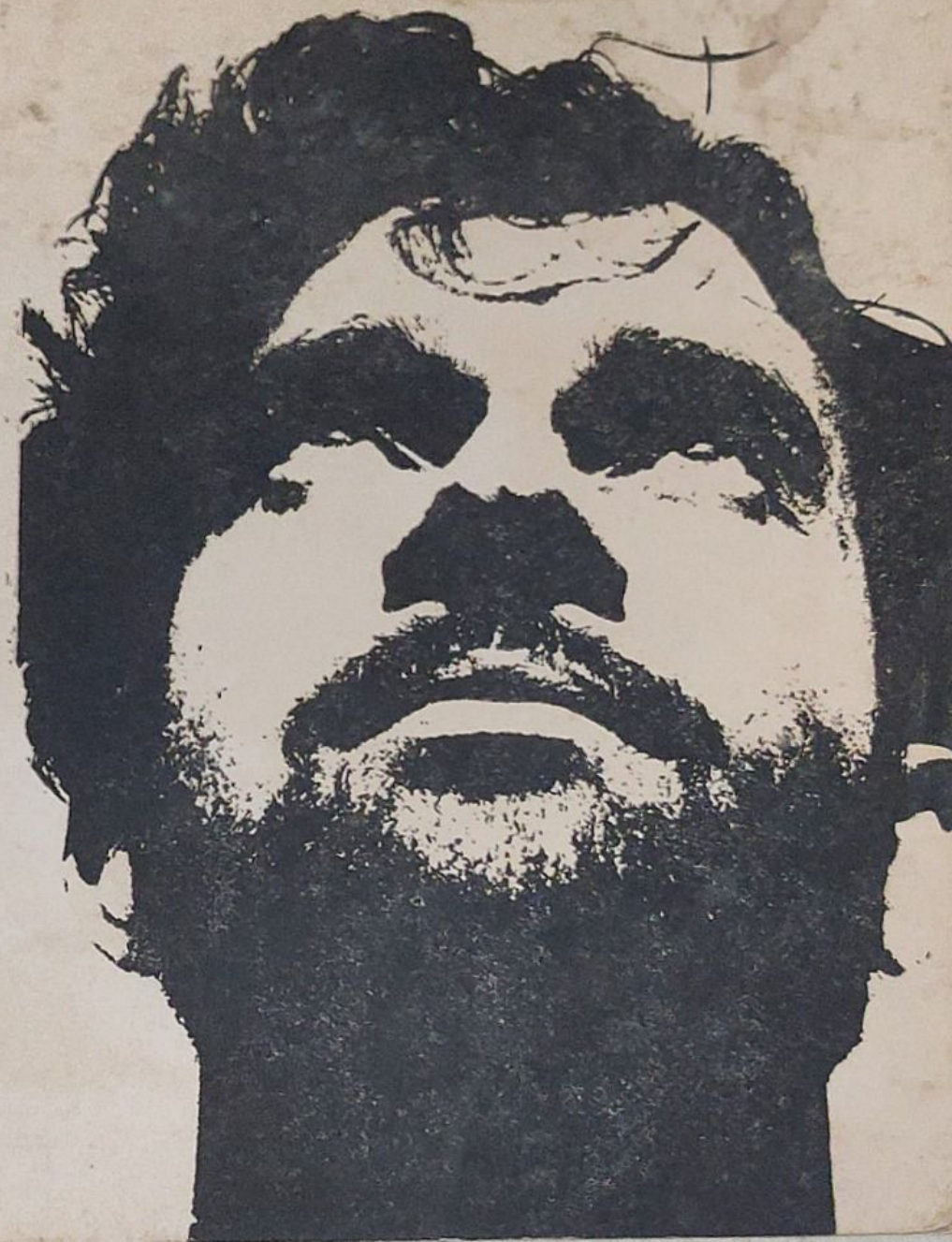


INDIA

THE OTHER CINEMA

Editor
Hari Atma

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INDIA

The Other Cinema

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**Edited by
Hari Atma**



**Kanan Devi, Pahari Sanyal &
Prithviraj Kapoor in "Vidyapati"**

wrestlers and jugglers which were shown at the Gaiety Theatre. The year was 1899. Save Dada continued to make news-reels and short films.

A Decade of 'Firsts'

The following decade—also the beginning of 20th Century—is marked by several 'firsts' in Indian Cinema. News-reel and documentary films were being made both in Bombay and Calcutta. Among events covered were: The Delhi Darbar pageant, the meeting and procession for the great Bengal partition movement, Lokmanya Tilak's visit to Calcutta, the floods in Hyderabad etc.

Among several firsts is the notable event of the screening of the first advertising film on sterilised milk shown in Bombay—in 1910.

