with one at Expo '67, Montreal where it was originally shown



An Overview New Indian Cinema



Akramana (The Conquest)

Language: Kannada/colour/141 mins/1979

Director: Girish Kasaravalli Producer: Saratkumar Rao Script: G. S. Sadashiv Camera: S. Ramachandra Music: B. V. Karanth

Lead Players: Vijaya Kashi, Vaishali Kasaravalli Production Company: Shree Sainath Productions, Noble House, Belimutt Road, Bangalore 560 053.

Tel: 60878



Intrigued by Lakshmi, a fellow student who lives alone with her son, Ravi determines to get to know her. The friendship that ensues is short-lived; Ravi fails to understand the apparently conflicting traits in Lakshmi's character; Lakshmi abandons her pursuit of her unfulfilled childhood dreams and reconciles herself to the demands of a household.

The scene shifts to a remote town where Ravi takes a job as a college lecturer. The memory of Lakshmi is ever present. On a hunch that she is Lakshmi's sister, Ravi befriends Nandini, a student of his. In the bargain he is drawn to her and becomes the abettor of her psychological fears and con-

flicts.

The film assumes the nature of a psychodrama centering around the personality portrayals and comparisons of the three central characters—Lakshmi, Ravi and Nandini. Just as Lakshmi could not rise above the limitations of traditional family ties, so also is Nandini unable to free herself from the pressures of her environment and devotion to her mother. This shortcoming in Nandini leads to the estrangement of the lovers as did similar shortcomings in Lakshmi.

The film's resolution lies in Ravi's acceptance of his inability to make both sisters recognize and overcome their fallings. In understanding this Ravi accepts the realities of life.





The Director

Girish Kasaravalli, 28, graduated from the Pune Film Institute. He is the Principal of the Adarsh Film Institute, Bangalore, In 1978 he married the film and stage actress Vaishali who is the leading star in B. V. Karanth's theatre troupe, Benaka.

Filmography Films in Kannada 1978: Avashesh was his diploma film. 1978: Ghatashraddha (The Ritual) National awards Best Feature Film, Best Music Director (B. V. Karanth) Best Child Artiste (Allt Kumar), the Ducats and the Catholic Church award at the Mannheim Festival. Also, the Dada Saheb Phalke award, the Bangalore Lions award, the Bangalore Film Journalists award and the R. Nagendra Rao award. 1979: Akramana (Conquest)

അശ്വത്ഥാമാവ് Ashwathama (The Wandering Soul)

Ashwathama (The Wandering Soul)

Language: Malayalam/b&w/120 mins/1979

Director: K. R. Mohanan

Producer: P. T. K. Mohammed

Script: P. Raman Nair Camera: Madhu Ambat

Music: A. Anantha Padmanabhan

Lead Players: Madampu Kunjukuttan, Vidhubala,

Vatsala, Ravi Menon, Savithri

Production Company: Mohan Mohammed Films, c/o Kerala State Film Development Corporation Ltd., Cotton Hill, Trivandrum 695 014, Kerala.

Grams: Filmkerala, Tel: 62325.





Ashwathama was the Mahabharata character who symbolized suffering because he was cursed to live three thousand years and undergo all the miseries of a mortal. Kunjuni is a modern Ashwathama. He is a Namboodiri (brahmin) youth, Very scholarly and serious-minded, he finds the extreme orthodoxy and religious ceremonies of his milieu obnoxious and meaningless. He questions the values that are so automatically adhered to. The result is a conflict within and without. He violates the community codes, drinks, visits a whore, drifts from one teaching job to another. The people who care for Kunjuni are stunned by his ways. But they respect his scholarship. He inflicts pain on himself while in search of an identity. The other characters are only props to heighten his conflicts.

Madampu Kunjukuttan, a school teacher himself, is the author of the novel on which this film is based. He also acts the part of Kunjuni very creditably for a first performance. An innocuous looking Vatsala as Ittichery is convincing. Kunjuni's student and childhood mate is the only known star apart from experienced Ravi Menon in the supporting role.

Madhu Ambat has handled the camera intelligently. Most of the film is shot in diffused light adding to the mood of the characters and circumstances. The filming of the childhood flashbacks and the final shot, are particularly effective. This is a promising first film by a young alumnus of the Pune Film Institute.

R. Krishna Mohan



The Director

K. R. Mohanan, born in 1947 at Chavakkad near Trichur, is the eldest son of a school teacher. A graduate In Zoology from St. Thomas College, Trichur, he took his Diploma in Film Direction from the Film & TV Institute. Pune in 1972. He makes short films for the Kerala State Film Development Corporation. Aswathama is his first feature film which won three State film awards

Filmography

1978: Aswathama (The Wandering Soul) Keraia State awards: Best Feature Film, Best Photography, Best Art Direction.

Pelswith Ethovojski

Azhiyatha Kolangal (Indelible Memories)

Language: Tamil/colour/100 mins/1979 Director/Script/Camera: Balu Mahendra

Editor: D. Vasu

Music: Salil Chowdhuri

Lead Players: Kamalahasan, Shyam Sundar,

Shoba

Production Company: Devi films (Private) Ltd., 234 Mint Street, Madras 600 003. Tel: 39491



Gowrishankar, a dashing, young Managing Director of a flourishing concern in Madras, receives an inland letter one morning, from a long forgotten childhood chum—Pattabi.

This letter sparks off a series of hilarious, sweet, tender, happy-go-lucky childhood memories of incidents which took place several years ago between him and his dearest childhood friends Pattabi and Ragupathi. He recollects with a trace of sadness and nostalgia the great wonder that was his own childhood; Indumathi, the young school teacher with whom they were all infatuated as a group, the bachelor postmaster who, unknowingly, exposed them to the awe of adult sex; Sarasa, the street dancer, who fascinated them all by her voluptuous figure. The characters and episodes still so vivid and fresh flood Gowrishankar's memory. He recollects with sorrow an accident, which ended childhood.

Balu Mahendra's second feature was greeted with wide critical acclaim, both for its craftsmanship and its artistry.

Filmography

1977: Kokila

President's National Award

1979: Azhlyatha Kolangal (Indelible Memories)



The Director

Balu Mahendra, 36, holds a B.Sc. Hons. (London) and a diploma in cinematography (1st Class, Pune). He started his career as a cameraman on the Malayalam film Nellu. Since then he has photographed Chattakkari. Prayanaul and Manavoori Pandavalu. among other films. His first directorial venture was Kokila in Kannada He also wrote the screenplay and photographed the film, for which he won the President's National Award. He has won the Kerala State Award for Best Photography five times.

पुक् बार किर

Ek Baar Phir (Once Again)

Language: Hindi/colour/1979

Director/Producer/Script: Vinod Pande

Camera: Nadeem Khan

Editor/Assistant Director: Pradip Roy

Sound: Scott Browner Music: Raghunath Seth

Lead Players: Deepti Naval, Suresh Oberoi,

Pradeep Varma

Special Guest Appearance: Saeed Jaffrey Production Company: Image Enterprises

Ltd, 43 Mortimer Street.

London W1N 7TD. Tel.: 01-637 2660/5547



Ek Baar Phir distinguishes itself as the first full-length film in Hindi to be made entirely in England.

It is a film about a very successful Indian movie star, Mahendra, who is visiting London to make a special appearance at a premiere and also to participate in a film shooting. He is accompanied by his young wife, Kalpana, who wants to make use of the opportunity to study contemporary European painting, a subject she has loved since her early college days.

Mahendra, though, is a very different personality from Kalpana and as the film unfolds we find him behaving in a crude, high-handed, lustful manner, shattering all Kalpana's illusions of him. Kalpana's alienation grows as she finds herself more and more an outsider in her husband's world sycophants, idolators scandal. She comes across a young student painter who represents to her all that is sincere, all that is artistic and pure. Unwittingly a feeling of affection grows between them and they fall in love, only to realise the futility of it all as Kalpana faces the guilt and trauma that her actions bring out.

Ek Baar Phir is one of the first Indian films which portrays a wife wilfully seeking out the body of another man, and handling the consequences in a mature way, without apologies, excuses or allbis. As Vinod Pande, writer, producer and director says, 'The woman is shown to be enjoying the first truly orgasmic relationship and it just happens to be outside the walls of her marriage. I don't believe that unfaithfulness originates from actions committed

by the body. Unfaithfulness originates in the head. Kalpana's real problem lies in the fact that though she can go through the mechanical processes of behaving as a wife, her mind speaks a different language.'

> Malvika Rajbans (Courtesy: MID-DAY)



The Director

Vinod Pande has produced and directed two documentaries and several commercials for his London based advertising company, Image Enterprises Ltd. He is a corporate member of the British Kinematograph Sound and Television Society. He has also been a broadcaster for several years, first with All India Radio in Bombay and for the past twelve years as a newsreader with the BBC in London. He has also written the lyrics for Ek Baar Phir

Filmography

1979 - Ek Baar Phir

उकिन मुनिष् Ekdin Pratidin (And Quiet Rolls the Day)

Language: Bengali/colour/95 mins/1979 Director/Script/Producer: Mrinal Sen

Story: Amalendu Chakraborty

Camera: K. K. Mahajan Editor: Gangadhar Naskar Music: B. V. Karanth

Lead Players: Gita Sen, Mamata Shanker, Satya

Banerjee Srila Majumdar

Production: Mrinal Sen Productions,

4 E Motilal Nehru Road, Calcutta 700 029

Tel: 466888



Mrinal Sen's Ekdin Pratidin (And Quiet Rolls the Day) is the story of a family which suffers the drudgery of lower middle class existence while fighting a slow but steady decline in their standard of living. The fragile facade of respectability which the family maintains collapses when the eldest daughter and bread-winner of the family fails to return home one evening. As the night draws on the family, facing disaster, turns in upon Itself in a series of acrimonious arguments. Mrinal Sen takes us through 'the city of the dreadful night as the family searches hospitals, morgues and police stations for their supporter. lost among Calcutta's seven million inhabitants. When the daughter finally returns, safe and unworried, the family cannot accept her independence, yet realise they have no right to challenge it. They greet her in pained silence. It is only the malicious gossip of their neighbours that finally decides them to stand by the girl. This decision becomes a rejection of their whole environment and forms the dynamic of the film. Mrinal Sen. questions not only the patriarchal conventions which regulate the freedom of women, but also the whole nature of conformism which maintains so much misery in our society.





