



 British Film Institute presents

Imagine ASIA

SOUTH ASIAN FILM & TELEVISION

16 + GUIDE

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 National Library

16+ MEDIA STUDIES

INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited.”

This guide has been created as part of the bfi’s ImagineAsia project

GENERAL INFORMATION

1. All the information mentioned in this pack is available for consultation at the *bfi* National Library. It is not a lending library and you will need to join if you wish to use its resources. Please check any other libraries that you have access to before approaching the BFI. You can obtain a day pass or an annual pass (rates available on request).

- **PLEASE NOTE THAT DAY PASSES WILL ONLY BE AVAILABLE IF LIBRARY SPACE PERMITS. ONCE THE LIBRARY IS FULL, ONLY MEMBERS WITH ANNUAL PASSES WILL BE ABLE TO GAIN ENTRANCE WHEN A SPACE IS MADE AVAILABLE.**

2. MUCH OF THE INFORMATION LISTED WILL BE AVAILABLE BY OTHER MEANS:

- Your local library which has access to the inter-library loan system.

Your local library may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some of the recent newspaper items may be held in your local reference library.

- Your nearest college/university

Universities may allow access to outside students, though it is unlikely that you will be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material.

- Your school library

- Local bookshops

Some of the books mentioned in the bibliography are still in print and your bookshop should be able to order items for you.

- British Library

Newspaper Library
Colindale Avenue
London NW9 5HE
Tel. 020 7412 7353

This library will have all the newspaper items mentioned. Contact the library first if you wish to visit them, because A level students under 18 need an appointment.

BFI NATIONAL LIBRARY READING ROOM OPENING TIMES

Monday	10.30am - 5.30pm
Tuesday	10.30am - 8.00pm
Wednesday	1.00pm - 8.00pm
Thursday	10.30am - 8.00pm
Friday	10.30am - 5.30pm

Please note:

The reading room of the *bfi* National Library can get very full. If you are planning a visit it is best to come early or when we are open late.

We cannot easily accommodate groups of students in the Library and advise you to use the Library independently if you need to.

PHOTOCOPYING

If you find it very difficult to locate any of the journals mentioned, we can undertake to photocopy a *small number* of articles and send them to you. This is costed on a fixed time basis, and you must establish what the charge will be before you request copies. At the time of writing the minimum charge is £10 per half hour (excluding VAT).

All cheques to be made out to **BRITISH FILM INSTITUTE**

British Film Institute

21 Stephen Street
London W1T 1LN
Tel. 020 7255 1444
www.bfi.org.uk

Nearest underground stations: Tottenham Court Road, Goodge Street.

Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn't directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

- **A broad overview of the area you are researching:** This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences which have shaped it.
- **An awareness of different debates which may exist around the area of study:** There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film, ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, and an analysis of the debates which emerged over the release of the film "Crash", will be extremely shallow if you have no knowledge of these different perspectives.
- **Some knowledge of the work of theorists in that particular area:** You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.
- **Information relevant to all key concept areas.** You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

Types of research

- **Primary:** This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on such things as what activities women are shown doing in advertisements over one week of television viewing, for example. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.

- **Secondary:** This is where you will be investigating information gathered by other people in books, pamphlets, on radio, television, in the newspaper and in magazines. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.
- **Other Media:** When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.
- **History and development:** Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.
- **Theory:** This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

Using research

- **Organising your research:** Before rushing headlong into the local library, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.
- **Applying your research:** Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of or evidence for an analysis of the text which you are exploring. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.
- **Listing your research:** It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work. This is usually written in this way:

Notes

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.
2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, Vol.24, No.3, May-June 1983.

Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number.

Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.

Imagineasia : SOUTH ASIAN FILM & TELEVISION

This guide is intended to provide pointers for students and others wishing to research the cinema and television of South Asia (see scope note, below, for further clarification). It is based on the holdings of the bfi National Library and aimed primarily at those in the United Kingdom; for this reason the focus is on material published in the English language.

Scope: the countries covered are those we now know as, in alphabetical order, Bangladesh, India, Pakistan and Sri Lanka, although some older material reflects names and boundaries as they were at the time they were written, and of course material covering the history of moving image in these countries necessarily reflects situations that may now have changed. We have also included a small section on Bhutan, Nepal and Tibet.

Please Note: This is in no sense a definitive or complete list of what has been published, even in English; it does not even reflect the entirety of the holdings of the bfi National Library collection: much, much more can be found in the library collections (and in the Collections Department of the bfi, where, for example, a collection of mainly Indian pressbooks is held). We have deliberately referred to only a few specific people and films or television programmes, in order to allow researchers to pursue their own lines of enquiry, but a few are present to allow anyone less familiar with this subject area to get started. We certainly will have information on many of the personalities and films in our library, and other collections, too, may hold important resources, and if you want to find out more, we encourage you to ask.

The compilers are very conscious that this guide, because it can be found on the web, will also reach an international audience. This is clearly important for us, and we hope that users further away from the library will still find it helpful. We hope that this first version will grow – and, if you have suggestions for books and periodicals about moving image culture in the countries we have attempted to cover, we would be delighted to receive them.

Andrea King, Matt Ker, Erinna Mettler and David Sharp
Bfi National Library
April 2002.

BANGLADESH

Books

KABIR, Alamgir

Film in Bangladesh.

Dacca: Bangla Academy, 1979.

791.492:954.93 Basement

Filmmaker and critic, Kabir writes an interesting introduction to cinema history in East Bengal (also known as East Pakistan later known as Bangladesh, the independent country since 1971.) He also includes historical information necessary to understanding the region. It is a dated study but has a good degree of detail while being easy to understand. Directors and their films are listed in the back.

See also **LENT**, John A. (ed.) **Broadcasting in Asia and the Pacific** in **INDIA: TV & Broadcasting** section.

Journal Articles

ASIAN JOURNAL OF COMMUNICATION

Vol. 3 No. 2 1993, pp.117 127

Twenty-Three Years Of Programming Bangladesh Television, by Ali Riaz

An analysis of 23 years of broadcasting in Bangladesh. Looks at the types of programmes on offer, the times they are broadcast, the numbers of imports etc. Concludes that despite technological advances the nature of programming has changed very little over the time period studied.

ASIAN JOURNAL OF COMMUNICATION

Vol. 6 No. 2 1996, pp.30-42

The Festival Of Democracy: Media And Elections In Bangladesh, by Dina M. Siddiqi

General article on the 1996 Bangladesh elections. Includes a section on the role of television in creating an atmosphere of peace and neutrality, which allowed the elections to go ahead.

CELLULOID

Vol. 20 No.3 October 1998, pp. 30-34

Last Two And A Half Decades Of Bangladesh Cinema: In Search Of An Identity, by Tanvir Mokammel

Filmmaker Tanvir Mokammel gives a history of Bangladesh cinema from the first films made in Dhaka (now Dacca) in 1928 to the present day. He looks at how the war of independence in 1971 shaped a Bangladesh national cinema.

CELLULOID

Vol. 21 No. 1 January 1999, pp. 28-32

Alternative Cinema In Bangladesh, by Tanvir Mokammel

Looks at the alternative film movement in Bangladesh. Known as short films, regardless of length, these films are made outside the studio system and address subjects that are against the mainstream Bollywood style stories.

CELLULOID

Vol. 21 No. 2 April 1999, pp. 25-28

Documentary Films In Bangladesh: A Long Way To Go, by Faridur Rahman

Examines the documentary film movement in Bangladesh. Looks at the subject matter of films produced, from the war of independence to environmental issues.

CELLULOID

Vol. 21 No. 3 July 1999, pp.23-31

The Case For National Cinema, by Mahmudul Hossain

Looks at the extent to which cinema is a national art form. Argues that, as a visual and aural medium film can't help but present information about its country of origin. The author uses examples of visual language and film music to illustrate his case. Although the article is general in scope it does look in depth at the social and political storylines of post independence Bangladesh cinema.

CINEMAYA

No. 16 Summer 1992, pp. 65

Outstanding Films From Asia: FACE IN THE MILLIONS, by Zakir Hossain Raju

Director Zakir Hossain Raju writes on the increasing popularity of cinema in Bangladesh, and looks at films that are offering audiences more than the usual fare, including his own film FACE IN THE MILLIONS.

CINEMAYA

No. 28/29 Summer 1995, pp.70-73

Bangladesh: Alive And Kicking, by Ziaul Haq Smapan

An overview of the Bangladeshi cinema, especially the short and documentary genres, which appeal to more intellectual audiences. Many of these films are made on video independently of the established industry. Those discussed include; DHAKA TOKAI, FACE IN THE MILLIONS and TALE OF A WOMAN.

CINEMAYA

No. 45 Autumn 1999, pp.12-15

Bangladesh: Battling for Neutral Ground, by Ahmed Muzbata Zamal

Looks at the reasons for the low standards of filmmaking in Bangladesh, and the new generation of filmmakers using documentary and video footage to make films independent of the commercial industry.

SIGHT AND SOUND

Vol.41 No. 4 Autumn 1972, pp. 203

In The Picture: Bangladesh, by Amita Malik

A short history of filmmaking in the area written in 1972, a year after independence from West Pakistan, tells the stories of a few notable filmmakers and their efforts before and during the war.

FOCUS ON FILMMAKERS: ZAHIR RAIHAN

Journal Articles

CELLULOID

Vol. 21 No. 1, 30th January 1999, pp. 4-7

Tribute to Zahir Raihan, by Kabir Chowdhury

Article reprinted with minor alterations from the 7th June 1995 edition of Celluloid. A testament to the artistic Bangladeshi director who began with the deliberately offbeat KAKHONO ASHENI (1961) and then achieved such landmarks as Pakistan's first colour film, SANGAM (1964) and the first cinemascope film BAHANA (1965), both in Urdu. His most famous film JIBAN THEKEY NEYA (GLIMPSES OF LIFE) (1970) captured the rising tide of Bengali nationalism that turned into the War of Liberation during March 1971. His films continued to champion Bangladeshi liberation until his disappearance on 30th January 1972. He is the supposed victim of anti-liberation conspirators.

BHUTAN, NEPAL & TIBET

Journals

ASIAN AGE

27 May 1999, pp. 5

Bhutan Wakes Up To the Age Of The Net, by Subir Bhaumik

Report from the Bhutanese capital Thimphu on the launch of national television and the proposed launch of the Internet. Looks at which languages the telecasts will be made in and at the ban on satellite dishes in the country.

CINEMAYA

No. 36 Spring 1997, pp.19-21

Tibet Trilogy: There Are No Enemies, by Huned Contractor

Looks at the work of German director Clemens Kuby, who specialises in films about Tibet. His films are made in secret from the Chinese authorities and present the Buddhist point of view.

CINEMAYA

No. 43 Spring 1999, pp. 46-49

Images Of A Lost Paradise, by Max Tessier

Dances With Yaks, by Jamyang Norbu

Without a film industry of its own, Tibet's only filmic representation comes from outsiders. These two articles look at how western filmmakers portray the country in films including LOST HORIZON, KUNDUN and, in particular, SEVEN YEARS IN TIBET.

EAST WEST FILM JOURNAL

Vol. 7 No.1 January 1993, pp. 106-136

Tibet: Projections And Perceptions, by Aislinn Scofield

A lengthy report on how Tibetan cultural identity in film is shaped by non- Tibetan cultures. Basing her conclusions on the viewing of over a hundred films the author argues that these films tell us more about outside attitudes to Tibet than about actual Tibetan culture and society. The films are discussed in four categories; narrative, factual, motivational and experimental. The Appendix lists the films viewed.

FILMMAKER

Vol.8 No. 2 Winter 2000, pp. 68-70

Shifting Goals, by Augusta Palmer

Lama Khyentse Norbu talks about his directorial debut THE CUP, which is also the first feature filmed in Bhutan and made in the Tibetan language. He discusses his religion, the Buddhist attitude to technology and the practicalities of making the film.

THE GUARDIAN Section 2

25 August 1999, pp. 2-3

Do Not Adjust Your Life, by Pete De Jonge

Report from Bhutan on the official introduction of television to the country. The author watches the first broadcast with a Bhutanese family who have had access to satellite television, banned in Bhutan for more than a year, and watch western films on video.

MEDIA CULTURE & SOCIETY

Vol. 22 No. 5 September 2000, pp. 645-664

Caught In The Cross Fire: Tibet, Media And Promotional Culture, by Pete Bishop

Shows how Western media coverage of Hollywood's representation of Tibet on screen often falls into the trap of criticising Tibetan culture itself. Uses examples of criticism for the film SEVEN YEARS IN TIBET and KUNDUN from both Western and Tibetan sources to illustrate the point.

PAKISTAN

Books

AKHTAR, Rai Shakil.

Media, religion & politics in Pakistan.

Oxford: Oxford University Press, 2000.

On Order at bfi.

Ahktar's scholarly analysis into the relationship between media, religion and politics in Pakistan hinges on his assertion that Pakistan's cultural ethos derives from "parasitic landlordism." This boils down to personal power and landownership that predates mass media, thereby defining

and controlling it, maintaining the status quo. It is an interesting contribution to Pakistan's cultural discourse but is couched in terms that may be too advanced for some.

BRANDON, James R. (ed.)

Performing arts in Asia.

Paris: UNESCO, 1971.

79:95 Basement

See pgs. 144-152

Alamgir Kabir wrote this article entitled, "A study of Pakistani cinema" before Bangladeshi independence. East and West Pakistan are looked at separately in this very short overview of Pakistani arts and cinema. Other chapters cover screen adaptations of Indian literature and the role of cinema and radio in the preservation and development of Ceylonese (Sri Lankan) theatre.

CASSIRER, H.R. and **DUCKMANTON**, T.S.

Educational television in Pakistan: report on a mission, 4-23 October 1960.

Paris: UNESCO, 1960.

654.197:37:954.9 Basement Pamphlet

UNESCO sponsored document which looks into the feasibility of setting up an educational television service and advise Pakistan accordingly. This study precludes any broadcasting infrastructure besides that of radio. A very dated study but contains information pertaining to Pakistan that will be of some historical interest.

CINEMA PAKISTAN 1981/82-1988

Islamabad: NAFDEC.

791.410.3:954.9 Basement

A filmographic overview of each year's film production in Pakistan, these slim publications contain film titles, credits and a brief synopsis. Unfortunately, no more recent editions are available.

GAZDAR, Mushtaq

Pakistan cinema 1947-1997.

Karachi: Oxford University Press, 1997.

791.492:954.9 Reading Room

Pakistan is one of the top ten film producing countries averaging 90 full-length features a year. Acclaimed filmmaker Mushtaq Gazdar wrote this book as a necessary step toward introducing us to his country's prolific, yet little known film industry. Each decade is revealed through history, anecdote, interviews and analysis. A filmography follows at the back and includes films from 1947 through 1997. Gazdar's book reads with an insider's familiar flavour and charm.

Recommended reading.

GUL, Aijaz.

Asian regional seminar: creation of an Asian network for the promotion of Asian experimental and non-commercial films: Pakistan, a report.

Rawalpindi: unpublished, [1987?]

791.492:954.9 Basement Pamphlet

This report on the state of the industry in Pakistan during the late 80s outlines a bleak situation of high taxation and no government support for non-commercial film. Cinema is in decline as television and pirate video are the primary sources for film viewing. No schools have been

founded to teach filmmaking. This report is a plea for the situation to change and offers some basic steps for doing so.

JABBAR, Javed

Snapshots: reflections in a Pakistani eye.

Lahore: Wajidalis, 1982.

301.15:954.91 Basement

These are reprinted articles by this journalist who was writing in the 1980's and whose subjects include film, media and advertising. Personal reflections rather than in-depth study, Jabbar has done some research and backs up his opinions with fact.

KABIR, Alamgir

Cinema in Pakistan.

Dacca: Sandhani Publications, 1969.

791.492:954.9 Basement

The first comprehensive study of cinema in Pakistan that looks at both East and West Pakistan as it existed at that time. Various topics such as documentary production, entertainment taxation and censorship alert readers that Pakistani and Indian film industries share many of the same themes and problems. Dated, but contains enough background information to be of interest.

NATIONAL FILM AWARDS 1988, 89

Islamabad: NAFDEC, [c. 1992.]

791.414.2:954.9 Basement

The National Film Awards were instituted in 1983. This publication produced by the National Film Development Corporation lists award winners from 1983-87 as well as the nominations for 1988-89. A full list of Pakistan films for 1988-89 is also provided. Articles relating to the film industry are included and worth a look. Statistics on film production and tables give figures from 1947-1991.

PAKISTAN SCREEN ANNUAL 1957

Karachi: Express Publishers, 1957.

791.412.21:954.9 Basement

This annual is a fine example of a 1950's fan magazine that also includes some trade information. It contains a film title list covering 1948-1957, a production directory, festivals and awards. Other interesting inclusions are a censor's code, articles looking at the film industry and a list of Pakistan film industry personalities.

See also **FRENCH**, David and **RICHARDS**, Michael's (eds.) **Contemporary television: Eastern perspectives** in **INDIA: TV & Broadcasting** section.

Also see **LENT**, John A.'s (ed.) **Broadcasting in Asia and the Pacific** in **INDIA: TV & Broadcasting** section.

ASIAN JOURNAL OF COMMUNICATION

Vol. 2 No. 2 1992, pp. 168-180

Mass Media And The Electoral Process: A Study Of Pakistan's National Election 1990,

by Anura Goonasekera and Ijaz S. Gilani

Based on a Gallup poll taken during the run up to the 1990 Pakistan elections, this study outlines the extent of media exposure in the country, the role of the media in providing information and in swaying opinion. Includes tables on the respondent's backgrounds and their responses by gender and location.

CINEMAYA

No. 2 Winter 1988/9, pp.43-44

Crisis In The Pakistani Film Industry, by Aijaz Gul

Examines the role of government in the Pakistani film industry. Looks at the financial restrictions, issues of censorship and regional cinema.

CINEMAYA

No. 4 Summer 1989, pp.56-57

Sex, Bloodbaths And A Pair Of Scissors, by Aijaz Gul

In-depth report on Pakistan's censorship code. Gives examples of scenes excised from modern films and looks at the censorship procedure and penalties for transgressions.

CINEMAYA

No. 28-29 Summer 1995, pp.62-63

An Eye On Reality, by Aijaz Gul

Report on the documentaries made by government run film and television agencies in Pakistan. Traces the history of the genre from independence in 1948 to the present day.

CINEMAYA

No. 33 Summer 1996, pp.4-9

Deadly Tales From Here And There, by Aijaz Gul

On the eve of the 50th anniversary of Pakistan, a look at the history of filmmaking in the country. Looks at the role of the government, the careers of individual directors, the rise of Urdu cinema and what the future holds. Includes a short case study of the film MAULA JATT.

CINEMAYA

No. 50 Winter 2000, pp. 43-47

Of Cat Calls And Cut Calls, by Aijaz Gul

Looks at the formula used in popular Pakistani films. Gives details of the sexual content of several titles and how it fits in with the country's strict censorship codes.

SIGHT & SOUND

Vol.11 No.4 April 2001, pp.8-9

Lollywood Babylon, by Conan Elphicke

Report from a Lahore film shoot, which examines why the Pakistan film industry is in crisis whilst Bollywood thrives. Gives a brief history of the industry that looks at censorship and audiences. Includes comments from actress Nadia Jamil and directors Syed Noor and Jamil Dehlavi.

STUDIES OF BROADCASTING

No. 10 March 1974, pp. 99-114

Social Climate And Television In Pakistan And Burma, by Iiwao Nakajima

In-depth article on the super-fast modernisation of Pakistan and Burma and the part television broadcasting played in it. Gives a political and economic history of television in Pakistan including comments on the class system and religion.

