

# فيلم



... where viewing means learning

MONTAGE



University Film Club  
ALIGARH MUSLIM UNIVERSITY  
ALIGARH



**SIR SYED AHMAD KHAN**

(October 17, 1817 - March 27, 1898)  
Founder of Aligarh Muslim University



# MONTAGE



**VOLUME-V**

**2012-2013**

**SHAH MUNEEB RAZA**

Editor

University Film Club  
Aligarh Muslim University  
Aligarh - 202 002

# Montage

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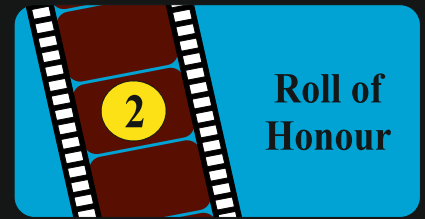
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**LT. GEN. ZAMEER UDDIN SHAH (RETD)**  
*PVSM, SM, VSM*

Former Deputy Chief of Army Staff &  
Member, Armed Forces Tribunal  
**Vice-Chancellor**



## MESSAGE

I am pleased to know that the University Film Club is bringing out its annual magazine.

The publication of annual club magazine is the reflection of the activities of the club, apart from honing the literary skills of the members.

The University Film Club is the hub of extra-curricular activities. It holds an important place on the campus and helps to bring together the celluloid world and the young dynamic film enthusiasts of the University. I am very happy that the **6<sup>th</sup> Filmsaaz 2013** - the annual film festival of short films was very well organized and received world wide attention.

I appreciate the efforts of the Secretary and his team for making the festival a success.

I extend my best wishes to the Secretary and the members of the University Film Club for this endeavor.

(Lt. Gen. Zameer Uddin Shah)

01 May 2013





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*Brigadier (Retd) S Ahmad Ali, SM*  
Pro Vice-Chancellor



## MESSAGE

I am very happy to know that the University Film Club is bringing out its annual magazine for the session 2012-13. The magazine shall surely showcase the literary skills of the members.

The University Film Club provides a platform to the students especially to the film lovers to explore the creative world of films. In doing so, it gives them insight into the art of film making and provides a stepping stone for a career in film industry very well.

I extend my best wishes to the Executive Committee and the members of the University Film Club for this endeavour.

Brigadier (Retd) S Ahmad Ali

20 May 2013





**SHAHRUKH SHAMSHAD**  
Group Captain (Retired)  
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**ALIGARH MUSLIM UNIVERSITY**  
**ALIGARH-202002 (U.P.)**  
**INDIA**

## MESSAGE



I feel elated to know that the University Film Club is going to bring forth its annual magazine- **Montage**, for the current session.

The University Film Club is an extra-ordinary club that functions within the university with the sole aim of providing solace to the film enthusiasts of the campus community.

Also, I am very happy that the 6<sup>th</sup> Filmsaaz - 2013 has been organized in a befitting manner and am very glad that the festival was made international this time. I appreciate the efforts of the Secretary and his team for making the festival a grand success.

At last, I extend my wishes to the executive committee of the film club and its editorial guild for its enthusiasm and insight in bringing out this publication.

(Shahrukh Shamshad)







**Dr. F.S. Sherani**  
Coordinator

**General Education Centre**  
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## MESSAGE



Now, I can say with full confidence, that the University Film Club has got its due progression this year. We have seen plenty of positive activities, in the form of workshops, group discussions, Film Screening, infrastructure development, procurement of equipments and off course excellent and the most successful annual film fest "**6<sup>th</sup> Filmsaaz- 2013**". All this could be possible due to the untiring efforts of the Club Secretary **Mr Arif Md Yeasin Jwadder** and his brilliant team of film enthusiasts.

Now they are due to achieve another land mark in the form of the annual film club magazine "**Montage**". With its international profile this would indeed become another milestone.

I wish them great success.