The Director

Mrinal Sen's entry into cinema was an accident. In his early days he had no special love for cinema, he was not even an habitual filmgoer. As a student he was irresistibly drawn towards the left political movement.

To begin with Sen studied Sound Technology in a film studio for a few months, then suddenly switched over to free-lance journalism. simultaneously giving private tuition. Soon after, he joined the Indian Peoples Theatre Association. the cultural wing of the Communist Party of India, Subsequently he took a job as a medical representative and travelled extensively in Uttar Pradesh

Around this time Sen became interested in the study of the aesthetics of cinema and started writing for radical periodicals. During this period he wrote a book on the life and art of Charles Chaplin and translated a posthumous novel by the Czech writer, Karel Capek.

Mrinal Sen made his first film in 1956. Since then he has made 17 feature films and a few shorts in several Indian languages. His subjects, particularly since the late sixties, have been predominantly political and, as a result, controversial.

All these years Sen has also been writing generally and critically on chema - on its socio political role and on the possibility of the emergence of a new cinema in India.

Filmography

Films in Bengali

1956: Raat Bhore

(The Dawn)

1959: Nil Akasher Nichey (Under the

Blue Sky)

1960: Baishey Sravana (The

Wedding Day)

1961 Punascha (Over Again)

1963: Abasheshey (And at last)

(And At Last)

1964: Pratinidhi (The

Representative)

1965: Akash Kusum

(Up in the Cloud) 1969: Bhuvan

Shome - in Hindi

1970: Ichhapuran

(The Wishfulfilment) 1971: Ek Adhuri Kahani (An Unfinished

Story)

1971: Interview

1972: Calcutta 71

1973: Padatik (The

Guerilla lighter)

1974: Chorus

1976: Mrigaya (The

Royal Hunt)

1977: Oka Oorie

Katha (A Village Story)

1979: Ekdin Pratidin (And Quiet Rolls the

Day)

These films have won numerous awards.



Ganadevata (The People)

Language: Bengali/colour/172 mins/1978

Director: Tarun Majumdar

Script: Rajan Tarafdar, Tarun Majumdar

Camera: Sakti Banerjee Editor: Ramesh Joshi Music: Hemanta Mukherjee

Lead Players: Soumitra Chatterjee, Sandhya Roy, Samit Bhanja, Madhabi Chakraborty

Production Company: Department of Information and Cultural Affairs, Government of West Bengal,

Writers Building, Calcutta



Ganadevata is based on Tarashankar Bannerjee's epic novel of the same name about the awakening of choice in villagers who have lived for centuries by habit.

Two men, Aniruddin, the blacksmith, and Girish, the carpenter, announce that they will not work on barter. The barter rates were established long ago and have taken no account of the rise in costs of raw material. The village teacher perceives the injustice but hesitates to advise direct action.

A rich farmer, who has rather more money than diligent farming alone can provide, perceives the danger to his power in the action of the carpenter and the black-smith. This farmer imposes his Idea of order on the village through a collection of henchmen and easy relations with the police. He sets fire to a 'rebel' part of the village. The police arrive and enact a token investigation.

A revolutionary from the city is incarcerated by the British in this far-off village. He spreads among the villagers the idea of collective action. The school teacher has meanwhile experienced at first-hand the tyranny of the rich farmer and government officials. For making a whimper on behalf of some wronged villagers, his school is taken away and he is hauled off to jail. He returns committed to changing prevailing feudal arrangements.

Majumdar renders particularly well the life racing through the village initially diverted to small fights and gossip instead of to social change. The film closes with a wide tableau of villagers standing next to one another, awakened to their own power to bring about a change.

Jagdish Banerjee



The Director

Born in 1931 in the town of Borga (now in Bangla Desh). Tarun Majumdar migrated to Calcutta in 1946 where he studied science at the St. Paul's Cathedral and Scottish Church Colleges. He joined the film industry as an assistant director in 1954, becoming a full-fledged director (under the pseudonym 'Yatrik'), in 1959. In 1965 he shook off his pseudonym and started directing films under his own name.

Filmography

Films in Bengali and Hindi

1959: Chawa-Pawa (To Ask and to Receive)

1960: Smriti Tuku Thaak (Let Memories Remain)

1961: Kancher Swarga (Heaven of Glass) President's Silver Medal (Best Bengali film)

1963: Palatak (The Runaway) Three Bengal Film Journalist Association (BFJA) awards

1965: Alor Pipasa (Thirst for Light)

1965: Ek Tuku Basa (A Little House)

1967: Balika Bodhu (Child Bride) Indian entry at Berlin, Locarno, Mannheim, Tashkent festivals. Seven BFJA awards plus Filmfare awards

1969: Rahgir (Traveller) Hindl. Five BFJA awards 1971: Nimantran (Invitation) Silver Medal: Best Regional Film (National Awards), Seven BFJA awards and the Filmfare awards.

1973 Sriman Prithviraj Five BFJA awards

1974: Fuleswari Three BFJA awards

1974: Thagini

1975. Sansar Seemantey (World's End) Soviet Woman's Committee award (Tashkent festival) Eight BFJA awards for the Best Film, Director, Actor, Actress, Supporting Actress, Music, Art Direction, Make-up

1978: Balika Bodhu (Child Bride) Hindi (2nd version)

1978: Ganadevata (The People) National Award for Best Feature Film with Mass Appeal, Wholesome Entertainment and Aesthetic Value

Currently working on Dadar Kirti

TES ES

Grahana (The Eclipse)

Language: Kannada/b & w/125 mins/1979

Director: T. S. Nagabharana

Producers: D. Shivaram, D. Venkatesh,

D. Rame Gowde

Story: Kodalli Shivaram

Script: T. S. Ranga, Nagabharana

Camera: S. Ramachandra

Editor: J. Stanley Music: Vijaya Bhaskar

Lead Players: Anand Paricharan, Govind Rao, Venkataramane Gowda, S. N. Rotti, B. S. Achar

Production Company: Harsha Pictures, 9 Shree Rama Mandir Road, Basavangudi, Bangalore 560 004. Tel: 607066/605831



While passing through a village in Karnataka, one day, a young film director came upon an interesting spectacle: a few untouchables wearing the sacred thread of the brahmins were carrying the goddess Chowdeswari in a procession, which only the brahmins were allowed to do.

On inquiring, he found that this was an annual ritual, the 'Hebbaramma's Festival', where, for a fortnight, a selected lot of harijans were ritually converted into brahmins. After the festival was over, they discarded their threads and reverted back to their original low-caste status.

Intrigued, the film director, T. S. Nagabharana, asked the village priest, who would cremate the untouchables if one of them was to die during the ceremony? The priest was shocked and said that the brahmins would certainly not do it. Neither would the untouchables be willing. In effect, such a corpse then remained unclaimed. A great deal of cruelty underlay the exchange. T. S. Nagabharana decided to make a film.

But it was a long time before he could finally work on the film. When he started in April, 1976, he was forbidden by the entire village to start shooting. And it was only a year later after bribing the high priest with Rs. 10,000, that he could finally begin work.

The film begins, simply enough, by explaining the origin of the ritual, as told by the villagers of Ujjani in the Tumkur district of Karnataka. Once, long ago, a brahmin girl from a neighbouring village was ostracised for not being married even though she had passed her puberty. On reaching the

village, she entered the harijan colony and begged for something to eat. They protested because she was a brahmin but she insisted and so they fed her. Whereupon the girl immediately changed into a goddess and blessing them said that they could become brahmins for 90 days in a year. Needless to say, the number gradually dwindled down to 14.

The ritual is practised in as many as 13 districts of Karnataka, though the explanation for it varies. What seems to be common is a need for a reversal of roles, both by the untouchables and the brahmins. But the explation of guilt in this way only reinforces the basic relationship of exploiter and exploited as the film shows.

On the last day of the festival, an untouchable. Chickahanuma, collapses and dies while carrying the goddess. Both the brahmins and the harijans refuse to cremate the body. Finally, Puttaswamy, the son of the village head and belonging to a dominant caste. enraged by the injustice, calls the police who take the body away. He is excommunicated by his father for this. When Puttuswamy starts living with the harijans, his father is deeply hurt and commits suicide. Meanwhile, the harijans who have given him shelter are thrown out of their jobs and are on the verge of starvation. Despite his dissuasion, they are again persuaded to join the annual festival. The furious Puttuswamy dresses up as one of the devaguddas (the converted brahmins), enters the temple and tries to stop the festival. There are shouts by the villagers who have gathered outside the temple demanding that he come out and he is thrown out by the harijans inside. Outside he is beaten to death. The festival goes on and the delty is taken in a procession. While crossing the fire pit, another harijan falls

The primary value of the film lies in its documentation of the actual ceremony. But, according to the director, there were many important situations which he was not allowed to shoot. Inside the emple, the devaguddas sit with their mouths strapped, not allowed to stir out of the premises. They also hang from the ceiling of the temple on hooks as a sign of devotion: a practice forbidden by the British but carried out in secrecy to this day. For the last scene he would have liked to have shown Puttaswamy entering the temple and destroying the cruel instrument, but was forbidden to do so.

Despite this, the film leaves an impact even on viewers unfamiliar with the context from which it is drawn

> Yashodhara Dalmia (Courtesy: Sunday Times)





The Director

T. S. Nagabharana is well-known on the Kannada stage as an actor and director. He has been closely associated with B. V. Karanth's amateur theatre group, 'Benaka'. His first brush with the cinema came about when he assisted B. V. Karanth with Chomana Dudi.