Besides Save Dada, other film-makers of this period were Hiralal Sen and Jyotish Sarkar of Calcutta. It was Jyotish Sarkar who made the news-reel on procession for partition of Bengal movement for J. F. Madan's Elphinstone Bioscope Company in 1905. Since then Madan's company

remained more active at making shorts than any individual in Bombay.

It was, on the other hand, Bombay which produced the first feature film in India—**Pundalik** released on May 18, 1912. A year later it was followed by another indigenous feature film, **Raja Harishchandra** on May 3, 1913.

The period between 1912 and 1930 is the period of great achievements and landmarks. The art and technique of cinematography developed and reached its peak in this period. All this pioneering efforts at perfecting the techniques of film making were made during this period.

India also bagged international honours for her singular achievements. The films produced during this period were mostly mythological, historical and those based on Arabian Nights fantasies. Social films were rare. Political themes were seldom touched. And they invariably landed in trouble with the colonial British Government's censors.

Phalke's **Satyavan Savitri** (1914—also shown in London and well appreciated), **Krishna Janma** (1918), and **Kalia Mardan** (1919) are landmarks of Indian Cinema.

The first feature film from Bengal **Satyawadi Raja Harishchandra** came in 1917 and the first film from South was **Keechaka Vadham** in 1919. Most important feature of the second decade was the establishment of censorship of films in India through the India Cinematograph Act of 1918.

In 1921, one of the prominent leaders of Indian Cinema, V. Shantaram made his first appearance as Lord Krishna in **Surekha Haran**. Three years later in 1924, the first co-production **Savitri** was made by Madan Theatres with a Rome-based Italian company. Earlier, one Suchet Singh had brought an American actress Dorothy Kingdom to star in **Shakuntala**—in 1920.

In 1925, Baburao Painter made a down-to-earth realistic film **SAVKARI PASH** on poor peasants caught in the clutches of money-lending landlords. This probably was the first realistic film with

social comment.

In the same year two popular star-actresses appeared on Indian screen: Gohar (**Fortune and Fools**) and Sulochna (**Veer Bala**). Star-system was till then unknown. Gohar was the first lady of Indian cinema to enjoy massive popularity. She was succeeded by Jahan Ara Kajjan, Devika Rani, Zubeda, Mahtab and others.

In 1926 appeared a memorable film **Light of Asia** by Himansu Rai. In all probability this was the first Indian film to be given commercial release in foreign countries. The film brought honours to India and established Himansu Rai as an imaginative director. Next year, V. Shantaram too emerged as the director with his first film **Netaji Palkar** (1927). Three years later, in 1930, Shantaram's **Udaykal** landed in trouble with censors on political grounds.

Talkie, Talkie

March 14, 1931 heralded the arrival of talkies of India.

India's first talkie, Ardeshir Irani's **Alam Ara** revolutionised the Indian

Cinema. India was swept away by sound; dialogue and songs have dominated the films since then.

Alam Ara had Zubeda and Master Vithal in the main lead. Its maker, Ardeshir Irani, who had earlier made several silent films under his Imperial banner, made films in many languages such as Hindustani, English, Persian and Tamil.

Alam Ara was followed by **Laila Majnu**, **Shirin Farhad**, **Jamal Sasthi** (Bengali) and **Noor Jehan** (made both in Hindi and English).

The other popular hits of this period were **Bilwanmangal** (first colour film) **Ayodhya Raja** (the first Marathi film), **Karma** (made by Himansu Rai in both Hindi and English), **Purana Bhagat**, **Amrit Manthan**, **Devdas**, **Achhut Kanya**, **Sant Tukaram**, **Duniya na Mane**, **Vidyapati**, **Pukar**, **Sikendar**, **Aadmi**, **Aurat**, **Court Dancer**, **Kangan**, **Bandhan**, **Jhoola**, **Kismat**, (ran for 200 weeks in Calcutta), **Bharat Milap**, **Ram Rajya**, **Humrahi**, **Ram Shastri**, **Padosi**, **Dharti ke Lal** and **Dr. Kotnis ki Amar Kahan**.

Most of these films were musicals

and loaded with dialogue. There were exceptions too. Shantaram had presented **Duniya Na Mane** (1937) without any background music (this at a time when sound was still a novelty). In the same year 1937, Wadia Movietone had presented a songless film, **Navjewan**, the first songless film since the advent of sound in films.

Golden Age

The period between 1931 and 1946 is considered to be the 'Golden Age' of Indian Cinema.

