

Indian Cinema '80/'81



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*Raghunath Raina, Director, Directorate
of Film Festivals*

Foreword

The **Panorama of Indian Cinema**, a section of India's international festival, has been seeking to present the fresher, more vivid, youthful and resilient side of the Indian film industry's split personality. In a society whose ethos is essentially feudal, cinema has to be an act of renewal, not escape. The scope of our film audience and commercial investment is so large that "truth" becomes a commodity to be packaged for consumer needs. The best of the new cinema, therefore, takes its thrust from the deficiencies of its competition, aspiring to be closer to the people, probing, active—thus, presenting a more accurate barometer for our culture. In this year's selection for example, Mrinal Sen (**Akaler Sandhane**) Govind Nihalani (**Aakrosh**) and

Biplab Roy Choudhury (**Shodh**), present aspects of India's rural tensions. The abrasions of urban living are revealed in Saeed Mirza's **Albert Pinto** and Rabindra Dharmaraj's **Chakra**. Satyajit Ray's allegorical film **Hirok Rajar Deshe** is about totalitarianism and Jabbar Patel's **Simhasan**, about manipulations of political power. Mani Kaul in his **Satah Se Uthata Aadmi** tries to probe the contemporary Indian consciousness.

That the Indian cinema has not yet lost its vitality is evident from this year's package. Along with the established film-makers like Satyajit Ray, Mrinal Sen, G. Aravindan, Tapan Sinha, Tarun Majumdar, we introduce Govind Nihalani, Rabindra Dharmaraj, Sai Paranjpe, Ketan Mehta and V. R. Gopi-

nath with their first features. K. G. George, Bharathan and Shridhar Kshirsagar are back again. K. Vishwanath, V. Jagannath and K. Vijayan are represented for the first time.

The point, however, is how long will this vitality survive? The sixties were a time of re-definition of the Indian Cinema, a time of questions which unleashed immense energy and excitement. It was then that the "regional" cinema came into its own. But whether it will survive even as minority cinema is debatable. The established distribution networks keep these films out and there is no art circuit.

The Working Group on National Film Policy in its report described the problem but offered nothing more than a few perfunctory solutions. Ironically, in a country which produces the largest number of films, there has been no debate on the group's report thereby exposing the total absence of serious

film writing in the country. Cinema journalism is still confined to star magazines or weekly reviews of films in some daily papers. Stray regular film columns survive on piffle.

This annual issue of **Indian Cinema**, which is a companion volume of the **Panorama of Indian Cinema**, apart from its usual features, surveys the national scene and discusses the problems of short films and the Films Division. It traces and discusses the problems of cinema and reviews Filmotsav 80 and India's presence at International Film Festivals. The collage of news clippings on the Gandhi film should be of interest as it reflects the sharp views it has evoked.

We take this opportunity to thank Mr. L. V. Prasad, veteran film-maker and producer, for chairing the Selection Panel and the other members who gave of their expertise and time to make up the Indian Panorama of this year.



Raghunath Raina
Director
Directorate of Film Festivals
New Delhi
December 20, 1980



filmotsav'80

Bangalore 3-17 January '80

The International Film Festivals in India are held annually, approved by FIAFP (Federation Internationale de Association du Film Producers), the august parent body based in Paris and headed by Mr. Brisson.

India's competitive film festivals (one of the six worldwide with the FIAFP stamp) are held every other year in New Delhi. 1981, January 3 to 16 will mark a fortnight celebrating the Eighth International Film Festival of India (8th IFFI). A non-competitive festival is held on other years in different major cities. Filmotsav '80 took place in Bangalore, the garden city of India. Visitors to this festival wrote and talked of their experience. Here are extracts from their reports and views...

Film festivals in India invariably suffer heavy weather. Each year provides its set of problems: a tardy bureaucracy, careful financing, last-minute realisations and a rash of critics. Each year, somehow, with gritted teeth, a handful of weary organizers and enthusiasts bring the occasion alive. And so it was last year at Bangalore.

Elliot Stein applauded the choice of place in his generous and heart-warming review in 'Film Comment' (U.S.A.):

"Bangalore was the ideal choice for 1980: the recent growth of the southern film industry has been prodigious... (Bangalore) boasts 110 movie theatres, the highest number per capita of any city of the subcontinent; it is the most movie-mad town in a movie-mad country."

Kannada filmstar Rekha Rao and R. Raina, Director, Directorate of Film Festivals, watch while Devika Rani inaugurates Filmotsav '80



On January 3, Devika Rani, the captivating First Lady of the Indian Screen, lit the traditional South Indian lamp. For fifteen days now the lights would dim a hundred times and visions from thirty-nine countries would be loved, hated, talked about, forgotten.

Meanwhile in Bombay critics and delegates waited. For tickets, for flights, for the movies they had come to see. Derek Malcolm, Roman Polanski and the entire British delegation found themselves airborne without an engine and in uncomfortable proximity of the Arabian Sea. But they reached as did the others, and once in Bangalore, all was forgiven. Mr. Malcolm, writing for 'The Guardian' (England), found that "it was, however, all worthwhile in the end. The Festival... chose its international programme well, and produced another largely grant-assisted Indian Panorama which caused Mamoun Hassan, of our own Film Finance Corporation, to remark to some grumbling Indian filmmakers: 'I only wish we had your problems.'"

The Panorama, started in Madras in 1978, has since become the Indian showpiece. In Bangalore the Panorama was well-attended and extensively written up. Perhaps the most thorough-going coverage of it came from Gene Moscovitz of 'Variety' (USA). In reviewing as many as 14 of the films shown he discovered a qualitative drop from the previous year, but maintained that "there were nevertheless enough good films, often on (a) village backwardness (b) superstitions or (c) urban problems, to point up a growing number of new talents and films with international potential."

Various critics from all over the world remarked on the new trends in Indian cinema. To Michel Ciment 'L'Express' (France) "Bangalore confirmed the evolution of a new cinema which finds inspiration in regional literature, press reports, rural traditions and contemporary events." Edmund Luft 'Allgemeine Zeitung' (West Germany) noticed that "the hard social, political

contradictions of the subcontinent and the resulting conflicts are recurring themes of Indian directors," while his compatriot A. Eichenberger of Neue Züricher Zeitung realised how important was "the conflict between tradition and modernity."

The two films which found unanimous praise were Mrinal Sen's *And Quiet Rolls The Day* and G. Aravindan's *The Bogeyman*. Max Tessier writing for 'La Revue du Cinema' (France) said, "Contrary to most of his earlier works marked by a revolutionary and Marxist strain... *Ekdin Pratinid* (*And Quiet Rolls The Day*) is remarkable for the subtlety of its social message and the corresponding subtlety of psychology." Most English critics adored the film and even Derek Malcolm was relieved to discover in it "a control and restraint we were beginning to think he might not possess." Malcolm went on to talk at length about "the superbly picturesque *The Bogeyman*, a fantasy that must be accounted the most fully achieved work from G. Aravindan... a miniaturist, with a marvellous eye for detail... What makes the film so complete in itself is its inner as well as its outer eye... I haven't seen a film in ages which has quite the same power to charm without causing the slightest feeling of being taken in by well-crafted sentimentality."

Other films that won wide-ranging praise were Nachiket and Jayoo Patwardhan's *22nd June 1897* ("a brilliant debut"—Louis Marcocelles, 'Le Monde', France) and Gautam Ghose's *Our Land* ("unquestionable filmic and humanist quality"—A. Eichenberger). Of *Ashvathama* (Wandering Soul) and director Mohanan, Moscovitz wrote, "Film is

King Hu of Hongkong



languid but displays an incisive directorial pacing to make K. R. Mohanan a man to watch." Noticed by David Robinson of 'The Times,' England, for its cast of local non-professional actors and local settings was V. N. Jatra's *Pratishtha* (The Dawn).

Most critics agreed on the films they did or did not care for and it was only T. S. Nagabharana's *The Eclipse* which caused some critical controversy. While Moscovitz called it "an imposing first film" and David Robinson thought it to be "the best and toughest" of the realist school of Indian Cinema, Elliot Stein's enthusiasm was rather more fugitive: "The re-enactment of the ceremony during the first reel is masterly moviemaking— weird images from a strange world, edited with skill. I was thrilled at the discovery of a great picture by a new director. Unthrilled, I sat appalled through the rest of the film— an overwrought, confused, inept, unformed, lump of celluloid. It almost looks as if the two sections were directed by two different hands."

The excellent international selection of 130 films was, according to Derek Hill of 'Sight and Sound,' (U.K.), "an impeccable and somewhat mind-boggling achievement, given that the simplest administrative chore in India instantly poses a kafkaesque challenge."

For many—the student, the professional, the buff, the critic—the international selection meant a discovery of what was new and exciting in the world's cinema. And in that magical fortnight, we fell in love with the movies all over again.

Not only films, but people too. Directors and critics, personalities and producers. The diminutive Polanski, the towering Ray, Michael Cacoyannis, Tomas Alea, Alain Corneau, King Hu, Istvan Gaal and Richard Kaplan. Some, like Ken Wlaschin (London Film Festival) and Jean-Pierre Brossard (Locarno Film Festival) had come on a scout. The latter, found a nugget tucked away in the Market Section which boasted 85 recent

Indian films: Budhadev Dasgupta's *Bitter Goddess*. The film attracted other admirers too. David Robinson was moved by its vivid characterisation and the clarity of its message while Derek Malcolm considered it "remarkable for its sincerity and the stark realism that adds to its obvious truth."

Ray and Polanski



Bangalore also provided retrospectives of Jean Renoir and Youssef Chahine (Chahine attended the festival) and paid tribute to S. Sukhdev, the late documentary filmmaker. Stein chanced upon Sukhdev accidentally and found him to be "a creative visionary humanist" who was "India's greatest documentarist". Derek Hill of 'Sight & Sound' (England) found the documentaries "a revelation".

A new journal "Cinema Vision, India" was born during the Festival. Most delegates and critics felt encouraged by its aims. Marcorelles was especially laudatory.

Madame Kawakita, Hiroco Guavers and Ken Wlaschin.



1980 marked the silver anniversary of the release of *Pather Panchali* and Satyajit Ray was honoured with a screening of 22 films and two documentaries. Besides these, there was a symposium and an exhibit of Ray's marginalia, including book designs, typefaces (Ray Roman) and sketches, which delighted the foreign delegates. The films provided a rare opportunity of experiencing the Ray *oeuvre* but for the fact that most viewers were put off by the shoddy print-quality. The lack of finances also resulted in unsubtitled prints. Derek Malcolm spoke for all when he admonished: "It is one thing to make Ray into a very worthy cultural monument. Quite another to

leave an inscription on it that says, in the wrong language, that nobody really cares enough to clean it!"

And yet, despite such lapses, Bangalore worked its charms. When the ceremonies came to a close in the gardens of the Bangalore Club, some, at least, were sad to leave. Said Elliot Stein: "I felt more at home in Bangalore than I ever have in London, Cannes, Los Angeles, Tel-Aviv, Tucson, Washington D. C., Albuquerque, Frankfurt, Rio, Newark, or Rome. Leaving there was like leaving home."

Thank you, Mr. Stein.



The very first exhibit of the complete works of Satyajit Ray.

In Bangalore



India International

Off-beat Indian films, representing some 15 languages of the country, have probably never received the attention and recognition that they are getting now, both in foreign film festivals and at film events in India.

At home, the more serious cinema is patronised by growing numbers. The annual National Awards (the highest and most coveted honour in film instituted by the government) are bagged mostly by the unconventional films. Following the awards, the National Film Festival is held in New Delhi and draws packed houses.

'The Panorama of 21 Indian films'

held as part of India's yearly international film festival has also helped to give the International audience a taste of good Indian cinema. The Directorate of Film Festivals faces a prodigious task in scouting the films from diverse parts of the country, collecting them together at one place, and finally, subtitling them in English.

The concerted effort has proved worthwhile both at home and abroad. The list of entries to International festivals increases, as also the interest of Indian audiences in the new cinema. A diary of Indian films which participated in festivals abroad, and some connected events follow.

Sohrab Modi receiving the Dadasahib Phalke Award from the President of India, Mr. Sanjiva Reddy. This award, honouring film veterans, is one of the most important awards given by the government.



Festival Diary



Ulrich Gregor, co-director of the festival commented on the lack of any Indian entry: "The problem is the very short time span between the Indian and Berlin Film Festivals." A compliment to the Festival's importance was the presence of a large Indian contingent consisting of government, press and filmmakers attending the festival. Director Mani Kaul was a special invitee.

The Center for South and Southeast Asia Studies
University of California,
Berkeley

ANNOUNCES
A CONVERSATION WITH

ARAVINDAN

—A NEW FILMMAKER
FROM INDIA—

April 1980

G. Aravindan, the Malayalam filmmaker, was invited on a one-month lecture tour to select American universities and art centres. He showed American cineastes two of his films, *Thampu* and *Kummatty*.



At the Cannes Film Festival: (L to R) Tatsuya Nakadai (actor of Kurosawa's Kagemusha), Mme Kawakita, Mr. Kawakita, Mrs. Gita Sen, Mrinal Sen (whose film Ekdin Pratidin was in competition), Ms. Bindu Batra and Mr. R. Raina, Director, Directorate of Film Festivals.

Cannes May 1980



India's competitive entry was Mrinal Sen's **Ekdin Pratidin**. Indian films at Cannes have been screened sporadically. **Garm Hawa** was the entry in 1975. Next Shyam Benegal's **Nishant** in 1976. In 1980 it was Mrinal Sen's **Ekdin Pratidin**. The film won favourable and wide coverage and was being tipped for an award.

Tashkent — May 1980

Seven Indian films entered. Sai Paranjpe's *Sparsh* (Hindi), Biplab Ray Chaudhury's *Shodh* (Hindi), Utpal Dutt's *Jhor* (Bengali), T. S. Ranga's *Savithri* (Kannada), K. Vishwanath's *Sankarabharanam* (Telugu), Mrinal Sen's *Ekodin Pratidin* (Bengali), Purnendu Pattrea's *Malancha* (Bengali). At Moscow and Tashkent film festivals, Indian films draw an enthusiastic response. Indian stars and music are as popular as ever.



Sydney/Melbourne —June 1980

India was represented by Satyajit Ray's *Joi Babu Fehunath* (Bengali), Girish Karnad's *Ondanandu Kaladalli* (Kannada), Shyam Benegal's *Junoon* (Hindi). In accordance with the festival's rules, the films were repeated at Sydney shortly after.

Warsaw — Poland June

Indian entries: Benegal's *Nishant* (Night's End), Aravindan's *Thampu*, Sen's *Parasuraman*, Dasgupta's *Dooratwa*, Vishwanath's *Nimajjanam* and Bharathan's *Mullum Malarum*. Smita Patil and G. Aravindan attended as special invitees.

Karlovy Vary June-July 1980

India sent Gautam Ghose's *Ma Bhoomi* (Telugu) in the 'Opera Primo' (a section of first filmmakers). Buddhadeb Dasgupta's *Neem Annapurna* (Bengali) was in competition. P. Padmarajan's *Peruvazhiambalam* (Malayalam) was also entered. Mrinal Sen was a member of the jury. *Neem Annapurna* won a special jury award.



Buddhadeb Dasgupta's *Neem Annapurna* (Bengali) was the Indian entry.



Indian entries were Mrinal Sen's *Oka Oori Katha* (Telugu) and *Parasuram* (Bengali), Aravindan's *Thampu* (Malayalam), Shyam Benegal's *Anugraham* (Telugu), Satyajit Ray's *Joi Baba Felunath* (Bengali), Girish Karnad's *Ondanandu Kaladalli* (Kannada). The six Indian films resulted in widespread press coverage. The Hong Kong Standard announced it as "Film Treat during Easter Holidays."

Djakarta — June-July 1980

Three Indian entries, Basu Bhattacharya's *Grihapravesha* (Hindi), K. R. Mohanan's *Ashwathama* (Malayalam), Girish Kasarvalli's *Akramana* (Kannada) won the festival's 'Mitra' awards. Bimal Dutt's *Kasturi* (Hindi) was also an entry.

*Basu Bhattacharya, director of
Grihapravesha*



International Science Fiction Festival Trieste — 5-12 July 1980

First Indian film to be shown in this festival:



Raj Tilak's *Chehre pe Chehra* (Hidden Faces), a film based on the novel, *Dr. Jekyll and Mr. Hyde*.

La Rochelle — August 1980

Ekdin Pratidin (Bengali) was the Indian entry. A retrospective of Mrinal Sen's films was planned for the forthcoming year.

Cyprus — August 1980

Satyajit Ray's *Joi Baba Felunath* (Bengali) fetched a special award.

Montreal — August 1980

Nachiket and Jayoo Patwardhan's 22nd June 1897 (Marathi) was the Indian entry.

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Locarno

Buddhadeb Dasgupta's *Neem Annapurna* bagged a special award.

Adelaide — September 1980

Girish Karnad's *Ondanando Kaladalli* (Kannada) was the Indian entry.

Czechoslovakia September

Indian entries: Sen's *Ekdin Pratidin*, Benegal's *Junoon*, Ghose's *Maa Bhoom!*, Backer's *Sanghagam* and Kasurvali's *Akramana*.



Still from K. R. Mohanan's Malayalam film *Ashwathama*, the Indian entry at Thessaloniki.



New York Film Festival September — October

Mrinal Sen's *Ekdin Pratidin* (Bengali) was the Indian entry.

Cork October 1980

Gautam Ghose's *Maa Bhoom!* is screened.

Mannheim October 1980

Nachiket and Jayoo Patwardhan's **22nd June 1897** (Marathi). Sai Paranjpe's **Sparsh** (Hindi) represented India. Govind Nihalani's **Aakrosh** (Hindi) could not reach in time. The Patwardhans (husband and wife) attended the festival.

Carthage (Tunis) November 1980

Ekdin Pratinidn was the Indian entry.

Leipzig November 21-28

Buddhadeb Dasgupta is invited to serve on the jury.



Avellino Film Festival November 1980

Basu Chatterji's **Jeena Yahan** (Hindi) was to represent India. The festival was postponed due to the tragic earthquake. It is now scheduled to be held in 1981.

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Aravindan's **Kummatty** was the Indian entry.

London Film Festival Nov – Dec 1980

Mrinal Sen's *Ekdin Pratidin* (Bengali), G. Aravindan's *Kummatty* (Malayalam) and Satyajit Ray's *Hirak Rajar Deshe* (Bengali) were the Indian entries. The first ever retrospective of Mrinal Sen's films (13 of them were screened). Mrinal Sen was interviewed by Derek Malcolm at the National Film Theatre as part of the 'Guardian Lecture' programme. Satyajit Ray also attended the festival.



Derek Malcolm of 'The Guardian' interviewing Mrinal Sen.

In 1980, Mrinal Sen and his film *Ekdin Pratidin* were perhaps the most popular invitees to foreign film festivals. His unusual English translation of the title *And Quiet Rolls the Day* caused a certain 'puzzlement'. David Robinson quietly changed it to *And Still Flows the Day*. Others called it *And Still Breaks the Dawn*. New York Film Festival gave it its most apt title, *One Day Like Another*.

Mrinal Sen summed up the views of many on the need for film festivals. The South China Morning Post quoted him as saying, "Indian audiences seek escape from their daily lives when they go to the cinema. My subjects are too close to daily life for popular appeal. I have to find a way to put my message more successfully. Meanwhile, I look for wider audiences overseas."

'Film-India' ... 50 films to tour the States in 1981

A festival conveying the history of Indian cinema will be organised in the U.S.A. in June 1981 jointly by the Museum of Modern Art and the Asia Society. A mammoth event, it will feature some fifty Indian films which will cover classics as well as the best of new Indian cinema. According to an official release in New Delhi, the festival entitled 'Film-India', is being sponsored by the Indo-US Sub-Commission on Education and Culture.

The highlight of the festival is a retrospective of Satyajit Ray's films. The films will be screened in eight major U.S. cities.



Director Tanvir Ahmed

He aimed high and did not hesitate to digress from the novel. *Chirutha*, for him, is a symbol of suffering, exploitation and misery, kept deliberately low-key, yet in personal relationships, highly charged. The actors are dignified; there are no song-and-dance routines in the film which was shot entirely on location in Kuttanad, Kerala. "I have tried to make the film placid, simple and smooth. There is no cinematic joggery, no tricks with the camera. There were hardly any retakes and little wastage." He has produced the film himself, not wanting to be dictated to by others. This film is the beginning of Tanvir's creativity.