Subsequently he worked with Girish Karnad and was assistant director for the films Kaadu, Tabbaliyu Neenade, Magane and Ondanandu Kaladalli.

Filmography

1978: Grahana (The Eclipse) National Awards: Best Feature Film on National Integration. Best Screenplay.

Currently working on Anweshana and planning his third teature Kappu Moda Belli Anchu (Dark clouds, silver lining) based on a story by Shridhar.

गृह पुर्वेश

Grihapravesh (The Housewarming)

Language: Hindi/colour/144 mins/1979 Director/Script: Basu Bhattacharya

Lyrics: Gulzar

Camera: Adeep Tandon Editor: Om Prakash Takkar

Music: Kanu Roy

Lead Players: Sanjeev Kumar, Sharmila Tagore, Sarika, Dinesh Thakur, Priyadarshini, Nitin Sethi

Production Company: Aarohi, 1 Raj Kutir 8th Road, Khar, Bombay 400 052, Tel: 544727



Grihapravesh is the concluding part of Basu Bhattacharya's marriage trilogy (the first two films being Anubhav and Aavishkar) and derives its name from the ancient Hindu tradition of bringing home the bride. The nearest English equivalent to this would be the practice of carrying the bride over the doorstep.

The man-woman relationship, to Basu, is one of the most fundamental relationships and the basic building block of a monogamous society. Any breakdown in this relationship, he feels, causes problems on the economic, political and social level. In all three films, therefore, Basu explores marriages on the verge of breakdown. If Anubhav and Aavishkar deal with marriages on the verge of breakdown due to inherent factors (the childless couple of Anubhav and the individual egos of the couple in Aavishkar), Grihapravesh deals with a marriage which is threatened by 'the other woman'.

Amar and Mansi are a typical middle class couple, fighting against all odds to make a comfortable existence and save enough to buy a house of their own.

On this scene arrives Sapna, a typist in Amar's office young, modern and assured in her self-confidence and beauty. Amar's indifference, however, irritates her and she accepts the challenge of seducing him.

Their relationship develops from office colleagues to friends to lovers. Amar, a basically honest man, finds that he cannot give his love to two different women. Sapna, too, persuades him to tell his wife and divorce her so that the two can marry. Mansi is made of sterner stuff; and how she saves her marriage from the home-breaker forms the concluding part of the film.

The crux of the film lies in what Amar says, early in the film: 'One can only buy a house but one has to make a home'. Mansi and Amar in their almost desperate need to buy a house of their own have forgotten to make a home.

In spite of a few flaws (the rather simplistic way by which the wife win's back her husband) Grihapravesh remains an interesting film because of the performances (Sanjeev and Sarika), the camerawork, the excellent songs and above all, Basu Bhattacharya.

Sanjit Narwekar



Sarika, the other, younger woman



The Director

Born into a brahmin priestly family who were the hereditary priests to the Cossimbazar royal family, Basu Bhattacharya came to Bombay straight from his studies in Calcutta. to work in films. He worked as an assistant to the late Bimal Roy and later married Rinki, the film maker's eldest daughter. His first film Teesri Kasam won the President's Gold Medal in 1966. and represented India at the Moscow Film Festival. A string of award winning and successful films followed. Recently Bhattacharya has formed MUKT (Liberated), a marketing co-operative designed to help serious film makers get their films exhibited. For the past three

years he has been President of the Indian Film Director's Association.

Filmography

1966: Teesri Kasam* (Third Oath)

Award: President's Gold Medal

1967: Uski Kahani

(Her Story)

Award: Bengal Film Journalists' Association

1972: Anubhav* (Realisation)

Award: National

1974: Aavishkar* (Discovery)

1975: Daku (The Bandit)

1976: Tumhara Kalloo

(Yours Truly)

1976: Sangat (Accompaniment)

1979: Grihapravesh (House Warming)

Forthcoming film

Madhumati (Madhumati)

*Won many awards

जीना यहाँ

Jeena Yahan (Life is in the Making)

Language: Hindi/colour/ 105 mins/ 1979

Director/Script: Basu Chatterji

Producer: N. P. Ali Story: Mannu Bhandari Camera: K. K. Mahajan Editor: V. N. Mayekar Music: Salil Choudhary Art: B. Chandragupta

Lead players: Shabana Azmi, Shekhar Kapoor,

Devendra, Kiran, Dina Pathak

Production Company: Jamu Pictures, Bombay Airconditioned Market (9th Floor) Tardeo.

Bombay 400 034. Tel. 392984

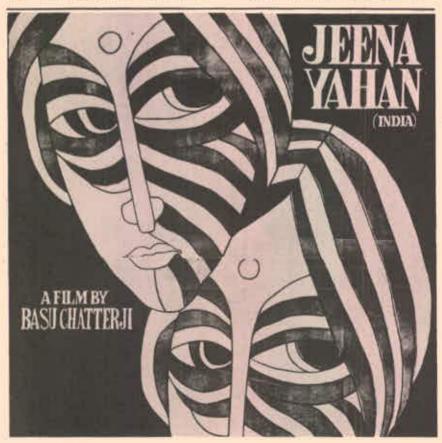


Jeena Yahan (Life is in the Making) contrasts people's attitudes to life in Bombay with those in a small town. Lakha and her friends Shipra, Verma and Shushma all struggle to live independent lives in the face of parental opposition, widowhood and unemployment. To overcome family oppositionLekha has married Shekhar secretly. Later she grows weak and he sends her to his family in a remote rural town.

Lekha is thrilled to escape from the pressures of city life, and is enchanted by the wide open sky, fresh breeze, and green fields of the countryside.

But as she settles into her in-laws' household she realises that if anything life is more claustrophobic here than in overcrowded Bombay. No one in the family is at peace with anyone else; Shankar and Gauri, Lekha's brother and sister in-law, want her to take them back to Bombay with her.

Lekha realises that the pressures of Bombay are at least vital pressures, that come from people living their own lives. She cuts her visit short and returns.





The Director

A Bengall by birth, Basu Chatterii grew up in Uttar Pradesh. He came to Bombay in the early 50's and worked for eighteen vears as a cartoonist for 'Blitz', a leading popular weekly. During this period he took an active interest in film, both as a member of film societies and as someone on the fringe of the film industry. He was an assistant to Basu Bhattacharya in the making of Teesri Kasam, Then in 1969 he secured a loan from Film Finance Corporation and made Sara Akash, in black and white. It was not until Rajnigandha in 1974 that Basu Chatterji really broke through at the box

office. This light airy family comedy established a formula that Basu has exploited skilfully, becoming one of the most reliable commercial directors. He has made twenty films in the last ten years. His latest in production is Man Pasand an adaptation of My Fair Lady.

Filmography

1969: Sara Akash (The Clear Sky) 1971: Piva Ka Ghar (Husband's Home) 1973: Us Paar (The Other Side) 1974: Rajnigandha (Tube Roses) 1975: Choti Si Baat (Small Talk) 1976: Chit Chor (Heart Stealer) 1977: Swami (The Husband) 1977: Sufed Jhoot (White Lies) 1977: Privatama (Beloved) 1978 Khatta Meetha (Sweet and Sour) 1978: Chakravyuha (Labyrinth) 1978: Dillagi (Poking Fun) 1978: Tumhare Liye (All For You)

1978: Do Ladke Dono Kadke

(Two Vagabonds)

1979: Manzil (Destination)

1979: Jeena Yahan (Life is in the Making)

1979: Baton Baton

Mein (By the Way)

1979: Prem Vivah: (Love Marriage)

Under Production

Hua Savera (When Dawn Arrives)

Sara Jahan (The

Universe)

Man Pasand (Heart's

Desire)

Ratnadeep (Candelabra)

Hamari Bahu Alka (Daughter-in-law Alka)

Nishkriti (Deliverance)

Apne Paraye (Our)

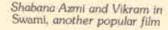
Relatives)



The film that became a surprise runaway success



Basu Chatterji's first film considered by many to be his best







Jhor (The Storm)

Language: Bengali/colour/100 mins/1979 Director/Story/Screenplay: Utpal Dutt

Camera: Dinen Gupta

Editor: Hrishikesh Mukhopadhya Music: Prasanta Bhattacharya

Lead Players: Ujjal Sengupta, Indrani Mukhopadhya,

Sagarika Adhikari, Kaushik Bondhopadhya Production Company: Department of Information

and Cultural Affairs, Government of West

Bengal, Writers Building, Calcutta.



It is 1829. In the Hindoo College, Derozio teaches his pupils - each a celebrity in later life - the value of scientific doubt and the necessity for patriotism. A woman, Saraswati is rescued from committing 'sati' and from her tormentor Nehush Sharma who is after her property. She is given shelter in Derozio's house; complaint carried to Raja Radhakanta Dev. the undisputed leader of the Hindi community. Dev, along with police chief Barwell almost playfully requests Derozio to return Saraswati but he refuses point blank. Whereupon Dev declares war on Derozio because of his arrogance and not because of his ideas.

On the one hand Hindu fanatics rouse mobs, the college is picketed, Derozio is stoned; on the other hand—his pupils pour over Voltaire and Rousseau, eat beef publicly and disrupt religious

meetings.

'Sati' is abolished by law. Saraswati goes home once again to fall into the hands of Nehush Sharma who tortures her son to force a public confession from her that Derozio has outraged her modesty.

In the meanwhile, Derozio's sister Emilia and his favourite pupil Dukhina develop a kind of love for each other which causes consternation in Hindu society. Dukhina is chained and whipped by his father, drugged and detained. But he breaks free to rejoin his master.

But finally the charges add up and, despite his stout defenders, Derozio is sacked from the Hindoo College. Tragically the favourite — Dukhina — testifies against the master. History explains this variously — either the boy was shattered by Emilia's refusal or excessive drugging damaged his brain.