Press Articles

ASIAN AGE

9 January 1996, p15

TV Is More Than a Mere Handout of the State, by Omar Kureishi

The author argues a case for television being allowed to have a positive role in building the nation, rather than the negative one that is often attributed to it.

EASTERN EYE (SPICE)

6 September 1996, p6

The Rise Of Lollywood, by Kasam Sumra

Brief article suggesting that Pakistan's film industry will revive as the TV satellite systems grow.

GUARDIAN (Section 2)

15 May 1996, pp8-9

The Year of Living Dangerously, by Sarah Boseley.

A report on Raana Shaikh, Benazir Bhutto's appointed head of State Television, who faces opposition from fundamentalists who oppose her determination to use TV to change attitudes to women.

MOVIE/TV MARKETING

5TH issue, p44; 6TH issue, p74; 8TH issue, p62 (all 1988)

Pakistan by M.A. Chowhan

Newsy updates reflecting key events in the film and TV industry in 1988: awards, censorship, stars, production, gossip!

SCREEN (India)

24 March 1961

Despite Rise in Production, Pakistan Films Fared Worse in 1960.

State-of-the art overview. 1960 was a key year, with the Film Inquiry Committee being set up with the goal of developing the film industry into one of major international repute. The star system, censorship, exhibition and distribution are all discussed.

SCREEN (India)

3 August 1962

Difficulties of the Film Industry in Pakistan.

Another overview, looking at the whole of the industry, and analysing what the (then) state of play was. Much prominence is given to the position taken by the Pakistan Film Producer's Association (PFPA) in it's work, and relationship with the Film Fact-Finding Committee. The ban on films from India is referred to, and there is some information about East Pakistan (now Bangladesh).

SCREEN (India)

11 March 1977

Pakistan Industry Maintains Status Quo in 1977 but Production Down, by A.R. Slote.

Useful article to contrast with the ones above. Some discussion of key films (and failures); the effect of TV is covered, as are changes to the censor code, and the work of the State Film Authority. There are also some figures given for cost of admissions, and taxes, and foreign films and co-productions are mentioned.

VARIETY

2 May 1962

Pakistani Plot Better Future, by A Ghaffar

Highlights all the developments in the re-emerging Pakistan film industry.

VARIETY

11 May 1977

Pakistan Pix Flood Home Mart; Seek Expansion of Export Coin, by M. A. Khan.

A review of the Pakistan film industry for 1976.

FOCUS ON FILMMAKERS: JAMIL DEHLAVI

Journal Articles

LONDON FILM FESTIVAL CATALOGUE 1998

World Cinema Section, pp. 89

Jinnah

Synopsis on the 1998 film JINNAH, made by Jamil Dehlavi, about the statesman Ali Jinnah who worked towards securing partition and the formation of Pakistan. The film was included in the 1998 London Film Festival.

BAZAAR

No. 22 Autumn 1992, pp. 2

Emasculate conception

Brief interview with Jamil Dehlavi about his new film IMMACULATE CONCEPTION (1991). The film is about a young western couple who live in Karachi and visit the fertility shrine of Ghulab Shah, which is run by eunuchs. When the woman conceives, a 'dangerous cocktail of clashing cultures and religious beliefs' ensues.

EMPIRE

No. 40 October 1992, pp. 50

Jamil Dehlavi: one-man film industry, by Matt Mueller

Interview with Pakistani director Jamil Dehlavi about the problems he's faced filming in Pakistan. In particular the award-winning 1980 documentary/fantasy THE BLOOD OF HUSSAIN, and his latest film IMMACULATE CONCEPTION (1991).

CINEMAYA

No. 9 Autumn 1990, pp. 24-25

At home abroad: Jamil Dehlavi, by Rakesh Mathur

Interview with Jamil Dehlavi on his particular choices of storyline and filmmaking. He directs his films at an international, rather than a Pakistani market, though the subject matter is very relevant to Pakistan.

SRI LANKA

Books

ARIYADASA, Edwin.

The theme of social justice in Sinhala cinema '77.

Colombo: Sri Lanka Institute, 1978.

(Cinema Salutation Keynote Address Series – No. 2)

Filed in Basement Subject Folder

This paper was first presented to the Sri Lankan branch of the International Catholic Organisation for Cinema (OCIC) on March 28, 1978. It addresses the welcome change of cinematic storylines away from “indiscriminate entertainment” and towards themes of realism and social justice. Of special interest to the writer are two films about the criminal Siripala, Amaranath Jayatileke’s SIRIPALA SAHA RANMANIKA and Titus Totawatte’s MARUWA SAMAGA VAASE.

ARIYADASA, Edwin.

Thirty years of Sinhala cinema.

Colombo: Sri Lanka Foundation, 1976.

Filed in Basement Subject Folder

Recognising 30 years of Sinhala cinema, this survey issued on February 5, 1977 for the Sri Lankan branch of the OCIC, was the first Cinema Salutation Keynote Address. It outlines the birth of Sinhala cinema from 1947, celebrates its maturity in the 1960’s but cautions against the trend toward mediocrity of the 1970’s.

COMMISSION OF INQUIRY INTO THE FILM INDUSTRY IN CEYLON.

The report of the Commission of inquiry into the film industry in Ceylon appointed by His Excellency the Governor-General on September 10, 1962.

Ceylon: Government Press, 1965.

791.43:954.87 Basement

An enquiry into the film industry in Ceylon produced this report that also makes special recommendations for its development and improvement. These recommendations cover everything from training provision to import duties. A dated report that makes a good historical document.

DISSANAYAKE, Wimal.

Sinhala cinema art & industry.

Colombo: Ceylon Tobacco Co. Ltd, 1979.

(Cinema Salutation Keynote Address Series – No. 3)

Filed in Basement Subject Folder

Dissanayake recaps the last 32 years of Sinhala cinema in this talk presented on March 30, 1979 to the yearly convention of the Sri Lankan arm of the OCIC. He then proposes ways of improving cinema culture through film societies, film studies, film festivals, etc. especially in light of the oncoming threat of television. He backs up his concern with a table that illustrates the drop in cinema attendance with an increase in television sets.

DISSANAYAKE, Wimal and **RATNAVIBHUSHANA**, Ashley

Profiling Sri Lankan cinema.

Boralesgamuwa: Asian Film Centre, 2000.

791.492:954.87 Basement

This is probably the only book on Sri Lankan cinema in the English language. 53 years of filmmaking are critically analysed including: the major directors, the industry, documentary filmmaking, the relationship between cinema and State and Tamil film in Sri Lanka. Includes a list of film titles 1947-1999. Recommended.

PERERA Neil I and **PERARA**, Cyril B

National Film Institute of Ceylon: a blueprint.

[Publisher unknown]

Basement Subject File

A document outlining how a national film institute for Ceylon (now Sri Lanka) might be structured. An organogram shows how the Institute might be structured, and there are some notes about the way certain departments might operate, but this is a very brief document. The model would seem to be the British Film Institute, and Roger Manvell – then of the BFI – was one of the advisers.

SRI LANKA TELEVISION TRAINING INSTITUTE ANNUAL REPORT AND HANDBOOK 1992.

Colombo: SLTTI.

06.055.5 Basement Lektriever

This 1992 annual report gives information about the institute including courses and facilities. They have recently been proposed to begin a new TV/Broadcasting journalism programme. Hopefully new publications and information from the SLTTI will be forthcoming.

See also **BRANDON**, James R. (ed.) **Performing arts in Asia** in **PAKISTAN** section.

Also see **DISSANAYAKE**, Wimal (ed.) **Colonialism and nationalism in Asian cinema** in **INDIA: Culture, Society and Film theory** section.

And see **FRENCH**, David and **RICHARDS**, Michael (eds.) **Contemporary television: Eastern perspectives** in **INDIA: TV & Broadcasting** section.

And... **LENT**, John A. (ed.) **Broadcasting in Asia and the Pacific** in **INDIA: TV & Broadcasting** section.

Journal Articles

CINEMA PAPERS

No. 15 January 1978, pp.232-234

Sri Lankan Cinema, by Geoff Burton

A brief history of the first 30 years of Sri Lankan cinema, followed by an interview with director Dharmasena Pathiraja. The director discusses his approach to filmmaking, the powers of the State Film Corporation and Censorship Board and the financial restrictions of being a filmmaker in Sri Lanka.

CINEMAYA

No. 3 Spring 1989, pp. 6-9

Towards A Cinema Of Social Concern, by Cyril B. Perera

Looks at those filmmakers who have broken new ground in Sri Lanka's cinema history, including Lester James Peries and Sirisena Wimalameera.

CINEMAYA

No. 3 Spring 1989, pp.10-13

Some Remarkable Films. But Will Cinema Weather The Storm? by Ashley Ratiavibushana

Report on the highs and lows of the Sri Lankan film industry looks at the work of filmmakers Sumithra Peries, Tissa Abeysekera and Dharniasiri in detail.

CINEMAYA

No. 4 Summer 1989, pp.64-67

All A-Board, by Ashley Ratiavibushana

An in-depth report on film censorship in Sri Lanka. Gives details of the censor's guidelines, certification categories, The National Censorship Board and films that have posed them problems.

CINEMAYA

No. 15 Spring 1992, pp.52-61

Lester James Peries; At The Helm Of Sri Lankan Cinema, by Edwin Ariyadasa

Interview with Lester James Peries on his influences, Sri Lankan cinema, national identity and the process of making one of his films.

CINEMAYA

No. 32 Spring 1996, pp.8-13

A critical analysis of three Sinhalese films; MEE HARAKA, SEILAMA and MARUTHAYA, which looks at the differences in the portrayal of city and village women.

CINEMAYA

No. 35 Winter 1996/7, pp.4-10

50 Years Of Cinema In Sri Lanka: Looking Back, Looking Forward, by Sumila Abeyeskera

An historical account of the first 50 years of Sri Lankan cinema. Looks at the milestones in Sinhalese language cinema. Gives an overview of the boom in production, which followed the founding of the State Film Corporation, and of the crisis in the industry, which started in the early 1990s.

CINESITH FILM QUARTERLY

No. 5 1986, pp.35-38

Four Decades of the Sinhala Language Cinema – an overview, by Cyril B Perera

This magazine, written in the Sinhala language, dedicates an entire issue to Sri Lankan film history but includes this three-page overview on Sri Lankan film history, written in English.

FRAMEWORK

No. 37 1989, whole issue

Sri Lanka, by Robert Crusz, Edwin Ariyadasa, Ashley Ratnavibushana, Kavaloor Rajadurai, Jayadeva Uyangoda, K.S. Sivakumaran, Sunila Abeysekera, Piyal Somaratna, T. Chandana-Silva and A.J. Gunawardana

Special issue of the magazine devoted to Sri Lankan cinema. Includes article on; nationalism, a history of Sinhala cinema, cinema and the state, Tamil films, alternative cinema, women and the cinema and interviews with director Tissa Abayasekera and actresses Anoja Weerasinghe and Swarna Mallawarachchi.

SIGHT AND SOUND

Vol. 54 No. 3 Summer 1985, pp. 182-186

Bombay/Colombo/Calcutta: Clarke's Law, by Andrew Robinson

A short overview of the state of the film and television industry in Sri Lanka with comments from long term resident Arthur C Clarke and director Lester James Peries. Part of a larger article on areas of India including Pune and Calcutta.

FOCUS ON FILMMAKERS: LESTER JAMES PERIES

Journal Articles

CINEMAYA

No. 52 Summer 2001, pp. 61

Tribute to Lester James Peries, by Yves Thoraval

A tribute to Sri Lankan film director Lester James Peries at the 3rd Pansia Film Festival in Deauville France, March 2001. Films screened included: THE TREASURE (1971); CHANGES IN THE VILLAGE (1964); and VILLAGE IN THE JUNGLE (1979). Peries attended with his wife and fellow filmmaker Sumitra.

CINEMAYA

No. 15 April/June 1992, pp. 52-54, 55-61

Lester James Peries: at the helm of Sri Lankan cinema, by Edwin Ariyadasa and **An interview with Lester James Peries**, by Ashley Ratnavibushana

The first article is an overview of Lester James Peries' career and contribution to Sri Lankan independent cinema. The interview that follows has Peries speaking candidly about the lack of development in Sri Lankan cinema, his milestone picture GAMPERALIYA (1964) and his current filmmaking methods. A filmography follows.

SIGHT AND SOUND

Vol. 54 No. 3 Summer 1985, pp. 184-185

Clarke's Law

In a general article about filmmaking in Sri Lanka, Arthur C. Clarke, Sri Lanka's most celebrated resident, and his forays into filmmaking are visited. Also included is an examination of Sri Lankan director Lester James Peries and the collapse of the Sri Lankan film industry in 1979 after the government opened the economy without replacing black market money with its own financial support.

NATIONAL FILM THEATRE PROGRAMMES

June 1982, pp. 20-22

Lester James Peries: a retrospective, by Brian Baxter

An introduction to the films of Sinhalese director Lester James Peries, this NFT season of eight films includes his first film from 1956 THE LINE OF DESTINY (REKAVA) and concludes with THE EYES (DESE NISE) 1972.

SIGHT AND SOUND

Vol. 4 No. 3 Summer 1977, pp. 182-185

Third world filmmaker: an interview with Lester James Peries, by A.J. Gunawardana

Interview with L.J. Peries on small changes and unchanging traditions within Sinhalese film. His style and concerns are outside this tradition and here he discusses how he sees the development of Third World filmmaking in the international frame.

FILMFRAME

December 1969, pp. 21-29, 34-42

The personal style of Lester James Peries, by L.O. de Silva and **Lester James Peries interviewed**, by Amaranth Jayatilake

In the first article, Sinhalese director L.J. Peries' filmmaking style and technique are analysed. The second article is an interview in which he discusses his methods of filmmaking, from story development to music scoring.

INDIAN FILM CULTURE

No. 4 September 1964, pp. 17-19

The Cinema in Ceylon, by Lloyd Da Silva

Incisive look at the film industry in Ceylon, the writer holds up Sinhalese director L.J. Peries as the diamond-in-the-rough. Peries films REKAWA (1956) and GAM PERALIYA (1964) defy convention with natural dialogue and visual expression.

NAVHIND TIMES

6th January 2000, pp. 6

Lankan film maker to get lifetime award

On Lester James Peries' lifetime achievement award to be conferred at the 31st International Film Festival of India (IFFI). A brief history of the awards follows.

ASIAN POST

1st January 1983, pp. 23-29

Peries: magic through a lens

This article on Lester James Peries charts his career from early amateur success and working with documentary British film producer Ralph Keene, to his own film about the leader of the anti-British rebellion in 1848 VEERA PURAN APPU (1977). His 1974 British co-production THE GOD KING is examined as are a number of his later films.

INDIA: GENERAL REFERENCES

Books

BANERJEE, Shampa (ed.)

New Indian cinema.

New Delhi, Directorate of Film Festivals, National Film Development Corp, 1982.
791.492:954 Basement

The films presented here were chosen for screening at the National Film Theatre in London as part of the Cinema India programme in 1982. Regional film and its influence on popular cinema prevail. Film plots are briefly outlined, corresponding film reviews are reprinted and the director's filmography provided.

BANERJEE, Shampa and **SRIVASTAVA**, Anil

One hundred Indian feature films: an annotated filmography.

London: Garland Publishing, 1988.
(Garland Reference Library of the Humanities, Vol. 915)
791.410.3:954 Reading Room

This filmography offers a representative selection of Indian film since the advent of sound in 1931. The lack of documentation in some areas has resulted in gaps, but the included 100 titles are treated to a thorough yet succinct analysis of the storyline and filmmaking context. The authors also include a brief introduction to Indian film history and easy to use title indices for quick reference.

BANKER, Ashok.

The pocket essential Bollywood.

Harpenden, Herts: Pocket Essentials, 2001.

(Pocket Essentials Film Series)

791.492:954 Basement

This handy little paperback lists Hindi films by genre and in chronological order with a snippet of historical information introducing each chapter. Each entry gets a list of credits, a brief synopsis, film comment and highlights as well as a rating and list of similar film titles. A jewel of concise, clear information in a slim little book.

BARNOUW, Erik & KRISHNASWAMY, S.

Indian film.

New York: Columbia University Press, 1980.

791.492:954 Basement

The collaboration between these two authors in 1963 produced what is considered the seminal text on Indian film. This revised edition is scholarly and accessible, and gives a fascinating account of the emergence of India's film industry and its increasing societal influence. The authors challenge governmental intervention and obstacles especially the difficulties of exhibition and censorship in regards to documentary film and film society restrictions.

BURRA, Rani (ed.)

Looking back, 1896-1960.

New Delhi: The Directorate of Film Festivals, 1981.

791.492:954 Basement

Written for the Film India exposition at the Museum of Modern Art in New York, this book was designed to introduce readers to Indian cinema history as well as provide storylines to films shown without English subtitles. Illustrations and contexts to some of the major films make this an accessible reference. **Also see its companion edition DA CUNHA (ed.) "The new generation, 1960-1980."**

CHABRIA, Suresh and USAI, Paolo Cherchi (eds.)

Light of Asia: Indian silent cinema 1912-1934.

Daryaganj, New Delhi: Wiley Eastern Ltd, 1994.

791.492.09:954 Basement

Book published to accompany the Indian silent cinema retrospective at the 13th Pordenone Silent Film Festival. It includes a yearly filmography, with a few credits, and an alphabetical title index. The films actually shown at the festival include a synopsis and brief historical analysis. Essays on Indian cinematic history begin the book.

CHITRABIKSHAN ANNUAL 1975

Calcutta: Cine Central, 1975.

791.412.21:954 Basement

This is a special English version of a Bengali film journal intended to widen its readership. Many of the major directors such as Satyajit Ray, Ritwik Ghatak, and Mani Kaul are interviewed and analysed. Subjects include Parallel cinema, Bengali film, and the cinema of South Vietnam. This journal issue shows the vitality in cinema at that time.

DA CUNHA, Uma (ed.)

The new generation, 1960-1980: an examination of India's New Cinema, its preoccupation with a changing society and the status of women, highlighted in the work of 19 representative directors.

New Delhi: The Directorate of Film Festivals, 1981.
791.492:954 Basement

Containing articles which outline the emergence of the new "parallel" cinema, this book follows up from Rani Burra's, "Looking back, 1896-1960" also written for the Film India exposition in New York, 1981. The directors section includes: Ritwik Ghatak, Adoor Gopalakrishnan, Mani Kaul and Mrinal Sen among others.

DAS GUPTA, Chidananda

Talking about films.

New Delhi: Orient Longman Ltd, 1981.
791.492:954 Basement

Das Gupta was involved in starting the Calcutta Film Society with Satyajit Ray as well as working with the Federation of Film Societies of India. This collection of his expanded essays is split into three sections. The first looks at aspects of Indian cinema with a special focus on Bengali cinema. Films in general including Western films and filmmakers are discussed in the second section. The third section is an account of the author's own experience in filmmaking. The author notes that the essays deal with films of the 50s and 60s. A separate volume covers the 70s.

EASTERN INDIA MOTION PICTURE ASSOCIATION

History of films in Eastern India.

Calcutta: The Technical & General Press, [c1974.]
Filed in Basement Subject Folder

This brief survey and history of Bengali, Oriya and Assamese cinema also lists film awards won up to 1973.

GHOSH, Sital Chandra and **ROY**, Arun Kumar (eds.)

Twelve Indian directors.

Calcutta: People's Book Publishing, 1981.
791.484:954 Basement

In this book, various writers examine and acquaint us with twelve regional directors. The articles are mainly concerned with the psychological and philosophical enquiries made by these directors rather than their filmmaking methods. They are: Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Shyam Benegal, G. Aravindan, Adoor Gopalakrishnan, Girish Kasaravalli, Purnendu Pattrea, Buddhadeb Dasgupta, M.S.Sathyu, Saeed Mirza, and Mani Kaul.