Still from *Chirutha* directed by Tanvir Ahmed



A professional advertising filmmaker, Rabindra Dharmaraj managed to finish his film *Chakra* in the scheduled minimum time. The film depicts the vicious circle which is the lot of Bombay's poverty-stricken slum dwellers. It concentrates on the lives of migrant workers.



Director Chirutha Singh

Working with 16 mm has been advantageous as the unit could move around the actual slums, including the red-light areas, without being noticed or bothered.

Bhawal Bhawal is produced by the film cooperative started by Ketan Mehta and his friends from the FTIL. This is

The First Film ... made!

The year 1980 introduces a number of new filmmakers, quite young and trained in filmmaking. Vinod Chopra, Tanvir Ahmed, Ketan Mehta, Anil Tejani, Jahn Barua and C. R. Gopinath are all diploma holders from the Film and Television Institute of India, in Pune. Others like Rabindra Dharmaraj, Sai Paranjpe and Govind Nihalani have years of professional experience in film. They hold the promise of a new approach to filmmaking, both in content and form. The majority of their films are shot in 16 mm and blown up to 35 mm.

This group is against the present misuse of our cultural heritage by some filmmakers. Refreshing in these newcomers is their dedication, attention to technique and their spirit to fight the commercial cinema, in spite of the difficulties

that arise which they have had to face in making their films. The hope of eventual recognition kept them going as did the urge to film subjects they had long wanted to.

Finding a financier is the first hurdle for the filmmaker. The script of *Spandh* complete, Sai Paranjpe had to wait five long years before Bhanu Bhattacharya volunteered to produce the film himself depending on yet another party for finance.

A first occurrence in Bhiwandi, Maharashtra, turned Govind Nihalani, a cinematographer of fifteen years standing, into a filmmaker. Devind was fortunate to get a producer like Devi Dutt who has valuable experience in the managerial and cost accounting aspects of filmmaking.

Still from Vinod Chopra's *Saayee Mani* (Death Sentence)



the first venture of the co-operative, and if the experiment is a success, it could change the picture of the Gujarati cinema. "Grouping together is the only way to fight the commercial cinema," says Ketan.

Chitrartha Singh, a direction graduate of the FTII has been an assistant to Lakh Tandon in films like *Dalhan Wahi Jo Pya Man Bhaye* (Beloved is the Bride) and *Ek Hase Kaha* (Say it Once). He has now directed a Punjabi film

produced by a co-operative of young enthusiasts, *Chann Pardesa* (Beloved Foreigner) with a Hindi star cast has been filmed entirely on location in Punjab. It has retained the regional flavour and is technically much more advanced than other Punjabi films. It is also the most expensive Punjabi film with a music score and dubbing. The film is still to be released and is expected to mark the turning point in Punjabi cinema.

Manjula Chaudhan



An increasing number of the newer, more adventurous filmmakers are turning to 16 mm as the only financially viable gauge where they can express themselves without belittling their ideas. With the availability of improved emulsions and better equipment, idealists who balked at the thought of competing with the Goliath of Hindi cinema are now motivated to dare. In the Eighties 16 mm should just become synonymous with responsible cinema.



Raj Babbar in Chitrartha Singh's *Chann Pardesa* (Beloved Foreigner)

Gesind has chosen most of his cast from the Marathi stage, some of them appearing on the Hindi screen for the first time. Aja Varman as music director and singers Vandana Khandekar and Mallika Parulkare make their film debut here.

Vinod Chopra, known for his moving award winning short, *Encounter with Faces* made for Films Division has now made his first feature *Saayee Mast* (Death Sentence), a film meant "to confuse the commercial filmmaker". He is against the present trend of making big-budget money-spinners which lack content and cinematic values. His film, he says, tries to break down the barriers between art and commerce. He wants to show that a money-making film need not be a 'commercial' film at all. Vinod scripted the plot of a third-rate Hindi film, and avoided all cine- cliches. The film shows a young man falling prey to the corrupting power of money even while fighting it. He gets away with murder and loses his individuality.

Vinod has used many non-professional actors, notably Frances Meneses, a business executive from Pune, who had earlier acted in his Institute films. Vinod, otherwise a mild person, is determined

to fight it out with the formula film-makers.

While shooting in Mahabaleshwar the cast and the technicians shared one room and one bathroom, and managed with practically no water, subsisting on a 'dal and rot' diet. "We didn't even have money to buy an alarm clock. One person had to stay awake every night to wake up the others." Asking for monetary help from producer-director Ramchand Sagar, his elder brother, would have defeated the very purpose of his battle.

Another new director to watch is Tareq Ahmed, a Pune Institute graduate whose professional training is in editing. He works mainly on advertising and documentary films. He directed the feature film *Chirutha* based on the famous novel 'Two measures of rice' by the Malayalam writer Thakazhi Sivasankara Pillai. Tareq boldly stepped into a terrain quite alien to him - Kerala of the late Forties, with the accent on the problems of landless labourers, crushed by oppressive landlords. Tareq had the daring to use actors from elsewhere in India and also to make the film in Hindi. An unusual attempt for a low-budget first film.



Prema Karanth at the location site where her film will be shot

Pharyngema

Dir/Prod/Script: Prema Karanth.
Story: M. K. Indira (her seventh novel).
Music: P. Bharanidasi.
Camera: S. Ramaschandran.
Cast: L. V. Sharma, M. V. Narayan Rao, Sunder Raj. **Financiers:** National Film Development Corporation Ltd., 13/16 Regent Chambers, 208 Nanivanam Post, Bombay 400 021.

Prema Karanth has acted in many films and worked with her husband B. V.

Karanth and his theatre group, Benaka. This, her first film, is planned as a season to be undertaken mainly by a team of women. It was scheduled for 1970, never took off, and only recently obtained the awaited 'NFDC' sanction. The story covers seventy years over two centuries. The central character is Pharyngema, a child widow who despite a rigid social code restricting her, finds vicarious fulfilment from the seeds and experience of others.

Girish Karnad with director T. S. Nagabharanu on the sets of Arundhati



This Time Next Year

A fortunate few had their first films ready by year-end. Some felt privileged to be included in the 8th IFFI Panorama. Others were indignant at being overlooked. What should be the criteria for such a Panorama? After all the Panorama is essentially a showcase for the latest in interesting Indian cinema.

Many first films were held up. A longer list this year, it would seem. Perhaps because most makers of stalled films depended on FPC, which itself was in the process of being merged into the NFDC.

The problem in some cases went

deeper. Over-enthusiastic art film producers, faced with first schedules running awry, found themselves in troubled waters. In such a situation, initial enthusiasm tends to wane. Money becomes more difficult to come by. There are tensions between producer and director and above all, morale seems to flounder. Meanwhile the 'location' is uncooperative, the climate is inconstant and greenery keeps changing colour or being replaced by structures. Inevitably there are anti-climaxes, postponements, confusions and last-minute efforts to put it all together again. Amazingly enough nine times out of ten things work out! An anticipatory line:

Ken Ralston directing Anand Prickler and Subrami Mohy in Ramnagar



**T. S. Nagabharama:
Anveshane (The Search)**

Another Kannada filmmaker whose first film *Gadhadu* (The Eclipse) was praised for its documentary perspicacity in Nagabharama. The film went to Mannheim (where it won a prize) and other cities. In India though, it remains unreleased. His next film *Anveshane* (The Search), was a black-humour thriller about a persistently alive, dead body. For lack of funds the film was left unfinished. The director went on to make a film on the 'fun-and-games' formula, which appeals to crowds in Karnataka. And the money rolls into the till.



Director Anil Tejani with lead actor Pune Mishra

Anil Tejani: Partner (Hindi)

'*Cine Pandit*' is possibly the first production company to be formed by the ex-students of the FTIL. It is headed by Anil Tejani, who has worked as an assistant to directorial team Aruna-Vikas and also as a free-lance director for Darga Khote Productions. The company has more than half completed its first film *Partner*, a medium budget, commercial venture. The film is an action packed comedy. Unlike the other new filmmakers, Anil is for formula films which sell at the box office. "I also want to prove that institute guys are capable of making commercial films." In time '*Cine Pandit*' is expected to grow into a service company for filmmakers requiring technicians and other production staff.



Director Jahan Barua

Jahan Barua: Aparupa

An FTIL graduate, Jahan Barua was sanctioned a loan by FFC to make his first feature in 16 mm at a cost of Rs 3,50,000. To begin with, his camera broke down. Next his actors fell ill. Then the situation in Assam became problematic. With 60 percent on film, he has now to find patchwork locations elsewhere to finish the rest. He is waiting. And has been since September 1979 when he stopped shooting.



Still from Aparupa: Fatouque Sheikh, Suhmini Malay and Kulbhushan Kharbunda. Jahan was inspired by a real incident that took place in a village in Assam. Aparupa, a fairly educated orthodox girl from a village, who is married to a millionaire tea-planter, leaves her husband to live with her childhood lover. Says Barua, "I deplore a society which curbs independent thinking. Aparupa projects my view of life."

**Kantilal Rathod: Ramnagarl
(The Abode of Ram)**

The film got off to a flying start but came to a standstill two-thirds along the way. His film privately financed, the director had difficulty raising additional funds at a later stage. The problem is with stars whose working schedules are erratic, with half-a-dozen films being juggled at a time. Stars do not or cannot give firm dates. So shooting depends on their priorities. *Ramnagarl* promises to be a most entertaining film, with Suhmini Malay, a leading lady that many want to see on the screen again.



Director Parabbhi Rama Reddy

Parabbhi Rama Reddy: From Post Office to Paper Boats

Parabbhi is noted for a landmark in Indian cinema - *Samskara* (Farewell Rites) a film he produced and directed. Last year he was offered a film under the West Bengal Government Scheme. He chose a play by Tagore called 'Post Office'. Several trips to Calcutta finalising the script led to pre-production costs that are not included in the budget. The

script is objected to by an organisation with a say on copyright. Don't stray from even a line of the play, is their policy. A film-script cannot be a play. The project has been dropped. The filmmaker is a few thousands poorer. He now plans to complete a Kannada film he shelved some time ago - tentatively titled *Paper Boats*, in Karnataka. On home ground one is safer in this dry business.

**Hoodi Hormuzji: Smoothed
Voices (tentative title)**

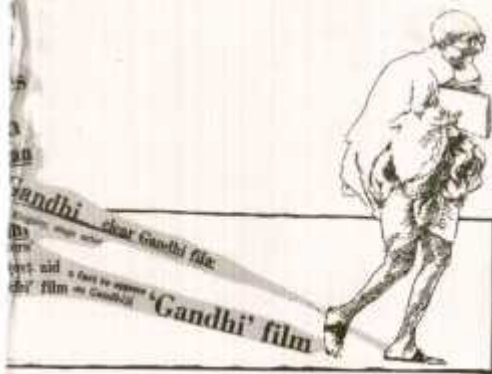
A filmmaker whose untiring efforts have been jinxed for five years. The story and script are his own. He has scouted locations, trained his cast, drafted his preparatory work to the last detail. His film called for a higher budget than was due from FFC. Co-production seemed to be the answer, with the promise of added finance from a leading film producer. There was a touch in agreements. The project still waits. The director is ever hopeful. Meanwhile, his lead actor, Kulbhushan Kharbunda, has become a top star. But he remains loyal to Hormuzji.

Purna Karanth



1980-The Year of 'Mahatma'

- Sir Richard Attenborough's 'Mahatma' becomes a reality
- Shooting begins in Delhi
- Budget of Rs 18 crores
- The most expensive film to be made in India
- Government's first co-production
- The cast is announced—Benjamin Kingsley in the title role



Kumar Shahani made his impressive first film Maya Durpan eight years ago. The shooting of his second film Tarang was suspended mid-way. It is hoped to be completed now with the help of NFDC. Kumar Shahani is also working on three scripts, one based on his research project on the 'Mahabharata,' the second for a one-hour documentary on the Hindustani vocalists—Kumar Gandharva and the third on the Gwalior school of classical music.



A still from Kumar Shahani's Tarang with Smita Pathi and Anand Patil



Gandhi Film to go on

The Mahatma Moves

Q: There have been charges that the screenplay has several inaccuracies.
A: You don't work on something for 18 years and make silly mistakes.

Sunday Standard

Attenborough recalled that his first script adviser was Pandit Nehru, who not only devoted three days in reading it, but also made margin notes.

Times of India

Lodhi Gardens dug up for Gandhi Filming

The historical Lodhi Gardens in South Delhi have been taken over by the 'Gandhi' filming unit, with sections of it being dug up for the erection of a huge circle-like tomb. Hordes of eight-tipped workmen were busy digging. This is the first time that the garden is being subjected to any form of digging.

Indian Express

Sir Against Film on Gandhi

Gandhi's too great to be portrayed by any actor however accomplished he may be, the committee opined. Any attempt to depict Gandhi in a film will be sacrilegious.

Sunday Standard

I must say I am shocked by the way Sir Richard Attenborough is being harassed. Now what I want to ask these foolish people is that do they know anything about the big blockbuster films like "The Ten Commandments", where the main star had more than one million dollars spent on his costume.

Trade Guide

Filming at Rashtrapati Bhavan okayed
The film's production manager said that they had been given a permit by the Petroleum Ministry for supplying of 5,000 litres of diesel per week. Sanction for supply of sugar was, however, yet to come.

Free Press Journal

Chain Fast to oppose film on Gandhiji

Times of India

Mr. Madhu Dandavate (Marathi) advised the Minister to see that the person playing Gandhi really looked like the Mahatma. "His photograph (published in newspapers some days ago) looks like the Minister for Agriculture," Mr. Dandavate remarked amidst laughter.

Indian Express

At this moment I cannot see beyond Gandhi - Sir Richard

I'm not sure I can direct another film after this. At this moment, I cannot see beyond Gandhi.

India Today



Report on the National Film Policy

The 1980 committee, perhaps over-cautiously, estimates the annual output in the production sector of the film industry in 1978 at Rs. 125 crores... It is obvious that the one crore of rupees with which the Film Finance Corporation was launched in 1960 was grossly inadequate to infuse institutional finance into the black money industry.

No wonder the FFC turned to small budget films which, it found, have the refreshing taste of being completed, even if a few of them could not be released. Undoubtedly, the FFC's support of the offbeat film, stimulated by State governments, brought into being a whole new generation of good filmmakers are spread over misty regions of the country.

But the FFC's notable leadership led only to the growth of a minority cinema. The elite of India had created its own level of entertainment, leaving the masses to the tender mercies of their traditional exploiters. Government institutions for film development all tended to nurture this high art in the cinema, neglecting the films for the masses... it wants filmmaking to be recognised as an industry and it wants black money to be replaced by institutional finance.

On the subject of updating technology, the committee's observations are particularly acute. In suggesting a holiday from import duties for 35 mm film equipment for one to two years and for 16 mm for a definite two years, it may have done a great service for the modernisation of an industry whose technological poverty is often hidden behind a thin veneer of glass even in its most expensive products.

Similarly the committee has hit the nail on the head in criticising the State

government's policy of theatre licensing and entertainment tax policies, both of which expose the cinema with gambling if not prostitution—as evil to be tolerated and punished at the same time. "Cinema theatres" the committee observes, "should be looked at as a place of public utility and a place of cultural activity rather than a cause of public nuisance." It urges the government to "adopt a target of ten seats for every thousand of population to be achieved within 5 years," calling for an additional 6750 theatres by 1985, contending that this would on the one hand open up exhibition avenues for good films and on the other reduce the monopolistic powers of the distributor-exhibitors.

The report also opens a good deal of thought on the development of 16 mm technology and on the spread of film appreciation through the entire educational system. In recommending a Chalchitra Academy it recognizes the need for academic developmental pursuits in the cinema.

Among other major recommendations of the Group is to transfer the subject of cinema to the Concurrent List of the Constitution, i.e., one on which both State and Centre can legislate. This, undoubtedly, will become a big bone of contention between the centre and the states, even if state revenues are protected. Equally clearly, the jumble of laws made by many separate authorities makes it difficult for the growth of the cinema to acquire any sense of direction. If the mass cinema is to develop greater social responsibility and higher standards of taste, coordinated action is an essential factor for success. What the FFC and the State Governments have achieved in minority or regional cinema in the Sixties and the Seventies must be achieved in the all-India film for the masses. That, clearly, is the task of the Eighties.

*Extracts from an article titled
"Big Cinema" Bad Cinema?
by Chaitanya Das Gupta
Filmfare, December*

The All-India Picture

It was a year marked by change. In January a new Government took over. It seemed determined to bring order into the country's sprawling film industry. Several committees were set up to study problem areas.

Mid-April, The National Film Development Corporation (NFDC) was activated, and with it were amalgamated the Film Finance Corporation (FFC) and the Indian Motion Picture Export Corporation (IMPEC). Rumours that leading film producers and financiers were tipped as members of the Board spread a wave of alarm among low budget filmmakers and followers of the serious cinema. The Forum for Better Cinema

(now with 200 members) was formed overnight requesting representation of their interests on the NFDC Board. The NFDC Board now has members that represent varied interest groups.

The Working Group on Film Policy (set up by the previous Government) submitted an indepth report aimed at a more viable film policy. The group, headed by the noted Kannada writer Dr. Shivarama Kasaiah, made several detailed recommendations which are under consideration. The switch to colour TV seems imminent if the medium is to keep pace with international trends and for a commercial exchange of programmes.

Mr. Vasant Sathe, Minister for Information and Broadcasting, at an NFDC Board meeting. To his left is Mr. D. V. S. Raju, NFDC Chairman, and to his right I&B Secretary Mr. J. K. Dutt, and Mrs. Malini Tambe Vaidya, Managing Director of NFDC. Other members of the Board are film directors Abhinav Sen, Shyam Benegal, Basu Bhattacharya, Sol Panigrahy, Advisor Gopalakrishnan, Sontu Choudhary, Manohar Krishna and producer Ramchand Segar. Ministry officials on the Board are Suresh Mathur (Joint Secretary), S. R. Singh (Joint Secretary) and S. K. Sharma (Director, Films).



Hindi Films

It was a luckier year than most. The smaller, more personalized kind of cinema made headway. Hindi films of quality were being made in increased numbers. The Panorama of new Indian cinema at the 8th IFPI selected five Hindi films from nearly a dozen contenders.

Hindi cinema's mood was definitely more contemporary and stylistically innovative. Perhaps, attracted by this sort of film activity, big Hindi film producers are beginning to invest in such films. Listed here are some interesting forthcoming ventures.

Kalyug (The Machine Age)
 Cot. Dir: Shyam Benegal.
 Prod: Shashi Kapoor. Script: Girish Karnad, Shyam Benegal. Camera: Govind Nihalani. Cast: Shashi Kapoor, Rekha, Anant Nag, Kulbhushan Khasbanda, Victor Banerjee, Raj Babbar, A. K. Hangal, Anirish Paul, Sapriya Pathak, Enquiries: Filmvahas, Readymoney Terrace, 4th floor, Worli Bombay 400 018

The film uses some of the characters from the 'Mahabharata' as archetypes to tell a contemporary story of an industrial family empire divided.

Working still from **Kalyug** showing the director (left) with producer Shashi Kapoor, Kulbhushan Khasbanda and Victor Banerjee. This is Benegal's most ambitious venture in which he uses his largest collection of select actors to date. Benegal is known for his averring ability to discover new talent. This film has a first screen appearance by Sapriya Pathak. It features Vijaya Mehta, a leading Marathi stage personality. And it aims her top-star Rekha in her recent determined efforts at serious acting apart from her spate of glamorous commercial roles.



On home ground India retained its lead in film production with around 730 films made in the year. However, certain indications are disconcerting. The export market fell for the first time. The United Kingdom, which is the largest buyer, closed down some of its Hindi cinema. Its demand for Hindi films fell correspondingly.

The main threat to cinema is the advent of video, which is affecting the home market as well. The Government decided to channelize the sale of videos of Indian feature films through the NFDC on a commission basis. A major problem affecting India's booming film production is the lack of theatres. Construction of new cinema houses is hampered by restrictive laws. The Working Group has suggested practical ways to remedy this situation. The NFDC has set aside a large budget for building small theatres throughout the country.