Derozio does not recognise defeat. Dukhina abuses him publicy. Saraswati is forced to denounce him. Derozio continues undeterred to attack Hindu superstition and British exploitation.

Cholera then strikes him.

Outside a mob burns his effigy;
at his sickbed within, Derozio's
pupils break college rules to gather
bt his side

'Sati' is the self immolation of a widow on her husband's funeral pure.



Utpal Dutt's ideological commitment is evident in his work. At present this work includes Jhor which he has directed; another film, still in the planning stage, to be made in Bengali and Hindi and a few smaller assignments in Tollygunje.

Leftist ideology crops up frequently during the business like interview. How could he reconcile his leftist orientation with the kind of work he did in the Hindi cinema?

There was a time, Utpal says, when he needed a lot of money for himself and for his drama group, People's Little Theatre.

Utpal dismisses his stint with Bombay films as 'quite inconsequential'. What appealed to him more he says, is their thoroughly professional approach film making, the excellent technical standards which compare well with the best in the world and, above all, the association with actors and technicians.'

Utpal's argument that the cinema should have a sufficient amount of drama is actually related to his distrust of the Indian 'new wave'. He is quite alarmed by the 'invasion' of a few intellectuals who don't make films for the masses—and are quite proud of the fact. I think this is a wrong approach to the medium. I am proud to be making films for our people, our country, our illiterate masses,' he says.

Swapan Mullick (Extracts from Filmfare).



The Director

Apart from two films made in the early sixtles, Utpal Dutt has been concerned with the politically committed theatre. He has worked mainly in Calcutta, where he enjoys a delicate relationship with the Communist (Marxist) Government, Recently he has been repaying radical debts with money earned acting in Hindi films.

Filmography

Megh (Cloud) 1964: Ghoom Bhanger (Song of Awakening) 1979: Jhor (The Storm)

WHAT DEFIN

Joi Baba Felunath (Long Live Baba Felunath)

Language: Bengali/colour/100 mins/1979

Director: Satyajit Ray Producer: R. D. Bansal Script: Satyajit Ray Camera: Soumendu Roy

Editor: Dulal Dutta Music: Satyajit Ray

Lead Players: Soumitra Chatterjee, Master Jit Bose

Production Company: R. D. Bansal and Co., 45 Lenin Sarani, Calcutta 700 013

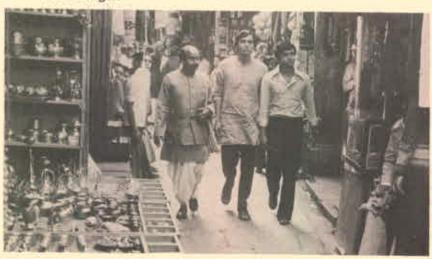
45 Lenin Sarani, Calcutta 700 013 Tel: 246483, 212468

Cable: Aardee, Calcutta

Or Department of Information and

Cultural Affairs, Writer's Building, Calcutta, Government of

West Bengal.



Twenty years after Aparajito, Ray has captured the same haunting vision of Varanasi and flooded his latest film with that city's visual richness. Felunath is unalloyed delight. It belongs to the Sonar Kella genre. But while Sonar Kella was a 'jeu d'esprit', Felunath reminds you of some of the early novels of Graham Greene—The Man Within—an adventure tale until you suddenly come up against the menace and terror.

Private-eye Felunath who is on a holiday in Varanasi with assistant Tapesh and Jatayu, writer of popular adventure tales, gets caught up in the investigation of the theft of a Ganesh idol from the house of a friend, Ghoshal. The investigation involves an employee of the family, a bogus sadhu and a merchant-receiver of stolen goods (Utpal Dutt).

The credits come on against an old map of Varanasi (lovingly photographed) and then we get a perfect cameo of an old man at work on a Durga idol with a boy-a little lost-looking on. The withdrawn, intense world of the lonely child is presented by Ray with the same sureness of touch as the loveliness of women unaware of their beauty. Felunath and his team enter Varanasi in a rickshaw. This Varanasi never was on land or sea. No, Ray has not glamorised the city. He has looked at the broken-down structures, the ghats, the sun on the Ganga, the bazar (glimpsed through the glimmer of necklaces and chains). the Victorian interiors of old Bengali houses, as no one has looked at them before.

There is one scene, dominated by Utpal Dutt, which has the touch of pure genius. To frighten Felunath off the investigation, he invites the group to his house and places the unfortunate Jatayu against a board for some practice knife-throwing by an expert. The knife-thrower is a shuffling, snuffling arthritic creature—a truly original creation. A routine act is lifted to the realm of comic horror.

Ray's humanism comes out in the subtle mockery of ritual and irrationalism. Mr. Ghoshal prizes the Ganesh as a work of art, not as a bounty giver. The sadhu is built up, with potent devotional music, as a charismatic figure before being exposed. In the context of the film, the three bhajans charmingly sung by Reba Muhuri, serve as a delightful, ironic comment.

Iqbal Masud Courtesy: 'Debonair' magazine



A sketch of a wig by Satyajit Ray designed for Shatran) ke Khilari (The Chess Players)



The Director

Satualit Ray Is indisputably one of the major directors in the world. His very first film Pather Panchall (1955) brought him immediate international recognition. This was the opening film of the now famous Apu Trilogy with Aparajito and Apur Sansar completing the work based on two noted Bengali novels.

A complete film maker, director, editor, scriptwriter, music director, Ray came to cinema from commercial art and book design and with a wide knowledge of Indian and Western art and music. As a film maker he is entirely self-trained. In 1978 he received an honorary Doctorate from Oxford University.

1980 marks
his twenty-fifth year
of film making,
celebrated at the
International Film
Festival, Bangalore
with a complete
retrospective showing
of his films.

Filmography Films in Bengali

1955: Pather Panchali (The Song of the Road)

1956: Aparajito (The Unvanquished) 1957: Paras Pathar

(The Touch Stone) 1958 Jalsaghar (The Music Room)

1959: Apur Sansar (The World of Apu) 1960: Devi (The Goddess)

1961: Rabindranath Tagore (A film biography)

1961: Teen Kanya (Three Daughters)

1962: Kanchanjungha 1964: Charulata

1965: Kapurush-O-Mahapurush (The Coward and the Saint) 1966: Navak (The

Hero)

1967: Chiriakhana (The Zoo) 1969: Goopy Gyne Bagha Byne (Goopy and Bagha) 1970: Aranyer Din Ratri (Days and Nights in the Forest) 1970: Pratidwandi (Siddhartha and the City) 1971: Seemabaddha (Company Limited) 1973: Ashani Sanket (Distant Thunder)

1974: Sonar Kella

(Golden Fortress)

1974: The Inner Eve (A documentary) 1975: Jana Aranya (The Middle Man) 1976: Bala (A documentary) 1977: Shatrani Ke Khilari (The Chess Players) in Hindi 1978: Joi Baba Felunath Currently working on Hirak Rajar Deshe (In the Land of King Hirak) These films have won

many awards.

Master Jit Bose, the young detective in Jol Baba Felunath



करतूरी Kasturi (The Bird of Destiny)

Language: Hindi/colour/131 mins/1978 Director/Producer/Script: Bimal Dutt

Camera: K. K. Mahajan

Editor: Bhagwant Deshpande

Music: Uttam Singh

Lead Players: Nutan, Parikshat Sahni,

Dr. Shreeram Lagoo, Arvind Deshpande, Sulabha Deshpande, Agha, Dulari Rachna, Nitin Sethi,

Mithun Chakravarty, Sadhu Meher,

Production Company: Bimal Dutt Productions,

13 B, Trilok, Dr. Ambedkar Road,

Bandra, Bombay 400 050.

Enquiries: Film Finance Corporation,

13-16 Regent Chambers, 208 Nariman Point

Bombay 400 021.

Tel: 231832/234932/231963/231861

Grams: Filmfinans



Summarized, Birnal Dutt's film Kasturi could be said to be about suggestibility, particularly superstitious suggestibility under stress. This theme is evoked through the relationships of a forest officer in the Bastar area, his best friend and his best friend's wife, both of whom live in the city where they teach and do research in the sciences.

The wife (Nutan) often comes to the forest officer's (Parikshat Sahni) home in the Bastar area to do research. The husband (Shreeram Lagoo) comes on one occasion to observe a rare bird which his friend has sighted in the forest. He climbs a tree to observe the nest, and accidentally destroys the eggs. The adivasi (tribal) priest who observes this warns the man of danger and gives him a talisman to protect him. But on the way out of the forest he has a stroke. It looks as if, despite all his scoffing about the anger of the presiding deity of the forest, the priest's prediction has come true. Much later when the wife hears about the alleged cause of her husband's stroke she scoffs at it too and says

that he has always suffered from high blood pressure. But gradually, under the fears constantly expressed by the villagers when she and her husband visit the forest two years later, and her own stress as she finds herself more and more in love with the forest officer and unable to hide it, she becomes hysterical and superstitious herself.

Kasturi ends with a rejection of all the hysteria, and recognition in several character's that they themselves have 'created' the forest, the fears, the wrath of the gods. As a village woman (Sulabha Deshpande), who nurses the stricken professor, observes: the presiding deity is anything we want him to be.

Bimal Dutt handles the film with great sensitivity. One actually feels the forest and the gods as a presence, and there is a subtle but constant tension created in and by the characters. It is rare here to see themes of the kind described handled with such subtlety.

Eunice de Souza (Courtesy: Economic Times)







The Director

Bimal Dutt, born in 1924, obtained a diploma in wireless technology before joining the railways and the trade union movement in 1949. In the same year he lost both jobs and was imprisoned for his political activities. He worked at the Indian Institute of Technology, Kharagpur, from 1951-53 and the Institute of Nuclear Physics, Calcutta, from 1954-58. During this period, he wrote several stories, poems and novels for Bengali

journals. In 1959, he joined the script department of Bimal Roy Productions, which he left in 1960. From 1960-63 he worked for various advertising agencies and also as a commentary writer and speaker for the Films Division of India, His first script, for the film Anupama received the Bengal Film Journalist Association Award, 1964. His other script and story assignments include Satyakam, Uphaar, Anand, Mili, and Jurmana.