(Dr. F. S. Sherani)





**S. Abid Hasan**  
President



**University Film Club**  
G.E.C., Kennedy House  
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## PRESIDENT SPEAKS



Under the able guidance of the coordinator, General Education Centre, Dr. F. S. Sherani, the session 2012-2013 will go down as a watershed period for the Film Club. Not only did the annual film festival, Filmsaaz (the first of its kind in any Indian University), went international, but also witnessed the spectacular presence of internationally acclaimed and now National Award winner, Nawazuddin Siddiqui (Kahaani, Gangs of Wasseypur, Talaash, Aatma and Mumbai Talkies)

The event also saw the presence of well known producer, financier and now director, Sandeep Sahota and upcoming actress, Tulsi Chaudhary.

A month prior to the film festival, Film Club organized a film appreciation workshop by NSD faculty and selective by choice actor, Adil Hussain, who is also a name to reckon (both in India and overseas) through films like Life of Pi, Agent Vinod, English Vinglish, Lessons In Forgetting and the upcoming Lootera.

The session also saw the club joining hands with the American Centre, New Delhi to organize the Alfred Hitchcock film festival.

We are thankful to each and every member of the film club, the office staff of GEC and the jury members comprising filmmaker Mr. Rahman, well known scribe Anuj Kumar from The Hindu and actor/anchor Ali Faisal.

Here is hoping that the next edition of the grand event, 7<sup>th</sup> Filmsaaz-2014, will be even bigger and more opulent.

(SYED ABID HASAN)

Website-<http://filmclub.amu.ac.in>  
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 [twitter.com/filmclubamu](https://twitter.com/filmclubamu)





**Arif Md Yeasin Jwadder**  
Secretary



**University Film Club**  
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## SECRETARY'S NOTE

Montage has been made annual from this issue. Earlier it was published as a 'Special' Filmsaaz edition and was released at the valedictory function. The decision was taken because it was found that the quality is being compromised as the 'Special' edition has to be released within a short period and more importantly the events which take place after the Filmsaaz could not be incorporated. With this new approach Montage can now accommodate all our unforgettable events and we will get enough time for its betterment.

For the first time ever, we have compiled the past records and put it in the magazine for reader's information. Due to some or other reason, the old files and records could not be traced and it was tough for me to compile the data into a singular form and there is an apprehension that error could have cropped into it. I sincerely apologize and request the readers to bring forth the errors if any, which shall be rectified in next issue.

We received articles from abroad for the magazine and this is in line with my vision of going global. Filmsaaz which is the only film festival organized by students body of a university in India was until then organized as national festival. The **6<sup>th</sup> Filmsaaz- 2013** was organized as international film festival where we received film entry from across the globe. I thank the Coordinator, General Education Centre and President, University Film Club who gave me the nod to go ahead with my dream of organizing the festival internationally. We witnessed very good films and this was a leap forward of going global. The film club has marched forward!

I would also like to appreciate the efforts made by the club members without whose enthusiasm and hard labour, the club would not have achieved this height.

The cooperation rendered by the Secretaries and members of various other clubs of the General Education Centre during organizing the Filmsaaz were commendable and I thank them for their support.

Last but far from the least, I wholeheartedly appreciate the editor of the magazine who sacrificed his night's sleep in realizing the publication of this magazine in a befitting manner.

(Arif Md Yeasin Jwadder)

Website-<http://filmclub.amu.ac.in>

[facebook.com/filmclubamu](https://www.facebook.com/filmclubamu)

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# EDITOR'S PEN



Weaving anticipation of the glorious past, to harness the fruitful present and to bolster the memories intact, University Film Club presents to its readers the 5<sup>th</sup> Volume of its Magazine- **Montage** in a new avatar. The transition to the 'Annual' edition from a 'Special' Filmsaaz edition is a dream come true for the Secretary as it was on his inventiveness that the new layout of Montage was planned and finally executed.

The University Film Club is not minimally a cultural club but a legacy nurtured by the dynamic film enthusiasts of this great citadel of learning. A glance into the departing session, 2012-13, recalls a plethora of events that saw the light of the day for the untiring efforts put in by the Secretary, Arif Md Yeasin Jwadder, and his team setting the trellis of this kaleidoscopic magazine of the club.

The following pages reflect the herculean efforts of the members put in for orchestrating various events during the departing session, the 'honour-list' of persons associated with the club and intellectual thoughts of the film enthusiasts from across the globe, in synchronization with the motto of the club – 'where viewing means learning.'