The box-office returns on big-budget films let down many a producer. So many, in fact, that some releases are being withheld in the hope of more opportune times. B. R. Chopra's expensively mounted **The Running Train** never really took off. C. P. Sippy's multi-screen production **Shaan** (Splendour), released at year end did not outshine its publicity. Spending too much money on too many films proved riskier this year.

The commercial filmmakers always playing safe to a current formula, found themselves short-changed. Many took themes and bits from foreign films but few made the expected millions. Instead, the moderately budgeted films provided surprise successes. These films could not afford the multi-star bait. Nor did they use spectacular, escapist fantasy as their themes. They veered towards contemporary and domestic stories. Some were more daring, being films on marital discord, divorce, the evils of dowry, or women forced into prostitution.

Music scored heavily. It has always been a popular feature (film advertising at times mentions only lyric writers or composers).

It is music and song that precede a film, even before the first frame is shot. Film entertainment this year was the sound of music; the public just loved it. The disco trend caught on. The Travolta image and style recurs endlessly, often incongruously, and an inevitable scene-stealer whatever the film.

The few stars perched at the top seem a little shaky. A number of sprightly, fresh and talented young people are attacking films in waves. One of the youngest selected Priya Charles on the sets with a demure kim; her market value is said to have shot up the next day.

Indians sailed ahead are creating money in Hindi films. London-based Vinod Pandey, whose first film **Ek Bar Phir** (One More Time) was a success and launched actress Deepa Nayal, is now planning a film, scripted by film star Shahana Azmi and titled **Yeh Naadikyaan**. Others have come from the U.S. New Yorker Amin Chaudhri made a film called **Kashish** (The Attraction), released in 1980, but it did not do well. Krishna Shah, whose highly publicized **Shalimar** flopped last year, is back at work on his next film, **Aasma** (Mother). Umesh Vijaya, a Canadian-based Indian is scouting locations for his first film titled **Agast** (The Unknowing).

Co-productions are also increasing. The Indo-Russian film **All Bahu and the Forty Thieves** was a resounding success. Another film project that made the headlines, Attenborough's **Moharra**, is a co-production with a difference. The Indian partner is the Government. Now another co-production is being planned with the Russians—a film on Nehru.

Foreign film units continue to use India for locations, and Indian themes. BBC made its TV film on Paul Scott's **Staying On**, shot in Simla. David Frost sent his team to India for his TV series on the Guinness book of World Records, filming the man with the longest nails in the world.

The going's good for a country with the longest line-up of films.



Mr. N. B. Karant

Gehayee (Depth)
 Col/151 min. Dir: Aruna-Vikas.
 Story/Script: Vijay Tendulkar and
 Aruna-Vikas. Camera: Barun
 Mukherjee. Lyrics: Gular. Music:
 Lavankar-Pyarelal. Cast: Shreeeram
 Lagoo, Anant Nag, Indrani Mukherjee,
 Padmini Kolhapure, Anurag Pari,
 Rita Bhaduri. Prod: N. B. Karant.
 Enquiries: Avikam, 2A Naaz Building,
 Lamington Road, Bombay 400 004
 Tel: 3-4560

An adolescent girl is possessed by a
 wandering, vengeful spirit. The normal
 life of her family is disturbed as they
 resort to psychotherapy and exorcisms
 to rescue the child. The film uses pre-
 sent-day occult practices particular to
 that region.

Mr. N. B. Karant, prominent film producer and ex-President of the Film Federation
 of India. Mr. Karant had made several low-budget Marathi films in his many years
 in Bombay. He has been supporting the work of Aruna-Vikas, a young wife-husband
 editor-director team. He is the producer of their most recent film, *Gehayee*.

Still from *Gehayee*: Anurag Pari as the Taoistic exorcist summoned by the family.
 Anant Nag (brother), Dr. Shreeeram Lagoo (father), Padmini Kolhapure (the possessed
 girl) and Indrani Mukherjee (mother).



Gul Arand, the dynamic producer and
 international distributor of Hindi films.
 He has distributed films directed by
 Bhanu Chatterji and is currently
 producing Sai Paranjpe's second feature
 "Chashme Buddoor".

Chashme Buddoor (Shield against the
 Evil Eye)
 Col. Dir/Script: Sai Paranjpe.
 Prod: Gul Arand. Camera: Vinodra
 Saini. Cast: Ravi Baswani, Rakesh Bedi,
 Farooque Shaikh, Saeed Jaffrey,
 Deepthi Naval. Enquiries: PLA
 Productions, 25 Kailash Damham,
 Kennedy Bridge,
 Bombay 400 007. Tel: 356966/
 357536. Cable: Goldstein.
 Telex: Kailash 011-4176

Paranjpe's next is a light musical
 comedy about three typical college
 students who while away their time and
 eye women. Into their life comes Neha
 who sets detergent door-to-door. The
 three of them vie with each other for
 her attentions, leading to amusing sur-
 prises and denouements.

CHASHME BUDDOOR



Maharashtra

(Language: Marathi)

The marked increase in the number of Marathi films from 19 to 40 in 1990, indicates that the rewards of the Entertainment Tax Relief Scheme (ETRS) are finally being reaped by the Marathi film industry. The industry has been injected with new talent, better paid

artists, technicians and workers, all at the same time.

In spite of this overall optimistic picture, the implementation of the ETRS has many flaws in its functioning. Under this scheme, initiated by the Marathi

Marathi films have become imitative of Hindi cinema in order to attract a larger audience. This still is a rape scene from Soini Maati Laxmi (A Daughter-in-Law Represents Wasthki) with Ravindra Mahajan, Nishi Phule and Usha Chavan.



The Hit Parade!



Zohra Awan the Qurbani girl, is milking farm again.



Cabaret dancer Kalyani Jit perpetuating the disco-wave.

Pop singers Jeetendra and Renua Roy in the surprise success, Aaha.





300: *Ranjana* in another *Manushi* enter-
tainer *Tamasha* (*Tamasha Girl*) directed
by Govind Kulkarni.

301: Dr. Shivaram Lagoo, *Tamasha*, *Bade Urmila* in *Zaskat* (*Lies*),
directed by Dr. Shivaram Lagoo.



Chiragat Mahamandal under the leader-
ship of V. Shantaram, a producer receives
a tax refund of upto Rs 4 lakhs for black
and white and upto Rs 8 lakhs for
colour, from his earlier film, provided
he shows three edited reels of his next
film as proof of his bona fides. The
scheme involves an unnecessary amount
of red tape and bureaucracy. In fact,
the scheme does not benefit the smaller
filmmaker, who cannot start a new film
without finances in any case. Sugges-
tions to improve the system by advan-
cing Rs 1 lakh for black and white and
Rs 2 lakhs for colour, before the second
film starts and to adjust the advance
against the refund, have been made by
the Mandal, together with a simplifica-
tion in refund procedure. Moreover,
there is a crying need for cinema houses
which can be remedied by State sub-
sidies.

Although the established filmmakers
continue to make eternal family dramas
and imitations of Hindi films which enjoy
an assured box-office, 1980 has seen



Record jacket of a musical hit

Music means money and a hit song
jingles create like little else can. In the
world of popular cinema the music
director is as much a star as the hero.
His work is hurried and yanked
long before the actual tape unfolds.
Producers insist on releasing their
music earlier for very often the songs
ensure success regardless of the
independent worth of the film.
As a consequence disc advertising has
become increasingly exorbitant with
big-budget productions going in for
colourful foldouts and posters.
Surprisingly, competition within the
recording industry is feeble, there
are just three recording companies in
India: the powerful HMV, the
adventurous Polygram and a young
contender from Calcutta, INRECO.

Shabana Azmi and Rajesh Khanna in *Thodisi Bewafai*
(A Little Unfaithfulness) a recent successful film dealing
with divorce.



Gujarat (Language: Gujarati)

In spite of the pioneering efforts by Gujarati producers in Bombay in the early Twenties, and also the advantage of having made the first talkie, Gujarati cinema is still feverishly pursuing mythological, religious and legendary threads. At the festival to celebrate the 125th anniversary of a renowned litterateur and reformer this year, leading filmmakers of Gujarat—Kantilal Rathod, Kanti Madia, Govind Saraya and Ujendra Trivedi—discussed the sad neglect by filmmakers of prominent novels with modern literary value.

Till 1972, of the 130 Gujarati films made, only the following were based on literary works of contemporary writers: *Pitambar Vallabh* (K. M. Murchi), *Kalapi* (biography of poet Kalapi), *Gunsundari No Ghar Sansar* (Govardhanrao Tirthali), *Kanku* (Parvati Patel) and *Jansheen* (Ashwar Patilkar).

Popular themes today, most films with Arzoo films (increasing in popularity) and escapist cinema with a generous borrowing from Hindi films, are a runaway success. The exemption of entertainment tax introduced in 1973 to encourage the film industry only helped increase the quantity of films (in the last seven years) thanks to its blanket protection to both commercial and 'art' films alike. To avail of this tax exemption the film has to be shot in a studio

its 50,000 is given to the studio. The producer in any case has to pay for the studio facilities. Gujarat has three studios which work in three shifts, with deteriorating quality equipment, no film processing laboratory, recording studio or even editing rooms. The government's subsidy in no way helps the producer.

Moreover, in this not all too conducive climate, the announcement of a possible discontinuation of the exemption of entertainment tax has caused panic amongst the serious filmmakers, the ones to be most affected.

Kantilal Rathod

(Extracts from an article in *Economic Times*, Sept. 28, 80)

The two award-winning films to date have been Govind Saraya's *Gunsundari No Ghar Sansar* (The Domestic World of Gunsundari) and Kantilal Rathod's *Kanku*. The last award-winning film was made ten years ago. This year Ketan Mehta's *Bhaari Bhaari* has won a place in the Panorama section of the 5th International Film Festival of India. One can only hope that the formation of the Advisory Committee headed by Kantilal Rathod to give exemption of entertainment tax to six non-Gujarati films will influence a more serious move-



Still: Arun Sarmah and Ravi in Sharan Talis Bhagwanth

brilliant directorial debut from Ramdas Phutane with his *Sarvabhabhi* based on the Marathi murders and Dr. Shrotram Lagoo with *Zankul*, which deals with the triangular romance in a refreshing manner. The husband and wife team of Jayoo and Nabhiket Parvordhan received critical acclaim for *22nd June 1897*. Set in the British period, the film deals with these revolutionary brothers who set out to free their country from foreign domination. Although an unlikely film for box-office success, it did remarkably well, especially in the smaller Maharashtra towns.

Dr. Jabbar Patel's outstanding poli-

tical film *Sinhassan* gave the Marathi cinema a much needed fillip. Marathi directors are now choosing topical themes which are relevant to the lives of the people. An important feature of the Marathi film industry is that it has attracted many personalities from the stage.

The overall impression is one of progress, prosperity and well-being. Depending on the future work of the new talent, Marathi cinema can hope to leave a definite imprint on the national scene.

N. Pratikha



Still: Aruna Irani in a Gujarati extravaganza



Actor Mohan Gokhale in Ketan Mehta's first film, entered in the Panorama section of this year's International Film Festival.

New and Forthcoming Films

Zankab (In Limbo)
 Col/1980 Dir./Story/Screenplay:
 Sheeram Lagoo. Prod: Deepa
 Sheeram. Camera: Govind Nihalani.
 Editing: Arun Vikas.
 Cast: S. Lagoo, Tanuja, Smita Yestekar,
 Baby Umika. Enquiries: Roop Vaidh,
 Chitra, 3 Gold Mist, 36 Carter Road,
 Bandra West, Bombay 400 050
 Tel: 546 508.

A psychodrama concerning a man, his
 cancer-ridden wife and his sister-in-law.
 This is veteran stage and screen actor
 Lagoo's first film. He has also featured
 India's renowned musicians - Bal
 Gandharva and Shobha Gurtu.

Mandira Sahasrabee (Witness to For-
 giveness)
 Dir: Rajshri. Prod: Manohar Randive.
 Camera: Manohar Acharya. Cast: Nana
 Patekar.

Amol Palekar, leading stage and screen personality who along with his wife/actress
 Chitra, is about to direct his first feature film in Marathi titled *Bali* (The Victim).



Based on the true story of a famous
 murder trial which took place recently.

Isksh (Down with Festivals)
 (Temporary Title) Dir./Prod: Ramjan
 Phutane. Story: Ashok Phule.
 Cast: Nita Phule, Ashalata.
 Enquiries: Gietra Pictures.

A fervent plea to do away with irrele-
 vances in the celebration of festivals
 and to return to the sobriety of tradition.

Bali (The Victim)
 Dir: Amol Palekar. Prod: Chitra Palekar.
 Camera: K. K. Mahajan. Art Director:
 Bansi Chandragupta. Script: Vijay
 Tendulkar. Music: Bhaskar
 Chandavarkar. Cast: Amol Palekar,
 Chitra Palekar, Dilip Kulkarni,
 Bal Karve. Production Co: Deya
 Productions, Chemburli, Flat No. 15,
 10th North-South Road, J.V.P.D.,
 Scheme, Bombay 400 049.

A film on an ambitious attractive young
 woman from a traditionally deprived
 community. She dreams of becoming
 respectable, rich and secure, but fails.



Still: Nagabhanna's commercial success, Bangalore Inke

Finishing producers is still a problem. As Kasuravalli put, in "a producer who lacks a film wants a return on his investment or atleast some recognition." From serious films he gets nothing.

The filmmakers in Karnataka are cautiously optimistic. Nagabhanna predicts, "In the 1980s, a new cycle will start...visually stronger, technically more polished films using the experience gained so far." And the facts confirm this.

Still from Girish Kasuravalli's Mohan Darigala



Several recognised directors have nearly completed delayed films. Pattabhi Rama Reddy, who started the first cycle, in 1970 with *Samskara* (Funeral Rites) a novel by Anandha Murthy, is scripting *Awasthi* (States of Consciousness), by the same author. Pattabhi is also completing his 16mm (blown up to 35 mm) bi-lingual film tentatively titled *Paper Boats* (to be made in Hindi and Kannada). Nagabhanna has started work on his next film *loghli* about the Devadasi system, practised even today in some parts of Karnataka. Lakshmi talks of a possible film in 1982. Sastry has completed *Bata* (The Drought) and is working on the Hindi version of the film. And there are indications that Karnad and Karanth will return to Karnataka and to filmmaking next year. G. V. Iyer has submitted a script to NFDC in Sanskrit of an long saga on the life of the Saint Shankaracharya which will be the first film to be made in this language. Kannada cinema has not maintained its early impetus, but it is far from dead.

Peter Colaco

Karnataka (Language: Kannada)

Ten years after *Samskara* (Funeral Rites) put Kannada films on the world map, the Kannada renaissance seems to be over. Gone are the heady days when Girish Karnad, B. V. Karanth, G. V. Iyer and other prominent cultural figures switched roles as writers, actors, directors and composers to produce a prodigious spurt of award-winning films. Even the late

group of young directors—Lakshmi, Kasuravalli, Nagabhanna, Prasad and Rang—appears to be inactive or, the deadliest of sins, 'gone commercial'.

And there are explanations. No finance. Commercial rivalry. No exhibition outlets. Contradictory government policies. The State made it compulsory for all theatres to screen Kannada films

Ten years ago: a working still from *Samskara*



New and Forthcoming Films

Mooru-Darigala (Three Pathways)

1980

Dir/Script: Girish Kasaravalli

Camera: S. R. Bhatt

Story: Yashwanth Chitral

Lead Players: S. Krishnaswamy,

C. Vidwanath Rao, G. R. Chenna

Isappa. Enquiries: Devi Prasad

Productions, 165-H B Main Road,

5th block, Jayanagar, Bangalore 560 041.

A village girl goes to the big city leaving

her conservative father behind. She is to

marry a school teacher with socialist

ideas but a rumour spreads of her

having had an affair with another man.

The film explores the manner in which

each of the principal characters reacts

to the situation.

Three Children's Film

Dir/Script: T. V. Gopisubudra

Camera: S. Ramachandra. Music:

Mysore Ananthaswamy. Cast: Srinath,

Manjula, Laksh. Enquiries: Prabhat

Kalavifera, Jain Temple Road,

Vivekpuram, Bangalore.

Three children's film with songs and

dances based on three well-known

legends—the Pied Piper of Hamelin, a

table about a cow who returns to keep a

promise to be eaten by a tiger, and a

legend of Lord Krishna's childhood in a

school where he befriends the outcast

Sudhana.

Bara (Drought) Hindi Version: Dushkal

Dir: M. S. Sathya. Story: U. R.

Anantha Murthy. Screenplay: Shanta

Zaidi. Camera: Ashok Gopal. Cast:

Anant Nag, Lavini Madhu. Enquiries:

M. S. Sathya, B 3 Nehru Nagar, Juhu

Tara Road, Bombay.

Famine strikes in Bihar, a drought-prone

district in northern Karnataka. The

young collector makes attempts to deal

with the situation administratively, but

is caught in a web of conflicting vested

interests. The film proceeds to examine

the political exploitation of poverty and

disaster.



Still: *Dangayyodda Makkala*

Dangayyodda Makkala (The Rebel Kido)

Col/1979 Dir: Vadivelu. Prod:

Narasimhan. Screenplay: Camera:

S. Ramachandra. Cast: Vasudeva Rao,

Aravindraswamy, Lakshminarayana,

Srikant, Smiti Kumar, Harsh.

Anuradha. Enquiries: Komal

Productions, 4/54 First Main Road,

Tata Silk Farm, Basavanagudi,

Bangalore 560 006.

Children in an orphanage seek out their

benefactor to complain of their ill-treat-

ment by the authorities. The benefactor

turns out to be the grandfather of one

of the children.

Sangeetha

Col/1980 Dir: Dr. Chandrashekara

Kambur. Prod: Wheel Productions.

Screenplay: Dr. Chandrashekhara

Kambur and P. Lankesh. Camera:

S. Ramachandra. Cast: Anjanala,

Laksh, Mira. Enquiries:

136 Kengeri Satellite Town,

Bangalore 560 000.

The protagonist of the film is an oppres-

sed servant, who has slowly lost all sense

of his own identity. He even assumes

that his name is Nayimaga (son of a

leech)—the only name his master has

ever used. The master abducts the

dancing girl Sangeetha, but she falls

in love with the servant, she gives him

a new name—Siddappa; and awakens

his human awareness. Together they

begin to resist their copse and try to

make a new life together.



Still from M. S. Sathya's *Bura* (The Drought), in Kannada.

The Hindi version awaits funds to be completed.

for at least 12 weeks a year, but neutralized it by doubling the entertainment tax on 'adult' films. (This tax has recently been removed.) As most new-wave films fall in this category the parallel cinema suffered unsatisfactory compromises in theme and treatment.

But one cannot blame everything on the government and the commercial establishment. Girish Kasaravalli feels that the attempt to prop up the movement with subsidies and demands for other privileges has been counter-productive for the small filmmaker: "After B. V. Karanth made *Chennamma Dadi* (Chenna's Dream) the parallel cinema really emerged. But now... it's crawling with badly made small-budget films; not just that, sheer racketeering is replacing any pretensions to art."

And while conceding to the real problems of finding finance, Lankesh quips that "want of money is no virtue. Most of the filmmakers have nothing compelling to say." Or, one might add, too many other media in which to express themselves.

Lankesh himself has started a lively and controversial weekly magazine on current affairs, 'Lankesh Patrika' which,

with a soaring circulation of now about 90,000 copies, keeps him occupied. Girish Kasaravalli, apart from writing plays, is a rising star in Bombay's commercial film. B. V. Karanth is now Director of the National School of Drama, Delhi.

There is, today, a new breed of professional filmmakers, committed to cinema and cast in a more realistic mould, like Girish Kasaravalli, a graduate of the Film Institute, Pune and Nagabhushana who studied stagecraft under B. V. Karanth and cinema with Karand Nagabhushana followed up his promising first film *Gurubasa* (The Edges) with a commercial compromise. "It is a calculated decision," says Nagabhushana. "I have broken down the line between art and the commercial film. The usual notion is we cannot make commercial films. But I have proved we can." Kasaravalli's second film *Akrasava* (The Conquest) was better received by audiences than his award-winning *Ghatotkachuditha* (The Ritual). His third film *Mooru Darigala* (Three Pathways) is almost complete. Shankar Nag who won the 7th IFFI Best Actor Award in Karnid's *Ondannu Kaladalli* (Once Upon a Time) is now a full time director committed to making better commercial films.