While the moving-talking images on the screen held the audiences spell-bound, the cinema gradually was liberated from mythological and fantasy world and social awareness found reflection in the films of the late '30s and '40s. Serious purposeful films grew in number. Educated artistes, technicians and intelligentsia were attracted to cinema. From the studios of new Theatres Calcutta, Bombay Talkies at Bombay and Prabhat at Kolhapur came a host of intelligent filmmakers—B. N. Sircar, Himansu Rai, V. Shantaram,

Fatehlal Damle, Debaki Bose, P. C. Barua and others.

A new dimension in entertainment films was given by several noted film-makers like Sohrab Modi, Mehbob, Chandulal Shah, J. B. H. Wadia, Master Winayak, Kidar Sharma, Bimal Roy, Vijay Bhatt, Kishore Sahu etc.

Popular stars of the period were Prithviraj Kapoor, K. L. Saigal, Barua, Ashok Kumar, Devika Rani, Kanan Devi, Leela Chitnis, Leela Desai and Nurjehan.

Post-Independence Cinema

The independence in 1947 brought partition in its wake. The entire socio-economic and political scene in the country was unsettled.

The cinema too suffered in the process; gradually deterioration set in. Expenses mounted. The film companies like New Theatres, Bombay Talkies and Prabhat suffered heavy losses. Maintaining a huge studio staff, artistes and technicians became difficult. Artistes and technicians left jobs and began working on free-lance basis. The popularity of

artistes gradually gave way to star-system.

Film-making passed from the hands of artistes and technicians into the clutches of the neo-rich class which had come into existence as a result of World War II. The artist remained at the mercy of this new money-lending class. Gradually and inevitably artistic values declined.

As the old guard disappeared from the scene, a new greedy and lusty, ignorant and irreverent set of producers appeared on the scene like mushrooms. All through the '50s and '60s only a handful of film-makers such as V. Shantaram, Bimal Roy, K. A. Abbas, and Chetan Anand maintained their identities and survived the chaos which reigned over Indian Cinema for more than 20 years. In the '50s Bombay produced three sensitive film-makers; Raj Kapoor, Guru Dutt and Bimal Roy.

The notable event of the post-independence Cinema is the invasion of South on Hindi scene

with big-budgeted box-office oriented entertainment films. Bengal on the other hand produced several imaginative film-makers : Ritwick Ghatak, Satyajit Ray, Tapan Sinha, Mrinal Sen, Tarun Majumdar and Rajendra Tarafdar etc. It was, however, Satyajit Ray who brought international recognition to India in post-independence period.

New Wave

Towards the late '60s the suffocation in Hindi Cinema grew unbearable : moronic entertainment was rejected. The protest became vocal. The film society leaders and the anti-establishment individual film-makers rebelled. The New Cinema was born with **Bhuvan Shome** in 1969.

HARI ATMA

Indian Cinema : new forces

In early 1968, the New Cinema Movement with Mr. Mrinal Sen as its Chairman, had declared in its Manifesto :

"The Indian film, especially the Hindi Cinema, is at its lowest ebb today. Spiralling cost of production, rocketing star prices, exorbitant rates of interest charged by the financiers, widespread acceptance of 'black money' transactions in all sectors of the film industry—all this, together with an inane stress on non-essentials and an incredible dearth of ideas and imagination in creative matters, has reduced the Indian film industry to a sorry mess. Most of filmmakers—directors, writers, and all—seem to have stopped thinking. Almost to everybody, making a film seems to be just a mechanical business of putting together popular stars, gaudy sets, glossy colour, a large number of irrelevant musical sequences and other standard meretricious ingredients. Hardly anyone conceives a film in terms of aesthetic experience and creative expression. In the prevailing conditions, even if a filmmaker finds it possible to

make a film of some artistic aspiration, the problem of finding a channel for circulating it continues to stare at him in the face. Theoretically it would mean that in order to find and reach the audience for this kind of film, the maker of an off-beat film must not only be his own producer but must also assume the role of a distributor to circulate his film, and then proceed to hire a theatre where he can run it. And even if this effort of the filmmaker to combine these three roles comes through, it is no guarantee that a reasonably sufficient number of spectators will be attracted to the theatre.

The experience of many a good off-beat film playing to nearly empty houses, has inhibited conscientious filmmakers from attempting truly significant films. If the number of discriminating spectators appear, at first sight, to be heartbreakingly small, the reason is that the established film industry motivated by the grossest commercial considerations, has been for decades dishing out crudest vehicles of their notion

of mass entertainment and thus conditioning the tastes of the majority of film-goers.

A reaction to the vulgarities of the established commercial cinema, has been in existence for several years in a large number of film-making countries, crystallising in many places into a regular conscious movement for better cinema. This New Cinema Movement has manifested itself through the 'New Wave' in France, the 'Underground' in America, and in other yet unlabelled currents in other countries.