As I pen off, I thank the Secretary of the Club for reposing confidence on me as the Editor and apologize for any error that might have crept in un-intentionally.

It gives me pride to present this kaleidoscopic magazine of the club and I am sure that this issue of 'MONTAGE' will provide you some moments of pleasure, happiness and satisfaction....Happy Reading!!!

(Shah Muneeb Raza)  
*Editor, Montage*

Email : [sainiki2656@gmail.com](mailto:sainiki2656@gmail.com)





# Club at a Glance

The University Film Club was established during the academic session 1973-1974 with the aim to promote cinematic culture among the students and to encourage a milieu where 'poetry in motion' becomes one of the greatest sources for their aesthetic and academic excellence. It is essential that every student should be given the opportunity to explore the creative world and keeping this in mind, the Club serves as the platform and has assiduously undertaken the task of blending conventional education with the aesthetics. Mr. Rahat Noor Khan was appointed as the first Secretary of the Club.

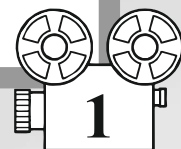
Since its birth, the University Film Club has been serving as the platform for students to explore the creative world of cinema. It not only screens great films of all times, of all languages and region, for the students but also organizes workshops, film quiz competitions, interactive sessions with film personalities, essay competitions and the like to constantly motivate the students to perceive in a distinct manner the subject of moving images.

In those days of yore, Kennedy auditorium was used for screening the films with the aid of RCA 35 mm projector and film reels. The cost of operating the club and purchase of film reels were huge and the Club managed its activity by way of sale of tickets to the students & staff. However, with development of ICT facilities, film screening became an easy affair and the tickets and passes lost their sheen. The Kennedy auditorium with its two RCA 35 MM Film Projectors, along with the giant 800 sq. ft. movable Cinemascope screen is the only functional solid state projector and movable cinema screen of India.

The secretary of the club is appointed from amongst the members by the Vice-Chancellor of the University on the recommendation of the selection committee held for the purpose. The Secretary in turn appoints five members as executive members on the basis of seniority. For being appointed as the Secretary, the member must have been a regular member for the last two years and must have participated in the club activities regularly.

Filmsaaz, the short film festival which was conceived by Mr. Adil Hossain, the then Secretary in 2008 has achieved the distinction of being the most celebrated event of the Club and off course of the University. In 2013, under the Secretary-ship of Mr. Arif Md. Yeasin Jwadder, the festival catapulted its way to become an international short film festival. Filmsaaz is the only short film festival organized by students body of a university in India.

The University Film Club can proudly boast of a long list of illustrious alumni who have created their own niche in the world of Cinema. The list of alumni is endless who left their mark in the film fraternity.



# **Roll of Honour**

## ***Life Members of The Club***

- Nawazuddin Siddiqui [Theater artist and film actor] (5 Mar, 2013)
- Adil Hussain [Theater artist and film actor] (2 Feb, 2013)
- Pitobash Tripathy [Film Actor] (10 Apr, 2012)
- Nirmal Chander Dandriyal [Film Director] (10 Apr, 2012)
- Anuj Kumar [Film Critic] (10 Apr, 2012)
- Dinesh Kumar Gupta [Film Maker] (10 Apr, 2012)
- Sudhir Mishra [Film Director] (10 Mar, 2011)
- Shubhobrota Sen Gupta [Creative Director] (10 Mar, 2011)
- Fakhruzzaman Khan [Film Maker] (10 Mar, 2011)
- Faruq Masudi [Film Maker] (10 Mar, 2011)
- Imtiaz Ali [Film Director] (7 Mar, 2010)
- Faisal Riaz [Editor] (7 Mar, 2010)
- Narendra Joshi [Documentary Film Maker] (7 Mar, 2010)
- Muzaffar Ali [Film Director] (2009)
- Tom Alter [Theater Artist & Film Actor] (30 Mar, 2008)
- Rajeev Khandelwal [Director] (2007)
- S.M. Zaheer [Actor] (1995)



***The University Film Club confers LIFE MEMBERSHIP to persons who have contributed meaningfully in the field of Cinema, Arts & Culture after the prior approval of the Vice-Chancellor.***

\*The list can not be treated as complete. The Editor regrets for any unintentional omission.