Still: Sukumaran and Shobin in *Sahai, My Swami*

Still from Parvathy's *Praketti Manohari* (*Nature, the Beautiful*)



died in a freak accident while shooting.

Malayalam films have become famous for their combination of sex and violence. The trend started with *Das Night* and there has been a spate of variations on the same theme. The *Gold* was a ready market for these films till recently, when heavy censorship ended the boom. The Information & Broadcasting Minister, M. V. P. Sathar, has said that he will consider the demand for a separate film censor board in Kerala.

Meanwhile, Kerala has taken definite steps towards self-sufficiency in all areas of film making. The Kerala State Film Development Corporation has set up a film studio complex in the lush Thiruvananthapuram hills which is bound to be the cynosure of all eyes with the facilities it offers. Trivandrum has three new studios and Changanassery, a filmmakers' co-operative, has two new laboratories.

Kerala

(Language: Malayalam)

The brave new beginning of a film movement in Kerala in the early 60s has sadly faded out, belatedly the hope that the trend might continue. Some 60 films were released by the end of the year—less than half the number released in 1970.

Many reasons may be ascribed to the decline in the commercial cinema. Many investors, attracted by this glittering business, lost heavily and ceased to invest. Perhaps audiences finally began to tire of the millionth remake of the formula film. The most immediate reason was the sudden switch to colour which raised costs enormously without bringing back proportionate returns.

With the commercial cinema's growing use of colour and with Cinema-scope and foreign imports becoming a

major threat who won Kerala's award for best actor in John Abraham's *Cheriyachinte Krutu Kriyayugal* (*The Wicked Deeds of Cheryachinte*)



crisis, theatre owners began refusing to screen black and white films. As a result, as many as 40 black and white films are canned with almost no hope of release.



Kanakalakshy in *Unartha Pattu* (*The Song that Awakens*)

The off-beat cinema, which lagged behind anyway, is now losing further ground. Its main inspiration being its own rich culture and writing, it could not rival the competition from the predominantly commercial Tamil and Telugu cinema. The serious filmmaker has been relegated to noon shows.

A dwindling handful of filmmakers continue to persist against overwhelming odds. One such pair is Aravindan and his producer Ravindran, a cashew exporter, who zealously continues to back Aravindan's films. The other stalwart of Malayalam cinema, Adoor Gopalakrishnan, a member of the NFDC



Still from Basimban's *Iskhi Kriya (Rituals after Death)*

With all these plans the State is poised to lure the thriving film industry in Madras back to Kerala. The KSFDC's studio is also keen to attract filmmakers from other States and perhaps even other parts of the world. It is disheartening though, that help and subsidy to its own talented people remain woefully meagre. On the other hand, the State has imposed a fee on shooting in forests, parks and other State-owned sites: Rs. 1,000 a day for features and Rs. 300 a day for short films.

The Kerala State Film Development Corporation (KSFDC) studio was built and equipped at a cost of Rs. 45 million. The complex comprises, among other things, a mechanical workshop, processing laboratories, editing rooms and a recording studio.

The pride of place is occupied by a

grand shooting floor, which can accommodate several sets simultaneously. This studio has its own dubbing theatre with separate rehearsal hall, mixing equipment and transfer rooms. The central control panel is so placed that the sound-recorder can oversee the action while operating the acoustic equipment, which is very up-to-date. The theatre also has a computerised reversible electronic projector.

The KSFDC intends to have its own colour and re-recording facilities. A film archive and lending library has already been started with the studio acquiring several award-winning Malayalam films as well as outstanding Indian and foreign classics.

The State is also building about 25 theatres for exhibition in the first phase of its ambitious programme.



Jayashim and Rashid in Padmanjan's *Oridathu Oru Payasam (Once a Weasler)*

band, is now about to start a film on a shoestring budget which he will finance on his own.

The Kerala subsidy is of little help—Rs. 50,000 on receipt of the censor certificate. Small wonder that only a handful have attempted the serious film.

The makabrams in Malayalam film

permeated the lives of the people working in the medium. Teenage filmstar Shobha's much publicised death had an effect on both audiences and business. She is a great loss to the industry. A gifted actress, she won the Best Actress Award for the year '79, and was genuinely interested in and helped the serious filmmaker. Another young actor Jayan,

MGR was also considering exempting entertainment tax for films with social content and giving State loans to film artists if they invested their money in small-scale industries.

If MGR's government continues to the marvellous rank of its earlier 30-month tenure, the Tamil film industry should prosper once again.



Still from *Paai*, the National Award winner for the Best Tamil Film. Its leading actress Shobha (left) also won the National Award for Best Actress in this film. This young and highly promising actress died under tragic circumstances at the height of her career. Now the Hindi re-make of *Paai* is being planned with Bombay's ace star Rekha in the main role.

Paai (Hunger)
Cul-1979, Dir: Durai, Camera: Rangai, Cast: Vijayan, Shobha, Rangovan, Rajendran, Engravin, Smita Cleo Arts, 36, Second Cross street, Ellimannai Colony, Madras 600 006.

In conditions of starvation, slum-dwellers try to uphold their honour. One of them, an unmarried girl, dies at childbirth. Her child is given a home by her lover and his wife.

Footedha Postagal (Unlocked Doors)
Dir: J. Mahendran, Cast: Cherulata, Jayan, Sendar, Samikannu, Archana Shanmugam, Enquiries: South Indian Film Chamber of Commerce, 122 Mount Road, Madras 600 006.

Kamiamma, a married woman, conceives a child by her lover. She is ostracised by all except her loving husband who wants to take her to his

Moodhupadi (The Mist)
Dir: Bala Mahendra, Cast: Prasad Pothan, Shobha, Enquiries: South Indian Film Chamber of Commerce, 122 Mount Road, Madras 600 006.

Chandra witnesses the death of his mother and the destruction of his home because of his father's love for a prostitute. His hatred for prostitutes leads to killings till he meets his beloved.

Varunayin Niram Sigappu (The Colour of Poverty is Red)
Dir: K. Balachandran, Cast: Kamalahasan, Srilevi, Prathap, S. V. Sekhar, Enquiries: South Indian Film Chamber of Commerce, 122, Mount Road, Madras 600 006.

Director Balachandran paints a many faceted picture of an unemployed young man, angry with himself, his parents and the corruption he sees around him.

New and Forthcoming Films

Thrasam (The Scale)
Dir: Screenplay: Padayan, Producer: Abdulrahman, Story: Kamal, Cast: B. K. Nair, Raji, Aravindan, Dinakar, Seryan, Enquiries: Jansakthi Films Pvt. Ltd., Cochin.

The caretaker of a public burial ground, after a series of confrontations with death, becomes resigned to its inevitability.

Odathu Ora Fuyaban (Once a Wrestler...)
Dir: Screenplay/Story: P. Padmarajan, Cast: Kabeed, Venu, Jayanthim, Devaki, Aruna.

A wrestler comes to a village and arranges bouts with the villagers. The film features many new faces.

Mala (Festival)
Dir: K. G. George, Story: Sreedharan Chempu, Screenplay: K. G. George, Camera: Ramchandran Babu, Cast: Raghu, Mammooty, Sheral, Anjali, Enquiries: 64 5/3rd Street, Ashok Nagar, Madras 600 003, Tel: 429664.

A dwarf leaves his village to join a circus, then returns home, a rich man.

Sank Kalya (Rituals after Death)
Dir: Ravindran, Prod: Suresh Venganoor, Camera: Vipin Mohan, Screenplay: M. Sukumarani, Cast: John Samuel, Isaiya, P. V. Narayanan,

Stanley, Enquiries: Repu, Ethra Road Vijayawada, Andhra Pradesh.

A political film.

Charan (The Ash)
Dir: P. A. Backer, Cast: Prem Nazir, Meena, Enquiries: C.R. 18th Avenue, Ashok Nagar, Madras 600 003.

A father finds his lost daughter in the underworld of Bombay.

Elipathayam (Man in a Mousetrap)
Story: Screenplay/Dir: Adoor Gopalakrishnan, Camera: Ravi Varma, Cast: entirely newcomers, Enquiries: Adoor Gopalakrishnan, Darusam, Trivandrum 695 017, Tel: 8515.

Uma, the pivotal character, inherits a burden of ancestral self-indignity which only a bygone exploitative social order could afford. He is unable to cope with the pace of change around him. He withdraws into a state of apathy.

Adoor Gopalakrishnan, considered to be Kerala's leading force behind the avant-garde movement, is emerging from a prolonged spell of inactivity, with this film. He has relinquished his post as Chairman of the Chitradekha Film Cooperative, a concept and organisation which he master-minded in its present extant state. Adoor's two earlier films, *Swayamvaram* and *Kodiyettam*, both highly acclaimed for their individuality and realism, were produced by the Cooperative. **Elipathayam** will mark a fresh chapter in his career. His first as an independent filmmaker.

Andhra Pradesh (Language: Telugu)

Although the output of Telugu film had dramatically increased (133 films in 1980, making Andhra the second highest film producing State) the main hall has remained sensational outpourings of gaudy song and dance laced with heavy melodrama. Fortunately, a few directors have very recently been making serious

films about cultural and social issues. From Andhra Pradesh, it comes as a surprise that they are succeeding!

This year Telugu films reaped many a National Award presenting the film movement in this State with much need of encouragement. Viswanath's *Sankarabharanam* (The Jewel of Shiva), won a

Still from Raja's *Vandha Viritha*



Tamil Nadu (Language: Tamil)

The Tamil cinema is caught in a commercial cobweb. Films like *Kash*, *Billa*, *Issey* and *Guru* featuring super-stars Rajinikanth and Kamal Hassan in spatio-adventures, become instant money-spinners.

In recent years, amidst this razzle-dazzle, some young directors have made quiet attempts at realistic films. Significant examples of this trend in Madras were I. Mahendran's *Mallu Malarani* (A Thorn and a Flower) and *Udhipposkal* (Scattered Flowers), Balu Mahendra's *Azhitha Kollegal* (Invisible Mountains) and *Durai Pad* (Ranger). The trend however has not been sustained in 1980.

Mahendran's true-to-life story of a village woman in *Poomathi Pootukal* (Unlocked Doors) did not appeal to the audience even though it was well made. Rudraiah's *Gomathi Athiyayam* also met with rejection. In *Moodu Padi* (The Mood) Balu Mahendra (an alumnus of the Prose Film Institute) was more successful prompting a critic to rave, 'Balu is an interesting combination of William Castle, Hitchcock and Polanski with the poetic touches of Ray! K. Balachandran's *Varamayila Nivasa Shappu* (The Colour of Poverty is Red) and Raja's *Nidhalgal* (The Shadows) analysed the inspirations of unemployed youths. Approaching difficult themes with a fresh approach, these directors continued to strive at a change in audience tastes by voicing their views. Today, Mahendran, for one, believes that there is a gradual acceptance of cinema as more than pure entertainment.

Award-winning director-cameraman Nivas in *Kalukal Iram* (Mountains inside Stone) effectively portrayed how local people get affected by a film unit's visit to their village. The film was shot using the villagers themselves as actors

and a few newcomers in lead roles. Bharathi Raja played the film director. *Kalukal Iram* had a reasonably good run. Nivas went straight on, to make an outright commercial film about a Karate expert.

Rudraiah, a graduate of the Madras Film Institute, regarded that his own films *Avai Appadithan* (That's her Nature), *Gomathi Athiyayam* (A Chapter in a Village Story) were called 'art films' killing whatever little chance they had at the box office (even before their release).

Several Hindi filmstars are chosen to act the well-equipped studios and eye-catching locations of Madras.

The orderly, disciplined working conditions prevailing in Madras have been highly praised by the Bombay film industry. In 1980, more films were produced in Tamil Nadu than in any other state. A leading film producer D. V. S. Raja was appointed Chairman of the newly-formed National Film Development Corporation.

Meanwhile the political climate in Tamil Nadu favours Chief Minister M. G. Ramachandran. Mattinee idli for many decades, MGR retained his ardent electorate despite heavy opposition.

The AIADMK Government's system of compensating entertainment tax came as a paragon to the ills of the film industry. This system was implemented by MGR's Government up to the panchayat level in Tamil Nadu and should have fruitful results in the three sectors of production, distribution and exhibition.

The doubling of the monthly pension from Rs 75 to Rs 150 for aged stage and film artists and technicians, was one of the ameliorative measures contemplated by MGR when he was in power.

Bengal

(Language: Bengali)

Uttam Kumar died of a cardiac arrest on July 24, 1981. That is the bare fact which survives for the world. For Bengal it was a death like no other. For Uttam was still breaking hearts that had fluttered first thirty years ago.

Uttam Kumar



In many ways Uttam Kumar was Bengal cinema. He sustained the industry as much as it did him. Some even predicted that his death might finally collapse a teetering industry, beleaguered by a continuing energy crisis and a depressing exhibition set-up. But the cinema has survived the man and films continue to be made.

But not always shown. Exhibitors in Bengal has traditionally been a hotbed. Too few cinemas accept the local product with the result that not more than 25 films can be released each year. The situation was compounded in 1980 when on September 11, the Bengal Motion Picture Employees' Union went on strike for higher pay. A few days later theatre-owners declared a lockout in protest of the Government's taxation policy. A tripartite agreement finally reopened theatres in mid-October. Schedules had meanwhile gone haywire. Major releases were drastically affected.

Exhibition is a major chink in the State Government's otherwise axiomatic policy. The Left Front Ministry, which has been adventurous enough to subsidise new filmmakers, has no say in the distribution system. A move to introduce legislation designed toward oblige-

special award for 'Mass Appeal, Wholesome Entertainment and Aesthetic Value'. The film makes a fervent plea to reclaim a degenerating musical heritage. The film appropriately enough won two highly valued awards: for its male and female playback singers, Balasubramaniam and Vani Jayaram. Another Tollywood film, *Nagur Satyam* (Naked Truth), re-

ceived the award for the Best Regional Film. Strikingly different, it is based on an incident of rape at a police station which led to repercussions in two cities.

The makers of *Sankarabharanam* were confident enough of their work to appeal against the grant of tax exemption by the State. A wise move since the exemption compels theatres to sell tickets



Still from Gautam Ghose's *Max Bhoorti*

lary screenings of Bengali films had to be abandoned. The State's kindness in liberalising licences of new theatres preferring Bengali films met with little response. And so State-produced films continue to suffer. Ray's *Hirak Rajar Bede* lay fallow for most of 1980 while others like Sen's *Parasaram* and Utpal Dutt's *Baap* are yet to be seen.

Incidentally enough two films from other centres — Saad Mirza's *Albert Pinto ko Gussa Kyon Aata Hai* and Biplob Roy Choudhary's *Shodh* — saw their all-India premieres in Calcutta. This was at the Film Festival in April organised by the State Government to promote 'significant regional films'. The week-long festival, which celebrated the diamond jubilee of Bengali film and 25 years of the release of *Pather Panchali*, screened about 70 films from all over the sub-continent. Besides these there was a series of Bengali films from the Thirties and the Forties.

The Festival coincided with the laying of the foundation stone for a film complex in Calcutta. This will provide training facilities and will have a seminar room, theatre and a much-needed film archives. In its bid to rejuvenate the industry, the State Government has also taken over two studios and is busy modernising them. A colour laboratory is under construction (Bengal has none as yet) and a separate Films Division (with equipment including 16 mm facilities) is under way. Film societies have been given a grant for the second year in succession. The lot of technicians, never quite a bed of roses in India, is at last being regarded sympathetically and those in distress are being provided with monetary help by the State.

Finally, and this is a major development, the State has begun to sponsor filmmakers from outside its own bound-



Director: M. S. Sethy

aries. M. S. Sethy, Shyam Bengal, Saied Mirza, Kavita Nagpal and Parvathi Ramu Reddy are among the 25 recipients of the State's benefice. Their presence in Bengal should provide a shot in the arm to a sickly industry. For nothing moves a dormant bunch of technicians more than the thought that there is, after all, work to be done.

Sumantra Ghosal

Sonu Choudhary, leading Bengali filmmaker and member of the NFDC Board



at one blanket reduced rate of Re 1 on a first come first served basis. This results in a loss all around, regardless of full houses. The local industry has been pleading for a more realistic system, and the makers of *Sankarabharanam* may help drive home the point.

Filmmaker Bapu, whose mythological *Sita Kalyanam* (Sita's Wedding), created a stir at Filmfare 1979 in Madras, was ready in late 1980 with *Rajadhi Raja* (King of Kings), proving that he is both prolific and innovative in his work. This film is a satirical fantasy which looks at corruption in high places. In a setting resembling Sherwood Forest, a King corrupted by the devil, sees the light and repents. Bapu is already at work on his next film, which deals with taboos concerning young widows (during its merry game). It is based on the Kannada novel 'Vamsha Virikata' which was also the basis of Girish Karnad's first film.

The vivacious-looking lady Jayaprada is proving popular in Hindi films. A trained classical dancer, she received wide notice in the film *Sargam* (Musical Scales). Her mobility to speak Hindi was rewarded by giving her the role of a mare.

The confirmation of tastes changing towards more serious films came from an unexpected source. The starkly political, neo-realist film *Maa Bhoomi* (Our Land) — featured in the Bangalore Pan-

Still from *Nagna Satyam*, the National Award winner for the best Telugu film



orama last year — had a 200-day run in Hyderabad. And the film is still running. The event was celebrated with much cheer and hope for the future of Telugu cinema.

New and Forthcoming Films

Nagna Satyam (The Naked Truth)
Dir: U. Visweswara Rao. Camera: Mohan Krishna. Cast: Ram Prasad, Krishnaven, Esquias: Deepa International, 66, Union Road, Madras 600 007

While trying to rehabilitate a prostitute Ramulu becomes a victim of police brutality. The progressive judge suggests that the criminals pay their debts to society and also to their victim's family.

Rajadhi Raja (King of Kings)
Dir: Bapu. Prod: T. S. Vijay Chander. Cast: Saadul, Esquias: Sai Krishna Films, Gandhinagar, Vijayawada 520 000

Poster: *Rajadhi Raja* (King of Kings)



And the Others

Bihar (Language: Hindi)

Last-year Bihar State set a precedent by declaring cinema a small scale industry. This led to the making of the first ever Hindi film using an all local cast and crew. The film was **Kaf Hames Hai** (Tomorrow is Christ), directed by Girish Ranjan and produced by him and a co-operative which raised funds through various friends. The film is still to be released. This move will ensure more jobs in Bihar for film people, who have till now, looked for work in other States.

Assam (Language: Assamese)

Despite the political unrest which has brought Jahan Barea's production to a standstill, other producers from the State have managed to produce a number of films in Assamese. Of course, they had to go to other States to make their films but the important point is that the films were made.

Manipur (Language: Manipuri)

One film was made in Manipuri **Olang-dangee Wangsaddoo** and it won an

New and Forthcoming Films

Sansara

Kashmiri Language (Goa)
Dir./Prod./Story: Aji Sinha.
Camera: A. R. Srivastava Cast: A. K. Hangal, Neelam Mehra, Achla Sachdev, Benjamin Gillani.
Enquiries: Priyan Productions, S-F Nani Building, Lamington Road, Bombay-400 004.

Against the backdrop of an Indian Christian house the problems of the old living with the young are explored. Swazina faces the dilemma of opposing her parents and making a home with her lover or obeying them at the cost of her happiness. The film is pure Goan nostalgia, bringing to mind the customs and traditions of an age that is at an crossroads.

Andhan (The Vigil)

Dir./Story/Script: Dr. Bhagendra Nath Saikia. Prod: Proeti Saikia.
Camera: Indu-Kalpa Hazetika.
Cast: Bhola Katak, Ramu Devi, Sangeeta Saikia.
Enquiries: Noremina Pictures, T-29 Station Road, Guwahati 781 001 (Assam)

Andhan is about the immortality of the soul.

New and Forthcoming Films

Garam Bhat Aur Bhoote Gappo

(Hot Rice and the Ghost Story)
Cot. Dir: Dilip Roy, Prod: Ashutosh Roy. Story: Sami Gangopadhyay.
Cast: Manna Shankar, Samu Mukherjee, Robin Ghosh, Sami Mukherjee, Jochan Dasgupta, Bibhas Chakraborty, Dipali Chakravorty.