Filmography

1979: Kasturi National Award: Best Feature Film in Hindi (shared with Junoon).



Kummatty (The Bogeyman)

Language: Malayalam/colour/90 mins/1979

Director: G. Aravindan Producer: Ravindran Story: K. N. Pannicker Script: Pannicker, Aravindan

Camera: Shaji Editor: Rameshan

Music: M. G. Radhakrishnan, Kavalam, Aravindan

Art: Namboodiri

Lead Players: Ramunni, Ashokan, Vilasini Reema, Kothara Gopalkrishnan, Sivasankaran Divakaran, Vakkil, Mothassi, Shanker and the teachers and the students of the L. P. School, Cheemeni.

Production Company: General Pictures,

Quilon 691 001, Kerala. Tel: 3714/3821/2134/3376.

Grams: Artcraft, Telex: 088/225.



Kummatty, a fantasy for children, is about a frightening bogeyman who arrives in a village and endears himself to its children. As a parting gift, he turns a group of children into animals and returns them to their original state. All but one, who remains a mongrel. The mongrel lives a dog's life, unable to adapt to the pedigreed home that a kind girl gives him. He returns to his village. His mother recognizes him, but all exorcism fails to restore him to his human shape. Finally, Kummatty returns and realises his mistake immediately. He turns the mongrel into the boy he was. The boy runs home and immediately frees his pet parrot kept in a cage.

The actors are almost all from the village, and the children particularly act with remarkable

ease.

Ramunni, a well-known musician and dancer. This, his first screen appearance, is a powerful one. The film's music is strikingly different.

It is necessary to understand the songs because they convey much of the film's use of local myth. The most unusual feature in the film is the identification of children with animals and with fantasy.

> Uma da Cunha (Courtesy: 'Financial Express')



'Self portrait'



The Director

Aravindan, 44, is the son of Govinda Nair. a well-known humorist in Malavalam literature. He graduated in science, then took to painting and has had his work exhibited in group shows. He worked as a cartoonist for 13 years on the paper 'Mathrubhoomi'. His cartoons have also been published in the book A Little Man in a Big World'.

Aravindan has studied Hindustani classical music and is a musician in his own right. He wrote the score for V. K. Pavitran's recent film Yaro Oral. In addition, he is a

theatre addict and one of the pioneers of a leading theatre group called Thiravarung', which promotes folk and classical theatre. Although steeped in the arts, Aravindan has settled into a government job that calls for technical expertise on one of Kerala's main agricultural assets rubber plantations.

Ravindran, the producer, is an exporter of cashewnuts. This is a family business, which has allowed him time to develop his interest in films. For fifteen years he produced commercial films, later branching out into distribution.

Ravindran got acquainted with Aravindan when he was asked to distribute Aravindan's first film. Since then he has produced all Aravindan's films.

Filmography Films in Malayalam

1974: Uttarayanam (Throne of Capricorn) National Award (Commemorating the Silver Jubilee of Indian Independence). National Award: Best Malayalam Film of the Year. State Awards: Best Film, Best Screenplay, Best Director, Best B & W Cinematography, and Best Art Director.

1977: Kanchana Sita (Golden Sita) National Award: Best Director. State Award: Best Colour Photography and Excellence in Direction.

1978: Thampu (The Circus Tent) National Award: Best Director, Best Malayalam Film and Best B & W Photography. State Award: Best Director and Second Best Film. All India Critics Award: Best Film and Best Director.

1979; Kummatty 1979/80: Esthappan



Ma Bhoomi (Our Land)

Language: Telugu/b&w/150 mins/ 1979

Director: Goutam Ghose

Producer: G. Ravindranath/B. Narasing Rao

Story: Kishan Chander

Script: Partho Bannerji/B. Narasing Rao

Camera: Kamal Naik Editor: Raj Gopal

Music: Vinjanuri Seeta, Goutam Ghose Lead Players: Saichand, Bhopal Reddy,

Yadagini, Kakarala.

Production Company: Chaitanya Chitra International, 3/2 R.T. Panjagutta Colony,

Hyderabad, Andhra Pradesh



An uncompromising political film is a rarity on the Indian screen. Ma Bhoomi captures the heroic peasant struggle of Telengana in the early forties, exposing with documentary exactitude the oppressive feudalism of the erstwhile Nizam State.

Scrupulously avoiding sentimentality, the film shows the degrading serfdom of peasants, accepting with stoic resignation the ruthless misappropriation of their lands, the sexual exploitation of their women, their abject servility in not even daring to look directly at the master.

Only Ramiah, the hero, shows a glimmer of defiance, even as a young boy. Two incidents are eloquent. The minions of the landlord drag the unwilling boy from the fair, and throw his new clothes on the ground with deliberate contempt and the boy picks them up with a touching defiance; the shy wonder in his widening eyes as he peeps furtively into the mirror propped against the boulder, and a vista unfolds.

Ramiah's adolescent romance with the gypsy girl, an almost idyllic pause in the march of history, is the burning point in Ramiah's growing awareness of exploitation. Too proud to accept his beloved succumbing to the landlord's sexual coersion, he leaves the village.

It is in the city that the political education of Ramiah begins, after a chance meeting with the kind Marxist activist.

From this point the film is mainly documentary in style; the stark reality of police brutality and an entire village strewn with corpses, only vultures circling overhead and the piercing scream of Ramiah, as the full extent of the horror dawns on him. There are fleeting moments of inarticulate tenderness between the father and son. The growth of militant fervour in a long enslaved people percolates through every frame.

The dispossessed, now in control of their lands are united in their determination to guard their hard won victory against the land-lords. It is here that the film retains its integrity.

Some satirical asides are worth mentioning. The landlord lavishly entertaining the government official who drunkenly spouts banal verses, epitomize decadent feudalism and corrupt bureaucracy.

The stirring use of earthy folk songs, native to the region, mocking the Nizam in his palace, convey the mood and the ethos.

The film is a notable achievement in the sparse field of political cinema, in a country that has such a rich saga of political struggle. Whether one accepts the Marxist analysis or not, the courage and sincerity are admirable.

Maithili Rao













The Director

Goutam Ghose, 28, is a Bengali who graduated from the University of Calcutta. In 1975 he made the short documentary, Hungry Autumn which won a special award at the Berlin Film Festival in 1977. Ma Bhoomi is his first feature film.

Filmography

1975: Hungry Autumn (Documentary) Special Award, Berlin Film Festival 1977.

1979: Ma Bhoomi



Nimajjanam (The Immersion)

Language: Telugu/colour/85 mins/1979

Director/Script: B. S. Narayana

Producer: Prem Prakash Camera: P. S. Nivas Editor: B. Kuppuswamy Music: M. B. Srinivasan

Lead Players: Bose Babu, Sarda, Chakrapani,

M. V. Ramarao, Dasharathi.

Production Company: Red Rose Art Films, 2C Rajaram Colony, Kodambakkam,

Madras 600 024.



Nimajjanam is a thought provoking exception to the general run of the Telugu films, probing the trauma of rape on Bharathi, a typical prototype of an orthodox brahmin woman.

She is accompanying her husband, Srikanth to holy Kashi for the immersion of the ashes of her dead father-in-law. The cartman conveying them to the railway station from their remote village is overcome by lust and plans the rape, cleverly plotting the husband's absence by sending him to recover the pot of ashes deliberately lost on the way.

Bharathi is not only a victim of rape but of the strangle-hold of brahminical tradition that enjoins the immersion of the dead in the sacred Ganges. Inevitably, she seeks salvation in the same Ganges, feeling besmirched after

her violation.

On the return journey, Srikanth accompanied by the family priest, laments his wife's death, her motive remaining an enigma to him. The cartman, meeting them by prearrangement, is now terrorised by overwhelming guilt. He dies precisely at the same spot where he committed the rape, gasping out a dying confession to the priest. The irony is further heightened by Srikanth nobly administering the holy Ganges water to the low caste sinner, proclaiming too late the higher claims of humanity over hide-bound tradition.

Sarda, a seasoned actress sensitively portrays the agony of a rape victim (winning the National Award for the best actress). Throughout, the film conveys a muted criticism of brahmin customs.

Maithili Rao



The Director

B. S. Narayana entered the film industry in 1952 and became an independent director in 1960. He has so far directed about 25 films in Telugu, Tamil and Kannada. His film Drummadi Bathukulu (Telugu) won the 1976 National Award for the best Telugu film and also an award from the Andhra Pradesh State Government, Narayana was a member of the Indian Delegation to the Tashkent Film Festival in 1974 and the Moscow International Film Festival, 1975.

Filmography

1979: Nimajjanam National Awards: Best Feature Film in Telugu: Best Actress.

െന്ദ്രവപ്പുന്നു

Peruvazhiambalam (A Dead End)

Language: Malayalam/b&w/120 mins/1979

Director/Story/Script: P. Padmarajan

Camera: Kannan Narayanan

Editor: Ravi

Music: M. G. Radhakrishnan

Lead Players: Gopi, Ashok, Lalitha, Aziz, Jose

Prakash, Adoor Bhavani

Production Company: Bhadra Movie Makers, K.K. Road, Kottayam 1, Kerala. Tel: 2563



An ominous cloud of fear descends on the village as Prabhakaran Pillai, incarcerated for a mere three months for committing rape, returns from jail. The air is full of anxiety. People talk in subdued tones. An atmosphere has been created; an atmosphere full of possibilities.

Where will Prabhakaran Pillai go first? To the home of the girl whom he has raped or to Nanu the ferryman who has given evidence against him in the rape case? He had been heard declaring that he would wreak vengeance on both. The hero prefers to settle accounts with the girl's family first and threatens to repeat the feat in public. Then with a vicious growl he tramples underfoot the brave Nanu who had dared to defy him, while the whole village watches from a distance, afraid to intervene.