# Our Ambassadors



Al Nasir	: (Actor)
Begum Para	: (Actress)
Khuwaja Ahmad Abbas	: (Writer/Director)
Akhtarul Iman	: (Dialogue Writer)
Kanan Devi	: (Actress)
Talat Mehmood	: (Play Back Singer)
Khursheed	: (Actress)
Nigar Sultana	: (Actress)
Zubaida	: (Actress)
Javed Akhtar	: (Lyrics Writer)
Rehman	: (Actor)
Muzaffar Ali	: (Film Director)
Naseeruddin Shah	: (Actor)
Dalip Tahil	: (Actor)
Saeed Jaffry	: (Actor)
Kulbhushan Kharbanda	: (Actor)
Surekha Sikri	: (Actress)
Jameel Khan	: (Actor)
Anubhav Sinha	: (Director)
Salim Shah	: (Actor)
Vinod Pandey	: (Producer & Director)



# Annual Report

Arif Md. Yeasin Jwadder\*

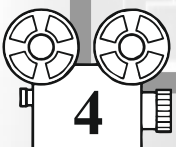
*It's the time of the year again, when we draw our curtains but, of course, only till the next show begins.*

University Film Club since its inception has been disseminating cinematic culture among the campus community. The session saw the revival of the Club from the past years. When I was appointed as the secretary for the current session, the Film Club was nothing but a small room, in which all activities related to the club was managed and accomplished. No doubt the room was too small and inadequate for its purpose and could only accommodate ten chairs at a time. But now I am delighted to state that the Film Club consists of a fairly large room which can accommodate over hundred students. The present room allotted to the Club was not in use for the last forty years and it was almost in ruins. It was a herculean task for me to refurnish and organize the room. By God's grace and continuous support of club members we completed the work in no time and now we can proudly say that the Film Club room is mini Kennedy Auditorium.

In this techno-savvy era, the use of ICT facility is inevitable and not resorting to its use means we are lagging behind. My first and most essential task was to give the website of the Club a new and dynamic look. In order to fulfill this task, on the very next day of my appointment, I succeeded in getting a sub-domain of the university website and thus we now have <http://filmclub.amu.ac.in> as the new website address and the website has been fully overhauled in a new and dynamic look. The old website unfortunately, had never been updated for the last 3 years.

The previous year, we had only forty members on our rolls. This was an indication of our unpopularity among the campus community which again was a sign of very dismal performance by the Club. I had determined to have not less than hundred students as members of the Club and truly speaking we can boast of having a membership of exactly hundred this time. Bright students from every faculty have taken the membership. The icing on the cake was the re-induction of resident members of Abdullah Hall as members of the Club, as they were prohibited by the Hall administration during the last five years from joining the Club and by giving them membership we thus empowered the other half of our society.

The Club saw a massive procurement of equipment; prominent among them are



51 inch Plasma television along with a Blu Ray DVD Player, 1 TB hard drive and other incidental accessories. We had only eleven film titles at the Film Club library and at the end of this session, we can proudly claim to have a collection of over 300 film titles in the form of DVDs, soft copies and most of them belong to world cinema.

Forums of the Clubs were held regularly and each forum was headed by senior member who has deep knowledge on the world of cinema. The Forums which operated during the session are as follows: **1. Film and Technology; 2. Screenplay and Dialogues; 3. Film Appreciation and Criticism; 4. Film Screening; 5. Film quiz; 6. Discussion on Film Aesthetics.**

Many workshops were held for the club members and resource persons were invited from the film fraternity, prominent among is Mr. Adil Hussain. Film festivals for public viewing were a regular affair and film screenings at the Club for the members were held regularly. For the first time collaboration with American Centre, New Delhi was entered into and a festival was organized here in the campus.

The **6<sup>th</sup> Filmsaaz-2013** was held as international Short Film Festival, earlier it was a national short film festival. It witnessed huge film entries even from across the globe. The festival was a great success and the campus community enjoyed quality and eye charming films in several languages and genres. The success of the festival was undoubtedly a result of continuous and sincere efforts of all the Club members.