This, the Bengali version of the film **Shoshit**, is being directed by actor Dilip Roy and produced by Bipul Choudhury's brother Ashutosh. It is entirely privately financed. The director says that he wants to preserve the spirit of the novel and show how poverty and superstition have worked together to keep most of the country's villages backward.

Aasawadher Ghore

(Sacrificial Horse)
Bengali/Hindi/Cot. Dir: Shankar Bhattacharya. Prod: Mrityunjay Sarkar. Story: Dipendra Banerjee. Screenplay: Shankar Bhattacharya. Arun Kaul. Camera: Dhrubajyoti Bose. Cast: Anil Palekar, Smriti Patil, Girish Karnad, Gita Sakhari, Sangeeta Nair, Anil Chatterjee, Pradip Mukherjee, Dina Pathak, Kalyan Chatterjee, Santosh Dutt. Enquiries: M. Sarkar Productions, M. T. Studio No. 1, Chandi Ghosh Road, Calcutta-40

Based on the life of a typically middle class Bengali youth. The film is expected to be ready in late 1981. The director has made two films, **Seshakaha** and **Dura** (Rat).

Deepachurno

(Pride's Downfall)
Cot. Dir./Script: Dilip Roy. Story: Sarat Chandra. Camera: Kamal Dey. Cast: Soumitra Chatterjee, Sandhya Roy, Dipankar Dey, Subena Chatterjee, Nirmita Kumar, Bhana Banerjee, Ujjan Kumar. Enquiries: Nare Gopal Productions

A study from a woman's point of view of a wife's changing relationship with her husband.

A Children's Film

Meghar Khada Dir: Mohit Chatterjee
Pakar Theke Sagar Dir: Sami Choudhury

Scientific Invention Dir: Bhadradev Dasgupta

Freedom Movement Dir: Jyotirmoy Roy

Chelota Dir: Sanku Ghosal Roy

Hantahoj Dir: Gautami Gupte

Kahan Kahan Se Gazar Gaya

(Hindi/Cot. Dir: M. S. Saitiya.
Script: Shama Zaidi. Camera: Ishan Arya. Lyric: Javed Akhtar. Cast: Sharon Prabhakar, Anil Kapoor, Enquiries: Unit 1MM, B J Nehru Nagar, Juhu Tara Road, Bombay.

The story is about a wealthy college boy who gets involved in destructive politics. One of the highlights of the film is the use of electronic music by Kersi Lord. Budgeted at Rs. 8 lakhs, of which the West Bengal government will provide Rs 2 lakhs. The rest will come from distributors. **Kahan Kahan Se Gazar Gaya** is based on an original story and script, her first, by his wife Shama Zaidi. It introduces the popular crooner Sharon Prabhakar and Anil Kapoor, in the main roles.

1432 Foreign Films Certified In 1979

The Central Board of Film Censors granted 1,360 'U' certificates to foreign films (out of which 97 were feature films) and 72 'A' certificates on feature films during 1979...38 films were granted 'U' certificates and 40 films 'A' certificates. United Kingdom—three 'U', five 'A'; USSR—29 'U', four 'A'; Japan—two 'U', four 'A'; three 'A'; Canada—three 'U', Hungary—two 'U', France—two 'U', three 'A'; Yugoslavia—one 'U'; China—two 'U', Bulgaria—one 'U', Poland—two 'U'; Sri Lanka—one 'U'; Czechoslovakia—four 'U'; West Germany—one 'U', one 'A' and GDR—one 'U'.

Screens—December 28, 1980

*Note: India has two censor ratings: 'U' for universal exhibition and 'A' (adults) for persons above 18 years of age.

The main importers of foreign films into India are:

- The Film Finance Corporation, now amalgamated with the National Film Development Corporation
- The members of the Motion Picture Export Corporation of America (which has a Government quota)
- Sovexport Films

And Now English

The English film is coming into its own in India. The best remembered gem of this kind is *Shakespearewallah*, the film which launched the unique and successful Ivory-Merchant partnership.

This year, three young Indians, two of them actors from Calcutta, (one with a star persona, the other with a more subdued presence) are making their first films in English. It's logical. Though not the national language, English by and large binds a particular section of India's multilingual people.

Businesswise, the making of films in English opens up a viable new market. Aparna Sen, Vinod Banerjee and Shankar Sahai are the three entrepre-

ning pioneers whose work we can look forward to at home and abroad.

36 Chowringhee Lane

Dir./Screenplay: Story: Aparna Sen. Prod. Filmaviva. Cast: Jennifer Kendall, Dhiren Das, Chatterjee. Enquiries: Filmaviva, Roshanorey Terrace, 4th Floor, Wank. Bombay 400019

Nandini and Samant, a young couple explore the old Anglo-Indian lady teacher whom they need her, and then disappear from her life. With the absence of sibling relationships, and faced with feelings of confusion, most Anglo-Indians left India. The film is about Miss Stansbury who didn't...

Cabrera's leading star Aparna Sen, directing her first feature film 36 Chowringhee Lane with Jennifer Kendall playing the lead role of Miss Stansbury





Victor Bannerjee with cameraman Subroto Mitra (the person who shot Satyajit Ray's Trilogy and who is highly regarded in his field). They are at work on Victor Bannerjee's first film.

Victor Bannerjee's first film

Story/Script/Dir: Victor Bannerjee.
Prod: Frame Films. Camera: Subroto
Bannerjee. Cast: Vimal Bhagat, Tanuja.
Enquiries: 10E Ho Chi Minh Saran,
Harrington Street, Calcutta 700 071
Tel: 431804

This film (as yet untitled), one of the first in English, is based on the contemporary upper middle class life of Calcutta and portrays the city's breathtaking variety. Victor Bannerjee is a stage and screen actor. (He acted in Ray's **The Chess Players** and is in Benegal's **Kalyug**.) His directorial debut promises to be interesting.

I Shall Not Hear The Nightingale

Dir: Shunkar Subail. Prod: Prithipal
Singh Vasudev. Camera: Vishal Arya.
Lyrics: Amit Khanna. Cast: Minu Talwar
and students from the National School of
Drama and Professional Hindi Theatre.

English short story by Khushwant
Singh on the background of the 1942
freedom struggle by students on one
hand and British sympathisers on the
other. The film is to be shot in Punjab.

आक्रोश
Aakrosh
(Cry of the Wounded)

Colour: 144 mins/1980

Language: Hindi

Director/Camera: Govind Nihalani

Producers: Devi Dutt, Nazyan Kenny

Story/Screenplay: Vijay Tendulkar

Editor: Keshav Naidu

Music: Ajit Varman

Art Direction: C. S. Bhatti

Cast: Nasiruddin Shah (Bhaskar Kulkarni), Smita Patil (Nagi), Anurag Pathi (Dassan), Om Puri (Laharya Bhika), Arvind Deshpande (Dr. Paul), Dr. Mohan Agashe (Town Council President), Achut Potdar (Forest Contractor), Nana Palsikar (Laharya's father), Bhagywati Kerkar (Shanta, Laharya's sister), Mahesh Elkunchwar (Social Worker)

Production Company: Kroma Movies Enterprises, 9 Little Glt., 19th Road, Khar, Bombay 400 052 Tel: c/o 538128 or National Film Development Corporation Ltd, 13/16 Regent Chambers, 308 Nariman Point, Bombay 400 021 Tel: 232218/232183 Grams: Filminvestor

Om Puri as the victimised tribal in his moment of protest



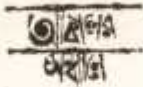
An
Overview of
New Indian Cinema
21 Films

Lahanya Bhiku, an Adivasi (tribal), falsely accused of killing his wife says not a word in protest either to Kulkarni, the lawyer appointed by the court for his defence, or at the trial.

Lahanya's silence forces the viewer to ask why this is so, why he never makes an attempt to say anything. We begin by

being impatient with what appears to be his stupidity and his stubbornness, and we gradually learn a lesson he himself has had to learn. If he speaks nobody will believe him, and things will become even more dangerous for those he has left behind: his aged father and his young sister.





Aakaler Sandhane

(In Search of Famine)

Colour/125 mins/1980

Language: Bengali

Director/Screenplay: Mrinal Sen

Producer: Dhirendu Chakraborty

Story: Anandendu Chakraborty

Camera: K. K. Mahajan

Editor: Gangadhar Naskar

Music: Sali Chowdhury

Art Direction: Suresh Chandra Chandra

Cast: Dhirendu Chatterjee (Director), Smita Patil (Actress/1943 village woman), Sreeta Majumdar (1980 village woman), Gita Sen (1980 village woman), Dipankar Dey (Film star), Rajen Tarabtar (1980 villager), Balharachar Bhattacharya (1980 school teacher)

Production Company: D. K. Films Enterprises, P.36 India Exchange Plaza, Calcutta 700 001, Tel: 365985/265986/274576/262267

Note: Dhirendu Chatterjee as the film director and Rajen Tarabtar (his first screen role) as the 1980 villager



Nasseruddin Shah as Kulkarni, the court appointed lawyer, attempting to communicate with the uncooperative tribal (Om Park)

Disturbed and exasperated by his obstinate silence, Bhaskar Kulkarni investigates on his own and discovers that Lalanya's wife has been raped and murdered by a combine of local officials, businessmen and politicians. They form the power elite who are beyond the reach of the law. The police are there to support these people, not to protect their victims, for whom the distinctions between State and society have ceased to exist.

True, there are dedicated workers, like the young leftist working among the tribals and trying to organize them. But the problems confronting them are overwhelming and the State apparatus used against them unmitigated in its ruthlessness. The terror in this film is a very exact representation of the terror unleashed by vested interests and State powers. The young lawyer, through the same process of being 'educated' as the young tribal, learns how helpless he is despite the advantage of an education and a familiarity with the law.

Kulkarni, who takes up Lalanya's case as a professional assignment, gets more and more involved. Slowly, professional involvement turns into social commitment. This brings him into conflict with his mentor, the public prosecutor, Mr. Dasgupta, who has chosen to ignore what happens outside the four walls of the courtroom. Mr. Dasgupta is not unaware of the truth but he has made his peace with the system.

A live scene among tribals?



A film crew arrives at a village in Bengal to re-enact the man-made Bengal famine (1943) which claimed five million lives.

The bustle of shooting disrupts the deep rhythms of rural life. The villagers crowd around excitedly and become involved with the members of the crew who have set up a convivial camp in a desolate, feudal mansion.

In *Aakrosh Sandhu* the excitement of film-making and the trials of communal living are just some of the concerns of director Mrinal Sen. More seriously, the film explores the inevitable conflict between urban and village cultures. Meanwhile, the uneasy co-existence of 1943 and 1990 reveals a bizarre connection involving a village chaitanyant whose visions add a further dimension of time—that of the future.

Smita Pathi as a real-life actress playing the role of a village woman



Rajen Tandelar, director of *Ganga*, and of *Nagash*, makes his first appearance as an actor in *Aakrosh Sandhu*.

Mrinal Sen:

I have tried to experiment with my medium and, in the process, attempted to run away from the traditional structure of the narrative. In my attempts to do so, I have at times exercised in self-indulgence and in madness. I have overdone things out of exuberance—out of the sheer pleasure of playing with one's tool's, one's medium—the way a painter sometimes does with colour, a poet with words and a footballer with his football. I am deeply convinced that these are no exercises in futility.

Aakrosh is a searing indictment of the system and the society which it sustains. The indictment is made without rhetoric, without dogmatising, without table-thumping propaganda. It is made quietly, lucidly, systematically and, mostly, non-ideologically.

Anil Dharker

Govind Nihalani:

A tribal has no possessions. What can he call his own, except the people who are nearest to him? That's why rape is such a strong symbol of the total exploitation of our tribals... While I wanted to make a film on this aspect of exploitation, I was conscious that my background made the life of tribals very remote to me. That's when Tendulkar and I thought of the story of *Aakrosh*, where we experience the story through Bhaskar's middle-class eyes. I identify with Bhaskar.

course," he recalls, "where you learnt everything about filmmaking, including processing and projection." Nihalani then worked with the Bombay photographer, V. K. Marthy, for six years. He went on to become a leading advertising film cameraman. He also worked as assistant cameraman to director Pramod Chakravarty. The years in filmmaking helped polish technique which served him well as Shyam Benegal's cameraman on *Aakrosh*. Since then, Nihalani has photographed all Benegal's films. He has also directed two colour documentaries for the Walchand Group of Industries and co-produced the film *Shastri's Court Chale Ahe*.

Nihalani's next film is being scripted by Mahesh Elkunchwar whose first screen performance is in *Aakrosh*.

Currently, Nihalani is heading the second unit for Richard Attenborough's film on Mahatma Gandhi and operating the camera for it.

Filmography

1980: *Aakrosh* (Cry of the Wounded)
Address: Aradhana (behind Shastriya Nidhi Bhuvan), Baroda East, Bombay 400 051



Govind Nihalani

Though *Aakrosh* is his first film, Nihalani is not new to cinema. He took a three year course in cinematography at the S. J. Polytechnic in Bangalore. "It was real technician's

Albert Fano is a young flashy Goom Catholic, which identifies him immediately in a particular displaced class. A motor mechanic working in a garage, he is a favourite among its patrons. He drives their cars and derives vicarious pleasure from their life-style.

His lame sister, a schoolgirl, has to fight off seducers. Her younger brother is an angry rebel who lands himself in jail because he is caught in a robbery. Albert's mother takes a refuge in prayers and confusion. The father has worked all his life as a skilled labourer

Still: Dilip Dhasan, younger brother Dominique in the family, a social drop-out



The Director

In his early days Mrinal Sen had no special love for cinema. His studies in physics led to an interest in sound recording. He soon married of the studio he had joined to study sound technology and switched to free-lance journalism, simultaneously giving private tuition.

Soon after, he joined the Indian People's Theatre Association, the cultural wing of the Communist Party of India. Subsequently he travelled extensively in Uttar Pradesh as a medical representative.

Sen had not forsaken his studies in cinema. When he chanced upon Rudolf Arnheim's *Film*, it introduced him to the aesthetics of the medium and rekindled his desire to become a filmmaker. Around this time he wrote a book on the life and art of Charles Chaplin and translated a posthumous novel by the Czechoslovakian 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. A retrospective of his films was screened

at the 1980 London Film Festival, and is being screened again at the Eight International Film Festival in New Delhi.

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

Filmography

Films in Bengali

- 1956: *Raat Bhoos* (The Dawn)
- 1959: *Nil Akasher Nichey* (Under the Blue Sky)
- 1960: *Bahubey Suruss* (The Wedding Day)
- 1961: *Panascha* (Over Again)
- 1963: *Ahadreshay* (And At Last)
- 1964: *Pratidindi* (The Representatives)
- 1965: *Akash Kanna* (Up in the Cloud)
- 1966: *Mattie Mouthe* (Two Brothers)
- 1969: *Bhuvan Shome* Hindi
- 1970: *Jehhapuram* (The Web-filmmaker)
- 1971: *Ek Adhuri Kahani* (An Unfinished Story)
- 1971: Interview
- 1972: *Calcutta 71*
- 1973: *Padaatik* (The Guerrilla Fighter)
- 1974: *Chorus*
- 1975: *Melgays* (The Royal Hunt)
- 1977: *Oka Osole Katha* (A Village Story) Telugu
- 1979: *Ekhani Protidin* (And Still Breaks the Day)
- 1980: *Akaler Sandhane* (In Search of Fattina) Competitive entry at the Berlin Film Festival (1981)

These films have won numerous awards.

Director address: 14 Beliola Road, Calcutta 700026 Tel: 674799



Still: Smita Patil as the lame sister and her prospective sister-in-law Stella D'Costa

in a textile factory. He joins the Union and actively promotes a strike for higher wages. Albert's girlfriend Stella, an attractive secretary, loses her job for rebuffing the advances of her over-friendly boss. Albert is both envious and jealous of him. Stella's parents yearn for life abroad where they feel they can enjoy unbridled comforts. They indulge in these fantasies over long hours of drinking. Albert begins to question his own status and values. He recognises patronage and compromise for what they mean.

His struggle against personal ailments enlarges into the film's protest for all minority communities against the repressive mainstream of any society. Says Mirza, "I have used Albert Pinto to arrive at a sensibility that the nature of issues facing the minority are the same."

The audience is provoked to give thought to the questions raised: How does one belong? What actions should individuals, on both sides of the dividing line, take?

Saeed Mirza:

There are basically two kinds of films: the film of status quo and the film of struggle. By and large films maintain the status quo.

If one is rigidly ideological, one should struggle. With language. With music. There is no definite answer as to what kind of form cinema should take. For instance, I am trying to experiment with narrative. In Albert Pinto, there is a vertical movement which covers a vast area. I have tried to combine various genres. It's still a bit pastiche, but one hopes it will become more cohesive....

Form has to be revolutionised but not in an ahistorical manner. The thing is not to maintain the status quo; one must destabilise it. Whenever I get an opportunity to destabilise I do so.

अल्बर्ट पिन्टो को गुस्सा क्यों आता है

Albert Pinto ko Gussa Kyon Aata Hai

(What Makes Albert Pinto Angry)

Colour/100 mins/1980

Language: Hindi

Director/Producer/Story: Saeed Mirza

Screenplay: Randaan Shah/Saeed Mirza

Camera: Vivekdr Singh

Editor: Renu Saluja

Music: Bhaskar Chaudharykar

Art Direction: Jennifer Mirza

Cast: Naseeruddin Shah (Albert Pinto), Shahana Azmi

(Stella D'Costa), Smita Patil (Liran Pinto),

Dilip Dhaswan (Dominic Pinto), Salubha

Deshpande (Mrs Pinto), Arvind Deshpande (Mr Pinto)

Production Company: Saeed Akhtar Mirza Productions,

47 A Nair Road, Bombay 400 036. Tel: 896649

Still: Naseeruddin Shah as the Gussa car mechanic with his mother (Salubha Deshpande) and his petulant girlfriend (Shahana Azmi)



1930. A single villager Bancha inherits a dry patch of land from his father. Through hard work Bancha turns it into a lush and yielding plot. The local zamindar is attracted to it and tries to appropriate it by force. The intervention of a British District Magistrate saves the garden and shames the zamindar to the point where he commits suicide. Henceforth the zamindar's ghost haunts the garden.

Twenty years pass by. Bancha is old and an invalid. He can no longer tend to his beloved plot. Nakari, the new zamindar, who covers Bancha's garden, enters into an agreement with the old man. He will pay Bancha Rs 400 a month till Bancha dies. In return Bancha agrees to will his garden to the zamindar. Meanwhile, Bancha's grandson and daughter-in-law come to stay with him. Under their care both Bancha and his garden begin to thrive again. This exasperates Nakari whose own health is failing.

The cunning Nakari makes Bancha feel that his improving health is almost a breach of contract. The repentant Bancha agrees to die by December and so release the garden. But come December, Bancha is very much alive. Nakari reminds Bancha of his promise and the latter agrees to end his life with poison. As Bancha is about to keep his word, his great-grandson is born: further cause for living on.

Nakari, who had come prepared with all the funeral arrangements, is shattered by this volte-face. He collapses on the very cot he had brought to carry Bancha's dead body away.

Still: The Zamindar's wife with the Priest



The Director

Tapen Sinha began as a sound-recorder at New Theatres, Calcutta, in 1946. In 1950, he was invited to attend a film festival in London. While there, he took the opportunity to get a job with Pinewood Studios as an audio-engineer. On his return he turned to direction. Sinha has written the screenplays for several of his films and scored the music for his recent films.

He is interested in using the medium of film to entertain and educate children.

Filmography

Films in Bengali

- 1956: **Kashitwala**
- 1960: **Khushiyagon** (Hungry Stone)
- 1964: **Nirjan Salkatey** (Lonely Beach)
- 1965: **Aarshi** (The Ascent)
- 1966: **Aitthi** (The Guest)
- 1967: **Hate Bazarey** (A Commonplace Event)
- 1972: **Sagina Mahato**
- 1977: **Hemostom**
- 1978: **Safed Hathi** (White Elephant) National Award: Golden Lotus for the Best Children's Film
- 1979: **Sahaj Deepar Raja** (King of Great Islands)
- 1980: **Bancharamer Bagun** (The Garden of Bancharam)



The Director

An FTU graduate (1975), Saeed Mirza has directed two documentaries and two feature films. Talking about the documentaries he says, "Both of them, one on Urban Housing for Bombay Urban and Industrial Development and the other on Slum Eviction for Bombay TV, were banned. And remain so."