The sturdy villain, who has a weakness for lovely girls, is on the prowl again. He casts his eye on the daughter of the late Kunju, the village oil-crusher. The adolescent Raman, the brother of the girl, is a hindrance to his designs and he makes no secret of his intention to do away with Raman.

Raman, a frail weakling, is struck by a mortal fear of the scoundrel and an irresistible passion to defend the honour of his sister. The resultant hysterical frenzy endows him with a rare courage and he stabs the villain in a paroxysm of fury.

The village, delivered of the morbid dread of the villain, brands Raman a murderer and cries for his blood. The boy flees to save himself and is picked up in an unconscious state by someone who bears a long standing grudge against the dead Prabhakaran Pillai. Raman is sent to the safety of an upland village to remain in hiding in the hut of the village whore. The terrible loneliness, the frustrations and the anxiety about his sisters make Raman come out and face the world. The realisation that his benefactors were motivated to help him because it gave them a feeling of psychological revenue against the depraved villain, makes him hate them. He goes to the extent of declaring that the daredevilry of the late Prabhakaran Pillal is more honourable than their cowardice.

K. Sukumaran Nair



The Director

A well-known novelist and script writer. Padmarajan has won many State and regional awards, including the Kerala Sahitya Academy Award (Best Novel, 1971) and the Government of Kerala's State Award (Best Screenplay, 1978).

Filmography

1979: Peruvazhiambalam

ChorusSanghaganam

Language: Malayalam/b&w/83 mins/1979

Director: P. A. Backer Producer: Salam Karassery Script: M. Sukumaran

Camera: Vipidas Editor: Ravi

Music: Devarajan Sound: Kannan

Lead Players: Sreenivasan, Ramu Kariat, P. R. Nambiar, Madhu Master, Rani Tankam Production Company: Navadhara Movie Makers,

Y.M.C.A. Road, Calicut 67300, Kerala.

Tel: 74480



"Who is Goutama?" This is the question that prompts all action in P. A. Backer's film Sanghaganam (Chorus). Only the young protagonist seems to know the answer. for 'Goutama' is synonymous with the young man's search for his own identity. Disillusioned, unemployed and otherwise cynical, he has a child-like faith that once he meets 'Goutama' his life will have some meaning. It is in search of this pot of gold at the end of the rainbow that he dons his father's old suit and solar hat, after carefully shaking out the cockroaches from it, and bravely steps out from his village home, for the city, much to the dismay of his anxious mother. The good lady cannot fathom her son's obsession and keeps asking him, "Who is Goutama? Once he answers, 'My saviour'; on yet another occassion he dismisses her, 'You don't know him, mother. Nobody knows him.'

But when he reaches the city, a taxi-driver seems to know just where Goutama lives and drives the young man straight to a palatial bungalow. He enters and reading a little sign which says, 'Please be seated', gingerly lowers himself onto a sofa. Presently a woman appears - Goutama's wife. She seems to recognise him, feeds him and expresses concern over the fact that he's looking so thin. But when her husband finally arrives, he's not so sympathetic. He dismisses his young admirer with a brief and telling, 'Get out'.

Thus rudely ousted, our protagonist finds himself once more on the city streets, putting together the shreds of his broken dream, broken but not quite lost. The film maker lets his camera loose,

together with his young hero, focussing on the everyday drama of our roads: three policemen chasing a thief, a discotheque with some westernised teenagers gyrating to a guitar, as well as the seamier side of the toddy joint and brothel. Wiser now, the young man sells his absurd suit and cap.

In the course of his wanderings, he comes across a little servant girl weeping on the road over a broken bottle of milk. The child whimpers, 'Goutama's wife will kill me.'

This revelation sets the now excited young protagonist once more on Goutama's wake. Taking the address from the child, he finds his way to a congested, middle-class flat. This Goutama, banian-clad and very bourgeois, politely asks the young man to sit down, and quietly goes out to inform the police. So, instead of being merely kicked out, our hero finds himself in the police station, accused of being a thief.

While at the lock-up, he mutely witnesses the police ruthlessly torture a fellow convict. Released the next morning, after having his degree certificate confiscated, he comes across the same bearded man who was tortured the previous night. In the course of the conversation, he learns that his companion is no thief or murderer. he is in fact a union leader and a communist. The protagonist asks him his name, 'Goutama' comes the reply. Angry at finding 'Goutama', when he least expected to, he rejects all that his companion stands for, spitting out the words, You are more cruel than the rich one and cleverer than the middleclass one.

It is only much later, after a morcha procession and a lathicharge in which four young revolutionaries, including Goutama are killed, that the protagonist realises that the solution he's seeking lies not in the dream but in seeing reality and facing up to it. It lies in 'finding one's own blood, standing united and fighting the system.'

Where P. A. Backer has been successful is in keeping the audience interested in the central question: Who is Goutama? This he does in the traditional detective novel fashion, by following clues with his camera. There are moments of sharp political and social satire, for instance a conversation that the protagonist has with a prostitute. Learning that he's without a job, she asks, 'Are you educated?' He answers, 'Yes.' Her reply is quick and devastating, 'Well then, you won't get a job.'

Pamela Philipose



The Director

P. A. Backer was born in 1940 in Trichur, Kerala. His association with the film industry dates back 20 years. He was introduced to films by the late film director Ramu Kariat. After serving the film industry for several years in different capacities he made his debut as producer with the film, Olavum Theeravum (Waves on Shores) which won many awards, including the State Award for the Best Feature Film.

Filmography cilms in Malayalam 1975: Kabani Nadi Chuvannapol (When River Kabani Turned Red) Kerala State Awards: Direction and Second Best Feature Film of the year.

1976: Manimuzhakkam (Tolling of the Bell) National Award: Best Malayalam Film. Kerala State Awards: Best Film, Best Screenplay, Best Photography. 1977: Chuvanna Vithukal (Red Seedling) Kerala State Awards: Best Editing, Best Actress. Second Best Film. 1979: Sanghaganam (Chorus) Entry at 1979 Moscow Film Festival. Currently working on Unartha Pattu (The Awakening Song) and Chappa (Token).

सर्वसाक्षा

Sarvasakshi (The Omniscient)

Language: Marathi/b&w/135 mins/1979 Director/Producer/Story: Ramdas Phutane

Camera: Sharad Navle

Music: Bhasker Chandawarkar

Art: Dinanath Chawhan Sound: Madhav Patade

Lead Players: Smita Patil, Jayram Hardikar,

Anjali Paigankar, Vijay Joshi

Production Company: Giriraj Pictures,

Tulsi Nivas, 61 D Road,

Churchgate, Bombay 400 020

Tel: 293697



Ravi, an idealistic school teacher and his wife Rekha arrive in the village of Ranjanwadi where the young man joins the staff of a school. Ravi is interested in social work, especially as it affects his pupils. He finds that he has to face a wall of blind tradition and docile belief in practices passed on from generation to generation.

The only people sympato Ravi's efforts thetic Jadhavrao, a member of the landed gentry, his widowed daughter-inlaw Sujata and young grandson Shekhar. The film takes a dramatic turn when it starts portraying the machinations of the bhagat who is both a swami and a witch doctor. Rekha who is pregnant has a strong premonition that at childbirth, either she or her child will die. She goes to the bhagat in the hope that such an outcome will be averted with his blessings. He demands a human sacrifice which the horrified Rekha refuses

to consider. Rekha dies while giving birth and Ravi's rationalism is obscured with doubt.

Ravi too is unwittingly embroiled in the bhagat's power-play when he is charged with the murder of one of the bhagat's victims. In his prison cell his vision of a young boy being sacrificed on a nearby hill is confirmed as the police acting on his premonitions catch the bhagat and the school head-master red-handed, making preparations for the sacrifice.

Released from prison, the troubled Ravi wonders if his vision was more than a co-incidence. Based on the real-life context of the Manvat murder case the film has been shot entirely on location and the cast—apart from Anjali Paigankar and Smita Patil—has been drawn from the avant-garde Marathi stage.

Dnyaneshwar Nadkami





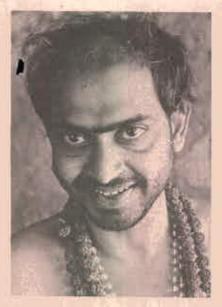
The Director

Ramdas Phutane was born in 1943 in Jamkhed, Maharashtra. He worked as an art teacher in Bombay for about 12 years before becoming the editor of 'Rituraj', a Hindi annual. His collection of poems in Hindi entitled 'Cutpiece' was published in 1969. He produced his first Marathi film Samna in 1975.

Filmography

1975: Samna (Confrontation) 12 awards: 2 National Awards, 3 Filmfare Awards and 7 State Awards 1979: Sarvasakshi (The Omniscient)





Vijay Joshi in the role of a sinister 'bhagat'

ಸಾವಿತ್ರಿ

Savithri (The Wife)

Language: Kannada/colour/120 mins/1978

Director/Script: T. S. Ranga

Producer: Hamzu Jagalur Imam, T. S. Ranga

Story: Ram Sha

Camera: Barun Mukherjee

Editor: J. Stanley Music: Gunasingh

Lead Players: H. G. Somashekara, Anil Thakker,

Vasant Kumar, Ashwini

Production Company: Hamzu Films, 32 Fourth Main Road, N. R. Colony, Bangalore 560 019

Tel: 609233



Savithri is the second feature film of a versatile theatre personality. Its story is built around two very young people, Savithri and Malleshi, who come to know each other as student and teacher in a village school. It is an unusual story. The feelings that they secretly nurture for each other crystallise only after their marriage takes place under very strange circumstances. The pair realise that their marriage is a part of a cruel game of vengeance and hatred between the powerful rivals in the village, Sharanappa Gowda, the father of Savithri, and his arch enemy Sangappa Gowda.