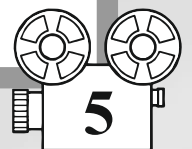
A new logo for the Filmsaaz was adopted which is the avatar of the previous one. It has been designed by none other than Sudhir Kumar, who designed the first logo. Even after five years we are lucky to have Sudhir bhai who redesigned the old logo with new concepts. Sudhir bhai's contribution shall always serve as a symbol of inspiration to others.

It was a common practice during the last five years to presume that Filmsaaz was the culmination point of the Club activities, but breaking the ice many events were held after the film festival.

*The legacy is to be carried forward...*

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*\*The contributor is the Secretary of the University Film Club for the current session. He has been associated with the Club since 2010. He is currently pursuing B.A., LL.B (Hons.) 4<sup>th</sup> Year at A.M.U. Fond of horse riding he is also the member of Muslim University Riding Club, AMU. He founded the Eco-Club of Aligarh Muslim University in the year 2011 which was later on co-opted by the University and has been holding the post of Secretary as Founder Secretary since its foundation. He was also the joint secretary of the Law Society of Faculty of Law for two consecutive years for the sessions 2009-11 and as acting Secretary from 2011-till date. He was also the Swimming Captain of Dr. B. R. Ambedkar Hall, AMU for the session 2010-11.*



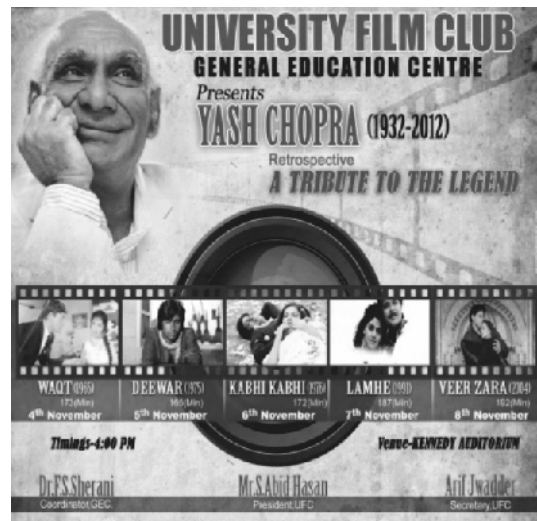


www.filmclub.org

### YASH CHOPRA RETROSPECTIVE

The University Film Club paid rich tribute to the legendary director by putting a bunch of his celebrated works on the screen. The festival started on 4<sup>th</sup> November 2012 and culminated on 8<sup>th</sup> November 2012. The films that were screened during this festival were *Waqt* (1965), *Deewar* (1975), *Kabhi Kabhi* (1976), *Lamhe* (1991) and *Veer Zara* (2004).

The festival witnessed an extraordinary rush and students came in large hoards to pay tribute to this legendary director.



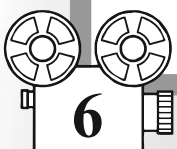
Poster of the Festival

### SAMJHAUTA EXPRESS

The University Film Club on the initiative of the Secretary, encompassing a mission to expand its activities beyond the main campus, endeavoured to manage special screening of 'women-centric' films in the auditorium of Women's College from 11<sup>th</sup> to 13<sup>th</sup> November. The films that were screened as part of this campaign included *Khuda Kay Liye*, *Bol* and *Dor*. The inmates of the Abdullah Hall were all in praise for this 'first of its kind' initiative taken by the Club.



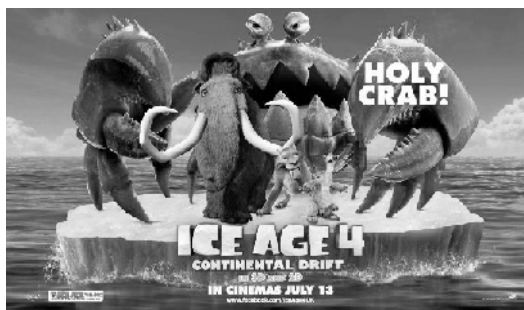
Poster of the Festival



## CHILDRENS' DAY SPECIAL

The University Film Club for the first time on the occasion of CHILDRENS' DAY catapulted for a special screening of *Ice Age 4- Continental Drift* for the 'Children of Aligarh'.