The time for launching such a movement in India is now ripe for we believe that the climate needed to nourish it obtains today."

Today, after four years, we find the Indian film scene has undergone radical changes. Within past four years, several filmmakers, writers, cameramen and actors (mostly non-professionals) have cropped up. As many as 30-odd films have been produced in this short period; several are under production and scores of them

are being planned. Art Theatre—which was a dream in 1968 is a reality now. Discriminating audience, though in abject minority can yet be found in India.

The new forces in Indian Cinema that have sprouted during the past four years, in the wake of New Cinema Movement, depict a total departure from the run-of-the-mill-Hollywood-like glossy films manufactured in the fake and duplicate world created within the closed walls of studios under the artificial suns and moons.

Mr. Mriganka Shekhar Ray—a young film critic from Bengal, the land of Tagore and Satyajit Ray—traces below the new forces in Indian cinema :

The late sixties witnessed a growing unrest in Indian film scene. Satyajit Ray loomed as a lone luminary in the otherwise gloomy firmament of Indian Cinema. The new trend which he triggered off found very few fellow travellers and they were also not able to make much headway despite their best efforts. Moreover, upto that time Satyajit Ray's influence could not

extend much beyond the regional frontiers of the Bengali cinema and hence failed to change the face of Indian film.

Meanwhile dissatisfaction with the existing kind of cinema, especially the commercially-oriented, big-budget, star-studded Hindi extravaganza being churned out of the dream factories of Bombay and Madras studios, was gradually gathering ground. The film society movement had attained a considerable stature and a minority audience had developed with little indigenous food to satisfy their cinematic appetite. Young filmmakers trained in the Government sponsored film institute at Poona, who were exposed to the creative cinema from different countries, found it frustrating to work within the restrictive confines of a commercialised set-up.

To extricate the country's cinema out of the rut, a great push was needed; a real jolt like PATHER PANCHALI. India required a solid group of young filmmakers from every part of the country who could carry Satyajit Ray's mission to its fulfilment. A bold decision

had to be made and a strong leadership provided. The leadership was provided in the middle of 1968 by Mrinal Sen, a talented film-director from Bengal school who had made quite a few artistically significant films which, unfortunately did not find favour with the box-office. At that time he was unable to find a private backer for his projects. In a desperate bid for survival, he approached the Film Finance Corporation set up by the Government of India for a loan of Rs. 1,50,000 to make his black and white film BHUVAN SHOME in Hindi.

The Beginning

The Corporation upto that time had been financing mostly the big producers and used to burden the loanees with strings of securities and guarantees which the young filmmakers who desired to be their own producers, could not provide. But Himmat Singh, the then Chairman of the Corporation took a bold step by waiving the guarantee clause in case of BHUVAN SHOME. The loan was sanctioned and BHUVAN SHOME

Indian Cinema in retrospect

Until recently it was generally believed that it was Dadasaheb Phalke who made the first feature film in India. The latest evidence, however, indicates that the first indigenous film was made, not by Dada Saheb Phalke, but by a comparatively unknown Marathi-speaking film-maker R. G. Torney.

Pundalik made by Torney together with N. G. Chitre was released, according to an advertisement found in the **Times of India** on May 18, 1912 at the Coronation Theatre in Bombay—a full one year before Dada Saheb Phalke's **Raja Harishchandra**, which also was released at the Coronation on May 3, 1913.

Pundalik was featured in a double programme with a foreign film. It was, however, not as successful as Phalke's film which came a year later.

Raja Harishchandra became very successful—so much so that it had pushed **Pundalik** into oblivion. Till recently everybody had believed that it was **Raja Harishchandra** which was the first feature film produced in India.

The belief gathered credibility also due to the fact that while Phalke, after, **Raja Harishchandra**, went on making successful films like **Mohini Bhasmasur**, **Satyavan Savitri** and **Lanka Dahan** one after another like a true pioneer, Torney's name never appears again.

Birth of Cinematograph

On July 7, 1896, the first public exhibition of motion pictures was held in Bombay at the Watson's Hotel. It was called 'Cinematographe of Lumiere Brothers'. The programme consisted of six silent shorts.

Though from the very next year, 1897 efforts were made to produce indigenous films, programmes mainly consisted of imported films. Between 1897 and 1911, films produced indigenously were mostly of the documentary type: **The Coconut Fair** (1897), **Poona Races** and **Bombay Railway Station** (1898) were all made by foreigners.