HOOD, John W.

The essential mystery: major filmmakers of Indian art cinema.

London: Sangam Books, 2000.
791.484:954 Basement

An analysis of the films from some of India's most eminent filmmakers including: Ritwik Ghatak, Satyajit Ray, Mrinal Sen, Adoor Gopalakrishnan, Shyam Benegal, Govindan Aravindan, Buddhadeb Dasgupta, Govind Nihalani and others. A filmography and index are listed in the back.

INDIA. GOVERNMENT. MINISTRY OF INFORMATION AND BROADCASTING. Films Division.

Short films in India: selected articles and papers.

Bombay: The Ministry, n.d.

Four short articles on four areas of short film: science; family planning education; documentary; experimental cinema.

KABIR, Nasreen Munni and **SAWHNEY**, Cary Rajinder

Cinema India: introductory guide.

London: MOMI Education, 1991.

791.492:954 Basement Pamphlet

Basic timeline of notable events in Indian cinema presented in a gatefold pamphlet. Also contains a brief introduction to Indian cinema's basic distinctions.

KARNATAKA FILM CHAMBER OF COMMERCE

Karnataka.

Bangalore: Karnataka Film Chamber of Commerce, [c1977.]

Filed in Basement Subject Folder

This 38-page brochure provides brief filmographic information, and a synopsis for 18 Kannada films from the 1970's. Kannada is the language spoken in the Karnataka region of Southern India. Illustrated throughout with b+w stills from the various films.

KAZMI, Nikhat

The dream merchants of Bollywood.

New Delhi: UBS Publishers, 1998.

791.492:954 Basement

Written by *The Times of India's* senior correspondent and film critic, this book is an accessible sashay into the nature of different kinds of dreams peddled by different filmmakers, images and styles in popular Hindi cinema. Women (Nargis, Sridevi, Madhuri Dixit...), Men (Guru Dutt, Raj Kapoor, Amitabh Bachchan...) Directors (Yash Chopra, Prakash Mehra, Indra Kumar...) make up the various sections.

MAITRA, Prabodh (ed.)

Seven decades of Bengali cinema.

Calcutta: NANDAN, 1990.

791.492:954.1 Basement Pamphlet

Pamphlet published to accompany the Exhibition on Bengali Cinema during the International Film Festival of India, January 10-20, 1990. Organised by filmmaker: Mrinal Sen, Chidananda Dasgupta, Salil Chowdhury, Nirmalya Acharya, Mriganka Sekhar Ray, Buddhadev Dasgupta, Swapan Mullick and Prabodh Maitra.

MAITRA, Pradodh (ed.)
The short film scene in India.
Calcutta: Nandan, 1991.
791.4-2:954 Basement

Published on the occasion of The Festival of Short Films, June-July 1991, this document contains essays and personal viewpoints on documentary and short films by filmmakers, historians and industry executives.

MOHAN, Jag
Documentary films and Indian awakening.
New Delhi: Ministry of Information and Broadcasting, Government of India, 1990.
791.4-2:954 Basement

Concise, readable book about documentary films and the documentary movement in India, it also examines the emergence of the Films Division with several different articles written by people involved with its implementation. This publication coincides with the first ever Bombay International Film Festival of Documentary and Short Films, March 1-7, 1990.

NATIONAL FILM ARCHIVE OF INDIA
50 years of Malayalam cinema.
Trivandrum: Filmstava, 1988.
791.492:954.8 Basement

This slim volume gives a brief introduction to Malayalam cinema and its main protagonists Adoor Gopalkrishnan, G. Aravindan and John Abraham. Most of the publication is made up by a list of films beginning with MARTHANDA VARMA (1933) and running up to JALAKAM (1986.)

NATIONAL FILM DEVELOPMENT CORPORATION
Indian cinema: a visual voyage.
New Delhi: The Director, Publications Division, Ministry of Information and Broadcasting, Govt. of India, 1998.
Awaiting cataloguing

Published to commemorate 100 years of Indian cinema, this big book emphasises film as visual history with stills taken from films and illustrations. It's organised into chapters but lets the pictures and captions tell the story.

NELMES, Jill (ed.)
Introduction to film studies (2nd. ed.)
London: Routledge, 1999.
791.481.1 Reading Room
see pgs. 381-416.

This publication is presented in textbook form and attempts to cover the main aspects of film studies. Asha Kasbekar's chapter 12 is an introduction to Indian cinema and covers narrative structure, the history of Hindi film, the major directors (Mehboob, Kapoor, Roy, Dutt and Ray), distribution, satellite television, Hollywood's influence and consumption of Hindi films in Britain. Also included are recommended books and film titles, video distributors in London and websites.

OJHA, Rajendra (ed.)
80 glorious years of Indian cinema 1913-1993.
Bombay: Screen World Publication, 1994.
791.410.3:954 Library Office

Beginning with reference to RAJA HARISHCHANDRA (1913) and listing by year and alphabetically to ZAKHMO KA HISAAB (1993), this biggish book aims to cover them all. The films are split into Silent (1913-1934) and Hindi (1931-1993) and provide a small list of cast and credits where available, as well as a subject category. Indices give the film's year for easy reference. A small sequel (1994-1999) is shelved with this book.

OJHA, Rajendra
National Film Award winners, 1953-1997.
Mumbai: Screen World Publication, 1998.
791.414.2:954 Basement

This book covers all recipients of the National Film Awards in the different categories and the complete details of the D.G. Phalke awardees and their comprehensive filmographies.

RAJADHYAKSHA, Ashish and WILLEMEN, Paul
Encyclopaedia of Indian cinema. Rev. ed.
New Delhi: Oxford University Press, 1999.
791.412:954 Reading Room

This 658 page reference book on Indian cinema contains a 200 page dictionary and 300 pages of films in chronological order. It is very useful in finding summary information about studios, concepts and people with some filmographic details. Also contains an index and bibliography.

RAMACHANDRAN, T.M. (ed.)
70 years of Indian cinema (1913-1983).
Bombay: Cinema India-International, 1985.
791.492:954 Reading Room

Written as a labour of love by this founder of the Indian Academy of Motion Picture Arts & Sciences, Ramachandran had to re-mortgage his flat to publish this book. It's a collection of articles by various writers including almost 200 pages dedicated to regional film. The other sections focus on the origin of Indian cinema and the early pioneers, art in cinema, and the various governmental agencies at work in the film industry.

RAMAKRISHNIAH, M.V. and NARAHARI RAO, H.N. (eds.)
A glimpse of Kannada cinema.
Bangalore: Suchitra Film Society, 1992.
791.492:954.8 Basement

Written as an introduction to Kannada cinema, this collection of articles gives a brief focus on the eras from silent to new wave. Prominent Kannadan filmmakers also receive short chapters, namely: Lakshminarayan, Puttanna, and Girish Kasaravalli. The latter half of the book is a listing of awards and a film chronology with synopses.

RANGOONWALLA, Firoze
Indian cinema: past & present, revised edition.
New Delhi: Clarion Books, 1982.
791.492:954 Basement

Big book full of glossy photos skims the breadth of Indian cinema history from 1896-1982. The appendices present some legal issues and archival procedures as well as statistics and awards.

RAZDAN, C.K. (ed.)
Bare breasts & bare bottoms: anatomy of film censorship in India.
Bombay: Jaico Publishing House, 1975.
791.429:954 Basement

An interesting attack on censorship, this set of articles analyses actual cases in order to show the out-dated character of the Cinematograph Act of 1952. The authors also dispute the arbitrary decisions of the censors by highlighting inconsistencies as well pointing out the alarming practice of political censorship. Actual censor's cut instructions are included.

ROY, Rajat
Filmography of sixty eminent Indian moviemakers: along with their short biographical notes.
Singhbhum, Bihar, India: Cine Society, Mosaboni, 1983.
791.484:954 Reading Room

As the title suggests, this book gives a chronological listing of 60 eminent film directors and their films, from Hiralal Sen to Ketan Mehta.

VAIDYANATHAN, T.G.
Hours in the dark: essays on cinema.
Oxford: Oxford University Press, 1996.
791.482 Basement

A collection of essays from film reviewer and critic, Vaidyanathan looks at filmmaking (and auteurs) in the West before turning to modern Indian film. He then focuses on Aparna Sen, Shyam Benegal, and Satyajit Ray and also includes an overview on film from Kannada with critiques of 13 different films. Like most critics, his opinions may not appeal to all.

WILLEMEN, Paul and GANDHY, Behroze (eds.)
Indian cinema.
London: BFI, 1982.
(BFI Dossier Number 5)
791.492:954 Basement

Written to accompany the Cinema India programme at the NFT, this dossier contains several sections. Included within: a chronology of notable events, an extract from Barnouw and Krishnaswamy's *Indian Film* on the linguistic variety of this 'national' cinema, a section on film production, an article on regional cinema, notes and arguments that assess Indian film concepts, and a brief glossary of the major film directors.

SIGHT AND SOUND

Vol. 12 No 5 May 2002, pp. 20-21

Going South by Naman Ramachandran & Raj Kajendra

South Indian and Tamil cinemas, too often overlooked in the Bollywood boom, receive a well-overdue re-assessment.

CELLULOID

Vol.20 No.3. 30 October 1998, pp. 22-29

New Indian Cinema, by Swapan Kumar Ghosh

Overview of the arthouse or “off-beat” movement in Indian filmmaking seen to have been initiated by Ray’s PATHER PANCHALI (Indian cinema prior to the film’s release is described as “a forty-two year old toddler”). Looks at the differing characteristics of arthouse film between the regions.

BLACK FILM BULLETIN

Vol.4 No.4. Winter 1996, pp. 5-9

Regional maps of the Indian heart, by Ravi S. Vasudevan

Charts the history of the industry from its early years, giving emphasis to its regional and linguistic diversity.

SIGHT AND SOUND

Vol.4 No.10. October 1994, pp. 26-28

The song picture man, by Pervaiz Khan, Nasreen Munni Kabir and Ashish Rajadhyaksha

Three-way discussion of Guru Dutt’s career and the characteristics of his work.

FILMS IN REVIEW

Vol.45 No.3/4. 1994, pp. 46-51

Indian Films; the Mandi Barman’s saga, by Gene Vazzana

A profile of director-turned-architect Barman is woven into a general history of the industry.

SCREEN

Vol.32 No.4. Winter 1991, pp. 400-406

Indian experiments in media education, by Keval J Kumar

Report on media education in India. In a country where exposure to mass media is generally lower than in the West, media education is reported as being in its infancy.

SIGHT AND SOUND

Vol.55 No.3. Summer 1986, pp. 172-174

India's Middle Cinema, by Derek Malcolm

Malcolm studies the "Middle Cinema" movement positioned between the divergent arthouse and populist tendencies that have defined the industry. It is noted that both in India and abroad there is a critical consensus that "ninety percent of India's film output is not worth looking at." With reference to Shyam Benegal's TRIKAL and Aparna Sen's PAROMA.

FILMS AND FILMING

No.339. December 1982, pp. 14-18

The new Indian cinema, by Andrew Robinson

Part two of Robinson's report looks in closer detail at some of the films of the 1970s and early 1980s that characterise New Cinema. He suggests that the concept of genre is not helpful in categorising Indian cinema, but that it is possible to classify by regional identity or by rural versus urban themes.

FILMS AND FILMING

No.338. November 1982, pp. 16-18

The new Indian cinema, by Andrew Robinson

Two-part look at New Cinema – a term covering films made outside the commercial industries of Bombay and Madras in the post-war era - emphasising the impossibility of ascribing a single film culture to a country as large and diverse as India.

FILMS IN REVIEW

Vol.32 No.8. October 1981, pp. 480-486

The great film bazaar of India, by Richard Greenbaum

Introductory piece on Indian film - from the earliest film projection in Bombay in 1896 through to the work of Satyajit Ray – to mark the first major US retrospective of the industry at the Museum of Modern Art, New York.

CINEMA VISION INDIA

Vol.1 No.4. October 1980, pp. whole issue

Whole issue devoted to Indian film music and song. Includes an excerpted interview with Satyajit Ray.

SIGHT AND SOUND

Vol.46 No.2. Spring 1977, pp. 94-99

Indian gambits, by Tom Milne

Refers again to the entrenched conception of film as either escapist entertainment on the one hand, or worthy and highbrow on the other that is seen as prevalent in India.

JOURNAL OF THE FILM INDUSTRY

Vol.19 No.4. December 1958, pp. 10-12

The cinema and the public: survey carried out by the censor board, Bombay.

The Central Board of Film Censors first survey of “audience reaction” is reported. Data on cinema-going (including questions on language of films watched, type of film enjoyed, etc) is divided into demographic categories. Interesting finds include: “31.6% of girls are frightened by scenes of devils, ghosts and wild animals grappling with the hero or heroine in films.”

SIGHT AND SOUND

Vol.23 No.3. Jan/March 1954, pp. 158-159

The “Other” cinema: background to the Indian film, by B D Garga

An introduction to the industry for the European reader unlikely to “have ever seen an Indian film or heard of an Indian film star.”

SIGHT AND SOUND

Vol.7 No.26. Summer 1938, pp. 64-66

Silver jubilee, by Ahmad Abbas

Piece to celebrate the 25th anniversary of the Indian film industry, citing the production of the feature film RAJA HARISHCHANDRA in 1913 as its birth. Summarises the early history of the industry, noting the first Indian film to be released internationally (THE LIGHT OF ASIA, 1925) and the arrival of the talkies.

ASIAN AGE

10 March 2001, p. 23

Bollywood Ishtyle, by Gauri Shukla

A run-down of Bollywood fashion trends and style icons that have captured the public imagination.

EVENING STANDARD

10 March 2000, p. 29

Hello Bolly! by Mo White and Jessica Hines

A light-hearted list of '10 things you need to know' about Bollywood films including "the mother" (grey-haired and long-suffering), "the villain" (recognisable by his moustache) and "divine intervention" (storylines being led by higher forces). Perhaps an article to "critique" rather than take at face value.

**INDEPENDENT
WEEKEND REVIEW**

29 January 2000, p. 8

India's magic lantern showmen, by Adrian Cooper

Piece on India's touring cinemas that have taken films to rural populations since 1901. Cinema is a communal experience for the audience: "there is constant dialogue between people in the audience, among each other and with the characters in the movie itself."

**GUARDIAN
SECTION 2**

28 May 1999, pp. 8-9

Idol moments, by Satinder K Chohan

Overview of the appeal of Hindi movies, including a "beginner's guide to Bollywood".

TIME OUT

26 May 1999, pp. 14-15

Bombay watch, by Alkarim Jivani

Highlights key stars of the industry to coincide with the start of the Channel Four series HINDI SCREEN ICONS.

ASIAN AGE

29 November 1996, p. 14-15

Hero turns villain... villain disappears...where goes the Indian villain... by Kanika Gahlaut

On the emergence of a new breed of protagonists who straddle the traditional opposition between villain and hero in Hindi cinema. Shah Rukh Khan's roles in BAAZIGAR and DARR are cited as groundbreaking, provoking ethical debate and turning him into a major star.

GUARDIAN (SECTION 2)

15 November 1996, pp. 4-5

Outcasts, by Timeri N Murari

Screenwriter and producer Murari recounts the development and production of his film SQUARE CIRCLE – “an explicit love story of sexual misfits” – and the problems raised in India by the subject matter.

SUNDAY TELEGRAPH

15 September 1996, p. 17

Indian tinsel town, by Bill Powell

Article on the Madras industry, which produces more films than that in Bombay, with quotes from actor Mehaboob Nasser.

ASIAN AGE

20 April 1996, p. 14

The passion of art with the power of money, by Rajiv Kunwar

On “parallel” – or arthouse – cinema culture and aspirations in India, whose target market of the literate and middle class makes up a smaller proportion of the population than that in Europe.

INDIA: CULTURE, SOCIETY & FILM THEORY

Books

ARMES, Roy

Third world filmmaking and the West.

Berkeley: University of California Press, 1987.

791.492(=77) Reading Room

Armes begins his book with a broad analysis of the social, cultural and economic contexts of the third world and its relationship with the Western film industry. Then narrowing his focus down to the theory and practice of third world filmmaking, he examines the national film industries of individual countries. India is covered and another chapter focuses on Satyajit Ray. An intelligent, holistic perspective on the world's filmmaking.

BANDHU, Pranjali

Black and white of cinema in India.

Thiruvananthapuram: Odyssey, 1992.
(Cinema in Focus Series)
791.492 Basement

Using a "liberationist, anti-neocolonial" approach, Bandhu gives a fairly scathing assessment of the government and cinema apparatus. Split into two parts, the first tackles a number of varying topics such as: communications and television, image and colonialism, Hindi cinema, documentary cinema and the Films Division monopoly, language and regional cinema, and the "new wave." The second part written by filmmakers on filmmaking includes: Bunuel, Rocha, Solanas & Gettino, Espinosa and Sanjines. - a veritable revolutionary's picnic.

BANDYOPADHYAY, Samik (ed.)
Indian cinema: contemporary perceptions from the thirties.
Jugsalai, Jamshedpur: Celluloid Chapter, 1993.
(A Celluloid Chapter Documentation Series Book)
791.492:954"193-" Basement

Taken from Indian film journals of the 1930s (*Filmland, Moving Picture Annual, Ruparekha, and Filmindia*), this series of articles offers various contemporaneous perspectives on the transition from silent film to "talkies," as well as on other developments in promotion, distribution, marketing and taste. There are entire sections devoted to the viewpoints of filmmakers and stars.

BASKARAN, S. Theodore
The nationalist politics and the entertainment media in South India 1880-1945.
Madras: Cre-A, 1981.
791.492:954.8 Basement

Baskaran claims that Indian historiography relies almost entirely on governmental records ignoring local cultural perspective and popular cultural forms. This study is his attempt at trying to add some balance by showing the interaction of mass media with the people in the age of mass politics. Of special interest for film researchers is his analysis of the formative years of regional cinema, and especially Tamil. Chapters on theatre and song are also relevant and interesting.

BHOWMIK, Someswar
Indian cinema colonial contours.
Calcutta: Papyrus, 1995.
791.492:954 Basement

Film writer and lecturer Bhowmik explores the roots of Indian cinema in an effort to explain its disorganisation and mismanagement. He claims that colonial intervention subverted the industry at its birth and that subsequent government inaction further generated a regressive pull on India's cinema. Provides an interesting insight into Indian cinema during British occupation.

CHAKRAVARTY, Sumita S.
National identity in Indian popular cinema 1947-1987.
Austin: University of Texas Press, 1993.
791.492:954 Basement
(3rd. Chptr. from *Quarterly Review of Film & TV*)

Chakravarty identifies the major genres and movements within Bombay cinema since Independence and then places them into a larger cultural debate around questions of identity, authenticity, citizenship and collectivity. Using the concept of "imperso-nation," she advances

the provocative thesis that contamination, rather than exclusivity, is the hallmark of national identity, mass culture being where we find our notions of inclusiveness and nation.

CHATTERJEE, Partha and **JEGANATHAN**, Pradeep (eds.)

Community, gender and violence.

New York: Columbia University Press, 2000.

(Subaltern Studies Series XI)

Awaiting cataloguing

See pp. 138-166 entitled "Nationalism Reconfigured: Contemporary South Indian Cinema and the Subject of Feminism," by Tejaswini Niranjana

Subaltern studies looks at the context of peasant uprisings and the complexities in the relationship between community, violence and the modern politics of the nation. Gender issues raised by the relations between community, gender and the politics of violence are tackled here. Tejaswini Niranjana's contribution focuses on the shift of women being presented as a passive counter, towards being a crucial component of ushering in change. Her discussion covers the films: GEETANJALI (1989), ROJA (1992) and BOMBAY (1995) all directed by Maniratnam.