The little ones from various schools of Aligarh were invited by the Club and honoured. The icing on the cake was the giggles of the sweet children which set the tempo of the festival in true spirit.



## INDIRA GANDHI HALL SCREENING

The University Film Club orchestrated an extraordinary screening of two block-busters for the resident members of Indira Gandhi Hall on 29<sup>th</sup> and 30<sup>th</sup> November at the I. G. Hall premises. The films that were screened on this event were *The Dark Knight Rises* and *Barfi*. The club members felt privileged for orchestrating club activities beyond the Kennedy House.

## INTRA UNIVERSITY OPEN ESSAY WRITING COMPETITION 2012

The University Film Club in manifestation of the spirit contained in its motto '*where viewing means learning*' called upon the film enthusiasts of the campus to express their views on the topic '**Masala Versus Intellectually Gratifying Cinema**'.

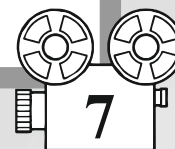
The competition was held in the month of December. The participants submitted intellectually rich pieces of literature. Ms. Taliaa Mahvish of B.A., LL.B (Hons.) 3<sup>rd</sup> Year, Ms. Nabeela Siddiqui of B.A., LL. B(Hons.) 2<sup>nd</sup> Year and Ms. Faheera Khan of B.Sc.-(Hons.) Chemistry-Final Year stood out from the rest winning the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Prizes respectively.

## REPUBLIC DAY FILM FESTIVAL

The members of the University Film Club celebrated Republic Day with great vigor and festivity.



Poster of the Festival

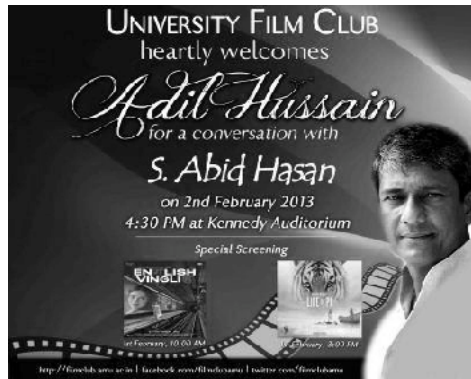




As a part of the Celebrations two fêted films, **CHAK DE INDIA** and **RANG DE BASANTI**, were screened in the Kennedy Auditorium on 22<sup>nd</sup> & 23<sup>rd</sup> January respectively.

## WORKSHOP WITH ADIL HUSSAIN

The University Film Club facilitated for its members a 'Workshop on Film Appreciation'. The Workshop was



Poster of the Workshop

conducted by **Adil Hussain- eminent theatre artist and film actor**, in the VIP Lounge

of the Kennedy Auditorium on 2<sup>nd</sup> February 2012. Mr. Adil Hussain made the members familiar with the trends of film industry and the existing thick line between theater and cinema.

In the afternoon **Mr. S Abid Hasan**, President of the Film Club held a conversation with **Mr. Hussain**, at Kennedy Auditorium where Mr. Hussain glared upon his career and on the demand of audience performed stand up comedy and mimicry. **Mr. Hussain** starrer **Life of Pi** and **English Vinglish** were screened at Kennedy auditorium on 1st February in consonance with the visit of **Mr. Adil Hussain**.

## ALFRED HITCHCOCK FILM FESTIVAL

The University Film Club in association with **The American Centre, New Delhi** co-organised a two day **Alfred Hitchcock Film Festival** in the Kennedy Auditorium on 7<sup>th</sup> & 8<sup>th</sup> February 2013 in the memory of eminent director of yester years **Dr. Alfred Hitchcock**. The paramount works of Alfred Hitchcock that were screened for the students of A.M.U comprised of **Mr. & Mrs. Smith** (1941), **Suspicion** (1941), **Stage Fright** (1950), **I Confess** (1953) and **The Man Who Knew Too Much** (1956).