The first Indian to attempt film-making on record is Save Dada—Harishchandra Sakharam Bhatwadekar—who for the first time made his own short films on

the modern school. SARA AKASH is a sensitive probe into the emotional problems of the newly-weds and an absorbing portrayal, of the typical North Indian family life replete with telling details. This film also had a good run at the theatres and gave a fillip to the new trend. Mani Kaul, a student of film direction at Poona Film Institute, came out with his highly controversial film USKI ROTI (The woman at the Bus Stop) with its cold, clinical survey of the husband-wife relationships. In discarding the conventional narrative form this film broke somewhat fresh grounds in Indian Cinema. The magical quality of the photography (again by K. K. Mahajan) and the bold and creative use of sound adds a new dimension to the film. Mani Kaul's second film ASADH KA EK DIN (One day in Asada) based on a play by Mohan Rakesh, interprets a period love story in modern terms. Prem Kapoor, a documentary filmmaker and a writer journalist, made BADNAM BASTI (The street of ill-fame) based on a novel by Kamalleshwar, another

prominent Hindi writer, which tackles the subject of forbidden love and homosexuality in a daring Resnais-like style. Shivendra Sinha, a TV and Radio producer, made another story by Kamleshwar PHIR BHI (And Yet) into a novel experimental film dealing with the emotional ambivalence of a girl torn between her feelings towards her fiance and her obsession with the father image.

New Ventures

Basu Bhattacharya's ANUBHAV (The feeling) deals with the problem of adjustment between a busy journalist and his lonely wife. This film made with Film Finance Corporation loan also has had a tremendous success at the box office.

Two other promising new filmmakers have come up with their maiden Hindi ventures, Girish Vaidya, a documentary film-director has finished his feature film AAKRANT.

Kumar Sahani, another film Institute alumnus, has made MAYADARPAN (The magic mirror) which depicts the war between old and new values in

Society. All these films have been of a tremendous impact on the Indian film scene and many more such projects are being launched.

Social Comment

While all these new types of Hindi films have made quite a break through in Bombay. The other regions also have not lagged behind. In Bengal, Chidananda Dasgupta a well known film critic and one of the film society pioneers has made BILAT PHERAT (The England-returned) a three-in-one film dealing with the problems of adjustment of Bengali upper middle class torn between Westernised upbringing and traditional moorings. Mrinal Sen, after BHUVAN SHOME, has made INTERVIEW, EK ADHURI KAHANI (in Hindi) and CALCUTTA-71—all dealing with themes of protest against social and economic injustice, treated with a high degree of political commitment.

Satyajit Ray also has contributed his bit by PRATIDWANDI (Siddhartha and The city) where he attacks the problems

of youth unemployment in his usual personalised style. Kanthilal Rathod, an excellent animation filmmaker, has made his first feature film KANKU in Gujarati, which is remarkable for its beautiful and sincere documentary portrayal of the rural panorama.

Satyadev Dubey, an eminent young producer of Hindi and Marathi plays, has come up with his screen adaptation in Marathi of Vijay Tendulkar's play SHANTATA COURT CHALOO AAHEY (Silence ! the court is in Session) examining the Sadist fascist tendencies in the minds of common people. From the South, Kannada film suddenly has shot into prominence with its bold offering SAMSKARA (The funeral rites) directed by T. P., Rama Reddy which analyses the agony of a priest caught between the precepts of the scriptures and his own rational thinking. This bitter exposé of the orthodox Indian Society is remarkable for its down to earth approach and for the stunning performance of Girish Karnad, the scenarist of the film, in the principal role.

Girish Karnad, a noted playwright himself, has made his debut as a filmmaker with his VAMSHA VRIKSHA (The family tree) which also lays bare the hypocrisy and the decadence of the traditional society.

Documentary Films : New Trends

While these new faces keep on bursting on the feature film scene, the documentary film in India has undergone a considerable change. While the grinding pressures of sponsorship still continue to restrict creative imagination it goes to the credit of the Indian documentarists, that working under the severe limitations of a government set up, which is the only channel of documentary production in our country, they have been able to achieve a fair measure of free artistic expression and to focus their attention to the topical issues, thereby changing the Indian documentary from the level of pretty tourist film to an powerful creative medium for depicting social reality.

S. Sukhdev's AN INDIAN DAY and NINE MONTHS TO FREEDOM K. S. Chari's FACE TO FACE and TRANSITION, S.W.S. Shastri's I AM TWENTY. Shyam Benegal's INDIAN YOUTH, AN EXPLORATION, Bansi Chandragupta GANGASAGAR, MELA, are definite pointers so this change of direction in the documentary field.

All these people working in their respective areas of cinematic expression, have mapped out a new future for Indian Cinema. Definitely, all the ventures are not equally successful and often talents vary styles from one people to another. Mrinal Sen's strong political commitment is vastly different from Mani Kaul's detached observation of the inner workings of human mind. SAMSKARA's preoccupation with social issues is miles apart from PHIR BHI's Freudian exploration. But they have all gathered round a common banner to fight a common battle against the hateful inhibitions of the conventional Indian Cinema. They breathe, life into their characters, story and setting.