Mirza's as yet unreleased best film, **Arvind Desai ki Ajab Dastan**, marked him as an important filmmaker. It was selected by Berlin and Cannes for their festivals in 1979.

As a member of the Forum for Better Cinema, Saeed strongly objects to the NFDC financing of Attenborough's film on Gandhi.

Mirza believes that commercial cinema exists because of the State and not in spite of it, and State help to new filmmakers is merely an escape valve in the Government's intentions (Cinema Vision India, Vol. 1, No. 3, 'How Far Can the Filmmaker Go?').

Filmography

- 1976: **Sham Eyleston** (documentary)
- 1976: **Urban Housing** (documentary)
- 1978: **Arvind Desai ki Ajab Dastan** (The Strange Tale of Arvind Desai) Hindi Filmfare Critic's Award: Best Film Filmworld Jury Award: Best Film
- 1978: **Albert Pinto ko Gussa Kyon Aata Hai** (What Makes Albert Pinto Angry) Hindi

Albert Pinto ko Gussa Kyon Aata Hai?

Saeed Mirza's **Albert Pinto ko Gussa Kyon Aata Hai** has been exempted from Entertainment Tax in Bengal. The film will be exhibited at a flat rate of Rs. 1 all over Bengal! It has also been exempted from ET in Kerala.

Still: Arvind Desai Ki Ajab Dastan



ભવની ભવાઈ

Bhavni Bhavai

(A Folk Tale)

Colour/135 mins/1980

Language: Gujarati

Director/Screenplay: Ketan Mehta

Producer: Sanchar Film Coop. Society Ltd.

Camera: Purnoy

Music: Gaurang Vyas

Art Direction: Meera Lakhia, Archana Shah

Editor: Ranesh Adar

Cast: Nageswadi Shah (the king), Smiia Patel (Ujain), Mohan Gokhale (Jivo), Om Puri (Mahn), Dina Pathak (Dhru), Suhazini Mukhy (the Queen), Benjamin Gillani (Commander-in-Chief)

Production Company: Sanchar Film Co-operative Society, Nehru Foundation, Thaltej Tekra, Vastrapur Road, Ahmedabad 380 059. Tel: 442642 or National Film Development Corporation Ltd., 13/18 Regent Chambers, 205 Nariman Point, Bombay 400 021. Tel: 232218/232183
Genre: Film/Vidyan

Solo: Dina Pathak and Om Puri as the heroic couple



Bancharamer Bagan

(The Garden of Bancharam)

Colour/118 mins/1980

Language: Bengali

Director/Screenplay/Music: Tapas Sinha

Producer: Dhiresk Kumar Chakraborty

Story: Manoj Mitra

Camera: Bimal Mukherjee

Editor: Subodh Roy

Art Direction: Sumit Mitra

Cast: Manoj Mitra (Bancharam), Dipankar Dey (Zamindar), Hirmani Kumar (Lawyer), Malhabi Chakraborty (Zamindar's wife), Visu Gaha Thakurata (Grandson of Bancharam), Mona Mukherjee (Grandson's wife), Robi Ghosh (Doctor)

Production Company: D. K. Films Enterprises, P.O. India Exchange Place, Calcutta 700 001 (Tel: 262965/262986/274576/263267)

Solo: The Zamindar





The Director

With a degree in Economics from St. Stephen's College, Delhi, Kamesh Mehta went to the FTII to study film direction. From '75 to '76 he worked as a producer at ISRO (Indian Space Research Organisation), SAC (Space Application Centre), and SITE

(Satellite Instructional Television Experiment). In '77 he joined the TV Centre, Ahmedabad and produced many notable programmes.

Mehta has also been closely associated with theatre, producing prize-winning plays in English and Gujarati. For a while he worked as directorial assistant to Feroze Chinoy, Kamaal Shahani and Musaffar Ali. This year he plans to make two feature films: *Rooh* (The Spring Festival), on the lives of college students living in hostels; and *Makhsuf* (Seed of Blood).

Filmography

1975: *Coelins at Bombay Central* (a documentary)

1975: *Mudha Surys* (Milkday Sun) Gujarati

1977: *Experience India* (a documentary for Aie-India)

1980: *Bhavai Bhavai* (A folk tale) Gujarati

Still: Smita Paril as Ujjan who stands for the spirit of liberation



चक्र
Chakra
(Vicious Circle)

Colour/140 mins/1990
Language: Hindi

Director/Screenplay: Rabindra Dharmaraj
Producer: Manmohan Shetty, Pradeep Upoor
Camera: Barun Mukherjee

Editor: Ihanadas
Music: Hridaynath Mangeshkar

Art Direction: Bansi Chandragupta

Cast: Smita Patil (Anna), Naseeruddin Shah (Luka), Kulbhushan
Kharchanda (Anna), Ranjit Chaudhari (Bawa), Anjali Patilkar, Seema Bera

Production Company: Neo Films, G-2 Everest Building, Tardes,
Bombay 400 034 Tel: 396148

Still: Anna nursing Luka, her one-time lover



The 'Bhava', a dying form of folk drama in Gujarat, synthesizes diverse performing arts into socially relevant communication. The film is based on one such ancient 'Bhava' tale called 'Achhotro Vast' (Garb of the Untouchable) which tells of the exploitation of Harijans (so low in the caste hierarchy that they were considered untouchable). In this particular region the upper castes enforced restrictions of dress that marked as well as dehumanized the Harijans. Thus, the Harijan had to wear a broom behind him to erase his offensive footprints. He was required to don a third sleeve as a sign of submission and had to carry a clay spittoon around his neck. Also, he could wear only unwoven yarn as headdress.

Bhava! Bhava! is the story of how these humiliating social impositions were removed. It is unique in Gujarati cinema as a film in that it uses not only the 'Bhava' as its stylistic base but adds to it a fresh narrative. In the film a distressed

group of children ask an old man why their huts are being burnt down. To pacify them the old man narrates a story in the 'Bhava' style. When he reaches the moment of confrontation between the Harijans and their oppressor, he shows that the untouchables are capable of shooing their fears and fighting for their rights.

Ketan Mehta:

In Indian films the alienation of the rural from the urban way of life has become cliché. What we require is some kind of a synthesis of the two with our past and heritage. The purpose of a film should not be to alienate people. I have chosen a popular form, so that the people for whom the film is made can understand it. My film traces the history of the social evil of untouchability in Gujarat and what it means today.

Kulbhushan Patil as the chief merchant, Naseeruddin Shah as the King, Benjamin Gilani as the Commander-in-Chief



দাদার কীর্তি

Dadar Kirti

(Meet my Cousin)

Colour/132 mins/1980

Language: Bengali

Director/Screenplay: Tarun Majumdar

Producer: Ram Gupta

Story: Saradindu Bandopadhyay

Camera: Shakti Bandopadhyay

Editor: Ramesh Joshi

Music: Hemanta Mukhopadhyay

Art Direction: Suresh Chandra Chandra

Cast: Tapas Pal (Kolkata), Ayan Bandopadhyay (Gostol), Mahua Ray Chowdhury (Saraswati), Debnath Ray (Binu), Anup Kumar Das (Bhambhal Bhattacharya), Ruma Gobalokurta (Jaganmoyi), Sandhya Roy (Chanchala)

Production Company: Ram Cine Arts, 9 Crooked Lane, Calcutta 700 089. Tel: 273642

Still: Kadar sings for Saraswati



Chakra is about life in a Bombay slum. Not the fashionable tenements of the commercial film, but a more dirty and diseased place, where the neighbour's chicken is stolen for a celebration, and unwanted babies are dumped with the garbage. Into this unkept world steps Looka, exuding bravado and success: a god to his archin admirers.

A special friend is Bewsa, whom Looka regards as his godson. In the day they spend together, Bewsa watches in admiration as Looka pines and whores, tells tales and gets drunk. Looka spends the night with Bewsa's mother, Amma, and tries to persuade her to let Bewsa join up with him. But Amma is unwilling to let her son engage in illegal activities. Her husband's brush with the law results in his death and led her to the slum.

After Looka leaves, life resumes its petty routine. Bewsa gets a job doing shirts. Amma gets pregnant by a truck-driver who stops by occasionally, and with whom she plans to settle down. Slum



Anjali Patil who plays the role of a slum-dweller by day and a whore by night

life is disrupted once again when Looka reappears. His crooked ways have caught

Smite Paul with Kaishaban Kharbada



In *Duder Kirt*, as in *Balka Bodhu* and *Sesma Pethviesaj*, Tarun Majumdar once again explores the world of youth. Only this time his characters are not adolescents but young men as yet unsettled into the routine of their lives. This is the time when values begin to be questioned and innocence turns into compromising 'maturity'. The meek and the honest inherit nothing but the insults of their fellows.

Such are the bitter lessons that Kedar learns. Unable to cope with his class-fellows in Calcutta, he has been shunted to a smaller town where he takes up with cousin Shantu, and his family. His arrival coincides with the Puga festivities where he is mesmerized by the dancing of Sarawati (yousse sister, Bina, and Shantu are lovers).

The local boys, who have always been somewhat frightened of Sarawati's stern attitude, discover a sense of fun in Kedar's perceptive love. Their acknowledged leader, Bhombhal Bhattacharya, is determined to show up Kedar for the simplicity that he is and thereby humiliate him into madness.

But it is Kedar's goodness that triumphs in the end. Bhombhal realises the pattern of his preoccupations and repents. Misunderstandings clear, various machinations are foiled. God's in His heaven and all's right with the world.

Still: *Bhombhal Bhattacharya*



The Director

Tarun Majumdar, 49, spent two years making advertising films before joining the film industry as an assistant director to Kanan Devi in 1952. In 1959, he left her unit and together with two of his colleagues directed five films under the pseudonym 'Yatrika'. In 1965 he started making films in his own name.

Majumdar has recently completed *Megh Mukti* based on a short story by Saradindu Bhattacharya. He plans to begin his next film *Khehar Patel* in January 1981.

Filmography

Films in Bengali

- 1959: *Chawa-Pawa* (To Ask and to Receive)
- 1960: *Saathi Taka Thak* (Let Memories Remain)
- 1961: *Kancher Swarna* (Heaven of Ghee) President's Silver Medal; Best Bengali Film
- 1963: *Palatak* (The Runaway) Three Bengal Film Journalist Association (BFJA) awards
- 1965: *Akor Pipasa* (Thirst for Light)
- 1965: *Ek Tuku Basa* (A Little House)
- 1967: *Balka Bodhu* (Child Bride) Indian entry at Berlin, Locarno, Mannheim, Tashkent festivals. Seven BFJA awards plus Filmfare awards
- 1969: *Bahgir* (Traveller) Hindi. Five BFJA awards

up with him. He has wasted away to a shadow of his former self. He needs drugs to alleviate the pain, and for these he assaults and kills a chemist.

The police are after him and discover him hiding in Aruna's hut. They are now determined to take drastic action against the slum which has caused them interminable trouble. The site is condemned. Bulldozers arrive to raze the slum to the ground.

Rabindra Dharmaraj:

With Glauber Rocha and South American cinema, the cinema of the Third World was at the crossroads and all eyes were on India. Indian cinema was to provide direction. However it didn't happen... European cinema was at a dead-end. Only in American cinema were cinematic energy and experimentation still alive as in the films of Scorsese and Coppola, which were valid and yet commercially viable.

Chakra is an attempt to explore the path from where Third World Cinema can emerge and develop from India, and become an instrument of change in a repressive political system. Political cinema will achieve fulfillment from India because it will educate, it will entertain and create awareness levels. *Chakra* as a film is a small attempt in that direction.

Filmography

- 1973: *Circles on the Campus* (documentary)
- 1974: *No Tree Grows* (documentary)
- 1976: *Indian Airlines... Pride of India* (documentary)
- 1980: *Chakra* (Vicious Circle) Hindi



The Director

Rabindra Dharmaraj, 33, came to filmmaking with varied experience in media. Armed with a degree in literature from St. Stephen's College, Delhi, he went to Vietnam as a war correspondent. As a photo-journalist he contributed to leading magazines of the world. On his return, he joined the news section of All India Radio, Delhi. During this time, he was closely associated with theatre in Delhi.

In '71 he moved to Bombay where he assisted Pahi Bilimoria, Shyam Benegal and Shams Habibullah in their films. He went on to do a course in 'Advanced Film and Video Techniques' at the University of California in Los Angeles. He also studied at the Alternate Media Centre, New York.

In Bombay again, he headed the film department of Lintas India Ltd., and later of Hindustan Thompson Associates, both leading advertising agencies in India. He has made several advertising shorts and documentary films.

Pomnan, a fisherman and Chelli, a potter's daughter see in love. Mari, a relative of Chelli's, disapproves of this relationship because he wishes to marry her.

One day while Pomnan and a friend are out at sea a shark swallows their boat. The friend returns to the village alone and Pomnan is believed dead. A dependent Chelli tries to commit suicide but is saved by Mari, who succeeds in marrying her.

When Chelli has a baby, rumors fly that Mari is not the father. Mari himself comes to believe this. He meets an alchemist who convinces him that the sacrifice of a first born will help him turn copper to gold. Mari steals Chelli's child and takes it to be sacrificed.

Pomnan returns to the village to visit his father and just then Chelli rushes to beg Pomnan's father's help in tracing her missing child.

Pomnan swears to bring the child back unharmed and on reaching the alchemist finds the repentant Mari trying to save the child. Both Pomnan and Mari die but the child and Chelli sail away in the boat.



Director K. Vijayan



Two stills from the film



Still: The two sisters Bina and Saravani

1971: **Nannuran** (Tamil) Silver Medal: Best Regional Film (National Awards), seven BFJA awards and the Filmfare awards

1973: **Sattai** (Tamil) Five BFJA awards

1974: **Fideliwar**, Three BFJA awards

1974: **Thaghai**

1975: **Samsar 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, Makeup

1978: **Balka Baidya** (Child Bride) Hindi (2nd version)

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

1980: **Dadar Kirti** (Meet my Cousins) Address: 25-40 H. N. Sen Lane, Calcutta 700 040

എസ്തപ്പൻ
Esthappan

(Stephen)

Colour/94 mins/1980

Language: Malayalam

Director: G. Aravindan

Producer: K. Ravindranathan Nair

Story: K. N. Panicker, G. Aravindan

Screenplay: G. Aravindan, I. T. Kotukapally

Camera: Shaji

Editor: A. Ramesan

Music: G. Aravindan, Jazadham

Art Direction: G. Aravindan

Cast: Rajan Kakkadan (Esthappan), Father Francis David (Priest),
Krisnakumar Latha (a mother), Salkarna, Sobha, Catherine,
Balakrishnan Nair, Ganeshan, Gopalakrishnan, Jose, M. B. Krishna
Production Company: General Pictures, Quilon 691 001, Kerala.
Tel: 3714/3821/2134/3376 Grams: Aricahil. Telex: 086/225

The English wife, her daughter and Esthappan



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ദൂരദൂർ
ദിമുഴുക്കർ
Doorathu Idi Muzhakkam

(Faraway Thunder)

Colour/125 mins/1980

Language: Tamil

Director/Producer: K. Vijayan

Story: Somanooden

Editor: B. Karthasamy

Camera: N. Balakrishnan

Music: Sali Chowdhari

Art Direction: Kalasagarum Rajagopal

Cast: Poojima (Chellu), Vijayakant (Ponnan),

Pedhatnam (Matti), A. K. Vetraswamy (Pere Marqun),

Jagadeesan (Kalanipadi)

Production Company: Jai Sudha Films, 19 Canal Bank Road,

Raja Annamalapuram, Madras 600 028. Tel: 73408



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The Director

David Robinson describes him as 'a round and patriarchally bearded young man who looks like a sage but is in fact Regional Officer of the Kerala Rubber Board'. Also a painter, cartoonist, musician and theatre personality, Aravindan has been making film since the early Seventies. His films have been widely appreciated in India.

In 1980, Aravindan's films *Thampu* and *Kummatty* were shown at festivals at home and abroad. He was invited to the International Film Festival in Warsaw, Poland and he also lectured in select universities of the U.S.

This year he intends to complete a series of short films on Kerala's rubber industry, and a State Government documentary promoting tourism

leading in Kerala. His next feature film, to be started early this year, is based on a love story, establishing again that each of his themes is substantially different.

Filmography

Film in Malayalam

1974: *Uttarasayam* (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* Kerala State Award: Best Children's Film, Manhattan Festival Award, 1980

1979: *Eethappan* Kerala State Award: Best Film Director, Colour Photography, Social Recording, Editing

Aravindan's films resemble the paintings of Rembrandt; both are accurate about the external event while revealing the drama and hope people bear with them. Aravindan's cinema may be seen as the cinema of the inner life.

Eethappan (the Malayalam rendering of the name 'Stephen') represents the life of a fisherman — that is the external event — as it impinges on the varied lives of the men and women who inhabit a poor coastal village in Kerala. In a sense, *Eethappan*'s reality is itself a creation of the people around him. His existence is based on the stories they tell about

him, often in conflicting versions. He is variously described as prophet, a meticulous trader, a thief and a charlatan.

The villagers continue with their work while they talk about *Eethappan*; we become absorbed in watching because the figures on the screen (all non-professional actors) are so engrossed in their work. Nothing is so compelling as a person wholly attentive to some activity.

Aravindan's film runs alternative versions of an event in equally plausible accounts and our attention travels from the events to the notions by which people

Sell: a mother (Krisnapuram Leela), with a dying child




Greeshmam
 (Summer)

Colour/120 mins/1980

Language: Malayalam

Director/Story/Script/Editor: V. R. Gopinath

Producer: Sumathy Ayyappan

Camera: Madhu Ambal

Music: M. B. Sreenivasan

Art Direction: Shajiyem

Cast: Rajendran (Hari), Gopi (Professor Joseph Alexander), Ravi Menon (Ravi), Lalaja (Rathi), Bekha Rao (Mafai), Prathima (Anitha), Ramu (Father Superior)

Production Company: Mayflower Movie Makers, Soma, Thiruthurai, Trichur, Kerala

Still: Hari, the disillusioned scholar and the psychologically disturbed manager he is involved with.



contrast the world. But Aravindan is not abstractedly even-handed in his accounts of Esthappan's activities. As we watch various of separate episodes, the impression accumulates that Esthappan is a good man; however eccentric his life might be. When the film ends we leave without bewilderment. Our feeling is not that it is difficult to learn the truth about anything, but rather of having been near some gentle and unimpassioned presence.

Satyendra Khanna

G. Aravindan:

It was a time when our theatre 'Thiruvazhag' was facing severe criticism from people of 'commitment' for its emphasis on the classical, folk and ritualistic art forms.

Our discussions somehow turned towards individual experiences of an unusual nature, where common-sense and reason are ignored. Everyone in the coterie had at least one experience to narrate: about the Hindu 'Avadhutas', or the Sufi mystics or the Christian faith healers. Strangely all the characters in those varied experiences were down-to-earth, humane and alive!

This formed the nucleus of Esthappan. Then, it was a sort of hasty collection of the stories, arranged in a thematic progression. With the assistance of the script-writer of my earlier films, I could complete the script in a week's time.

With it, the person suitable to enact the role of Esthappan evolved clearly. It was my friend Rajan Kakkannadan the renowned Tautric painter, traveller and writer. I con-

tacted him in Benares. He had just returned from the Himalayas.

The rest was very simple. The unit proceeded to a Catholic fishermen's village near Quilon and started shooting, taking the rest of the artists from the village itself. The priest in the film is played by the pastor in the village church, aged 67, who had never seen a movie in his life. The European lady is a tourist who agreed to spare two days during her stay in Kerala.

The miracle play at the end of the film is called 'Chovitu Natakam' with its origin in the Portuguese Passion Plays, now enacted only in the Latin churches during festivals. In the film the play is an epilogue. We shot the film in two and a half months.



Hirak Rajar Deshe concerns a tyrant king who oppresses the poor and brainwashes all dissenters. His downfall is brought about through an uprising engineered by an idealist school teacher aided by his devoted students and the magic of Gopi and Bagha.