CHOWDHRY, Prem

Colonial India and the making of empire cinema: image, ideology and identity.

Manchester: Manchester University Press, 2000.

791.426.64 Basement

Looks at how empire cinema was received in India during the 1930s and 40s stressing the viewpoint of the colonised, rather than the colonising country. Three films anchor the study: THE DRUM (1938), GUNGA DIN (1939), and THE RAINS CAME (1940). Offers fresh insights in the fields of cultural and film studies from a different and multi-focal perspective.

DERNE, Steve

Movies, masculinity, and modernity: an ethnography of men's filmgoing in India.

Westport, CT: Greenwood Press, 2000.

791.492:954 Basement

Derne explores how India's male filmgoers viewing habits reflect their own social and economic situations. He also points out that filmgoing practices may be just as important as the actual films. By engaging with modernity through film while maintaining traditional family hierarchies the diversity of Indian ways of thinking are exemplified. Derne concludes that films in India contribute to male dominance.

DICKY, Sara

Cinema and the urban poor in South India.

Cambridge: Cambridge University Press, 1993.

(Cambridge Studies in Social and Cultural Anthropology Series)

791.423.3:954.8 Basement

Studying the cinemagoers in Madurai, Tamil Nadu, South India, Dickey reviews the history of Tamil film, explains the structure of the industry, and presents the perspective of the filmmakers. The core of the book is an analysis of the films themselves and the place they have in the lives of poor people who organise fan clubs, discuss the films and actors, and relate these fantasy worlds to their own lives.

DISSANAYAKE, Wimal (ed.)

Cinema and cultural identity: reflections on films from Japan, India, and China.

Lanham, MD: University Press of America, 1988.

791.492:95 Basement

In his introduction, Dissanayake introduces us to the concepts of cultural identity in filmmaking and the process of internationalisation, which overtly and covertly threatens indigenous culture. A number of renowned writers on Indian film expand on some of these cultural characteristics. Chapter topics focusing on India include: innovation and imitation, Satyajit Ray's Apu Trilogy, Aruna Vasudev on the portrayal of women, Chidananda das Gupta's well known piece, "The painted face of politics: the actor politicians of South India," and songs in Hindi film.

DISSANAYAKE, Wimal (ed.)

Colonialism and nationalism in Asian cinema.

Bloomington, IN: Indiana University Press, 1994.

791.492:959 Basement

Containing chapters on South East Asian cinema as well as on Sri Lankan cinema and Satyajit Ray's films THE CHESS PLAYERS and DARIUS COOPER, this book examines notions of nation, identity, and colonialism.

DISSANAYAKE, Wimal (ed.)

Melodrama and Asian cinema.

Cambridge: Cambridge University Press, 1993.

791.4-829:95 Basement

see pgs. 189-204.

Dissanayake's article entitled, "The concepts of evil and social order in Indian melodrama: an evolving dialectic" examines three films: KISMET (1943), AWAARA (1952) and SHOLAY (1975). As the title implies, the concept of evil is analysed as it changes in relation to what society perceives as its biggest perpetrator.

DWYER, Rachel

All you want is money, all you need is love: sexuality and romance in modern India.

London: Cassell, 2000.

301.15:954 Basement

Written by a British scholar, this book claims to be the first study into the culture of India's new middle class, the emerging dominant form of popular culture in India. Romance and the middle classes are exemplified through film storylines. The chapters on film focus on Hindi cinema, the director Yash Chopra, and film gossip magazines.

GOKULSING, K. Moti and **DISSANAYAKE**, Wimal

Indian popular cinema: a narrative of cultural change.

Stoke-on-Trent: Trentham Books, 1998.

791.492:954 Basement

An interesting and more recent delve into Indian cinema history by two scholars living in the UK and US respectively. Chapters cover: the distinctiveness of Indian popular cinema, religion, ethnicity and caste, women, regional cinemas and recent developments.

HARDGRAVE, Robert L. Jr.

When stars displace the gods: the folk culture of cinema in Tamil Nadu.

Austin, Texas: University of Texas, Center for Asian Studies, 1975.

(Communication and society series, No. 18)

791.492:954 Basement Pamphlet

This interesting paper describes the infatuations with film stars in Tamil Nadu as well as giving background information into the formation of the Tamil political party, the DMK. The study focuses on the film personality M.G.R. [Marudur Gopalan Ramachandran]

HJORT, Mette and **MACKENZIE**, Scott (eds.)

Cinema and nation.

London: Routledge, 2000.

791.42 Reading Room

see pgs. 222-237.

In this book which seeks to explore how cinema and national identity interact, Sumita Chakravarty's article entitled, "Fragmenting the nation: images of terrorism in Indian popular cinema" examines the boundaries exemplified through Mani Ratnam's 'terrorism trilogy.' – ROJA (1992), BOMBAY (1995) and DIL SE (1998). These films engage the notion of the terrorist as the enemy within, the antithesis of the imagined belonging of nationality.

MADHAVA PRASAD, M.

Ideology of the Hindi Film: a historical construction.

New Delhi: Oxford University Press, 1998.

791.492:954=914.3 Basement

In this scholarly and heavily referenced book, the author provides theory and detailed analysis of both popular and "new wave" or parallel cinema. Areas of discussion include: the ban on kissing as a symptom of national unity, the perpetuation of popular film's narrative structure by Bombay industry's mode of manufacture, structural transformations and new narrative forms as in the Bachchan-centred popular film. Aimed at students with a background knowledge of socio-political and film theory, this book may be too advanced for some.

MISHRA, Vijay.

Bollywood cinema: temples of desire.

London: Routledge, 2002.

791.492:954

While Mishra acknowledges the proliferation of independent TV stations and visual media in India, he asserts that cinema remains at the centre of national unity in the realm of mass culture. This unity is displayed in Bombay cinema (as opposed to regional, locally defined and multi-language cinema) because it transcends class and language by emphasising the myths and traditions of the Indian social order, specifically, in its epic genre. How this functions for the diaspora is also examined.

MUKHOPADHYAY, Deepankar

The rise and fall of the new wave cinema.

Offprint from Indian Horizons Vol. 45, No. 3&4, 1998.

791.492:954 Basement Pamphlet

Here, Mukhopadhyay presents the history of Indian new wave or 'parallel' cinema and why it began to decline in the late 80s. He offers up a number of factors as to why this occurred including the disintegration of the Soviet Union and the decision to close down the National Film Development Corporation's branch in London.

NANDY, Ashis

The secret politics of our desires: innocence, culpability and Indian popular cinema.

New Delhi: Oxford University Press, 1998.

791.482:954 Basement

This collection of essays sets out to create an awareness of popular films as a possible source for an alternative, non-formal frame of political and social analysis. Rather than focusing on theory, the book is organised around personal explorations. Chapters are included on: Dilip Kumar, Raj Kapoor, rebellion, spectators, castes and comedians, and the impossibility of the outsider in Hindi film.

PFLEIDERER, Beatrix and **LUTZE**, Lothar (eds.)

The Hindi film: agent and re-agent of cultural change.

New Delhi: Manohar Publications, 1985.

791.492:954 Basement

Using an anthropologist's field approach, this book studies typical Indian audience reaction to their own country's films. An introductory chapter examining Hindi film aesthetics gives the basic concepts of what distinguishes a popular Indian film. The following chapters' examination of filmgoing practices and audience responses make this an intriguing, readable study at ground level.

ROBERGE, Gaston

Another cinema for another society.

Calcutta: Seagull Books, 1984.

791.420:954 Basement

Roberge proposes new modes of teaching and supporting film appreciation, both art-cinema and entertainment cinema. In the book's first half he revisits film theory and criticism in general, the Indian perspective is added here rather than spoken from. In the second part of the book Roberge fully engages the situation from the Indian perspective seeing it as an opportunity to evolve and change both film and society.

ROBERGE, Gaston

Communication, cinema, development: from morosity to hope.

New Delhi: Manohar, 1998.

791.426:954 Basement

Aimed at communications students, this series of essays focuses on cinema in the environment of communication and assessed according to its contribution to development as an international project. The cinema and development section uses specific films in order to exemplify the author's points, which is to say that cinema has the ability to convey messages and unite people, the "hope" of the title. The morosity is simply that the world continues to neglect the needy.

SARKAR, Kobita
Indian cinema today – an analysis.
New Delhi: Sterling Publishers, 1975.
791.492:954"197" Basement

Sarkar endeavours to make us more familiar with popular/Hindi film and put into perspective its value as entertainment. Her background as a writer on film and as a member of film societies and government film committees comes across as sincere enthusiasm. She focuses on directors, stars and censorship as well as the themes of social commentary, violence, humour, romance, song, style and audience. Regional film, art films and film societies are also covered.

SARKAR, Kobita
You can't please everyone! Film censorship: the inside story.
Bombay: IBH Publishing, 1982.
791.429:954 Basement

Sarkar was actually on the Central Board of Film Censors and on its Advisory Panel from 1964-1977. This book is a personal and anecdotal account explaining the process of film censorship in India. Her insider's understanding sheds some much-needed light into the machinations of Indian film censorship.

SIVATHAMBY, Karthigesu
The Tamil film as a medium of political communication.
Madras: New Century Book House, 1981.
791.4:32:954.8 Basement Pamphlet

Paper presented at the 5th International Conference-Seminar of Tamil Studies in Madurai, this study offers its case that film contributed to the electoral acceptance of three political leaders, namely: Annadurai, Karunanidhi, and M. G. Ramachandran. Not only did these men come from the film world but their movies also helped to persuade the general public towards a particular political stance.

VASUDEV, Aruna, and LENGLET, Philippe (eds.)
Indian cinema superbazaar.
New Delhi: Vikas Publishing House Ltd, 1983.
791.492:954 Basement

Compiled for a special edition of *CinemAction*, a number of Indian film scholars tackle the varying aspects of Indian film through four parts: context, role of government, theory and aesthetics. Interviews with filmmakers are included, as are some statistics.

VASUDEV, Aruna
The new Indian cinema.
Delhi: Macmillan India Ltd, 1986.
791.492:954 Basement

Vasudev analyses the context from which the new Indian cinema of the 60's arose and how this alternative or "art" cinema continues to evolve and attract international acclaim. Even though this book is now dated, it presents a thoughtful and intelligent account of how art-house cinema developed in India.

VASUDEV, Aruna (ed.)

Frames of mind: reflections on Indian cinema.

New Delhi: UBS Publishers' Distributors Ltd, 1995.

791.492:954 Basement

A scholarly account of how cinema has evolved in India presented here by a number of different writers, historians and filmmakers. Aruna Vasudev is also the editor of *Cinemaya* film journal. A timeline of notable events is placed in the back.

VASUDEV, Aruna

Liberty and licence in the Indian cinema.

New Delhi: Vikas Publishing, 1978.

791.429:954 Basement

An early text by Vasudev where she asks the reader to understand the constraints imposed by Imperial and then governmental censorship and its continued acceptance by filmmakers and filmgoers. As "Indian new wave" cinema is emerging in 1978, she asks us to consider what reason there is for censorship to continue and to what extent it is hampering the flowering of cinema as an art form. A well researched analysis of the Indian film industry and its continuing embrace of censorship.

VASUDEVAN, Ravi S. (ed.)

Making meaning in Indian cinema.

New Delhi: Oxford University Press, 2000.

791.492:954 Basement

Inspired by a 1995 seminar of the same name, this book brings together essays by some of India's most distinguished film theorists. Specific article topics include: the DMK film PARASAKTI, the Bengali film HARANA SUR, Mehboob Khan's ANDAZ, Raj Kapoor's AWARA, the classic Amitabh Bachchan vehicle DEEWAR, and more recent films such as Mani Ratnam's ROJA, Raj Kumar Santoshi's DAMINI, Shankar's KADAALAN/HUM SE HAI MUQABLA and Abbas-Mustan's BAAZIGAR.

Journal Articles

SCREEN

Vol.41 No.1. Spring 2000, pp. 119-125

National pasts and futures: Indian cinema, by Ravi S Vasudevan

Theorises on national identity within Indian cinema, with reference to "the negotiations of territoriality, the markets and geolinguistic spaces."

SIGHT AND SOUND

Vol.8 No.8. August 1998, pp. 20-22

Bollywood in Britain, by Heather Tyrrell

On the largely unreported growth of audiences for Hindi films in Britain - following an earlier decline triggered by the arrival of home video and satellite television - with screenings in cities around the country regularly selling out. Tyrrell cites the early attempts by the Indian High Commissioner to introduce subtitled prints to a mass audience in the 1940s, and refers to viewing habits in the 1960s not previously seen in British cinemas such as auditoria seating divided by gender.

SIGHT AND SOUND

Vol.6 No.8. August 1996, pp. 28-31

Strange attractions, by Ashish Rajadhyaksha

Meditates on the past 100 years of Indian cinema and the future of the industry, touching on the role of television, Partition and philosophical concerns.

SCREEN

Vol.36 No.4. Winter 1995, pp. 305-324

Addressing the spectator of a 'third world' national cinema: the Bombay 'social' film of the 1940s and 1950s, by Ravi S Vasudevan

Theoretical analysis of the form and reception of Bombay's Hindi cinema, which became the dominant form of Indian cinema nationally and internationally in the 1950s. Vasudevan draws attention to both the similarities and differences - in terms of representational issues - between this hegemony and that exercised by Hollywood over world markets.

HISTORICAL JOURNAL OF FILM, RADIO AND TELEVISION

Vol.15 No.4. October 1995, pp. 543-553

Film propaganda in India, 1914-23, by Philip Woods

Detailed history of the government's interventions into the industry during and after World War I. The potential of the cinema to communicate the war message to a country with many troops committed was recognised. However, the government's activities were comparatively limited in scope as "propaganda was distrusted and seen only as a defensive activity."

FILM COMMENT

Vol.31 No.5. Sep/Oct 1995, pp. 30-34

Stars over Bombay, by Jacob Levich

Committed defence of the "Bollywood" film against the regular accusations of cliché and crassness, using GOD IS MY WITNESS (KHUDA GAWAH) – the first commercial Hindi film to receive a "mainstream" subtitled video release in the US - as a case study. Levich refers to the playful manipulation of star images and movie conventions within the film's conventional melodramatic structure.

FILM COMMENT

Vol.31 No.1. Jan/Feb 1995, pp. 50-53

Gods walk the earth; idiom and archetype in Indian cinema, by David Chute

Positions the dominant mode of representation in Indian cinema as a continuation of the mythological narratives and archetypes of older story-telling forms that have little interest in psychological realism. India's first film RAJA HARISCHANDRA was itself based on an episode of the epic *Mahabharata*. With reference to several films directed by Mani Ratnam.

VELVET LIGHT TRAP

No.34. Fall 1994, pp. 10-33

“We must make the government tremble”: political filmmaking in the South Indian state of Tamil Nadu, by David B Pratt

Begins with a detailed description of the opening scenes of ITHU ENGAL NEETHI (aka OUR JUSTICE, S A Chanrasekharan, 1988), a film combining a vigilante call to arms and violent social commentary with farce, melodrama and song and dance. The film is used to introduce a wider analysis of the Tamil Nadu industry, its aesthetics and revolutionary politics.

SIGHT AND SOUND

Vol.2 No.4. August 1992, pp. 32-37

Beyond orientalism, by Ashish Rajadhyaksha

Addressing the critical perceptions of Satyajit Ray's work in the West and in India, Rajadhyaksha locates the films within their social and political contexts. Includes a filmography and accompanying personal recollections of Ray by Sir Richard Attenborough.

WIDE ANGLE

Vol.11 No.3. July 1989, pp. 26-32

Accommodation and resistance: expression of working-class values through Tamil cinema, by Sara Dickey

Essay growing out of research carried out amongst Tamil filmgoers in Madurai. Dickey analyses the responses of the working class audiences to the images of “dominant ideology” they see in the cinema. Looking particularly at the active role played by fan clubs.

SCREEN

Vol.30 No.3. Summer 1989, pp. 29-50

The melodramatic mode and the commercial Hindi cinema: notes on film history, narrative and performance in the 1950s, by Ravi Vasudevan

A heavily theoretical study of narrative structure and voice, also examining the position of the “para-narrative units” (such as song and dance) familiar to Hindi melodrama.

FILM QUARTERLY

Vol.42 No.4. Summer 1989, pp. 12-18

Seeing and believing, science and mythology: notes on the “mythological” genre, by Chidananda Das Gupta

On the key position that mythological films have held in the history of Indian cinema (70% of pre-1923 films were “mythological”). The discussion draws on the conception of gods within Hindi culture.

CINEMA IN INDIA

Vol.3 No.2. April/June 1989, pp. 22-28

The tradition of music in Indian cinema; those were the sixties! by Bhaskar Chandavarkar

Part 9 of a series of articles charting the history of music in Indian film (see below for preceding articles). Here concentrating on the role of the instruments, such as the bansuri (a bamboo flute), that held prominence in the soundtracks of the 1960s, and the musical directors of the period, including the emergence of women such as Usha Khanna and Lata Mangeshkar (the renowned singer who also composed under a pseudonym).

CINEMA IN INDIA

Vol.3 No.1. Jan/March 1989, pp. 16-21

The tradition of music in Indian cinema; youthtime! by Bhaskar Chandavarkar

Part 8 of the series, focusing on the songs of 1960s in the context of the emerging youth culture and the development of the popular record industry. Concludes that "the sixties were the best years for the film song."

DEEP FOCUS

Vol.1 No.3. November 1988, pp. 58-61

An intelligent critic's guide to Indian cinema – III: the double in commercial films, by Ashis Nandy

Third and final segment of seminar paper that assesses Indian cinema in terms of class, tradition and its relationship to the West. This excerpt deals with the role that the double has played in Indian film, with reference to the influential psychoanalytic studies on the topic by Freud and Rank.

CINEMA IN INDIA

Vol.2 No.4. Oct/Dec 1988, pp. 18-23

The tradition of music in Indian cinema: how classical is filmi classical? by Bhaskar Chandavarkar

In the seventh part of the series of articles, Chandavarkar looks at the historical (in)authenticity of classical music and instrumentation featured on film soundtracks.

CINEMA IN INDIA

Vol.2 No.3. July/Sept 1988, pp. 6-10

The tradition of music in Indian cinema: the music director who wasn't, by Bhaskar Chandavarkar

Part 6 of the series, focusing exclusively on the work of director Raj Kapoor whose understanding of the integration of music and film made him a major influence on the course of film music.

CINEMA IN INDIA

Vol.2 No.3. July/Sept 1988, pp. 19-25

Genesis of the Indian popular cinema: the eighties: when screen meanies grow meaner... by Iqbal Masud

Sixth part of a series of historical articles charting the social context and development of Indian cinema (see below for preceding articles). Masud here covers the rise of film violence at the expense of involved characterisation and innovation, and the impact of the home video market on middle class audiences.

DEEP FOCUS

Vol.1 No.2. June 1988, pp. 53-60

An intelligent critic's guide to Indian cinema – II, by Ashis Nandy

Second excerpt of Nandy's seminar paper, here analysing a number of films as functions of four lineages – the traditional classical, the traditional folk, the middle-class popular culture and the emerging mass culture.

CINEMA IN INDIA

Vol.2 No.2. April/June 1988, pp. 22-27

The tradition of music in Indian cinema: song of the instruments, by Bhaskar Chandavarkar

Part 5 of the series looks at the use of instruments from around the world – from the harmonium to the Hawaiian guitar.