Sangappa kidnaps her and forcibly gets her married to Malleshi. By marrying Savithri to a man of low status, he achieves his purpose in humiliating his enemy and shaming him in the eyes of the village. The father reacts with ferocious anger. He succeeds in having Malleshi convicted on the criminal charge of kidnapping a minor and forcibly marrying her. Malleshi is sent to prison. Their tender relationship is shattered, but not finished. He returns to his wife after serving his term. The hope that the two could begin their lives anew is again shattered by her father. Sharanappa takes Malleshi away from the house under some pretext. He returns alone. We realize he has murdered his son-in-law.

Ranga's dexterity is evident in his expanded vision and the ending he has given to the story. By doing so, he reveals the tragic proportions of this human drama—perhaps cruelty is a larger part of reality than love.

Yashwant Chittal



The Director

T. S. Ranga, who along with T. S. Nagabharana has done the screenplay for Grahana, is an actor. singer and theatre activitist besides being a screenplay writer. As a member of the theatre group 'Benaka' he has organised Kannada plays all over the country. Besides Grahana he has scripted Geejagana Goodu and Udhava. He has also directed Geejagana Goodu and Savithri

Filmography

Films in Kannada 1977: Geejagana Goodu (Weaver Bird's Nest) 1978: Savithri (The Wife)

Currently working on two bilingual films (Kannada/Hindi) Swaroop and Matte Male Hoyyuthida.



22nd June, 1897

Language: Marathi/colour/120 mins/1979 Directors: Nachiket and Jayoo Patwardhan Producer/Script: Nachiket Patwardhan

Camera: Navroze Contractor

Editor: Madhu Sinha Music: Anand Modak Art: Jayoo Patwardhan

Lead Players: Prabhakar Patankar, Ravindra Mankani, Udayan Dixit, Rod Gilbert, John Irving,

Sadashiv Amrapurkar

Enquiries: Nachiket Patwardhan, 55/14

Erandwana, Pune 411 004



Damodar Chapekar, the eldest of the three sons of a kirtankaar (preacher-singer) led a group of militant and fanatic brahmin youths who despised the English language and Christanity.

In January, 1897, the plague struck Pune and Walter Rand of the Indian Civil Service was appointed in charge under martial law. His strong arm methods of evacuating and fumigating the affected buildings were successful but in the process destroyed the loyalty of the brahmin community. Already inspired by a revolutionary leader, the militant views of Tilak and further angered by the death of an intimate friend, Damodar planned to kill Rand on the night of June 22nd.

The plan succeeded and all escaped. Inspector Brewin of the CID led a massive man hunt and an award of Rs 20,000 was announced.

Ganesh Dravid was serving a jail sentence when he met Inspector Brewin. Nilu Dravid, his younger brother had once been a member of the Chapekar group—through this connection Brewin arrested Damodar and extracted a complete confession of the crime. Damodar was tried and inspite of an appeal by Tilak his sentence was confirmed and he was hanged.

Balkrishna Chapekar, the second brother, was arrested soon after and in the absence of any evidence or eye witnesses, Brewin persuaded Vasudev (the youngest Chapekar brother) to testify against Balkrishna in the court.

But before the trial, Vasudev and his friend Ranade avenged Damodar's death by murdering the Dravid brothers. Within a few months, the trials ended with the execution of the three remaining assassins Balkrishna and Vasudev Chapekar and Ranade – thus bringing to an end one of the more violent episodes in Indian history.



உதரிபூக்கள்

Utharipokal (Scattered Flowers)



Language: Tamil/colour/ 114 mins/1979 Director/Script: J. Mahendran Story: Pudumaipatthan Camera: Ashok Kumar Editor: Lenin Music: Llayaraja Art: Ramaswamy Lead Players: Vijaynan, Sarat Babu, Charuhasan, Sunder, Swamikannu Production Company: **Dimple Creations** 40 Giriappa Road, T. Nagar, Madras 600 017 Tel. 441844

The rich in Indian villages still take a feudal attitude in their relations to the poor. They do not hesitate to behave as they want, even taking the law Into their own hands. In Mahendran's Utharipokal (Scattered Flowers) Sundara Vadivelu who runs the village school, is one such character.

When he becomes attracted to his sister-in-law Shenbagam, yet finds his wife Lakshmi and her father inhibiting his designs, Vadivelu makes his family's life as unpleasant as possible, even for his two children.

This licentiousness is Vadivelu's eventual undoing. He finds an excuse to divorce his wife, after which she dies. He marries again, but cannot forgive the object of his frustrated desire, forcing Shenbagam to marry a young teacher in his school. It is this incident that induces his second wife to leave him, and triggers a rebellion amongst the villagers against Vadivelu's autocratic arrogance.

For once he finds the law taken out of his hands.

Mahendran, the young director, has taken his theme from 'Sittrannai', a short story by Pudumai Pithan, a Tamil renaissance writer. His characterisation is earthy, his portrayal natural and sensitive, Mahendran has made a strong film. He is complemented by Ashok Kumar's photography, blending with and supporting the moods of the film.

R. Krishna Mohan



The Director

J. Mahendran, 51. graduated from Madras University. He worked as a journalist and an editor with the newspaper 'Tuglag' for three years, before taking to screenplay and script writing. He joined the Film Industry as an assistant director. He has also enjoyed considerable success in the theatre. He wrote the play Thangapathakkam' and has directed several, including 'Rishimoolam', which had an unprecedented run in Madras in 1978. Mahendran's first feature, Mullum Malarum, was screened at the Delhi Film Festival in 1979.

Filmography

Films in Tamil

1978: Mullum Malarum (A Thorn and a Flower) 1979: Utharipokal (Scattered Flowers).

Films Division ... Closed Doors

Louis Marcorelles writing in 'Le Monde' on the Bangalore Festival noted the scant attention paid to 'Indian documentaries. This may be true on a festival level. It is not so as a national policy.

In India, short films are the domain of a single government body – Films Division. Its purpose is to inform the country's multi-lingual, heterogenous populace of the nation's progress, priorities and culture. The stress is to reach the largest number. Therefore, the quality fluctuates.

FD releases an imposing 200 documentaries every year at a cost of Rs. 350 million. It compulsorily screens one of its documentaries and newsreels every week in India's 10,000 cinemas. FD is the only source through which short films can be commercially screened in India.

FD gets its films from:

 a. Directors and producers on its regular payroll. b. Ad-hoc directors who collect fees for films specially assigned to them.
c. A panel of around 120 filmmakers who are on the approved list. Films given to them are open to tenders. The lowest bid usually gets the film.

d. Independent producers who sell readymade films to FD.

e. Donors who gift films to FD

FD chooses the subjects for the films it commissions and has one of its own producers supervise.

FD films have to undergo scrutiny from various regulating bodies before they are finally approved. Once FD gives the go-ahead on the script and the production, the Film Advisory Board (FAB) must pass the film for public exhibition. The FAB can suggest changes or reject the film. The Censor Board has to grant its certificate before the film returns for FD's final stamp of approval. To those who wish to sell their films to FD, there is yet another stage: the FD Purchasing Committee has to approve the transaction.

Within its rigid controls and supervision, worthwhile FD documentaries do get made—and win awards. Some of them are listed below.



Conquest of Kanchenjunga

Colour/35 mm/20 mins Compilation: Prem Vaidya Producer: N. S. Thapa

A report on an expedition by members of the Indian Army to Kanchenjunga.

Awards: International Short Film and Documentary Film Festival, Lille, France, 1980. 28th International Festival of Mountain and Exploration Films, Trento, Italy 1980. 8th International Festival of Sports and Tourist Films, Kranj, Yugoslavia 1980. Golden Trophy Award at 36th International Sports Film Competition, Rome.



They call me Chamar

B&W/35 mm/17 mins Director: Loksen Lalwani Producer: Mushir Ahmed

Based on a newspaper report on the marriage of a Brahmin and a Harijan girl from the Chamar community. The film examines the existing caste structure. Awards: 17th International Festival of Short Films, Cracow, Poland. International Film Festival of Asian, African and Latin American countries, Tashkent. 12th International Film Festival, Nyon, Switzerland. 23rd International Leipzig Documentary and Short Films Festival, GDR.



Oulcksand

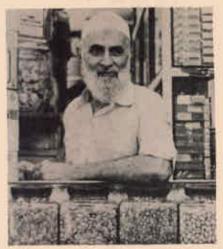
B&W/35 mm/20 mins Director: Pradeep Dixit

Producer: Durga Khote Productions

Based on incidents reported in 'A

National Survey of Bonded Labour' by
the Gandhi Peace Foundation.

Awards: 12th International Film Festival, Nyon, Switzerland. 23rd International Leipzig Documentary and Short Films Festival, GDR.



Arrival

Colour/35 mm/20 mins Director: Mani Kaul Producer: Mushir Ahmed

A candid study of the bustling metropolis of Bombay and the faceless crowds that constitute its labour force.

Never Say Die

B&W/35 mm/9 mins Director: Jaidev Reddy Producer: Prem Vaidva

The government's efforts at vocational rehabilitation of the physically handicapped.

Awards: 24th Annual San Francisco International Film Festival, 1980



Child on a Chessboard

R&W/35 mm/8 mins

Director/Producer: Vijay B. Chandra

Man with all his intelligence persists in making nuclear weapons. What happens to innocence in the process of growing up?

National Award: Best Experimental Film



The Chola Heritage

Colour/35 mm/16 mins

Director: Adoor Gopalakrishnan

Producer: P. N. Kaul

The film traces the development of temple architecture, sculpture, bronze casting and painting of the Chola Dynasty.

A Monument of Friendship

Colour/35 mm/11 mins Director/Producer: P. N. Kaul

The film depicts the project undertaken by India and Afghanistan to restore the great Buddhist monuments and paintings at Bamiyan.

Insult to Civilization

Colour/35 mm/14 mins

Director: Rahat Yusufi/Lokslen Lalvani

Producer: Mushir Ahmed

The film shows prevailing human conditions in urban areas, drawing attention to the poor quality of life in spite of higher income levels.