They defy all the old cliches of treatment and techniques. They invent their own expression. A common hatred of the conventionalism, a common urge for experiments and common determination to forge the movement ahead, these are the three unifying factors which bind them together into a homogeneous brotherhood, despite their conflicting styles and divergent views.

Future

What does the future have in store for the off-beat cinema in India? The journey ahead is long and hazardous. Vested interests are out to crush the movement with a formidable threat to their survival. The new Indian filmmakers have to face this challenge with courage in both hands. The minority audience should be made to enlarge itself to a sizable majority to sustain the off-beat cinema.

Possibilities of export of such film abroad should be explored in order to acquaint the world with the changing trends.

And to last but not the least, the filmmaker has also to be on guard against himself, against dangers of self-complacence, against degeneration into esoteric formalism, against the temptation to compromise. The battle has just begun. It is the collective duty of all concerned with the cause of good Indian cinema to keep the flag flying.

**Young Indian
Cinema :
Selected films**

INTERVIEW

A dawn to dusk account of a young man in search of a place in the sun. His search for a pair of suits to look his best to brave a forthcoming Interview for a job, while the city laundries go on a strike the very day, reveals the complex-disturbed-angry moods of Calcutta today.

Producer and Director
Mrinal Sen.

Story
Ashish Burman.

Camera
K. K. Mahajan.

Music
Vijay Raghav Rao.

Cast: Ranjit Mullick, Karuna Banerjee, Shekhar Chatterjee, Mamta Chatterjee, and many others.





**SAMSKARA:
The Last Rites.**

The Death of a man who violated every code of his caste, sets another man of the community to reach a decision; is torn by his own doubts and a nagging sense of responsibility. It reveals the basic human weaknesses as it shatters the orthodoxy and the hypocrisy of castism.

The film has won the highest National Award (A Gold Medal) as the best film. Dada Saheb Phalke Award for Direction, Regional Award of the State as the best film.

Producer and Director
T. Pattabhirama Reddy.

Story
Dr. Anantha Murthy.

Dialogue
Girish Karnad.

Camera
Tom Cowan.

Cast: Girish Karnad, Snehlata Reddy, Jayaram, Lankesh and others.

VAMSHA VRIKSHA

The Family Tree.

Portrays the disintegration of an orthodox family and the traditions go away with the growth of the generations. A tragic tale of a woman split between the past and the future.

The film has won the National Award for best direction.

Producer
G. V. Iyer.

Directors
Girish Karnad and B. V. Karanth.

Story
Dr. S. L. Bhairappa.

Camera
Yusuff.

Music
Bhaskar Chandavarkar.

Cast: Girish Karnad, Sharda,
Venkatarao Talageri, Bhargavi
Narayan and others.





USKI ROTI

The woman at the Bus Stop.

A film about a common, village house wife, for whom idealism is not an intellectual choice but is determined by an orthodox cultural pattern, of which she is a faithful follower.

The film has won the National Award for the best photography.

Producer
Rochak Pandit.

Director and Scripter
Mani Kaul.

Story
Mohan Rakesh.

Camera
K. K. Mahajan.

Music
Ratanlal.

Cast : Garima, Gurdeep Singh,
Richa Vyas, Lakhnupal, Savita
Bajaj and many others.

**BADNAM BASTI:
The Illfame Alley.**

Projects the loneliness of a rustic ex-criminal and his confrontation with a girl he could not possess, inspite of his desires. It is a journey into the minds of people of a small, wayside transport vehicles meeting place.

The film won the UFJA award as the best Hindi film.

Producer and Director
Prem Kapoor.

Story
Kamleshwar.

Camera
R. M. Rao.

Music
Vijay Raghav Rao.

Cast : Nitin Sethi, Nandita Thakur,
Nandlal Sharma, Amar Kakad
and others.





**SHANTATA COURT CHALOO
AAHEY**

Silence! The Court is in Session.

The film presents a mock trial of society and its ills by a touring stage troupe while it explores the hidden sadism of the people and their cruelty.

The film has won the National Award as the best regional film, Filmfare Award and second best Film Award, by The State Government.

Producer and Director
Satyadev Dubey and Govind Nihalani.

Director
Satyadev Dubey.

Story
Vijay Tendulkar.

Camera
Govind Nihalani.

Music
Jitendra Abhisheki.

Cast: Sulabha Deshpande, Arvind Deshpande, Eknath Hattangadi, Saroj Telang and others.

KANKU

An absorbing film on caste prejudices which is more a rule than an exception in rural India, in which none of the characters in this story are villains but share the villainy of the social code that will pass off one day.