Ray's talents in design, music and verse are pre-eminent in the film. Expressionist settings, a range of musical composition, and the wit and charm of rhymed dialogue are woven into the fabric of a political allegory. Ray shot extensively on location for the film; there is a rich contrast between the grandeur and variety of the Indian landscape and the claustrophobic interiors of the evil king's palace.

The film concerns itself with authoritarianism, anti-intellectualism and revolutionary passions. But the politics are more liberal-humanist than Marxist, and the spirit of the fantastic is strong

and consistent enough to preclude facile political identifications.

Satyajit Ray:

Hirak Rajar Deshe is a return to the fantasy world of *Gopi Gynr Bagha Byne* and is an original sequel to it. I had found it stimulating to work in this particular genre, with its imaginative scope and its operatic possibilities.

The contemporary political parallels are more pointed here than in *Gopi Gynr Bagha Byne*, although the songs with which Gopi and Bagha comment on situations and the rhymes in the dialogue are aimed to keep the film on a stylised level.

Along with *Shakti* by Khilari, *Hirak Rajar Deshe* is the most elaborate film I have made.

Still: Gopi and Bagha overcome the King of Hirak and his Minister



Still: King of Hirak and the inventor



Greenhouse is the story of a man in search of love. Hari, a psychology student, returns to college after four years and meets Ravi, an old friend. Hari is clearly emotionally disturbed. In response to Ravi's probing he unburdens his mind. The story unfolds in a series of flashbacks that constitute the core of the film.

During his early stay in the college, Hari had been the favourite student of Professor Joseph and had gradually fallen in love with the professor's 16-year-old daughter, Rathi, a quiet, gifted girl. One day he wrote in her diary: "I am in love with you and I want to marry you." Her response was: "I am not in love with you, but I want to be loved."

Hari could not accept this answer. He flew into a rage and tore out the sheet of the diary on which he had written the message. Rathi was very upset at the turn of events. The professor sympathised with Hari for his act but later revealed that Rathi was not his daughter. One day, to Hari's horror he witnessed the professor making love to Rathi. This drove him to leave the college and wander around aimlessly for four years.

During this period Hari, obsessed with dreams of Rathi, was unable to develop relationships with other women. Ravi, hearing the story, is convinced that his friend needs a prostitute to cure him. However, Hari is impotent with the prostitute Anita and, in his anger, abuses her. Later, he returns to her for solace and a friendship develops. Hari declares he would like to marry Anita in his next life.

Meanwhile, he becomes romantically involved with Malini, a colleague with whom he shares the story of his past. She is sympathetic and agrees to marry him.

The rehabilitation of Hari seems complete. Then Rathi returns, as in a dream, and asks him why he has left her. He claims that her father and she had made a fool of him. They embrace...



The Director

V. B. Coganath graduated from the Film and Television Institute of India in 1976. His diploma film **White Horse** was widely praised. Today he is an Assistant Film Officer with the Kerala State Film Development Corporation, Trivandrum.

Filmography

Goetha Today And Tomorrow (documentary)

Flowers of Tomorrow (documentary)

Man Behind the Veil (documentary) 1980; **Greenhouse** (Summer) Malayalam

Jalpa in Greenhouse





The Director

Since he made his first film, *Pathar Panchali* (Song of the Road) in 1955, Ray has been indisputably recognised as one of the major directors of the world.

A complete filmmaker, Ray scripts, directs and scores his films. He handles his own camera and is deeply concerned with the art direction, costuming and editing of his films. Ray came to cinema with commercial art and book design and with a wide knowledge of Indian and Western art and music. As a filmmaker, he is entirely self-trained.

He has been awarded honorary Doctorates from Oxford University, Delhi University and, recently, from Jadavpur University in West Bengal. 1980 celebrated 25 years since the release of *Pathar Panchali*. In honour of this there was a retrospective at Filmotav '80 in Bangalore and an impressive exhibit of his work put up by the Directorate of Advertising and Visual Publicity. The exhibit subsequently toured major cities of the country.

In December 1981, Ray was invited to Paris for the telecasting of his half-hour film made for Fröhlich Television. Regarding this he says: "I had offered them two films, a documentary on child labour, and a satirical comedy based on a well-known short story. The first was found unsuitable for export by the External Affairs Ministry, and the second I myself dropped in favour of *Pioko*, which is from one of my own published short stories.

"The film shows an afternoon in the life of a six-year-old boy from an upper-class family. Two important events take place: a serious breach between Pioko's mother and her lover, and the death of Pioko's grandfather from a heart attack. Pioko reacts to both without realising that he has unwittingly been the cause of both of them."

Ray next plans to make a series of six films for Calcutta TV based on Bengali short stories.

Two books on Ray are scheduled for release in 1981. 'Satyajit Ray' compiled by Aida Sofyan, published in the Soviet Union. The other, Henri Miciok's book in French, 'Films of Satyajit Ray', is to be published in Switzerland by Editions de l'Age d'Homme.

Filmography

Films in Bengali

- 1955: *Pathar Panchali* (The Song of the Road)
- 1956: *Aparajito* (The Unvanquished)
- 1957: *Pathar Pather* (The Touch Stone)
- 1958: *Jalsaghar* (The Music Room)
- 1959: *Apur Sansar* (The World of Apu)
- 1960: *Devil* (The Godless)
- 1961: *Rabindranath Tagore* (A film biography)
- 1961: *Teen Kanya* (Three Daughters)
- 1962: *Kanchanjunga*

শ্রীরাজর দেশে Hirak Rajar Deshe

(The Kingdom of Diamonds)

Color/118 mins/1980

Language: Bengali

Director/Story/Screenplay/Music: Satyajit Ray

Producer: West Bengal Government

Camera: Soumenhu Ray

Editor: Dulal Dutta

Art Direction: Satyajit Ray, Ashok Bose

Cast: Tapan Chatterjee (Gupi), Rabi Ghosh (Bagha), Utpal Dutt (King of Hrak),

Santosh Dutt (King of Shandi/Inventor), Soumitra Chatterji (Udayan)

Production Company: Department of Information and Cultural Affairs,

Government of West Bengal, Witter's Building, Calcutta

Grams: Anbce, Calcutta ☐ Tel: 221881

Still: Gupi and Bagha come to the Court of the King of Hrak



The story deals with caste jealousy and marital suspicion in a traditional, rural milieu.

The illicit love affair between a Harijan boy, Durga and an upper caste girl, Shivi results in a confrontation. The Gowda (elder) of the village is respected for his impartial justice. The village council (Panchayat), presided over by the Gowda, decides that the lovers should be married.

The Gowda's short-tempered son, Jagga marries a childhood sweetheart, Devi. Devi's solicitude for a hard working servant, Pilla arouses Jagga's suspicions. In disgrace, Devi is banished to her father's house.

A group of villagers, including Jagga, Pilla, Shivi's father (Dhyana), Durga and his father (Jallab) go to the forest to collect firewood. A rampaging tiger kills Durga even as Dhyana is planning to murder him to avenge his family honour. Jagga, to his humiliation, is saved by his intended victim, Pilla.

Meanwhile, Devi commits suicide in desperation. A remorseful Jagga perishes in the raging forest fire.



The Director

24-year-old Venkatal Jaganath is a graduate in the Humanities whose interests include short-story writing and the theatre. Kadlge Bodavara complete, he has recently started on his second feature—*Kanchana Muga* (The Golden Deer).

Filmography

1980: *Kadlge Bodavara* (People Who Went to the Forest)

Still from *Kadlge Bodavara*



Still: *Oppression in the Kingdom of Diamonds*

1964: *Charalata*

1965: *Kapurush-O-Mahapurush* (The Coward and the Hero)

1966: *Nayak* (The Hero)

1967: *Chirikhana* (The Zoo)

1969: *Gupi Gyan Bagha Bhas* (Gupi and Bagha)

1970: *Arunyar Din Hari* (Days and Nights in the Forest)

1970: *Pratidwanthi* (Siddhartha and the City)

1971: *Seemabodhina* (Company Limited)

1973: *Ashraf Sankar* (Distant Thunder)

1974: *Sonar Kella* (Golden Fortress)

1974: *The Inner Eye* (documentary)

1975: *Jana Aranya* (The Middle Man)

1976: *Bala* (A documentary)

1977: *Shastranj ke Kharaj* (The Chess Players) Hindi

1978: *Jai Bahu Felmath* (Long Live Felmath)

1980: *Bhaskar Raja Desha*

(The Kingdom of Diamonds)

The awards won are too numerous to list here.

Two of Ray's films are unavailable for screening: a full-length documentary on Sukim made in 1971 and a short film titled *Two*, made for the international oil cartel ESSO showing the contrast in the lives of a rich and a poor boy.

ಕೋಲಂಬೆಬ
Kolangal
(Caricatures)

Colour/120 mins/1980
Language: Malayalam
Director/Screenplay: K. G. George
Producers: K. T. Varghese, D. Philip
Story: P. J. Antony
Camera: Ramachandra Babu
Editor: M. N. Appu
Music: M. B. Sreenivasan
Art Direction: Sundaram
Cast: Menaka (Kanjumal), Rajan K. Nair (Mazlan), Gladis (Aleyamma),
D. Philip (Pylee), Venu Nagavalli (Cherian), Nandamuri Veni (Parvati)
Production Company: Falcon Movies, 64 53rd street,
Ashok Nagar, Madras 60

Shil: D. Philip and Menaka



ಕಾದಿಗ ಹೊದವರು
Kadige Hodavaru
(People Who Went to the Forest)

Colour/15 mins/1980
Language: Kannada
Director/Script: Venugol Jagannath
Producer: P. E. Lakshman Rao
Camera: S. R. Bhu
Editor: A. Subramanyam
Music: Anwar Vaid
Cast: Vandana Rao (Gowda), Prema Karanth (Devi), Chandrakumar Jain,
Sripriyemba, Nilima Murthy, Sunder Raj
Production Company: Kiran Movies, 164 6th Cross Road, Gandhinagar,
Bangalore 560 009

Shil: Nilima Murthy, Prema Karanth and Vandana Rao



ലോറി Lorry

Colour/120 mins/1980

Language: Malayalam

Director: Bharathan

Producer: Rajamma Hari

Story/Screenplay: Pailmarajan

Camera: Ashok Kumar

Editor: K. Narayanan

Music: M. S. Viswanathan

Art Direction: Komanattu

Cast: Balan K. Nair (Chasephi),
Nitya (Rani), Achan Kozhi (Vellari),
Prathap Pothan (Dasappan)

Production Company: Supriya Films,
Dr. Natesan Road, Madras 78



The story is set in a village in Kerala where rumors spread like wildfire. Kunjamma, an only child, lives with her parents. Her mother, the dominant member of the family, sells biscuits in the village market and is constantly in competition with her neighbour. Kunjamma's father is a mild-mannered zootie.

Each morning, Kunjamma ferries across the river to sell milk to villagers on the other bank. The ferryman is enamoured of her and proposes but

Kunjamma turns him down. Meanwhile the wealthy drunkard of the village, who is in his sixties, sees her on the boat and takes a fancy to her.

The days go by till a trader comes from the south to sell bangles and cosmetics. Kunjamma is fascinated by the wares he brings and befriends him. The two of them gradually fall in love. He invites Kunjamma to see the little hut he has built. Rumours of Kunjamma's affair with the outsider reach her mother who disapproves.

Menaka as Kunjamma



Velan, a villainous circus performer kidnaps village children, blinds them, teaches them circus antics and then offers them for sale. One such unfortunate kidnapped by him is Rani, a young girl of breathtaking beauty. Velan falls in love with her.

Ouseph, his close friend, drives a lorry in the day and drinks away the evening with him at the local toddy shop.

Friendship turns into animosity when Ouseph too becomes enamoured of Rani.

Spurred by jealousy the ropies fight each other to their deaths, while Rani, free and in love with a lorry cleaner, drives away with him.

On Bharathan's work

The nucleus of Bharathan's work is his concern for marital status and the chaste values attached to it. *Rathi Nirvedam* is about the pre-marital sexual adventures of a marriageable girl and an adolescent boy, which ends in a sort of divine judgement whereby a snake bites and kills the girl immediately after the love-making. *Chamaram* deals with the adolescent adventures of a young college boy with his lecturer who is affianced to a young man from her village.

by K. Bhararan, *Madras Financial Express* - December 14, 1989



The Director

R. G. Bharathan, 34, is a professional painter and sculptor. He worked in the film industry as an art director and publicity designer for several years before making his first film *Prayagam* in 1975.

Filmography

Films in Malayalam

1975: *Prayagam* (The Voyage)

1977: *Garuvayur Kanyasulkam*
State Award: Best Film

1977: *Aniyam*

1978: *Rathi Nirvedam* (Adolescent Desire)

1979: *Takara* (Tamil/Malayalam)

1980: *Lorry*

Then one day her father dies in an accident. Spurred by the news that her neighbour's daughter is betrothed, Kunjamma's mother determines to get her married. However, her reputation tarnished, Kunjamma is unable to find a suitor. The anxious mother decides to give her in marriage to the willing drunkard. Kunjamma protests but is forced into submission by her mother's threat to commit suicide.



Still: Menaka



The Director

K. G. George, 35, graduated from the FTII, Pune, in 1971 with a diploma in film direction. In 1976 he made his award-winning first film *Swapnatharuvam* (Sonnambharam), and since then, has made eight films.

Filmography

Films in Malayalam

Swapnatharuvam (Sonnambharam)
National Award: Best Regional Film
State Awards: Best Film, Best Direction

Ona Padava (The Gift of Onam)

Vismoham

Manasu (Soul)

Rapathilpatala Gathu
(The Song of the Nightingale)

Kalungal (Caricatures)

“శంకరాభరణం”

Sankarabharanam

(The Jewel of Shiva)

Colour/143 mins/1979

Language: Telugu

Director/Story/Screenplay: K. Viswanath

Producer: E. Nagawara Rao

Camera: Balu Mahendra

Editor: G. O. Krishna Rao

Music: K. V. Mahadevan

Art Director: Thota

Cast: J. V. Somayajulu (Sankara Sastry), Allu Ramalingayya (lawyer), Manja Bhargavi (Tubi), Birnada (Kansuda's mother), Pruthi Kantari (young Sharada), Talasi Rao (Sankaram), Vardakurthi (Sharada), Chandra Mohan (teacher)

Production Company: Purnodaya Art Creations, 34, 2nd Main Road, Trapatnam, Madras 600 024 Tel: 427147

Still: The revered musician Sankara Sastry with his daughter, Sharada



நிழல்கள்

Nizhalgal

(The Shadows)

Colour/125 mins/1980

Language: Tamil

Director/Screenplay: Bharathi Raja

Story: Maravannan

Producer: P. Jayaraja, S. P. Srijanani

Camera: Kantan

Editor: Chandu

Music: Jayaraja

Art Director: Kamalakkhar

Cast: Rajasekhar (Prabhu), Ravi (Gopi), Chandramokha (Har), Bibini (Mahasanti), Susidha (Venu), Janakara, Manivannan, Raja Sherif, Mala, S. N. Purvathi, Vasantha

Production Company: Manoj Creations



Sankarabharanam came to filmmaker Kaminadriani Viswanath as an 'imitation', and his realization of it has proved an important commercial venture. The film, which is unabashedly sentimental, relies to a large extent on K. V. Mahadevan's music for its success.

Sankara Sastry, a revered musician, is a master exponent of the raga Sankarabharanam which covers the complete musical scale in the ascent as well as the descent. He is looked on as a guru by the young prostitute and dancing girl Tuli, whose mother sells her to a zamindar. He tries to cage her. Worse, he insults her guru. She stabs him to death.

Sankara Sastry's acceptance of her, after her acquittal, leads to his social ostracism. Sensing the general disapproval, Tuli departs, to return ten years later as an avowed mother. Things have suffered change with the invasion of hybrid forms. Classical music has lost its patronage. Her guru is in debt. Tuli clears his dues in secret and manages to get her son accepted as his disciple.

She builds a theatre and Sankara Sastry is invited to inaugurate it. He

Sill: The dancing girl, Tuli and a devotee of Sankara Sastry



suffers a stroke in the middle of his performance but his disciple steps in impressively. Sankara Sastry publicly acknowledges the boy as his successor and dies. Her dreams fulfilled, Tuli breathes her last at the feet of her master.

Director Viswanath is concerned with the declining patronage of classical music. In the film he concentrates on the richness of Carnatic music and thereby shows that music transcends the barriers of parochialism and caste. Music leads man to the threshold of the divine.

K. Viswanath:

In the name of experimental and art films, only the morbid side of life is projected. Why this crass for unpleasantness? I detest it. Should poverty, prostitution, filth and squalor be the only themes to be engrossed with? There is also a bright side to life. Why shouldn't we admire the rose, its lovely petals, their wonderful geometric arrangement? No doubt even the rose has its thorn. But one can always avoid it.

Gopi, a graduate and Hari, a young man who loves music, leave their village and come to the city with dreams of a bright future. Unable to find a job, Gopi agrees to give tuitions to his neighbour, Mahalaxmi. So begins the courtship between teacher and student. Meanwhile, Mahalaxmi's charms draw the attention of Prabhu, a rebel student and a drug addict, who has an intrinsic interest in the arts, especially painting and music. Prabhu himself is liked by Veera who undertakes to give him music lessons.

The smooth tenor of the story is suddenly disrupted when the motives of all the characters are revealed. Gopi loses his job and his lodgings, and is forced to live in a rickshawpuller's hut. In desperation he murders a selfish moneylender and consequently becomes insane. Mahalaxmi is assaulted, while Prabhu meets with a violent death. Towards the end, matters seem to take their own course with a facility uncharacteristic of director Bharathi Rajan.



The Director

Bharathi Rajan, in his early forties, is today one of the foremost directors of Tamil films. He joined the film industry as a screenplay writer and directorial assistant. In 1977 he made his first film *16 Vayathilley* (Sweet Sixteen) which was a roaring success.

Filmography

Film in Tamil

1977: *Pathinare Vayathilley* (Sweet Sixteen) State Award; Best Director

1978: *Kizhakku Pogam Rail* (East Bound Train)

1978: *Saba Savaa* (Sweet Sixteen) Hindi

1979: *Singappo Rajakkal* (Red Roses) Filmfare Award for Best Director

1979: *Pathiya Varuppal* (New Mouldings)

1979: *Niram Mazutha Pookkal* (Flowers That Haven't Changed Colour)

1980: *Kallukkal Eeram* (Moisture Inside Stone)

1980: *Red Rose* Hindi

1980: *Kotha Jeevathalu* (New Threads) Telugu

1980: *Kalathil* (The Boat)

This film is based on the texts of the great Hindi writer Gajanan Madhav Muktibodhi (1917-1964).

Since there is no formal plot, the film does not fit into a conventional synopsis. There are three main players. Of these Ramesh approximates the first person narrator of many of Muktibodhi's stories, poems and essays. Keshav shares an intellectual rapport with Ramesh. While the latter is inclined more naturally towards tradition, Keshav is more for modernity. The third player, Madhav, suffers in his struggles against compromise.

The film starts with a recitation of the opening verse from Muktibodhi's poem 'Andhere Mein' (In Darkness), an account of the writer's spiritual struggle. In the middle of the film, Keshav in a surrealistic environment recites another extract from the poem. The verses here stress the tragedy of an idealist in the material world. The last extract is juxtaposed against images of the country's largest plant at Bidal. Here the contradictions between labour and capital are stated.

The structure of the film moves from the individual struggles of various people to struggles involving social class. One such individual is taken from the story *Saath se Uthata Aashul*. He is Krishna-swaroop, who moves up from the lower middle class by sacrificing his personal integrity to a rich friend, Ramsanjay. Keshav who comes to know them both realises that they are obverse faces of the same coin.

So far, Muktibodhi has remained a

shadow of himself in the fictionalised role of Ramesh. With the appearance of passages from one of his essays, 'Ek Lambi Kavita ka Aur' (The End to a Long Poem) and three black-and-white photographs of the writer (taken at three different stages of his life), the film concludes its subject.

Now begins the epilogue which has an explanation of the poem 'In Chhaude Onche Tille Par' (On this Tall Wide Mountain), and the filming of excerpts from the poem shot in a colonial bungalow. Each of the players has made a compromise in his own way and is left spiritually broken.

The entire film goes against the technique of montage and instead each shot is complete in itself. Several such diverse shots give one a feeling of time unfolding and lead the film in its own special movement.