CINEMA IN INDIA

Vol.2 No.1. Jan/April 1988, pp. 20-23

The tradition of music in Indian cinema: the arrangers, by Bhaskar Chandavarkar

Part 4 of the series - the hidden art of the musical arranger.

CINEMA IN INDIA

Vol.2 No.1. Jan/April 1988, pp. 24-32

Genesis of the Indian popular cinema: the seventies: ways of escape, by Iqbal Masud

Fifth part of the series looks at the new type of film hero emerging in the 1970s as a result of social changes, personified by Amitabh Bachchan.

DEEP FOCUS

Vol.1 No.1. December 1987, pp. 68-72

An intelligent critic's guide to Indian cinema – I: the cultural matrix of popular film, by Ashish Nandy

First part of a serialised seminar paper, looking at “the expansion of the urban, low-brow middle class culture and the pace-setting role it has begun to play in the public realm.”

CINEMA IN INDIA

Vol.1 No.4. Oct/Dec 1987, pp. 18-23

The tradition of music in Indian cinema: now it's the Bombay film song, by Bhaskar Chandavarkar

Third part of a series of articles on film music. This instalment covers the impact of World War II, which led to a congregation of musicians and filmmakers in Bombay and the birth of "the Bombay film song".

CINEMA IN INDIA

Vol.1 No.4. Oct/Dec 1987, pp. 30-35

Genesis of the Indian popular cinema: the sixties: separate truces, new battles, by Iqbal Masud

Fourth part of the series, examining the films of the 1960s including MERE MEHBOOB.

CINEMA IN INDIA

Vol.1 No.2. April 1987, pp. 7-11

The tradition of music in Indian cinema: birth of the film song, by Bhaskar Chandavarkar

The first instalment of a series of articles covering the history of music in Indian cinema. Here Chandavarkar examines early cinema, placing musical development within the social, cultural, economic and political circumstances of the time. It is noted that Indian classical music did not have roots in the theatre, unlike Western opera and ballet, so applying music to a visual drama required a new set of relationships to evolve.

CINEMA IN INDIA

Vol.1 No.2. April 1987, pp. 18-23

Genesis of the Indian popular cinema: the forties: religion, romance and revolt, by Iqbal Masud

In the second instalment of the series, Masud cites the 1940s as the decade in which the foundations of the popular Hindi cinema as we know it today were laid.

CINEMA IN INDIA

Vol.1 No.1. January 1987, pp. 10-17

Genesis of the Indian popular cinema: the early period, by Iqbal Masud

First of a series of articles addressing the history of Indian cinema within its social, cultural and ideological contexts. Begins here by examining several films of the industry's first decades.

FRAMEWORK

No. 32/33. 1986, pp. 20-67

Neo-Traditionalism: film as popular art in India, by Ashish Rajadhyaksha

Rajadhyaksha categorises the approaches that have been taken by both Indian and Western critics to commercial cinema in India. Analyses the influence of 19th century photography and Indian classical and folk art on Indian cinema's modes of representation and realism.

AMERICAN FILM

Vol.11 No.1. October 1985, pp. 32-38

A passage from India, by Chidananda Das Gupta

Looks at the New Cinema movement across the regions, including its two-way relationship with the West. Arthouse filmmakers such as Satyajit Ray and Mrinal Sen have been influenced by European cinema, and their films, in turn, have been acclaimed globally. Includes a transcription of an interview with Ray by Andrew Robinson following the release of *THE HOME AND THE WORLD* (GHARE-BAIRE).

SCREEN

Vol.26 No.3/4. May/Aug 1985, pp. 116-131

Indian cinema: pleasures and popularity, by Rosie Thomas

Details the dismissive attitude of the British press and broadcasters to commercial Hindi cinema, looking at the differences between Hindi and Western films that are at the root of much of the criticism and misreading of the work in the West (differences are analysed in terms of narrative, verisimilitude and the spectator). *AMAR AKBAR ANTHONY* is cited as the first Bombay film to have been broadcast on British television in 1980.

CINÉASTE

Vol.6 No.3. 1974, pp. 23-25

'New wave' cinema in India, by Sehdev Kumar Gupta

Introduction to the art cinema, somewhat dismissive in tone: "if the New Wave filmmakers insist on too much aesthetic 'purity', they might discover their work to be as irrelevant to the social reality of India as is the vulgarity of commercial cinema."

FILMS AND FILMING

Vol.1 No.9. June 1955, pp. 10-11

"Now trot!" said the man, by Balwant Gargi

Traces the history of realism in the post-war Indian film. Gargi posits a movement by filmmakers towards social realism and naturalistic styling after an immediate post-war boom in overblown, star-driven productions.

FILMINDIA

Vol.3 No. 12. April 1938, pp. 3-4

Some Anglo-Indian girls in our films! by Barburao Patel

Strident and - to contemporary sensibilities - very extreme editorial on a community of female Anglo-Indian extras working in the Bombay industry. The author blames the scantily-clad dancers for a general drop in the quality of films in recent years as well as for introducing degenerate behaviour to the film sets they have worked on. Although proposing that there should be "Anglo-Indian" roles within films, the presence of the women in question is described as "a formidable challenge to everything sentimental, delicate and artistic in human life."

EASTERN EYE

20 October 2000, p. 18

India's modern makeover: Bollywood sheds its traditional saree, by Sriram Ramakrishnan

Brief article on the changing tastes of the modern audience who now expect novelty and gritty subject matter – formerly features associated only with the arthouse sector - from mainstream filmmakers.

TELEGRAPH [India]

30 September 1999, p. 3

Prohibition in a land of drunks, by Chidananda Das Gupta

Polemic on the futility of government censorship of sex and violence in film if there is no corresponding drive to promote and encourage “socially significant, serious cinema”.

INDIA: FILM INDUSTRY

Books

BOLLYWOOD: INDIA'S FILM INDUSTRY 2001.

Leicester: Dodona Research.

(2001 -)

791.422.1:954 Information

This is a must-see for anyone interested in actual audience figures and box-office statistics. The Dodona Reports are a well-respected series that covers the world's film industries. Its report style and current edition makes this a succinct, fresh summation of India's film industry, giving both its strengths and weaknesses. It also includes company profiles and forecasts.

GARGA, B.D.

So many cinemas: the motion picture in India.

Mumbai: Eminence Designs, 1996.

791.492:954 Reading Room

Documentary filmmaker, commentator and film historian Garga presents an overview of Indian cinema history in this handsome, illustrated tome. 'So many cinemas' refers to the regions of India that contain 15 constitutionally recognised languages and several distinct cinematic traditions, i.e. Malayalam, Kannada, Tamil, Marathi, Bengali, and Oriya.

KARANJIA, B.K.

A many-splendoured cinema.

Bombay: New Thacker's Fine Art Press Ltd, [1985?]

791.492:954 Basement

A collection of editorials written by the author and published in *Screen* weekly between 1979 and 1985. Mr. Karanjia was the editor of *Filmfare* before contributing to *Screen* weekly, and was also Chairman of the Indian Film Finance Corporation. Topics covered include: national film policy, censorship, finance, politics, festivals and video piracy.

KARANJIA, B.K.

Blundering in wonderland.

New Delhi: Vikas Publishing, 1990.

791.486 KAR Basement

This personal account by a film journalist spans 40 years of Indian cinema and touches on many of the issues and problems that beset filmmakers in India. These problems are summed up in the "Reflections" section at the end of the book and include the inequalities of taxation, censorship, the star-system and the disunity of trade bodies.

KINDEM, Gorham (ed.)

International movie industry.

Carbondale, IL: Southern Illinois University Press, 2000.

791.432 Reading Room

See pages 36-59.

Radha Subramanyam's chapter on India is contained within this anthology examining 19 different national film industries. Each chapter is also summarised in the conclusion. Gives a concise general introduction to the Indian film industry.

MITTAL, Ashok

Cinema industry in India: pricing and taxation.

New Delhi: Indus Publishing, 1995.

791.43:954 Basement

This book attempts to uncover the main causes of problems in the industry by examining the interaction of market forces, demand and cost structures, the nature and impact of governmental control and taxation policies, the inter-relationship and behavioural motivations of the decision-making units of the industry - producers, dealers and exhibitors. Excessive entertainment taxes are seen to be the main problem.

MORAN, Albert (ed.)

Film policy: international, national and regional perspectives.

London: Routledge, 1996.

791.43 Reading Room

see pgs. 148-171

This is a collection of perspectives written by film scholars on the film industries of various countries and regions. The relationships with government and their policies forms the focus of the book's inquiry. Hollywood's prevailing place at the top is looked at in depth and other chapters cover the film, television and video industries of Australia, Canada, Latin America and Indonesia. The chapter on India by Manjunath Pendakur stays focused on the relationships of the governmental bodies: the National Film Development Corporation, the Censor Board and the Motion Picture Export Association of America and how they affect Indian film and filmmakers.

OOMMEN, M.A. and JOSEPH, K.V.

Economics of Indian cinema.

(C-DIT series in communication and culture: No. 1)

New Delhi: Oxford & IBH Publishing, 1991.

791.43:954 Basement

An analysis of Indian film production and economics, this study outlines the basic components of film as an industry. Special reference is made to Malayalam feature films in Kerala. Provides clear insight into the machinations of Indian film economics. (The *bfi* library also holds the 1981 edition and a new 1997 edition is on order.)

Journal Articles

SCREEN INTERNATIONAL

No.1286. 24 November 2000, p. 11

Indian summer, by Bhuvan Lall

Report on India's burgeoning film export business. The Indian Motion Picture Association estimates that film sales abroad would bring in at least \$200m for the year 2000 and could rise to \$2bn by 2005. The breakthrough success of HUM AAPKE HAIN KOUN in 1994 is seen as the catalyst for the current upward trend in the overseas market.

SCREEN FINANCE

Vol.13 No.13. 19 July 2000, pp. 4-5

Focus on Bollywood, by Krysia Derecki

Includes news on twelve "Bollywood" films shooting in the UK during 2000, UK multiplex chains showing interest in screening Indian films and a box office table for the top 50 "Bollywood" films released in the UK between October 1998 and June 2000 (KUCH KUCH HOTA HAI is the top ranking film with a gross of £1,578,930).

SCREEN INTERNATIONAL

No.1237. 3 December 1999, pp. 16-17

Indian films and the temple of boom, by Bhuvan Lall

Report on the increasing interests of the Hollywood studios in the Indian industry (particularly in distribution and exhibition) and the reciprocal growth of the market for Indian films in the US.

SCREEN INTERNATIONAL

No.1212. 12 June 1999, p. 8

The Indians are coming, by Bhuvan Lall

On the opportunities available to the industry after new government recognition and tax relief measures. The incentives are likely to further open up overseas markets and investment.

SCREEN INTERNATIONAL

No.1069. 2 August 1996, p. 12

Bollywood shuffle, by Bhuvan Lall

Another piece by Lall on the industry's international growth.

SCREEN INTERNATIONAL

No.1069. 2 August 1996, pp. 14-15

Cities of joy, by Bhuvan Lall

Continuing the theme of the preceding article, on the desire of the Hollywood studios to build on their positions in India, particularly after the lifting of restrictions on the dubbing of foreign films into Hindi in 1992.

SIGHT AND SOUND

Vol.2 No.3. July 1992, p. 6

Buying times, by Ashish Rajadhyaksha

At the time of writing the industry was in severe financial difficulties as a result of the devaluation of the rupee and deregulation rulings.

SIGHT AND SOUND

Vol.2 No.3. July 1992, p. 7

Colonists and pirates, by Peter Dean

On the problems facing the home video market for Indian films in the UK. There is resentment from distributors that videos require certification (at the cost of £750) by the British Board of Film Classification having already been classified in India, and the huge scale of piracy in the sector means there are ten times more counterfeit copies than legitimate ones in circulation.

SCREEN INTERNATIONAL

No.634. 9 January 1988, pp. 15-18

Sticky wickets for Indian films, by Nick Roddick

On the increasing difficulties of finding overseas markets for Indian films, both theatrically and for television. It is asserted that Indian films tend to be most popular in territories with a "built-in resistance to US movies" (for example Soviet Asia). British broadcasters cite the length of the average Indian film as a barrier to scheduling them. It is interesting to note that in 1988 the overseas appeal of Indian cinema was thought, "on all available evidence, [to] be essentially limited."

SCREEN INTERNATIONAL

No.445. 12 May 1984, pp. 125-136

Focus on India.

Several articles, coverage includes the National Film Development Corporation and Satyajit Ray.

CENSORSHIP

No.2. Spring 1965, pp. 23-25

India, by Neville March Hunnings

Explanatory piece on the workings and structure of the Central Board of Film Censors and its regional offices.

CINEMA STUDIES

Vol.1 No.2. December 1960, pp. 25-32

The Origins of Film Censorship in India, by Neville March Hunnings

Covering similar ground to the article above, Hunnings traces the legal history of film censorship in India from its inception in 1918. The burgeoning popularity of foreign films with Indian audiences at the time led the government to impose a system of central regulation on the industry.

SIGHT AND SOUND

Vol.9 No.34. Summer 1940, pp. 33-34

Conditions in India, by K K Murthy

Useful as an historical report on the conditions of film exhibition in India at the time. Whilst it is noted that the number of cinemas in the country has risen to 1,265, this still represents only one per 300,000 people (excluding travelling cinemas). Includes description of the film-going experience and the spartan facilities found in most theatres.

Press Articles

ASIAN AGE

3 May 2001, p. 13

All formulas fail: no box office hits, by Subhash K. Jha

Brief report on the poor box office takings for the first months of 2001. Even star names Shah Rukh Khan, Govinda and Karisma Kapoor were unable to make ONE TWO KA FOUR a hit.

INDEPENDENT ON SUNDAY

15 April 2001, p. 10

The Bollywood bad and the beautiful

Extracts from a BBC Radio 4 programme "Crossing Continents" on violence and corruption within the industry. Presenter Meriel Beattie interviews actor/director/producer Rakesh Roshan, other industry figures and members of the authorities in the aftermath of a murder attempt on Roshan. Writer Shoba De identifies the problem as a complex one involving the patronage of the police and politicians as well as the industry.

ASIAN AGE

17 February 2001, pp. 19-20

Bollywood's crime bhais: do kings of the underworld dictate the price of stardom? by Sujay Gupta

Charts the relationship between the criminal underworld and the film industry from the early 1970s to the current day. An anonymous producer describes the situation as a "vicious circle" in which the producer has to pay a cut to the gangsters if a film is successful, or borrow further if it is not.

ASIAN AGE

1 January 2001, p. 13

Film industry survives rough Y2K, by R.G. Vijayasarithy

A concise log of 2000 in the Kannada film industry, a year in which SHABDHAVEDI and YAJAMANA were the biggest hits.

INDEPENDENT ON SUNDAY

24 December 2000, p. 17

Bollywood silent as police crack down on gangsters, by Peter Popham

All prints of Salman Khan's latest film are impounded and the star is interrogated as part of a crackdown on illegal funding methods and death threats within the industry. Mumbai police suggest it is straightforward to spot those films funded by gangsters as they are completed quickly without the delays that hold up other productions.

ASIAN AGE

29 July 2000, p. 19

Star-Spangled Brander, by Shilpa Bannerji

Article on the increasing commodification of leading actors as brand names. Various industry figures are briefly quoted on the marketing and advertising roles taken by the stars.

GUARDIAN

29 June 2000, p. 6

Let them drink coke, by Luke Harding

On the controversy surrounding the advertising war between Pepsi and Coca-Cola who have recruited respectively Shah Rukh Khan and Hrithik Roshan to front campaigns. Pepsi's ad featured an unflattering Roshan lookalike, causing offence to the young actor.

TIMES**TIMES 2**

22 June 2000, pp. 3-4

Bollywood's here, by Carol Midgley

Article on the rising popularity of Indian films overseas - and particularly in Britain - as the ceremony of the International Indian Film Awards (referred to as Bollywood's "Oscars") is held at the Millennium Dome in London. The UK and US markets are said to account for 55% of overseas ticket sales. US-based producer Ashok Amritraj says it is fitting for the awards to be held in Britain as it is the place outside India where Indians feel "most at home, philosophically and culturally."

SUNDAY TELEGRAPH

18 June 2000, p. 16

Bollywood takes on Hollywood at the British box office: multiplexes adjust as Indian films woo audiences, by Chris Hastings, Catherine Elsworth and Rajeev Syal

Notes the unprecedented box office success of recent Indian films in the UK. British-Asian productions EAST IS EAST and GOODNESS GRACIOUS ME are cited as factors in drawing non-Asian audiences to new releases such as DIL SE.

INDEPENDENT ON SUNDAY

30 April 2000, p. 15

Why Bollywood is coming to Britain, by Sonia Trikha

Filming song-and-dance sequences overseas is seen as a key to marketing films to an international audience, with international box office takings providing a much-needed source of finance for the industry. The industry is estimated to be worth £5.5bn globally with exports increasing ten times in value between 1989 and 1999.

INDEPENDENT

17 April 2000, p. 5

Bollywood takes high road to Scotland in search of a fresh look for films, by Jojo Moyes

Brief article on the new trend for Bollywood musical producers to shoot scenes in Scotland, which is replacing Switzerland as the most popular location used outside of India. KUCH KUCH HOTA HAI's success has encouraged an influx of productions.

FINANCIAL TIMES

WEEKEND

1 April 2000, p. 6

Bollywood pushed into giving up 'black' money: India's film industry finds itself being 'corporatised' into seeking risk capital from legitimate sources, by Khozem Merchant

The black market has long been known as the source of much of the industry's finances. As the industry expands internationally, both the industry and the government are endeavouring to sever the links to the underworld.

ASIAN AGE

11 September 1996, p. 14

Fed on *masala* films, audiences fail to appreciate offbeat cinema, by Rashmi Chakraborty

On the difficulty in finding a market for films that tackle original subject matter or use "offbeat" approaches. Includes quotes from critics and filmmakers.

**FINANCIAL TIMES
INDIA SUPPLEMENT**

11 July 1996, p. VI

A target for Hollywood, by Shiraz Sidhva

Following the reversal in 1994 of a 20-year restriction on the widespread distribution of foreign films, Hollywood is keen to tap into the Indian film-going audience (cited as being the world's largest). JURASSIC PARK was a box office success, the first widely seen English-language film dubbed into Hindi.

INDIA: WOMEN'S PERSPECTIVES

Books

AGRAWAL, Binod C. and **RAI**, Kumkum
Women television and rural development.

New Delhi: National Publishing House, 1988.

654.197.2:3-055.2:954 Basement

This anthropological study examines the reaction of village women to the Satellite Instructional Television Experiment (SITE) during 1975/76. There is a thorough examination of the routines of village life as well as an analysis of what sorts of programming were deemed acceptable and useful to the women.

BALSUBRAMANIAM, Rajes

Myth, women and Indian cinema.

London: Unpublished dissertation, 1988.

791.4:3-055.2:954 Basement Pamphlet

This dissertation looks at the history of women in Indian cinema and at how the popular film industry uses mythic archetypes to maintain the social role of woman as subordinate. A chapter is devoted to Aparna Sen.

CHATTERJI, Shoma A.

Subject: cinema, object: woman: a study of the portrayal of women in Indian cinema.

Calcutta: Parumita Publications, 1998.

791.426.31:954 Basement

An interesting, ground-breaking attempt at analysing the portrayal of women and their signification in Indian film. The subjects of mythology, marriage, adultery, prostitution, rape, suicide and male masquerade are covered. The author concludes that women in Indian film are defined in relation to men, whereas men are defined in relation to a larger 'public' world.

FOSTER, Gwendolyn Audrey

Women film directors: an international bio-critical dictionary.