The Heaven that is Hell

B&W/35 mm/11 mins Director/Producer: Ashish Mukherjee The film shows the tragic consequence of drug addiction.

Folk Dances of Goa

Colour/35 mm/16 mins

Director/Producer: J. S. Bandekar

The film documents the mixed culture of Goa through its folk dances.

New Dimensions

Colour/35 mm/35 mins Director: Mazahir Rahim Producer: Mushir Ahmed

This is a film on the growing industrialisation of India.

Conquest of Cancer

Colour/35 mm/18 mins

Director/Producer: Jagat Murari

The symptoms, early detection and preventive measures for cancer are explained, and the facilities available highlighted.

Rhythms of Eastern Region

Colour/35 mm/16 mins Director: Prem Vaidya Producer: Vijay B. Chandra

About potters and pottery from various parts of the country including the works of contemporary potters who have given new meaning to this art.

47 documentaries made last year

The Films Division, according to the annual report of the Ministry of Information and Broadcasting for 1979-80, during 1979, produced, purchased and accepted as donations 47 documentaries, besides making 39 national newsreels, 36 regional newsreels and three special newsreels....(It) supplied 6,013 prints to 2,863 borrowers for 13,613 shows which were witnessed by nearly 5 million persons....(It) participated in 32 international film festivals by sending 101 films as entries....

AMITABH IN A RARE APPEARANCE

Amitabh Bachchan. hero of a million films. celluloid dogooder, victor of a thousand melodramatic battles with blackhearted villains, can be seen at the Metro cinema in a new role. Clad in spotless white pyjamakurta complete with "chaddar," he appears in a Films Division documentary, earnestly exhorting the public to co-operate with the census-takers who are busy with their mammoth task. And if people are likely to listen to anyone, it will probably be a film star like Amitabh Bachchan.

News Item:

Trade Guide, Dec. 13, 1980

The Independents ... Open Minds

Freelance filmmakers persist against heavy odds that are increasing in number. Their sponsors are mainly from large corporations, the public sector and State governments. A few launch out on their own hoping for buyers abroad.

Leading documentary filmmakers give their views:

Shama Habibullah: 'Our concept of making short films has been static. There's a backlog in our technology for documentary films which are treated as the stepchild of the film industry, changing to 16 mm will help documentaries technically and conceptually. We can already lay our hands on all the technological know-how and experience of more advanced countries.'

Tina Khote: 'A lot of money could be made by exporting films but Films Division does not work on commercial lines. There are tourist organisations, educational institutions, television stations which could buy our documentaries. Films Division should set up

Some documentaries by independent filmmakers (State and privately financed):

Pahar Theke Sagar (Mountain to Sea) Bengali/Colour/35 mm/68 mins

Dir/Prod: S. P. Chowdhury for the Government of West Bengal a cell to present our material in a more saleable way abroad.'

Fali Billimoria: 'Our success in the engineering field has attracted many clients overseas. Quite a few films on export promotion have gone to the Middle East, Far East and even to the West....A total change of structure in Films Division is required. Better films could be made if we had an organisation like the BBC. We will never make good documentaries as long as the government wants them for propaganda. The freedom given to the Press is not given to filmmakers.'

B. D. Garga: "The battle is not between independent filmmakers and Films Division but between the system and the individual. The Films Division is also the victim of the system and being a government department cannot be objective. The lot of the documentary filmmaker is worse than that of his commercial counterpart. The latter may be rejected by the audience, But with the former, it starts from the beginning. The situation can even now be redeemed if government loosens control.'

The film is a feature documentary about a boy's wanderings in West Bengal. His encounters give us a mosaic of the history, culture, folklore and contemporary realities of Bengal.



Protibandhi

(The Handicapped)

Dir: Mrinal Gupta

Produced by Government of West

Bengal

A sympathetic study of the life of the disabled. The film tries to instil in them the self-confidence to live a life of their own.

Dooars, Lovely Dooars

Dir: Bijoy Chatterjee

Produced by Government of West

Bengal

A film on the lovely landscape of a little known part of West Bengal with its forest land, valleys and tea gardens.

Paka Fasaler Karcha

(The Story of the Harvest)

Dir: Mrinal Gupta

Produced by the Information and Cul-

tural Affairs Department, Govt. of West Bengal, Writers Building, Calcutta.

A poor Adivasi (low caste) is deprived of his share of crops by conniving overseers of the land he works on. He resists their exploitation.

The Kalbelias -Nomads of Rajasthan

Colour/35 mm/20 mins Director: Valmik Thapar Script: Malvika Singh

Enquiries: Nigar Film Workshop, 59 Regal Building, Connaught Circus,

New Delhi 110 001 Tel: 321943

Kalbelias, a nomadic group from Rajasthan, used to serve an important function. They made an element for the domestic handloom called Rasa. With modernisation the Kalbelias are in danger of being displaced.

National-Award: Best Information Film

Seven

Colour/35 mm & 8 mm/58 mins Dir: Santi P. Chowdhury Produced by United Commercial Bank, Calcutta Scheduled castes and tribes—one fifth of India's people—live below the poverty line. The United Commercial Bank selected seven such communities and showed how it helped improve their lives.





Muralee

Colour/35 mm & 16 mm/ 58 mins Dir/Script: M. S. Rajan Cast: actual people filmed mostly in real life situations. Enquiries: M. Sunder Rajan, Block 32, Aditya Building, 501 Rastha Pet.

Pune 411 011 Tel: 24344/55056

A candid documentary on a community living in Jejuri, a small Maharashtrian town, famous for its Lord Khandoba cult, whereby childless couples swear to give up their firstborn to the deity. All family ties are severed when the child gains puberty.

The director has many localised themes he intends to film. He is an enterprising and self-taught filmmaker with 15 short films to his credit (sponsored by industrial companies). He has also directed a Marathi feature film.



Touch

Colour/35 mm/30 mins Dir/Script: Shukla Das Sponsored by Voltas Limited, Chicago Radio Building, M. G. Road, Bombay-400 001

Voltas is one of India's largest companies with diverse interests. This film was produced to mark its silver jubilee. It shows how the company helps the handicapped. Directed with sensitive understanding, the film has been highly praised.

Ek Dulhan Ki Maut (Death of a Bride)

Hindi/Col/35mm/15 mins Direction/Script: Hari Atma Producer: Saraswati Devi Enquiries: Cinepub, Hari Atma, 175 Essarbai Nivas, Belgrami Road, Kurla, Bombay 400 070

The last moments in the life of a young woman who is about to commit suicide; a sacrifice on the altar of dowry.



Made in Kerala

Malayalam/Colour/16 mm/90 mins Dir: Luke Produced for the Kerala Sasthra Sahitya Parishat

Based on the project sponsored by the University of Amsterdam Centre for Anthropological and Sociological Studies. It is on the life of cashew, coir and bamboo workers.

The Silent Valley

Colour/35 mm & 16 mm/17 mins Dir: K. K. Chandran Prod: P. Rajendranath Enquiries: C. Gangadharan, 2, Prasanna, 11th Road, Chembur, Bombay 400 071 Tel: 528307

The film aims to show how a proposed hydro-electric project will destroy a large part of the 50 million year old forest and disturb the ecological balance.



Super 8 and Amsterdam student researchers in Kerala

A. K. Balakrishna Menon who directed the Oscar-nominated student film Cannibals has made a series of four short films in Super 8 called We, The Living. It is based on research work by the students of the Amsterdam University's Centre for Anthropology and Social Studies. The films deal with the lives of bamboo workers, coir workers, tribals of Kerala and the impact of Titanium pollution on fishermen. The films have been made primarily for audiences in Kerala.





N. S. Thapa

In 1980 Mr. N. S. Thapa took over as Chief Producer of FD. Mr. Thapa's lifelong career has been linked to film. He studied cinematography in Calcutta and later specialised in war coverage. He joined FD as a newsreel cameraman and has since worked in almost all its departments. Many of his films, either as producer or director have won awards. Some of his views on his job with FD:

Sitting in Bombay and New Delhi we cannot know what is in the minds of the people. They should have the opportunity to tell the Government what is good for their welfare...

I have tried to work on the lines of

the National Film Board of Canada's The Challenge for Change programme. We recently made a film with the participation of the people concerned (They Call Me Chamar)...

We do not have money to spend on personalized cinema. Even filmmakers don't understand that. Valid experimentation is welcome provided we can reach out to the illiterate masses. Films with a different pace and message can be made for urban audiences...

Currently, we make films in one language and then dub them into some or all the 15 languages required for our films. We now intend to make 16 mm films in the regional languages pertaining to one area, e.g. in Bangalore we can have Telugu, Tamil, Malayalam and Kannada films. We also plan to use separate distribution agencies for rural and urban areas...

We certainly need more cinema houses. We are trying to make more 16 mm films for different States. These will deal with the problems of tribals and with rural unemployment, leading to 12 more films a year...

We can find a market for our films abroad provided our agencies there can handle the work efficiently... I would like to see more young filmmakers come forward and make something new...

Based on excerpts from Economic Times, 'Focus on Film', Nov. 16, 1980 and an interview by Iqbal Masud.

Acknowledgements

Newspapers

Times of India Sunday Review Economic Times Indian Express Sunday Standard Financial Express Free Press Journal Free Press Bulletin Mid-Day Screen (Weekly) Blitz (Weekly)

Magazines

Trade Guide (Weekly)
India Today (Fortnightly)
Sunday (Weekly)
Bombay (Fortnightly)
New Deihi (Fortnightly)
Filmfare (Fortnightly)
Star & Style (Fortnightly)
Debonair (Monthly)
Kamudi Film (Weekly)
Onlooker (Fortnightly)
Film World (Monthly)

Government Departments

National Film Development Corporation Films Division National Film Archive of India Film and Television Institute of India Children's Film Society

Information and Cultural Departments of State Governments.