Khalid Mohamed

Mani Kaul:

This is the first feature film project the Madhya Pradesh Government has sponsored and is special in that it is not a regular fiction film. I had not written a script for it. All I had in front of me was a bulk of text. For me it was like hewing a block of stone. I did not want to impose a shape but to discover it. I'm very fascinated by this idea. I want to stress the role of improvisation which is capable of seeking a specific direction.



The Director

Kamaldeepi Viswanath, a graduate in physics, started his career as a sound engineer. He went on to make his feature, *Atmagovaranam* (Self-Respect), in 1965. Since then he has become a director of national repute. His films have proved so successful in their regional versions that they are being remade in Hindi. One such remake was *Sargam* (Musical Scale) which he directed from his own *Siri Siri Mavva*.

Viswanath writes his own stories and screenplays. He prefers shooting in authentic, and often idyllic, locations. On the set he is a self-confessed tyrant who will spare himself and his colleagues no pain to achieve the goals he has set himself.

Filmography

Films in Telugu

1965: *Atmagovaranam* (Self-respect) State Nandhi Award

1971: *Chellai Kapuram* (My Sister's World) State Nandhi Award

1972: *Kalam Marudhi* (Charged) State Nandhi Award

1973: *Sorathi* State Nandhi Award

1974: *O Sorathi Katha* (Story of Sita) State Nandhi Award

1974: *Narayan Silaha*

1975: *Premabandhanam*

1976: *Manugalyandhi Maro Mani*

1976: *Siri Siri Mavva*

1977: *Jeevana Jyothi* (Light of Life) State Nandhi Award

1977: *Saetha Malakohini* (Goddess Lakshmi)

1978: *Sargam* (Musical Scale) Hindi

1979: *Sushrabharanam* (The Jewel of Shiva) National Awards. Best Feature Film with Mass Appeal, Wholesome Entertainment and Aesthetic Value; Best Music Direction (K. V. Mahadevan); Best Male and Female Playback Singers

1980: *Subhadrayam*

Still: *Vibhuti Aur Gopi*





From 1974-76 he was a Fellow at the Jawaharlal Nehru University (Delhi). Currently, he also teaches at the Film & TV Institute of India.

Filmography
 Film in Hindi

1961: **Ueki Roti** (A Day's Bread)
 National Award: Best Cinematography
 Filmfare Critics Award, Silver Medal
 at the Venice International Film Festival

1971: **Ashad Ka Ek Din** (A Day in
 Ashad) Filmfare Critics Award

1973: **Duvidha** (In Two Minds)
 Bharat Hugs at Chicago International
 Film Festival, Certificate of Merit
 Sydney Film Festival, National Award:
 Best Director

1974: **The Nomad Puppeteer**
 (documentary) Filmfare Award:
 Best Documentary

1975: **Historical Sketch of Indian
 Women**

1977: **Chituskathi** (A folk form of
 Maharashtra) Ind major Award at
 Asian Film Festival, Sydney 1978

1980: **Artival** (documentary)

1980: **Satah se Uthata Aadmi**
 (Rising from the Surface)

The Director

Mani Kaul, 38, graduated from
 Rajasthan College, Jaipur (1963),
 before going on to obtain a diploma
 in screenplay writing and direction
 from the FTII, Pune. Since his first
 feature **Ueki Roti** (A Day's Bread)
 in 1960, he has made three others and
 several documentaries.

In 1971 he served on the jury at
 the Berlin International Film Festival.

Still from Mani Kaul's first film **Ueki Roti** (A Day's Bread)



सतह से उठता आदमी
**Satah se
 Uthata Aadmi**
 (Rising from the Surface)

Colour/114 mins/1980

Language: Hindi

Director/Screenplay: Mani Kaul

Producer: Ashok Vajpey

Story: Gajanan Madhav Muktibodh

Music: Za Fareduddin Dagar

Camera: Vinodh Saini

Editor: Ashok Tyagi

Cast: Gopi Dhanraj, M. K. Raina (Kashra), Vibhuti Iha (Madhav),
 Satyen Kumar (Rannarain)

Production Company: Infarkite Film Productions Pvt. Ltd., 21 Chitrakoot,
 Altamont Road, Bombay 400 026 Tel: 269979

Still: Madhav and Ramesh





The Director

Biplab Ray Chaudhuri began his career as a film editor in 1963. Six years later he started making documentaries.

At present he is working on a Film Division documentary on the life times of Singhasan in Bihar, and *Maha Panchajanya* (Great World), a Bengali feature for the Government of West Bengal. This is to be shot in 16 mm Eastmancolor and to be completed by March, 1981.

He is planning to shoot three films on stories by the popular Bengali writer Sunil Gangopadhyay: *Radhakrishna* (in 16 mm), *Devulot Aikaha Barshater Kankar* (with music by the reputed sitar player Nikhil Banerjee) and *Palatak-o-Amsankar*.

A more immediate project is in Hindi: a film dealing with the problems of tribalism. This has a screenplay by the controversial playwright Vijay Tendulkar.

Filmography

1970: *Latest documentary*
National Award

1975: *Barna Bibhans* (Detailed Description) Bengal

1977: *Chhika Teeray* (On the Banks of the Chhika) Orissa National Award

1980: *Shodh* (The Search) Hindi
Golden Lotus: Best Feature Film
National Award, Best Colour
Photography

Still



शोध

Shodh

(The Search)

Colour/136 mm/1979

Language: Hindi

Director/Editor: Biplab Ray Chaudhuri

Producer: Sitakant Mitra

Story/Screenplay: Sunil Gangopadhyay, Biplab Ray Chaudhuri

Camera: Rajan Kinagi

Music: Shantanu Mahapatra

Art Direction: Ashim Kumar Bose

Cast: Om Puri (Suresh), Kana Handopadhyay (Pabun), Hemeta Das (Pabun's wife), Sushama Tendulkar (Nihari's wife), Rankim Ghosh (Sarbmanika), Tapati Bhattacharya (Shanti)

Production Company: Sitakant Mitra, Kalinga Films International, Malah Road, Calcutta 700 003, Orissa Tel: 23524 Grama: Kaypee or National Film Development Corporation Ltd., 13/16 Regent Chambers, 208 Nariman Point, Bombay 400 021 Tel: 332218/332583

Genre: Filmvitanan

Still: Om Puri (sitting) as the central villian of ghosts



बिम्बान Simhasan

(The Throne)

B&W/100 mins/1980

Language: Marathi

Director: Jabbar Patel

Producers: D. V. Rao, Jabbar Patel

Story: Arun Sarda

Dialogue/Screenplay: Vijay Tendulkar

Camera: Suryakant Lavande

Editor: N. S. Vaid

Music: Hridayanath Mangeshkar

Art Direction: Dhananjay Chavan

Cast: Arun Sarda (Chief Minister Jivrajkar), Nilu Phule (Press reporter Dign Tapnis), Shreerata Lagoo (Finance Minister Patil), Datta Bhatt (Agriculture Minister), Satish Dikshit (Labour Leader DCCana), Panikar (Jaijan Handikar)

Production Company: Sujata Cinema, B 201 Kalyani Enclave, Sahar Road, Andheri (E), Bombay 400 069 Tel: 574695

Still: Chief Minister (Arun Sarda) loses hyperactivity at the feet of a politician on a fast



Poster for Shooh

Poverty in **Shooh**—unlike in films that romanticise it—is a disease perpetuated by fear and superstition.

Surendra, the acerbic angry young man, determines to make the villagers of Setagaoat recognize and cast off their superstition. Each weekend he comes in from the town where he works with a group of young men. He goes about the village late in the night, beating drums and clashing cymbals, offering money for the capture of ghosts. His offers for purchase are really taunts to the villagers.

The source of Surendra's anger is gradually revealed—the death of his father (possibly murdered) was ascribed to ghosts and the corpse of his mother, believed to be 'impure', was refused cremation. His own humiliation as a boy by the zamindar, had led him to forsake his village.

Shooh is based on a short story by Sunil Gangopadhyay, the well-known Bengali writer. Gangopadhyay focuses on three families to illustrate the degradation resulting from poverty. In the case of the first family Surendra dis-

covers that the 'possessed' woman subjected to torture by the village currier is, in fact, pregnant by her father-in-law.

Then there is Geeta who feeds her old father from her earnings as a whore. Her profession discovered, she is publicly humiliated and driven out of the village.

The story of the third family is the most telling. Niharan, with a family of three (and a fourth on the way) is unable to feed his old consumptive father. For him Surendra's offer of a dizzying husband ruses for a ghost is irresistible.



Still

"Why do some people become ghosts?" Niharan asks his father. "Because their last wish is unfulfilled," is the reply. What does the old man, so close to death, want? A bowl of hot rice.

With the famous sword of Surendra's drums in his ear, Niharan watches his wife thrashing in labour. As events build to a climax he strangles his father hoping to exchange a ghost for a handful of money.

And Dharur

Jabbar Patel:

My main commitment is to an objective exploration of the socio-political realities that prevail in India. My every work must be relevant to these realities; I cannot compromise on that. Most importantly, my work must be understood by the people for whom it is created. I feel it is futile and a waste of celluloid to cater to a limited audience of intellectuals and academicians. That is a luxury in our country. What purpose will I be serving if the common man does not understand what I want to say?



The Director

Dr. Jabbar Patel is, by profession, a pediatrician. His wife is a gynaecologist. Together they run a clinic in a town called Daund near Pune.

He draws inspiration from Marathi literature and the richness of the Marathi language as used in theatre, folklore and music. His initial involvement was with theatre. 'Teen Palanche Tamasha' adapted from Brecht's 'Three Penny Opera' has been widely acclaimed. Another

successful play is 'Ghashiram Kotwal', written by Vijay Tendulkar, using a traditional chorus backdrop. In late 1980 the play won citations in Berlin, London, Paris and other cities. Patel made his first film in 1975. All three of his films are different in subject and treatment, varying from social disparity and injustice, to folklore and power politics. His next feature film is on 'Devadasi', a community of women given in 'marriage' to God and socially exploited in the process.

Filmography

- 1975: **Sanna** (The Confrontation) National Award: Best Marathi Film
- 1977: **Jait tu Jait** (The Victory) National Award: Best Marathi Film
- 1979: **Sinhassen** (The Throner) National Award: Best Marathi Film

Address: Karkum Road, Daund, Pune Tel: 55/72

Poster for *Sinhassen*



Sinhassen makes a bold statement about the politicians we elect and who are responsible for governing us. Are we in competent or even caring hands? Or are we being manipulated by a leadership whose only concern is self-advancement?

The director shows how the worlds of business, sex and politics infect and dis-

rose one another. His film raises important issues of morality and culpability. This is done without melodrama, sensationalism or dogma. Instead, an objective style, aided by black and white and the use of authentic locales, tells us of the current crisis in the career of a Chief Minister whose conniving Finance Minister is determined to displace him.

Still: Chief Minister *Sinhassen*



सर्प
Sparsh

(The Touch)

C colour/143 mins/1979

Language: Hindi

Director/Story/Screenplay: Sai Parajpe

Producer: Basu Bhattacharya

Cameo: Virendra Saini

Editor: O. P. Mukher

Music: Kama Roy

Art Direction: Hoshiyar Singh Rawat

Cast: Naseeruddin Shah (Aniruddh Parmar), Shabana Azmi (Kavita)

Production Company: Aarshi Film Makers, Gold Mine, 36 Carter Road, Bandra, Bombay 400 050 Tel: 544227

Note: The blind Principal Aniruddh Parmar, and Kavita, a young widow who befriend each other.



Finance Minister Patel and Labour Leader D'Cruz

Against this backdrop, we meet an ensemble of characters who are directly or indirectly affected by the manoeuvres. These include D'Cruz, a narcissistic labour leader, who sees an opportunity to boost his ego. There is Panikkar, a young father abetting smugglers so he can provide for his children. In the centre is Dign, a journalist representing conscience, a link between politicians and the people, but with every new day, becoming more and more apathetic and cynical.

The political types are marvellously delineated and are immediately recognisable, like the ambitious, bushy-browed Agriculture Minister who conducts churlish conversations with himself. Or the veteran, so spent and so helpless that he can only sit in the

corner and complain. The Chief Minister himself is insecure, reacting to unpleasant news with physical pain, and yet shrewd enough to get a politician with Gandhian pretensions to give up his fast by bowing at his feet. The photograph reaches newspapers the next morning. He even confides to the journalist, "I wasn't an schemer in the good old days, but now I have to be, to serve the people." These are the kind of lines that rarely find expansion in our cinema.

A good part of the film's strength stems from the conviction of the acting. The cast is excellent with outstanding performances in lead roles.

Khalid Mohamed

The Great Indian Film Bazaar

B&W and Colour/125 mins/1980

Language: English

Director/Producer/Screenplay: Shridhar Kastiragar

Camera: Shankar Dinker Desaihar

Editor: Javed Sayyod

Voice: Harish Bhirani

Production Company: Sansad Chitra, G 10 Everest, Tando Road, Bombay 400 034 Tel: 89328



Aniruddh Parmar is the blind Principal of a school for the blind. His devotion to the institution suffers a deflection when he encounters Kavita, a young widow who has been nursing her grief in virtual seclusion.

Unwittingly, Kavita becomes involved in the activities of the school and discovers a new purpose in her life. She falls in love with Aniruddh and gets engaged to him. However, his obsessive desire to be self-sufficient despite his blindness leads him to question Kavita's love. He begins to believe that she is merely doing the right deed for the wrong reasons. This increases him to the point where he breaks off their engagement.

Kavita suffers the estrangement incomprehensibly until a sympathetic friend brings them together again. Once more they reach out toward each other.

The director, Sai Paranjpe, uses the school for the blind to provide a strong documentary slant to her love story. The joys and frustrations of the children, their hesitations and achievements, form an integral part of the film.

Naseeruddin Shah is impressive as the mercenary Principal; his acting lends body to the changeful moods of Aniruddh.

Sai Paranjpe:

'I respect entertainment, and people's need for it. My own need for it. I do not think it a sacrilege to say that entertainment can also be an end in itself. I enjoy songs, dances, colour, love scenes, suspense and even a chase scene or two, but what appalls me is the sacrifice of commonsense at the altar of box-office.'

Sai Paranjpe seen directing a group of children for a scene in the film



The Great Indian Film Bazaar is a compilation-documentary on the Indian cinema with clips from over 40 feature films made in various Indian languages between 1913 and 1979. The film does not only catalogue but intends to convey the atmosphere of Indian cinema, the growth, as it were. Through filmed interviews with 11 major screen personalities, **The Great Indian Film Bazaar** attempts to explore the complexities of the world's most prolific (2 films a day) film industry.

Apart from interviews, the documentary also shows filmmakers like Raj Kapoor and Satyajit Ray at work, Shashi Kapoor during a fight sequence, S. Ramesh-nathan shooting a song picturisation, and Manmohan Desai, the superstar director of the Hindi cinema, working with the current sensation Amritha Bachchan.

This feature documentary offers a brief (1) overview of the Indian picture show. The film has been researched, written, compiled and directed by Sridhar Kshirsagar.

Those interviewed are: Mary Nodia Wadia (the Pearl White of the early Indian cinema), Durga Khote (pioneer star of the Thirties and -fourty even today), Ashok Kumar (still a major star after over 40 years on the screen), Raj Kapoor (India's 'Glamour Showman'), Satyajit Ray, Shashi Kapoor, Jaya Bhaduri, S. Ramesh-nathan, Girish Karnad and Manmohan Desai.

Sridhar Kshirsagar:

Living in India one cannot but be absorbed by the incredible social force of the Indian film. I have been excited enough to try and explore this force at some length; hence my documentary. However, the concept of compilation films is new to India and there were many producers who zealously protected their films from me. But, all things considered, it has certainly been a satisfying experience. One can only hope that it is so for the viewer.

Still: Ayodhya ka Raja—1930



The Director

Born of mixed parentage (a Russian father, a Maharashtrian mother) Sai Parajpe was brought up by her grandfather when they divorced. Her early years were spent in Australia.

At the age of eight she published a book of fairy tales in Marathi (Mahanchi Hira), the start to a prolific writing career. Apart from stories and articles, Sai evolved (and often produced) numerous children's programmes for radio (Pune, Delhi) and TV (Delhi). For eight years she served as a producer with Delhi's Doodhghas. Concurrently, she found recognition as a writer-director for the stage.

Parajpe's love for children led her to found the Children's Theatre in Pune. She then joined Bombay's Children's Film Society (CFS) as Producer-in-charge, directing two films before resigning in 1973. Since then she has written five and directed innumerable advertising shorts, Films Division documentaries and TV films.

Parajpe is currently shooting her second feature **Chashme Baddour** (Shield against the evil eye). There are two other films: one on a sugar factory being constructed by the Walchand Industries in Tanzania and the other, on farm labourers who migrate to Bombay.

Filmography

1973: **The Little Toy Shop** Teheran Film Festival; Asian Broadcasting Award.

1974: **Jadoo ka Shashik** (The Magic Conch) Hindi Moscow Film Festival (1973); Best Child Artist

1976: **Sikandar**, Hindi, Moscow Film Festival Award

The Helping Hand (documentary)

1980: **Spash** (The Touch) Hindi, National Awards; Best Hindi Film; Best Actor (Naseeruddin Shah); Best Screenplay. Official entry at 1980 Tashkent Film Festival

Address: 204 Amber Apartments, Gandhigram Road, Juhu, Bombay 400 054 Tel: 564189

Still from Spash



The Documentary Closed Doors Open Minds



The Director:

Sridhar Kamesagar has assumed many mantles: playwright, advertising man, war correspondent (1971) and critic (books/drama/cinema).

The writing is far more occasional today. Sridhar is kept busy with the advertising and industrial shorts he directs for his company, Ideal Films.

His first feature, starring Geish Karnal and Rameshwari, was shot in a record time of 8½ days. It has not found a proper release as yet.

His forthcoming project, a black comedy titled *Plastic*, is a satire on district life. The film is structured like a crossword where various characters come together through connecting incidents.

Filmography

1973: *Konark* Kala English

1975: *The Indian Film* English

1976: *Woman in Indian Cinema* English

1978: *Kanakambora* Kannada

1980: *The Great Indian Film Bazaar*

Address: 103 Olympus Apartments,

Ahambourt Road, Bombay 400 026

Tel: 380235



Still: Ashok Kumar in *Konark* (1973)



Still: Manmohan Desai, the producer-director



Child on a Chessboard

B&W/35 mm/8 mins
Director/Producer: Vijay R. 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



Arrival

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

A careful 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 Vaidya

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

Awards: 34th Annual San Francisco International Film Festival, 1982



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 Bamyan.

Island to Civilization

Colour/35 mm/14 mins
Director: Rahat Yousuf/Lokesh 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.

Films Division ... Closed Doors

Louis Marnorelles 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—Film Division. Its purpose is to inform the country's multi-lingual, heterogeneous 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 film 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/30 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; 23rd International Festival of Mountain and Exploration Films, Trento, Italy, 1980; 8th International Festival of Sports and Tourism Films, Kranj, Yugoslavia, 1981; Golden Trophy Award at 36th International Sports Film Competition, Rome.



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: L. S. Bandekar

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

New Dimensions

Colour/35 mm/35 mins
 Director: Masahir Rahim
 Producer: Masahir Ahmad

This is a film on the growing industrialisation of India.

Conquest of Cancer

Colour/35 mm/18 mins
 Director/Producer: Jagat Maruti

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 potteries 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... (10) supplied 6,813 prints to 2,861 households for 13,613 shows which were witnessed by nearly 5 million persons... (10) 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 black-hearted villains, can be seen at the Metro cinema in a new role. Clad in spotless white pyjama-kurta, complete with a "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. 12, 1980



They call me Chamir

B&W/35 mm/17 mins
 Director: Lokesh Lalwani
 Producer: Mubir Ahmed

Based on a newspaper report on the marriage of a Brahmin and a Hindu girl from the Chamir 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, Tadikorn; 12th International Film Festival, Nyon, Switzerland; 2nd International Leipzig Documentary and Short Films Festival, GDR.



Quiltsand

B&W/35 mm/20 mins
 Director: Pradeep Diah
 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; 2nd International Leipzig Documentary and Short Films Festival, GDR.

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.



Prothandhi
(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.

Doors, Lovely Doors

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 Rassa. 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.