The film has won the National Award as the best regional film. It bagged the best actress award for its heroine at the Chicago International Film Festival. A state award as the best film and the best director.

Producer and Director
Kantilal Rathod.

Story
Pannalal Patel.

Camera
Kumar Jaywant.

Music
Dilip Dholakia.

Cast: Pallavi Mehta, Kishore Jariwala, Kishore Datt, Arvind Joshi, and many others.





EK ADHURI KAHANI
An Unfinished Story.

The film narrates the tale of an outsider who penetrates into the lives of a whole community. While he develops a relation with a woman of easy virtues, turns a villain who betrays the community of workers at the most crucial period of the depression that threatened the very structure of the capitalist world.

Producer
Arun Kaul.

Director
Mrinal Sen.

Story
Subodh Ghosh.

Camera
K. K. Mahajan.

Music
Vijay Raghav Rao

Cast: Utpal Dutt, Shekhar Chatterjee, Aarti Bhattacharya, Vivek Chatterjee, many others.

went into production.

The movie-moghuls of Bombay film industry must have sneered at the thought that a Hindi film could be made with so low a budget which normally constitutes the item of expenditure marked "Miscellaneous" Expenses in the budget of an average Hindi film in the commercial set up. But the film was duly completed and it came as a breath of fresh air into the staid and artificial world of Hindi Cinema which is completely divorced from the realities of life. 'BHUVAN SHOME' depicted a delicate story of a tender relationship (not amorous though) between a Victorian bureaucratic who is on a bird-shooting expedition in a seaside village in Saurashtra and a simple village girl who initiates him into the mysteries of bird-shooting and the pastoral charms of rural life. This film's feeling for the locale and the people breathes life into the visual images. A far cry from the cliché ridden melodramatic products from the big studios, 'BHUVAN SHOME' has an inspired style full of visual fluidity.

An evocative camera work by K. K. Mahajan (a student of Poona Film Institute who has done many more off-beat films which followed BHUVAN SHOME) makes the images linger in the minds. Suhasini Mulay, who plays the role of the village girl with an unusual measure of understanding and sensitivity, walks right into the spectators' hearts.

Fresh Air

BHUVAN SHOME gave a new lease of life to the off-beat Indian Cinema. It justified the Film Finance Corporation's new policy of encouraging low-budget films of artistic merit. The commercial success of this film considerably helped the new movement. Under the able and enlightened chairmanship of Shri B. K. Karanjia who succeeded Shri Himmat Singh, the Film Finance Corporation continued to back this new trend and very soon, a host of new filmmakers appeared on the scene. Basu Chatterjee, a film society enthusiast made SARA AKASH (The Whole Sky) based on a novel by Rejendra Yadav, a noted Hindi writer belonging to



NINE MONTHS TO FREEDOM

A blatant documentary of the inhuman atrocities perpetrated by the West Pakistan Regime in Bangla Desh during March to November 71. A glowing tribute to the heroic struggle of the people of Bangla Desh against Tyranny and oppression.

Script-Direction and Producer
S. Sukhdev

YOUNG INDIAN FILMS

All these are full length feature films, the average running time is between 90 minutes to 110 minutes. All these films are the works of young filmmakers — their maiden films.

TEESRI KASAM (The Third Vow)
B/W in Hindi

A film by Basu Bhattacharya

SARA AKASH (The Whole Sky)
B/W in Hindi

A film by Basu Chatterjee
(based on a novel by Rajendra
Yadav)

PARIVARTAN (The Transition)
Colour in Hindi

A film by D. S. Sultania

PHIR BHI (And yet) Colour in Hindi
A film by Shivendra Sinha
(based on a story by Kamleshwar)

PULLIMAN (The spotted Deer)
Colour in Malayalam
A film by S. Balakrishnan

FILMS BY MRINAL SEN

BAISHE SHRAVAN in Bengali
(Their Wedding Anniversary)

PUNASHCHA in Bengali
(Post Script)

AKASH KUSUM in Bengali
(Up in the Cloud)

MATIRA MANISHA in Orriya
(Two Brothers)

BHUVAN SHOME in Hindi

INTERVIEW in Bengali
(The Interview)

EK ADHURI KAHANI in Hindi
(An Unfinished Story)

CALCUTTA — 71 in Bengali
(Completed in July 1972)

RETROSPECTIVE OF NEW INDIAN CINEMA

Films by **RITWICK GHATAK**

MEGHE DHAKA TARA (The Clouded
Star)

SUVARNA REKHA (A river called
Suvarna Rekha)

Films by **TAPAN SINHA**

JATU GRIHA (The Bridal Chamber)

KHANIKER ATITHI (The Guest)

HANSULI BANKER UPAKATHA

(Legend of the River Bend)

ATITHI (The Runaway)

Films by **TARUN MAJUMDAR**

NIMANTRAN (The Invitation)

BALIKA BADHU (The Child Bride)

CHEMPARATHY

The Red Flower

A tragic story of a guileless girl and a budding poet who become victims of a ruthless debauch, that ends in the death of the unhappy girl. It is a rural drama.