Westport, CT: Greenwood Press, 1995.

791.484:3-055.2 Reading Room

This book covers prominent women film directors worldwide. The list of Indian women filmmakers includes Prema Karanth, Mira Nair, Parmar Pratibha and Aparna Sen. A short biography, filmography and bibliography is also provided.

GRJEBINE, Lois (ed.) & UNESCO (corp. author)
Reporting on prostitution: the media, women and prostitution in India, Malaysia and the Philippines.

Paris: UNESCO, 1987.
(Communication and Society Series, No. 18)
659.3:3-055.2 Basement

Report on how the media covers prostitution in three different Asia-Pacific countries, including India. It presents cases of kidnap, slavery and the tradition of the "Devadasis" or courtesans of the gods. Other societal practices and prejudices are pinpointed as contributing to the problem, i.e. widows cannot remarry. Media coverage is seen to be "woefully inadequate."

JOSEPH, Ammu and SHARMA, Kalpana (eds.)
Whose news? The media and women's issues.

New Delhi: Sage Publications, 1994.
654.197.26.31:954 Basement

Spanning roughly a decade, this study examines the coverage of five women's issues (dowry-related deaths, rape, right to maintenance of Muslim divorcees, misuse of sex determination tests such as amniocentesis, and sati) by the Indian press. Newspapers scanned include English language, Hindi, Tamil, Gujarati and Bengali. A final chapter looks at the impact of 'women-oriented' serials and the development of women's programming on television. This is an in-depth, extensive, accessible study.

KRISHNAN, Prabha and DIGHE, Anita
Affirmation and denial: construction of femininity on Indian television.

New Delhi: Sage Publications, 1990.
654.197.26.31:954 Basement

In this study of decoding women's images on Indian television, the authors make a significant contribution of documenting how women are designated the roles of mother and housewife while being denied access to and control over the communication media. They conclude with a call for secular and humanistic media production.

KRISHNASWAMY, Chitra.
Indian women and television: a study on the women viewers of Madras, India.

Unpublished paper presented to the 1986 'International Television Studies Conference' during July 1986, at London.
Basement Microform (filed by title.)

Women's place in Indian tradition her role in today's society (1986) is the launch point of this paper that outlines these recent changes. The study focuses on women in the province of Tamil Nadu and how they perceive the role of television in helping the cause of women.

MANKEKAR, Purnima
Screening culture, viewing politics: an ethnography of television, womanhood, and nation in postcolonial India.

Durham, NC: Duke University Press, 1999.
654.197.2:3-055.2:954 Basement

The author, a Stanford University Professor, focuses her book on the responses of upwardly mobile women to state-sponsored entertainment serials, such as RAMAYAN. She presents a thorough picture of New Delhi women's daily lives and demonstrates how television has profoundly shaped women's place in family, community and nation. She dissects both the televised messages and the women's reactions to these messages. An interesting and intriguing study.

QUART, Barbara Koenig

Women directors: the emergence of a new cinema.

New York: Praeger Press, 1988.

791.484:3-055.2 Basement

see pgs. 249-253

Focus is on the first films of two women, Aparna Sen's 36 CHOWRINGHEE LANE and Prema Karanth's PHANIYAMMA.

REDDING, Judith M. and **BROWNORTH**, Victoria A.

Film fatales: independent women directors.

Seattle: Seal Press, 1997.

791.484:3-055.2 Basement

Indian women are well represented in this book of women directors from around the world. Pratibha Parmar, Radha Bharadwaj, and Mira Nair all live outside of India, though Nair's best known film SALAAM BOMBAY! and more recently KAMA SUTRA: A TALE OF LOVE are both Indian productions. Vijaha Mehta is the only Indian woman listed who has opted to remain and work in India's "parallel" cinema. Her films include: SMIRITRI CHITRE, RAO SAHEB, and PESTONJEE.

SOMAAYA, Bhawana.

Salaam Bollywood: The pain and the passion.

South Godstone, Surrey: Spantech & Lancer, 1999.

Awaiting cataloguing.

Written by the editor of the film magazine "g", Somaaya recounts her experiences of becoming a film journalist in 1970's Mumbai (Bombay.) It's a very personal, easy-to-read account of Mumbai's film industry, a memoir that also includes some of the author's previously printed articles.

Journal Articles

SCREEN

Vol.38 No.1. Spring 1997, pp. 42-59

Avenging Women in Indian cinema, by Lalitha Gopalan

Gopalan draws on feminist film theory to look at the genre of films centred on the "aggressive woman" that has emerged since the early 1980s. The films follow a standard narrative shape, opening with a happy family setting featuring a strong female protagonist who is then raped and is driven to avenge this crime after the failings of the judicial system. Refers also to Maithili Rao's article listed below.

SIGHT AND SOUND

Vol.5 No.2. February 1995, pp. 14-17

Woman on the edge, by Udayan Prasad

Director Shekhar Kapur is interviewed on the making of BANDIT QUEEN (based on the biography of Phoolan Devi). Although shot with a predominantly Indian cast and crew, the film was financed by Channel Four and its sensibilities are described as "not Indian". Kapur's treatment of the controversial subject matter resulted in the film being banned in India.

DEEP FOCUS

Vol.3 No.1. 1990, pp. 66-74

The goddess-chattel syndrome: representation of women in Malayalam cinema, by Vasanthi Shankaranarayanan

Laments that the portrayal of women in Malayalam cinema has not progressed since its inception in 1928. Representations of women as “objects” are seen to be at odds with high levels of female literacy, education and employment in Kerala. Also detailing the sexism that runs throughout the industry: women tend to only find work acting or singing, positions that are not well respected within the community.

CINEMA IN INDIA

Vol.2 No.4. Oct/Dec 1988, pp. 24-26

Victims in vigilante clothing? by Maithili Rao

Argues that a new breed of films portraying female characters as vengeful and “masculine” do not overturn the Hindi film industry’s stereotypical representations of women as victims.

CINEMA IN INDIA

Vol.2 No.1. Jan/April 1988, pp. 15-19

Women in cinema, by Sai Paranjpye

Filmmaker Paranjpye analyses the image of women through the history of Indian cinema. She distinguishes between “*satī*” films – denoting a woman’s devotion to her husband – and “*shaktī*” films – representing fearsome powerful women.

DEEP FOCUS

Vol.1 No.1. December 1987, pp. 18-27

Images of women: a subversive strength, by Madhu Bhushan

Densely written essay on the representation of women, with reference to DEVI, SUBARNA REKHA and GEEJAGANA GOODU.

Press Articles

ASIAN AGE

25 March 2000, p. 4

The female perspective, by Ishara Bhasi

Brief piece quoting several female directors on the methods that mark their work out as different to that of male filmmakers (quotes are taken from the documentary THE WAY I SEE IT). It is suggested that a reluctance to use “titillating” filmic techniques may go some way to explaining why no Indian women has yet directed a box office blockbuster.

EASTERN EYE

2 April 1999, p. 5

Married to the job: tying the knot meant the end of an actress's career. Now Bolly babes are fighting back.

Short article on the traditional wariness of Hindi film heroines to marry for fear of losing the "single, sexy, glamorous" image that underpins stardom. Kajol is seen as a modern actress defying the trend.

ASIAN AGE

21 March 1999, p. 23

More than oomph, by Afsana Ahmed

Charts a perceived movement in recent Hindi films to portray women as more complex and independent characters than were previously seen, with particular reference to Tabu's role in HU TU TU. Some industry figures quoted blame actresses themselves for having accepted the archetypal (and profile-raising) "dumb doll" roles.

INDIA: TV & BROADCASTING

Books

AGRAWAL, Binod C. and **MALEK**, M.R.

Television in Kheda: a social evaluation of SITE.

New Delhi: Concept Publishing, 1986.

654.197.22.1:954 Basement

This study documents the Kheda Communications Project – India's first rural television system meant for education and development and part of SITE – Satellite Instructional Television Experiment (1975-76.) Rural people in the Kheda district, Gujarat were given access to TV programmes on agriculture, animal husbandry, health and sanitation. This anthropological study looks at how these programmes were viewed by the villagers and what can be learned from the experiment. A very interesting, though dated case study of television's initial impact on poor, rural people.

AGRAWAL, Binod C.

Television studies in India: the state of the art.

Unpublished paper presented to the 1986 International Television Studies Conference during July 1986, at London.

Basement Microform (filed by title.)

Agrawal looks at the history of educational television research in India. Other areas touched on include television expansion, management of television systems, advertising research and the impact of video.

ALVARADO, Manuel (ed.)
Video world-wide: an international study.
Paris: UNESCO; John Libbey & Co., 1988.
621.397 Basement
see pgs. 83-101

A worldwide study of the global distribution of video hardware and software. The chapter on India looks briefly at its society and economy before turning to its media. Video technology, trade and commerce, law and policy are then examined. Tables on export earnings follow at the end.

CHATTERJI, P.C.
Broadcasting in India. 2nd. ed.
New Delhi: Sage, 1991.
654.195/7:954 Basement

An extensive, insightful analysis and historical account of broadcasting history in India, this book also delves into the dynamics of state policy versus cable television and the general autonomous nature of broadcasting in a democratic polity. Other points of discussion include secularism and serials (RAMAYANA and MAHABHARATA) and communications policy. A definite recommendation for those interested in the subject.

FRENCH, David and **RICHARDS**, Michael (eds.)
Contemporary television: Eastern perspectives.
New Delhi: Sage Publications India, 1996.
(Communication and Human Values Series)
654.197:95 Basement

The global context of television is explored generally here and specific chapters deal with Indian, Pakistani and Sri Lankan television. Major contemporary themes relating to television such as, the charge of cultural imperialism, and the convergence of technological sophistication with free market ideologies suggest agendas for further debate.

GILLESPIE, Marie
Television, ethnicity and cultural change.
London: Routledge, 1995.
(Comedia Series)
654.197:301.185:942 Basement

Fusing audience research and ethnography, this book highlights the ways in which cultural identities are being formed and transformed through the interplay of local and global communications. It explores how television is implicated in the emergence of 'new ethnicities' and broader patterns of cultural change among families in Southall, West London.

GUPTA, Nilanjana
Switching channels: ideologies of television in India.
New Delhi: Oxford University Press, 1998.
654.197.2:954 Basement

Gupta examines the history of television in India within the larger perspectives of post-Independence India's encounters with modernity. Issues discussed include the changing role of Doorarshan, the Broadcasting Bill, and the impact of deregulation and globalisation in broadcast media. She also carries out an analytical survey into audience responses and views toward television.

HARTMANN, Paul, PATIL, B.R., and DIGHE, Anita

The mass media and village life: an Indian study.

London: Sage Publications, 1989.

(Communication and Human Values Series)

659.3:954(=77) Basement

An anthropological approach is taken here in looking at the role of mass communication media in Third World development. The study looks at five villages in three Indian states and offers an in-depth analysis of village life. The final chapter offers up some generalised conclusions regarding the inequality of exposure to mass media. The authors also find that development is most successful at a localised (rather than centralised) level.

JOHNSON, Kirk.

Television & social change in rural India.

London: Sage Publications, 2000.

Awaiting cataloguing

A much needed in-depth study of the effects of television on the lives of rural people. Johnson focuses on two villages in Western India, Danawli and Raj Puri where he conducts interviews in order to present a qualitative, holistic analysis of village life and the role of television in affecting the people and their traditions. Contains enough background information to make this a valuable anthropological study.

KUMAR, Keval Joe

Media education: an Indian perspective.

Unpublished paper presented to the 1986 International Television Studies Conference during July 1986, at London.

Basement Microform (filed by title.)

This paper analyses media education in India and also provides a survey investigating media access and exposure. It presents the views and compares the preferences of students, teachers and parents of varying castes and classes.

LENT, John A. (ed.)

Broadcasting in Asia and the Pacific: a continental survey of radio and television.

Philadelphia: Temple University Press, 1978.

(International and Comparative Broadcasting Series)

654.19:95 Basement

A country-by-country survey of the broadcasting systems and infrastructures of South Asian communities including: Bhutan, India, Pakistan, Bangladesh, Afghanistan, Nepal and Sri Lanka. Quite dated by now, it still includes enough detail on each country's broadcasting development to be of some use, especially in understanding basic background information. Special international programs and services are included at the back.

LULL, James (ed.)

World families watch television.

London: Sage Publications, 1988.

(Communication and Human Values Series)

654.197.23 Basement

see pgs. 117-157

This collection of scholarly, ethnographic essays give a qualitative analysis of television viewing habits in different family homes around the world. Two chapters cover India, one is an urban study and the other looks at television in rural life. The focus is on the family dynamic throughout. Overall conclusions are presented in the final chapter.

MCCAIVITT, William E (ed.)

Broadcasting around the world.

Blue Ridge Summit, PA: TAB Books, 1981.

654.197 Basement

see pgs. 207-219

Mehra Masani from the International Institute of Communications in London gives a brief overview of broadcasting history in India in concise, textbook form. Gives a simple, albeit brief and dated view.

MCDOWELL, Stephen D.

Globalisation, liberalization, and policy change: a political economy of India's communications sector.

Basingstoke: Macmillan Press, 1997.

621.39:954 Basement

Examines communications policy debates over the past ten years and challenges popular explanations of liberalisation in India. These policies are linked to communication's role in social and economic development and to the emergence of global trade and investment in communications. This is a scholarly, critical account of recent communications development.

MALIK, Madhu and **UNESCO**

Traditional forms of communication and the mass media in India.

Paris: UNESCO, 198?

(Communication and Society Series, No. 13)

659.3:954 Basement

Looking at how to best communicate developmental issues (i.e. healthcare, family planning), this study reports on the need to be able to incorporate traditional forms of communication with mass media. Background on Indian folk tradition is provided and several cases are outlined in this intriguing study of rural life.

MELKOTE, Srinivas, **SHIELDS**, Peter and **AGRAWAL**, Binod C (ed.)

International satellite broadcasting in South Asia: political, economic and cultural implications.

Lanham, MD: University Press of America, 1998.

654.197.6:95 Basement

In a book that dedicates its focus on the effects of satellite broadcasting, with a special emphasis on India, the authors explore how transnational networks such as STAR-TV impact on national sovereignty, national communication systems, and local cultural identity projects. A different scholar writes each chapter but they all touch on the current debate surrounding cultural imperialism.

MULLEN, Bob

Not a pretty picture: ethnic minority views of television.

Aldershot: Avebury, 1996.

654.197:301.185:942 Basement

A 1994 study into whether members of ethnic minorities believe television is fair to them and meets their needs. Focus groups consisted of Pakistanis, Indians, Bangladeshis and African-Caribbeans. This study is meant to complement the yearly ITC report "Television: the public's view" which defines viewing practices by age, sex and social class, but does not specify racial differences.

RAJAGOPAL, Arvind.

Politics after television: Hindu nationalism and the reshaping of the public in India.

Cambridge: Cambridge University Press, 2001.

Awaiting cataloguing

Interesting, in-depth study into the Hindi nationalist mobilisation of the 1980s and 90s which the author claims arose from the broadcast of the Hindi epic RAMAYAN and the use of popular media and communication by the Ram Temple movement or BJD. Politics aligned itself to the process of visual mass consumption.

SAKSENA, Gopal

Television in India: changes and challenges.

New Delhi: Vikas Publishing, 1996.

654.197:954 Basement

This book traces the development of television in India through an analysis of the national broadcasting authority, Doordarshan (India Television.) Part 2 looks at programming potential, future perspectives and problems associated with electronic media. Some of the major controversies such as privatisation and the influx of satellite are also examined by the author who has taught and worked in production and as Controller of Programmes at Doordarshan.

THUSSU, Daya Kishan

International communication: continuity and change.

London: Hodder Headline Group, 2000.

659.3 Basement

Good, current study of global communication in general. India's Zee TV is covered and a brief outlook is given of its film industry's growing revenues abroad. Mention is made of India in other areas such as computer literacy and satellite television.

UNNIKRISHNAN, Namita and **SHAILAJA**, Bajpai

The impact of television advertising on children.

New Delhi: Sage Publications, 1996.

654.197.24.4:954 Basement

Based on fieldwork in Delhi, this book provides an in-depth look at the impact of television on the Indian child. The authors address the extent to which advertising shapes children's consciousness, what they are learning, and the manner in which children negotiate TV information and advertising messages according to their socio-economic background.

WELLS, Alan (ed.)

World broadcasting: a comparative view.

Norwood, NJ: Ablex Publishing Corporation, 1996.

654.19 Basement

see pgs. 267-287.

Compiled as an introduction to the world's broadcasting and its organisations, each chapter provides a brief synopsis of the country or region's broadcasting history. The chapter on India also covers All India Radio (AIR), the state television organisation Doordarshan and audience research.

ASIAN AGE

7 October 2000, pp. 19

Soaps And Lovers: Has The Great Indian Fidelity Bubble Burst? by Subha Chauhan

An investigation into the portrayal of adultery in current Indian television soap operas. Looks in particular at the serial SAANS and how it reflects marriage in modern Indian society and the plight of the woman.

ASIAN JOURNAL OF COMMUNICATION

Vol. 1 No. 1 1990, pp.113-135

Prosocial Effects Of Entertainment Television In India, by William J Brown

A study of the prosocial effects of India's first long running soap opera HUM LONG (WE PEOPLE). Looks at the changes in the audiences awareness of social issues such as women's rights. Shows the results of a viewers survey on the programme's social and political issues and character involvement.

ASIAN JOURNAL OF COMMUNICATION

Vol. 1 No. 1 1990, pp.136-146

Violence On Television In Asia, by Anura Goonasekera and Lock Yut Kam

A survey on the levels of violence on television in a number of Asian countries. Analyses a sample of 1 week's primetime broadcasting. The study does not make draw any conclusions as to the impact of the violence shown, merely provides the raw data, however, it does include a table showing the differences between Western and Asian television violence.

ASIAN JOURNAL OF COMMUNICATION

Vol. 3 No. 1 1993, pp.64-83

Informatization And Change In India: Cultural Politics In A Post Modern Era, by Pradip N. Thomas

General article on the development of the communications industry in India. Includes statistical information on cable and satellite television as well as comments on the changing political and cultural arena.

ASIAN JOURNAL OF COMMUNICATION

Vol. 5 No. 1 1995, pp. 71-88

Deregulation Of Television Broadcast In India: Cultural And Informational Impacts, by Shashidhar Nanjundaiah

A report on the difficulties resulting from the deregulation of broadcasting in India. Examines modernisation, cable and satellite television and the Dhoodarshan Channel in particular.

ASIAN JOURNAL OF COMMUNICATION

Vol. 6 No. 1 1996, pp. 124-139

Mass Media And Cultural Identity: Issues Of Ethnic Co-existence In India, by S. R. Josh

Results of a survey on ethnicity and Indian culture conducted in two major Indian cities. Respondents were asked questions on media exposure, media bias and the role of the media in ethnic issues. Information is presented in table form.

DEEP FOCUS

Vol.1 No.1 1987, pp. 53-58

The Doordarshan Phenomenon, by Ashish Rajadhyaksha

A history of the Doordarshan Channel, focusing on government policy, advertising, programming and foreign imports. Includes quotations from various government and industry individuals and statistics on the channel.

DEEP FOCUS

Vol. 6 No. 1 1996, pp.15-20

Indian Television Today And Tomorrow, by Manas Ray

An interview with Indian media analyst Dileep Padgaonkar. He talks about pay TV, viewer choices, media regulation, censorship, regionality and government policy.