Producer

S. K. Nair

Director

P. N. Menon.

Story—Dialogues

Malayatoor

Ramakrishna.

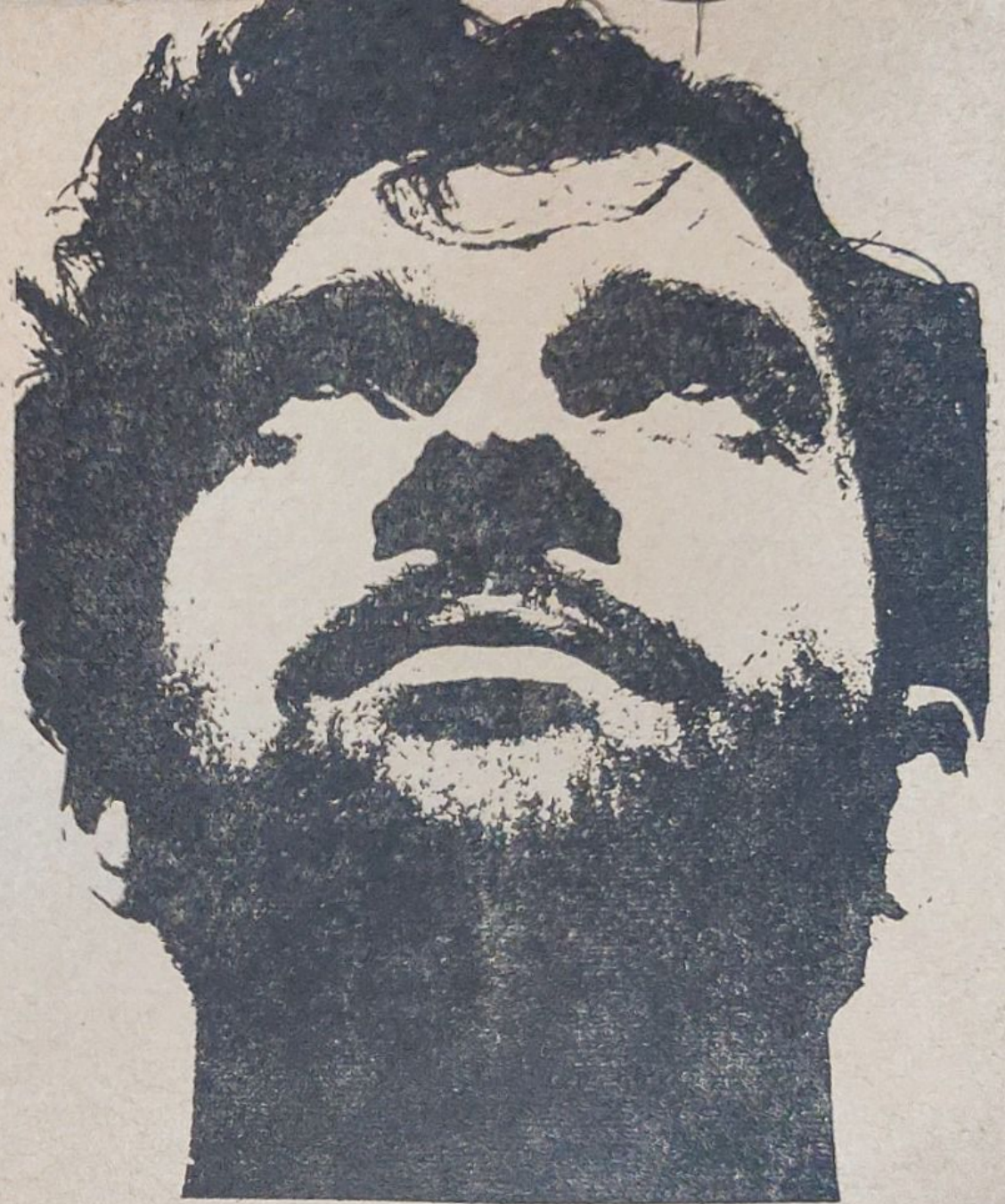
Music

Devarajan.

Camera

Ashok Kumar.

Cast : Madhu, Sadhana Raghvan,
Kottarakara Adoor Bhasi,
Bahadur and many others.





INDIA

THE OTHER CINEMA

Editor
Hari Atma

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