JUMP CUT

No. 43 July 2000, pp.92-101

An Indian Personality For Television? by Shanti Kumar

Looks at the impact of satellite television on previously held ideas of "nation state" broadcasting. Gives an in-depth historical analysis of television and government policy, implemented through the Doodarshan Network. Examines how increasing commercialisation led to more varied programming in the 80s, which was developed further when Star TV and MTV began broadcasting in the region. The author argues that this, along with the regionalisation of other private broadcasters has meant that the "Indian television personality" does not exist in the way it was first perceived.

MEDIA CULTURE & SOCIETY

Vol. 22 No. 4 July 2000, pp. 415-432

Media Imperialism Revisited: Some Findings From The Asian Case, by Kalyani Chadha and Anadam Kavoori

General article on the influence of Western media on Asian broadcasting. Looks at the measures taken by some countries to ensure against Western domination and gives figures on broadcast spread and imported programming.

SCREEN INTERNATIONAL

No. 1069 2 August 1996, pp.11

Sunrise Boulevard, by Bhuvan Lall

A look at the difficulties faced by foreign cable broadcasters in India, uses Star TV as an example. Includes brief statistics on television spread in India, and details of some of the channels.

TRADE GUIDE

Vol. 45 No. 37 June 1999, pp. 14-15

Vinod Pande: Head Of Programming, Sahara TV, by Taran Adarsh and Asif A. Merchant

An interview with the Head of Programming at Sahara TV family entertainment channel, which will begin broadcasting later in the year.

VISUAL ANTHROPOLOGY REVIEW

Vol.14 No. 2 Fall/Winter 1998/9, pp.14-31

Advertising, Politics And The Sentimental Education Of The Indian Consumer, by Arvind Rajagopal

Looks at advertising in India. Includes vivid descriptions of television advertising to illustrate the way in which politics, nationalism, religion and broadcasting are inter-linked. Gives a brief history of the advertising industry. The advertisements discussed include ones for soap, Pepsi, condoms, scooters, cigarettes and washing powder.

pp.32-45

Entangled Spaces Of Modernity: The Viewing Family, The Consuming Nation And Television In India, by Purnima Mankekar

The author examines the relationship between the family and broadcasting on the Doordarshan network. Uses actual Indian families to show how the "viewing family" is perceived by the broadcasters. Looks in particular at consumerism, class and the pressure to buy as families try to conform to the images of family life they see on television.

FOCUS ON TELEVISION: MAHABHARAT AND RAMAYANA

Books

MITRA, Ananda

Television and popular culture in India: a study of MAHABHARAT.

New Delhi: Sage Publications India, 1993.

654.197.2:954 Basement

Includes a brief introduction and history of television in India as well as looking at the role television can play in the broad cultural, social and political map of that country. Specifically, the serial program MAHABHARAT is analysed as it has carved its own place as a genre somewhere in-between the traditions of social and religious programming.

See also **CHATTERJI**, P.C.'s **Broadcasting in India**, pgs. 209-217 in **INDIA: TV & Broadcasting** section.

Also see **MANKEKAR**, Purnima's **Screening culture, viewing politics...** in **INDIA: Women's Perspectives** section.

And see **RAJAGOPAL**, Arvind's **Politics after television: Hindu nationalism...** in **INDIA: TV & Broadcasting** section.

QUARTERLY REVIEW OF FILM STUDIES

Vol.6 No. 1 July 1995, pp. 59-75

Epic (Mis)Takes: Nation , Religion And Gender On Television, by Bhaskar Sarkar

Uses letters from viewers, printed in newspapers and magazines at the time of broadcast, to discuss the reasons for the popularity of the two epic Indian television series RAMAYANA and THE MAHABHARATA. It places the series in context within the cultural and political history of India, and asks what they can tell us about modern Indian society.

pp. 77-101

The Epic (On) Tube: Plumbing The Depths Of History. A Paradigm For Viewing The TV Serialisation Of The MAHABHARATA, by Sujala Singh

Detailed examination of the epic television serial THE MAHABHARATA. Places the serial in context politically and historically. Looks at the influences of Bombay cinema, which can be seen in it, especially the representation of women. Also discusses the way politics, religion and nationalism are addressed.

FOCUS ON PERSONALITIES: AMITABH BACHCHAN

Books

KIRKHAM, Pat and **THUMIM**, Janet (eds.)
You Tarzan: masculinity, movies and men.
London: Lawrence & Wishart, 1993.
791.426.32 Reading Room
see pgs. 167-180.

This is the first volume in a two-part exploration of masculinity in the movies. Ashwani Sharma's article is entitled, "Blood Sweat and Tears: Amitabh Bachchan, Urban Demi-god," and focuses on the film AGNEEPATH (PATH OF FIRE) 1990. Amitabh Bachchan has come to represent the archetypal action man in Indian cinema, angry, rebellious, and extremely popular. Sharma places Bachchan within a changing Indian social and urban context to help us understand his appeal.

Journal Articles

CINEBLITZ INTERNATIONAL

August 2000, pp. 30-32, 34, 36

Celebrating Amitabh Bachchan... The Man... The Media... The Millennium.

Interview with Bachchan tracking the development of his career.

CINEBLITZ INTERNATIONAL

Vol.10 No.10. February 1999, pp. 64-68

1999: For better and Bachchan.

A number of industry figures offer their opinions of Bachchan in a supportive piece that assesses his current status in the industry after a difficult “comeback” period.

TRADE GUIDE

Vol.44 No.40. 4 July 1998, pp. 14-15

Amitabh talks about MAJOR SAAB, by Taran Adarsh and Meena Goculdas

Bachchan is questioned on the film's quality and it's performance at the box office.

CINEMA IN INDIA

Vol.2 No.5. May 1991, pp. 8-11

by Amitabh Bachchan

Bachchan on winning the national award for best actor for AGNEEPATH.

DEEP FOCUS

Vol.1 No.3. November 1988, pp. 52-57

The Amitabh persona: an interpretation, by K. Chandrasekhar

Rare analytical article on Bachchan's screen persona in response to a piece that posited his role in SHAHENSAAH as an articulation of fascist ideology. Chandrasekhar identifies the defining characteristics of his work: firstly that Bachchan always plays the “quintessential outsider of the ghetto”, amoral rather than immoral, who appeals to the “urban underclass”, and secondly that the films always foreground and elevate the mother figure (describing the persona as “uterine”).

FILM WORLD

Vol.17 No.7. July 1980, pp. 23-25

Amitabh Bachchan: yesterday, today... and tomorrow? by Madhur Mittal

Speculation on the dangers to Bachchan's career of typecasting.

FILM WORLD

Vol.12 No.1. January 1976, pp. 75-76

The actor who has made many a star sit up and think.

Discussion of Bachchan's image, arguing that he is an “actor” as well as a “star”.

FILM WORLD

Vol.11 No.5. May 1975, pp. 14-16

by Jimi Hafizji

Interview with Bachchan on his ascent to fame and success.

FILM WORLD

Vol.11 No.1. January 1975, pp. 106-107

Has success gone to Amitabh's head?

More *Film World* speculation, includes interview with Bachchan's wife Jaya Bhaduri.

Press Articles

EASTERN EYE

28 July 2000, p. 11

Crore Blimey! by Abul Taher

Reports that Bachchan is fronting KAUN BANEGA CROREPATI? (the Indian version of WHO WANTS TO BE A MILLIONAIRE?). He admits to suffering from nervousness in his first foray into TV presentation, but the show is described as a success with audiences of 33 million per show.

ASIAN AGE

15 May 2000, p. 4

Amitabh will teach at UP film institute, by Amita Verma

News that Bachchan has been appointed visiting professor at a film institute being established at Lucknow.

EVENING STANDARD

21 March 2000, p. 8

Bollywood figure is a first for Tussaud's by Tim Cooper

A public vote is to decide who will become Madame Tussaud's first waxwork Bollywood star; the final two candidates are Bachchan and Aishwarya Rai, the former Miss World.

ASIAN AGE

15 June 1999, p. 3

Fading Star: the ABC... L of Amitabh Bachchan, by Lisa Tsering

On the financial difficulties of the Amitabh Bachchan Corporation Limited (ABCL). Bachchan's views on the industry are quoted.

OBSERVER

25 April 1999, p. 26

India's screen star falls into the red, by Burhan Wazir

Charting the fall of Bachchan's company into official administration, paralleling the decline in his acting career during middle age.

ASIAN AGE

10 June 1998, p. 14

Face to face: Amitabh Bachchan, by Afsana Ahmed

Bachchan is interviewed on his latest comeback, MAJOR SAAB, and the difficulty of retaining his star status with age.

EASTERN EYE**MAGAZINE**

27 June 1997, pp. 4-5

The life of a legend, by Jai Kumar

Bachchan talks about his life and career.

FINANCIAL TIMES

24 June 1997, p. XXIII

Bandwagon has a wobbly wheel, by Tony Tassell

On Bachchan's iconic status in India as he grapples with the "cinematic mortality" of being a middle-aged man in a young person's business.

ASIAN AGE**WEEKEND**

10 May 1997, pp. 19-20

Death of a legend, by Hamida Parkar

Report on Bachchan's failed comeback film MRITYUDAATA, a box office disaster. Critics branded the film as dated, and criticised Bachchan for attempting to relive his 1970s screen persona rather than playing his real age. Also includes a report on the financial impact of the film's failure on Bachchan's company, ABCL.

ASIAN AGE

17 April 1996, p. 14

The return of the superstar: the magic begins once more, by M C Raja Narayanan

Complimentary profile of Bachchan's career.

ASIAN AGE

2 May 1995, p. 15

Storm in a beer mug: the Legend retaliates, by Genesis Alves

Covers the controversy surrounding the use of Bachchan's image in a Legend beer promotion by the magazine *Filmfare*. Teetotaler Bachchan was reportedly furious at the use of a photograph that gave the impression he endorses the product.

SUNDAY OBSERVER [India]
21 August 1994, p. 16

Interview of the week: Amitabh Bachchan, by A T Jayanti

More in-depth than usual interview with Bachchan, marking his completion of 25 years in show business. He is quoted on his time away from acting ("I obviously can't do the kind of roles I have been doing. I have aged (...) commercial cinema has very peculiar deterrents"), his dalliance with politics ("I was too naïve for politics") and his personal life.

EASTERN EYE
26 July 1994, pp. 20-21

Can the King of Bollywood turn back the clock and reclaim his title? by Suneel Gaur

Speculates on Bachchan's singular potential to remain a star as he ages. It notes that - unlike Hollywood's leading men - Indian actors are usually cast aside once they pass 40.

SUNDAY CORRESPONDENT
7 October 1990, pp. 12-16

by Luke Jennings

Report on the sell-out performance at Wembley Stadium by Bachchan and other stars of Indian cinema. Includes brief biographical details.

SUNDAY TELEGRAPH
16 September 1990, p. 11

Star of India lights the road towards a Gandhi recovery, by Amit Roy

Introduction to Bachchan and his political difficulties – particularly an unsubstantiated bribery scandal - on the occasion of the Wembley show by Indian stars.

GUARDIAN
28 March 1988, p. 7

Indian matinee idol may play to political gallery, by Derek Brown

Report that Bachchan, a friend of Prime Minister Rajiv Gandhi, may stand in a by-election in Allahabad, having resigned as an MP in the previous year following financial revelations about his brother.

GUARDIAN
18 December 1984, p. 7

Indian matinee idol steals the political scene, by Ajoy Bose

Bachchan is to stand for parliament in Allahabad. He cites the assassination of Indira Gandhi as a factor in his decision to move into politics.

TIMES

21 August 1982, p. 1

All Indian prays for life of its most adored film star, by Trevor Fishlock

The Indian public and the film industry are on tenterhooks awaiting each medical report on Bachchan following an accident on set. He sustained serious abdominal injuries from a fall whilst filming a fight scene.

FOCUS ON FILM: BHARAT MATA [MOTHER INDIA]Journal Articles

DEEP FOCUS

Vol.3 No.3 1990, pp. 9-15

The mutating mother: from MOTHER INDIA to RAM LAKHAN, by J Geetha

Traces changes in the representation of the mother figure in Indian film since the 1950s, focusing on MOTHER INDIA (1957), DEEWAR (1975) and RAM LAKHAN (1988). The author sees a move away from depictions of strong characters existing within the social realm to an emphasis on the family and the personal in the later films. With reference to a number of critical theorists.

CINEMA IN INDIA

Vol.3 No.2 Apr/June 1989, pp. 30-32

The feel of the good earth, by B D Garga

Comparison between MOTHER INDIA and AURAT, director Mehboob's earlier film based on the same source material (the Pearl Buck novels *Mother* and *The Good Earth*). The first film tells the story in black and white with a "stark, almost documentary quality", whereas MOTHER INDIA is mounted on a grand scale in technicolour.

CITY LIMITS

No.37. 18 June 1982, p. 4

Mother India, by Rosie Thomas

Listing describing the film as a meeting of "Soviet realism, Hollywood dramatic spectacle, and Hindi religious and folk imagery."

THE DAILY CINEMA

No.8418. 8 February 1961, p. 7

Mother India

Brief review of British release couched in language that now appears rather dated and ill-advised. The film is recommended as a "novelty booking" with "naïve acting" that "may try the patience of average audiences", but nonetheless with "universal woman's appeal."

MONTHLY FILM BULLETIN

Vol.25 No.294. July 1958, p. 85

Mother India

Synopsis and review with main cast and credits.

Press Articles

ASIAN AGE

15 November 1995, p. 14

Move over *Rangeela*, *Mother India* is back and running to full houses, by Tejaswini Apte

Analyses the narrative of MOTHER INDIA within its historical context, also noting its continuing popularity with cinema audiences in India to the present day.

OBSERVER

26 March 1961

Indian saga, by James Breen

Short review.

FOCUS ON FILM: KUCH KUCH HOTA HAI

Journal Articles

CINEBLITZ INTERNATIONAL

Vol.10 No.10. February 1999, pp. 108, 110, 112

Unplugged! Man of the moment: Karan Johar

Interview with KUCH KUCH HOTA HAI's writer and director Karan Johar. Johar talks about his path to becoming a director and the experience of making the film with personal friends in the cast.

SCREEN FINANCE

Vol.12 No.1. 21 January 1999, pp. 15-16

Indian distributor plans six releases a year

The film is cited as the highest-grossing Indian release in the UK (taking £1,580,586 in its first 12 weeks in cinemas), as well as being the first to be screened at The Empire, Leicester Square. Its budget is quoted as £1 million.

TRADE GUIDE

Vol.45 No.12. 19 December 1998, [p. 12]

The Overseas magic! by Taran Adarsh and Manisha Deshpande

Brief report on Indian distributor Yash Chopra setting up a British operation, a venture that paid off with the release of KUCH KUCH HOTA HAI and DIL TO PAGAL HAI.

TRADE GUIDE

Vol.45 No.3. 17 October 1998, [p. 13]

Kuch Kuch Hota Hai

Review. Refers to the storyline as “an amalgamation of MY BEST FRIEND’S WEDDING and DIL TO PAGAL HAI”. Includes main cast and credits.

TRADE GUIDE

Vol.44 No.24. 14 March 1998, [p. 26-28]

Short n Snappy, by Meena Goculdas

Interview with director Johar. He is questioned on the similarities in casting between KUCH KUCH HOTA HAI and the earlier DILWALE DULHANIA LE JAYENGE (in which Johar acted and was also assistant director), and on the experience gained from working on the first film.

Press Articles

**EASTERN EYE
MAGAZINE**

29 January 1999, p. 5

What’s in a name... by Jai Kumar

Interview with Johar.

ASIAN AGE

22 October 1998, p. 14

Interpreting love the modern Indian way, by Afsana Ahmed

Review describing the plot in detail. The film is summed up as “nothing more than a concoction of modern love stories, the almost flawless treatment of the subject by the director keeps it fresh.”

ASIAN AGE

9 September 1998, p. 14

New wine, new bottle, by Mohammed Wajehuddin

Prior to the film’s release, Kohar is interviewed on the expectations being raised.

**INDEPENDENT
REVIEW**

1 September 1998, p. 11

I'll be in Bollywood afore ye, by Richard Mowe

Location report on the filming of scenes for KUCH KUCH HOTA HAI in Scotland, an increasingly popular choice for "Bollywood" filmmaking. Includes a brief interview with Yosh Kohar, the film's producer and father of first-time director Johar.

ASIAN AGE

10 October 1997, p. 14

Karan Joshar makes his debut as a director, by Sangeeta John

Brief announcement of the forthcoming film to star Kajol and Shah Rukh Khan.

FOCUS ON FILM: PATHER PANCHALI

Books

COOPER, Darius

The Cinema of Satyajit Ray: between tradition and modernity.

Cambridge: Cambridge University Press, 2000.

791.484 RAY Basement

see pgs. 1-74

Cooper applies the concept of Rasa to his analysis of Ray's famous trilogy that begins with his first film PATHER PANCHALI (1955). Rasa translates as "flavour or mood" and is introduced by Cooper, along with other Indian cultural concepts and references, as a way of familiarising the reader with Ray's own culture. Integrating the reader more fully into Ray's world brings a different level of understanding to his films.

MUKHOPADYAY, Parimal (ed.)

Pather Panchali: a film by Satyajit Ray.

Calcutta: Cine Central, 1984.

791.451.9 PAT Basement

PATHER PANCHALI (1955), Satyajit Ray's first film, is also widely considered to be one of the first of its kind in defining India's New Cinema Movement. This is an English version of the script brought out to accompany the 25th anniversary of the film release and an Exhibition on Ray and his works in Calcutta, 1980. Many of the director's notes, background information and Ray's own views on the production are included. Stills from the film and a full filmographic listing are also provided.

RAY, Satyajit
My years with Apu: a memoir.
New Delhi: Viking, 1994.
8-94 Basement

Ray's own account of how he started filmmaking with PATHER PANCHALI and went on to make the other two films in the Apu trilogy. This is an extremely enjoyable, readable autobiographical account written by Ray while in hospital and published shortly after his death in 1992.

RAY, Satyajit
The Apu trilogy: PATHER PANCHALI, APARAJITO, APUR SANSAR.
Calcutta: Seagull Books, 1985.
791.451.9 PAT Basement

Ray's famous film trilogy is presented here with some stills from the film, sketchbook storyboards, and a cast and credit list. The three films: PATHAR PANCHALI (1955), APARAJITO (1956), APUR SANSAR (1959) come from the stories of Bibhuti Bhusan Bannerjee. A section of notes on the text help to shed light on some scenes that contain Indian cultural practices unfamiliar to the uninitiated.

WOOD, Robin
The Apu Trilogy.
London: November Books, 1972.
791.484 RAY Basement

Wood doesn't hold back in this meticulous analysis of Ray's famous trilogy. His introduction contains a critique levelled at Ray for being... "less interested in expressing ideas than in communicating emotional experience" that Darius Cooper takes up and challenges in his book listed above. Whatever your opinion of Robin Wood's critical approach, his book is an excellent shot-by-shot analysis of the Apu trilogy.

See also **DISSANAYAKE, Wimal's** (ed.) **Cinema and cultural identity** pgs. 93-106 in **INDIA: Culture, Society and Film Theory** section.

Journal Articles

DEEP FOCUS
Vol.7 No.3/4. 1997/98, pp. 63-74

Women in Apu Trilogy, by Pritiman Sarkar

Detailed descriptions of the female characters in PATHER PANCHALI and the other films of the trilogy (APARAJITO and APUR SANSAR, aka THE WORLD OF APU). Includes contextual information on the lowly social conditions of women in India during the period the films portray.

FILMS IN REVIEW
Vol.46 No.5/6. July/August 1995, pp. 59-60

Pather Panchali

Review of a screening of a restored print of the film. Comparison is made to the work of Renoir and De Sica.

PREMIERE [US]

Vol.7 No.7. March 1994, pp. 39-40

Remembering Ray, by J Hoberman

Recalls the lengthy struggles involved in the making and release of PATHER PANCHALI, Satyajit Ray's first film. When eventually released in the US, *The New York Times* suggested the film "would barely pass for a 'rough cut' with the editors in Hollywood." The influence of European filmmaking on Ray is seen to result in a work "utterly unlike anything that has been produced in the commercial Indian cinema."

SIGHT AND SOUND

Vol.1 No.12. April 1992, p. 35

Out of hunger, by David Dabydeen

Poet and novelist Dabydeen recounts the experience of seeing a new and shocking vision of India – where poverty and malnourishment are prevalent - when PATHER PANCHALI arrived in his home country of Guyana. He offers a contrasting view of the film to the scholarly distance he finds in the approaches of Western critics.

DEEP FOCUS

Vol.3 No.1. January 1990, pp. 30-57

Patriarchal discourse in some early films of Satyajit Ray, by David Hanan

Hanan suggests that although the themes of Ray's films often appear "emancipationist" in terms of gender and class, the underlying codes of representation and narrative are based on patriarchal forms. He also looks at the particular Bengali context of Ray's representation of women and at Ray's background as an upper middle class "Westernised" Bengali.

FILMAKER

Vol.1 No.1. April/June 1975, pp. 13-16

The creative process of PATHER PANCHALI, by Satyajit Ray

Reprint of article by Ray previously featured in *Sight and Sound* (Vol.26 No.4. Spring 1957, detailed below).

FILMS AND FILMING

Vol.4 No.5. February 1958, p. 23

Pather Panchali – Aparajito, by Peter John Dyer

Review of the first two films of the trilogy, including main cast and credits.

MONTHLY FILM BULLETIN

Vol.25 No.289. February 1958, p. 15

Pather Panchali

Synopsis and review, including main cast and credits. Described as “defying comparison with any work with which we are so far familiar,” yet its “most striking quality is its universality.”

THE DAILY CINEMA

No.7927. 17 December 1957, p. 5

Pather Panchali

Brief but glowing review: “It is difficult to convey in words the extraordinary beauty and power of this masterpiece. Not much “happens” in the vulgar sense, and yet we know this family as well as our own.”

SIGHT AND SOUND

Vol.26 No.4. Spring 1957, pp. 203-205

A long time on the Little Road, by Satyajit Ray

Ray recounts the making of PATHER PANCHALI and discusses his reasons for wanting to adapt the source material (a story by Bibhutibhusan Bannerji serialised in a Bengali magazine and published as a book in the 1930s) into a film.

INDIAN FILM QUARTERLY

Vol.1 No.1. Jan-March 1957, pp. 24-27

Pather Panchali

Contrasts PATHER PANCHALI with the stereotypical Indian film, concentrating on its poetic qualities.

VARIETY

6 June 1956, p. 6

Pather Panchali

Brief review of screening at Cannes where the film took the award for “most human document”.

Press Articles

ASIAN AGE

16 September 1995, p. 14

Pather Panchali turns 40

Brief report on a seminar and screening organised by the Satyajit Ray Archives to mark the fortieth anniversary of the film.

VILLAGE VOICE

11 April 1995, p. 51

The hunger artist, by J Hoberman

Analysis and history of the film on the occasion of its re-release in the US. Hoberman re-visits some of the themes discussed in his earlier *Premiere* article above.

SCREEN [India]

10 November 1967

Pather Panchali

Short review of an open-air screening of the film in Bombay.

TIME

20 October 1958

Pather Panchali

Review, refers to the lengthy wait for the film to receive its US release.

TIMES EDUCATION SUPPLEMENT

10 January 1958

Pather Panchali

Brief review.

SPECTATOR

3 January 1958

The real India, by Isabel Quigly

Review. Quigly suggests it would be a pity if such a “popular” film as PATHER PANCHALI was seen as only suited for a specialist audience in the West.

FINANCIAL TIMES

30 December 1957

An unusual Indian film, by David Watt

Review describing the film as “outside any tradition,” resulting from the collision of Ray’s European influences with the “grace and poetry” of the East.

NEW STATESMAN

28 December 1957

An Indian masterpiece, by William Whitebait

Enthusiastic review of the film’s British release.

SUNDAY TIMES
22 December 1957

A notable week, by Dilys Powell

Review.

OBSERVER
22 December 1957, p. 9

An Indian saga, by C A Lejeune

Review.

TIMES
19 December 1957

An Indian film of quality

Review.

OBSERVER
13 May 1956

A masterpiece at Cannes, by Lindsay Anderson

Filmmaker Anderson describes *PATHER PANCHALI* as the outstanding achievement of the 1956 Cannes festival.

FOCUS ON FILMMAKERS: RITWIK GHATAK

Books

BANERJEE, Haimanti
Ritwik Kumar Ghatak: a monograph.
Pune: National Film Archive of India, 1985.
791.484 GHA Basement

This slim publication is organised into three sections beginning with Ghatak's life and career presented in the context of what was happening politically and culturally in Bengal at that time. Section two gives synopses of his films while section three provides critical analysis, sometimes by Ghatak himself, on his work. A filmography with cast and credits is included.

BANERJEE, Shampa (ed.)
Ritwik Ghatak: an attempt to explore his cinematic perception with excerpts from essays by Ghatak and on Ghatak.
New Delhi: Directorate of Film Festivals, National Film Development Corp. Ltd, 1982.
791.484 GHA Basement

Taken almost entirely from previously published articles written by Ghatak or about him, this book is organised around each of his film titles with accompanying comments and criticism. More general comments on his filmmaking are included at the back.

GHATAK, Ritwik

Cinema and I.

Calcutta: Ritwik Memorial Trust, 1987.
791.482 Basement

Again, this book is a compilation of reprinted articles, many taken from Indian film journals previously unavailable in English. In them, Ghatak airs his views on filmmaking and the film industry. Interviews, a timeline of his life and a filmography are included. Additionally, what looks like a complete list of articles, interviews and lectures follows at the back.

RAJADHYAKSHA, Ashish

Ritwik Ghatak: a return to the epic.

Bombay: Screen Unit, 1982.
791.484 GHA Basement

Probably the most cohesive, in-depth and theoretical look at Ghatak's work, Rajadhyaksha's book explores themes in Ghatak's films and applies them to Ghatak's life and to life in India. This is a good, original study of Ghatak and his work, well worth a look.

RAJADHYAKSHA, Ashish and GANGER, Amrit (eds.)

Ritwik Ghatak: arguments/stories.

Bombay: Screen Unit, Research Centre for Cinema Studies, 1987.
791.484 GHA Basement

Another compilation of reprinted articles about Ghatak, some of which have never before been translated into English. Some articles not about Ghatak are included to provide insights into Indian, and specifically Bengali, culture.

Journal Articles

ASIAN CINEMA

Vol.10 No.2. Spring/Summer 1999, pp. 96-106

Ritwik Ghatak between the Messianic and the Material, by Pravina Cooper

Theoretical piece focusing on MEGHA DAKE TARA and SUBARNAREKHA, in which Cooper draws parallels between Ghatak's approach and the writings of philosopher Walter Benjamin. His films are shown to represent "a fallen world (...) whose defining feature is a loss of harmony," questioning both modernity and myth.

NATIONAL FILM THEATRE PROGRAMME

August 1997, pp. 17-19

Ritwik Ghatak: a singular vision

Ghatak is featured as part of an NFT celebration of Indian cinema.

FILM COMMENT

Vol.33 No.2. March/April 1997, pp. 30-35

Subcontinental divide: the undiscovered art of Ritwik Ghatak, by Jacob Levich

Analysis of Ghatak's career. Levich positions "problem child" Ghatak as the dark counterpoint to Satyajit Ray's tasteful respectability. Ghatak's committed Marxism, use of alienation effects and bluntness of approach are seen to define his work.

CINEMAYA

No.35. Winter 1996/97, pp. 62-63

Ritwik Ghatak Retrospective

Brief piece on Ghatak's committed approach to filmmaking as a means to address social issues.

BLACK FILM BULLETIN

Vol.2 No.3. Autumn 1994, pp. 25-26

A cinema of questions, by Anup Singh

Reflects on Ghatak's work as repeatedly probing questions of nationality, identity and exile. Ghatak's background – born in a part of Bengal later to become Bangladesh – is cited as the root of the "separation and loss" and plurality of identity his films portray.

BAZAAR

No.20. Spring 1992, p. 10

Ritwik Ghatak and the Cinema of Journeys, by Anup Singh

Probing some similar themes to his later piece above, Singh looks at Ghatak's work in terms of the metaphor of journeying.

SIGHT AND SOUND

Vol.1 No.5. September 1991, pp. 26-29

Ritwik Ghatak and some directions for the future, by Pervaiz Khan

Provides the biographical and historical circumstances that informed Ghatak's work. Includes a reprint of Ghatak's personal statement "Film and I" (first published in 1963) in which he defines film as an art, but only when it has a cohesive "style and viewpoint," and describes his own filmmaking as "groping to find the most proper expression for the theme at hand." Also features the testimonies of critics Peter Wollen and Derek Malcolm, and filmmakers Anup Singh and John Akomfrah.

CINEMA IN INDIA

Vol.4 No.7. November 1990, pp. 30-33

That touch of credibility, by Vidyarthi Chatterjee

Quirky piece lauding the representation of children in the work of Ray and Ghatak. Their approaches are seen as a welcome antidote to the largely negative or two-dimensional depiction of children in Indian film.

CINEMAYA

No.3. Spring 1989, pp. 44-59

Ritwik Ghatak and the narratives of cinema, by Madan Gopal Singh

Begins with the dichotomy between Ghatak's stated agenda – "if I could find a better medium, I would throw away cinema. I don't love films" – and his aesthetic involvement in and mastery of the medium. Singh's essay heavily deploys narrative and psychoanalytic theories to address issues of representation and the cinematic image. Includes a detailed filmography and an English translation of Ghatak's thoughts on experimental cinema, originally published in 1965.

FRAMEWORK

No.32/33. 1986, pp. 62-64

Ghatak: the use of the popular.

Part of a longer essay on Indian cinema. Briefly explores notions of Ghatak's engagement with "the popular" as a language through which to address tradition and social change.

FRAMEWORK

No.30/31. 1986, pp. 79-83

Violence & Responsibility.

Addresses Ghatak's use of structure and symbolism with reference to MEGHE DHAKA TARA and SUBARNAREKHA.

NATIONAL FILM THEATRE PROGRAMME

July 1982, pp. 24-25

Ritwik Ghatak, by Ken Wlaschin

Introduction to a season of Ghatak films at the NFT.

SIGHT AND SOUND

Vol.51 No.3. Summer 1982, pp. 184-187

Tiger: the films of Ritwik Ghatak, by Derek Malcolm

Overview of Ghatak's life and work, which only came to the attention of Western critics in his latter years.

CINEMA VISION INDIA

Vol.1 No.4. October 1980, pp. 22-26

The man who went beyond stop, by Bhaskar Chandavarkar

On Ghatak's particular attention to music and sound in his films, with analysis of MEGHE DHAKA TARA. Accompanied by a re-printed article by Ghatak in which the importance of sound to his work is made apparent: he cites the difference between silent films and sound films as analogous to that between still and moving photography.

FILM WORLD

Vol.12 No.4. April 1976, pp. 62-63

untitled.

Two testimonies to mark Ghatak's death, one by a former pupil from his time as Vice-Principal of the Poona Film and Television Institute.

FILMAKER

Vol.2 No.1. Jan-March 1976, p. 2

Ritwik Ghatak: "enfant terrible" of the Indian cinema.

Obituary.

CLOSE-UP

No.4. 1969, pp. 26-28

Ritwik Ghatak – a study, by Swadesh Pal

Notes on Ghatak's "poetic realism".

Press Articles

HERALD [India]

17 January 1998, p. 10

A crusader for the rootless, by Antara Nanda

Revisits the defining role of Bengal's Partition in shaping the themes of Ghatak's work.

TIME OUT

13-20 August 1997, p. 80

Indian summer: the scorching work of Ritwik Ghatak, by Tom Charity

Introduction to Ghatak to coincide with a season of his work at the National Film Theatre.

VILLAGE VOICE

19 December 1985, pp. 52, 58

A walk with love and death, by J Hoberman

On the occasion of a Ghatak season at the Museum of Modern Art, Hoberman assesses his career and laments the fact that his work "will be studiously ignored" by the New York public.

THE LEVELLER

6 August 1982, pp. 24, 26

Choosing to sing, by Jane Critchley

Brief article celebrating Ghatak's impassioned approach.

FOCUS ON FILMMAKERS: APARNA SEN

Books

See **FOSTER**, Gwendolyn Audrey's **Women film directors: an international bio-critical dictionary** in the **INDIA: Women's Perspectives** section.

See **QUART**, Barbara Koenig's **Women directors: the emergence of a new cinema** in the **INDIA: Women's Perspectives** section.

Journal Articles

BLACK FILMMAKER

Vol. 3 No. 9 2000, pp. 23

Tongues on fire, by Sonali Bhattachayra

Interview with Bengali director Aparna Sen who was honoured at the Asian Women's Film Festival held in London during March 2000 with a three-night retrospective at the ICA. In the interview, she tells how she started off her life in film as an actress, but started writing a screenplay that was eventually turned into her first film 36 CHOWRINGHEE LANE (1981).

CINEMA IN INDIA

Yearbook 1993, pp. 56, 115-116

Aparna Sen

Director Aparna Sen is first mentioned in this Cinema of India Yearbook with a paragraph on her cinematic upbringing (as the daughter of eminent film critic Chidananda Das Gupta) as well as mentioning her accolades and filmography. The second article expands on the previous overview with some details about her storylines.

CINEMA IN INDIA

Vol. 2 No. 12 December 1991, pp. 14-18

Both sides now, by Bishakha Dutta

Interview with Aparna Sen in which she speaks candidly about acting and directing methods.

DEEP FOCUS

Vol. 3 No. 2 1990, pp. 28-31

The screenplaywriter in Aparna Sen, by Bhaskar Sinha

Article on success of filmmaker Aparna Sen as her new film SATI (1989) won a special mention jury prize at the Montreal World Film Festival in 1990. Her 1985 film PAROMA is examined in some depth.

CINEMAYA

No. 6 Winter 1989/90, pp. 10-14

Director's column: Aparna Sen: the world within, by Aparna Sen

Aparna Sen writes on how her career started, her films and why she chooses to make the type of films she does and her influences.

FILMFARE

Vol. 32 No. 17, 1st November 1983, pp. 48

Wife discovers husband, by Swapan Mullick

On the making of Aparna Sen's next film PAROMA (1985) that she wrote and directed. She even cast her own husband as the love-interest/hero at the last minute.

FILM WORLD

Vol. 18 No. 2 February 1981, pp. 20-22

The life and times of Aparna Sen, by Amita Sarwal

Interview with the Bengali actress Aparna Sen about her acting career.

FILM WORLD

Vol. 7 No. 4 1971, pp. 48-49

Aparna speaks out, by Emel

Interview with Bengali actress Aparna Sen on her career and decision not to work in Hindi film again.

FILM WORLD

Vol. 5 No. 1 1969, pp. 52

Aparna Sen: distinguished, versatile, humble, by Saroj

Interview with the young actress Aparna Sen.

Press Articles

ASIAN AGE

20 December 1996, pp. 4

Sen explores the middle class myth, by Baijayanti Ray

Article and interview with Bengali filmmaker Aparna Sen about her latest film YUGANT (1997) and her filmmaking career.

ASIAN AGE

22 November 1996, pp. 4

Aparna Sen returns to her first love, by Monojit Lahiri

Interview with Aparna Sen on her latest success with YUGANT (1997) which won the National Award for the best Bengali film in India in 1996. She discusses future projects as well.

SUNDAY TIMES MAGAZINE

10 October 1982, pp. 78

A day in the life of Aparna Sen, by Sarah Gristwood

Filmmaker Aparna Sen takes us through one of her typical days, as well as her career.

FURTHER RESEARCH & OTHER RESOURCES.

JOURNALS LISTING:

Below is a selected listing of journals (current and historical) held by the *bfi* National Library that offer coverage of film and media in South Asia. These titles will contain many useful articles that have not been included within this guide.

India:

<i>BMPA Journal</i>	- journal of the Bengal Motion Picture Association.
<i>Cineblitz (International)</i>	- fan magazine published in the UK.
<i>Cinema India International</i>	
<i>Cinema in India</i>	- film studies and history journal.
<i>Cinema Vision India</i>	- film studies journal.
<i>Close Up</i>	- film studies journal.
<i>Deep Focus</i>	- film studies journal.
<i>Film Age</i>	- industry news.
<i>Filmfare</i>	- mainstream magazine.
<i>Filmindia</i>	
<i>Flashlight</i>	
<i>Indian Documentary</i>	
<i>Indian Film Culture</i>	- journal of the Federation of Film Societies of India.
<i>Indian Film Quarterly</i>	- journal of the Calcutta Film Society.
<i>Journal of the Film Industry</i>	
<i>Journal of the Motion Picture Society of India</i>	
<i>Maadhyam</i>	
<i>Montage</i>	
<i>The Showworld</i>	
<i>Trade Guide</i>	- industry news.

Other:

<i>ABU News</i>	- newsletter of the Asia Pacific Broadcasting Union.
<i>Asian Cinema</i>	- formerly <i>Asian Cinema Studies Society Newsletter</i> .
<i>Bazaar</i>	- published in the UK by the South Asian Arts Forum.
<i>Celluloid</i>	- Bangladeshi film journal.
<i>Cinemaya</i>	- Asian film journal.

AUDIOTAPE INTERVIEWS

The bfi National Library holds audiotape interviews, from the stage of the NFT, London, for the following:

Amitab BACHAN, interviewed by Derek Malcolm (1991).
Shyam BENEGAL interviewed by Derek Malcolm (1988)
Shashi KAPOOR, interviewed by Derek Malcom (1993)
Ismail MERCHANT, interviewed by John Pym (1988)
Ismail MERCHANT with James IVORY, interviewed by David Robinson (undated)
Lester James PERIES, interviewed by Brian Baxter (1982)
Satyajit RAY, interviewed by Derek Malcom (1982)

All of these are available for visitors to the library to listen to.

CD-ROM

The bfi National Library holds a copy of

RAY'S WORLD

Calcutta: RDB Entertainment, 1999.

Transcend yourself with the experience of discovering the marvels of Satyajit Ray. This is a tribute CD-Rom showcasing Ray with clips, music, photographs, and much much more...

FESTIVAL FILES

The bfi National Library holds a large collection of Festival Files. Generally these files are located off-site and require ordering in advance of use once they are five years old, but the most recent ones are available at the library. Festivals can be international or local in scope. Researchers would need the files for the festival at which a film was shown to discover what was written about it in that context. However it is also possible to search for festival files by the name of the city or town in which they are held. Most of the files for South Asia are for festivals in India: there are fewer for the other countries we have covered in this guide.

Examples:

New Delhi. 1979. International Film Festival

Contents: The official festival programme, with details about all the films being shown and essays by Indian film scholars on John Ford, Claude Chabrol and Andre Tarkovsky; the official festival guide; a catalogue of Films from Karnataka, with cast and credits and stills; several symposium papers on aspects of post-colonial cinema; and various press cuttings and handouts.

Hyderabad. 1999. 30th International Film Festival of India

Contents: The official festival programme, with details of films being shown and essays by Indian scholars on famous film makers. This particular programme is of interest because it includes a short section, *Women in Cinema*, which features Bhanumati Ramakrishna, Shabana Azmi, and Savitri Ganesan. Another short section called *Visions of India* looks at Indian film as seen by others, and by Indians. The file also includes cuttings.