**Ms. Nafeesah Allen**, Vice Consul, Second Secretary, Embassy of USA, New Delhi in her remarks praised the efforts of the Secretary and members of the Club for putting in hard efforts to make the show a grand



Poster of the Festival





success and expressed her desire to co-organise such festivals at regular intervals and reiterated to take the collaboration to a further height.

## FILMSAAZ

See Page 10 to 14

## LABOUR AND DIGNITY

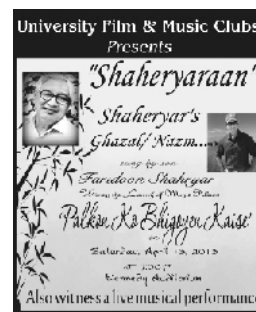
The University Film Club and I.G.Khan Memorial Trust, in an endeavour to admire the labour of Rickshaw Pullers, organized a short film festival on the theme of **Labour and Dignity** in the Kennedy House Complex from 7<sup>th</sup> to 9<sup>th</sup>



March 2013 where several budding film makers presented their enthralling works. As part of the film festival the famous **Do Bigha Zameen** was screened in the Kennedy Auditorium on 9<sup>th</sup> March. Miss Rinki Roy Bhattacharya, daughter of Bimal Roy (*Director of Do Bigha Zameen*) presented the synopsis of the film while Miss. Taran Khan, the trustee of IG Khan trust praised the efforts of the club for jointly organising the event.

## SHAHERYARAAN

The University Film Club and Fusion Music Club dedicated a special evening, 13<sup>th</sup> April, to the greatest poet of all times- **Mohammad Akhlaq Khan 'Shaheryar'**. The evening witnessed the recital of the poems of **Shaheryar** by none other than his worthy son, **Faridoon Shahryar**, along with the release of an album, **Palkon Ko Bhigoyen Kaise**, in the sweet memory of **Shaheryar sahab**.



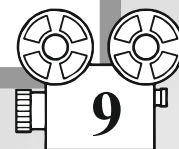
Poster of the Festival

## IRANIAN FILM FESTIVAL

The University Film Club in an attempt to revive the glory of Iranian Cinema orchestrated a 4 Day Iranian Film Festival, on 18, 19, 22 and 23 April, for the film buffers of the campus. The award winning films that were screened during this festival comprised of **Cow, Leila, The Crimson Gold** and **Colour of Paradise**. The festival was a '*first of its kind*' initiative attempted by the University Film Club and received wide response and applause.



Poster of the Festival



6th



# Filmsaaz

International short film festival

3<sup>rd</sup>-5<sup>th</sup> of March, 2013

6<sup>th</sup> Filmsaaz  
2013  
**Best Short Film**  
Presented by  
UNIVERSITY FILM CLUB  
General Education Centre  
Al-Fair Muslim University

6<sup>th</sup> Filmsaaz  
2013  
**Best Sound Mixing**  
Presented by  
UNIVERSITY FILM CLUB  
General Education Centre  
Al-Fair Muslim University

6<sup>th</sup> Filmsaaz  
2013  
**Best Story**  
Presented by  
UNIVERSITY FILM CLUB  
General Education Centre  
Al-Fair Muslim University

6<sup>th</sup> Filmsaaz  
2013  
**Best Cinematography**  
Presented by  
UNIVERSITY FILM CLUB  
General Education Centre  
Al-Fair Muslim University

6<sup>th</sup> Filmsaaz  
2013  
**Best Editing**  
Presented by  
UNIVERSITY FILM CLUB  
General Education Centre  
Al-Fair Muslim University

6<sup>th</sup> Filmsaaz  
2013  
**Best Screenplay**  
Presented by  
UNIVERSITY FILM CLUB  
General Education Centre  
Al-Fair Muslim University

6<sup>th</sup> Filmsaaz  
2013  
**Best Actor (Male)**  
Presented by  
UNIVERSITY FILM CLUB  
General Education Centre  
Al-Fair Muslim University

6<sup>th</sup> Filmsaaz  
2013  
**Best Actor (Female)**  
Presented by  
UNIVERSITY FILM CLUB  
General Education Centre  
Al-Fair Muslim University

6<sup>th</sup> Filmsaaz  
2013  
**Best Director**  
Presented by  
UNIVERSITY FILM CLUB  
General Education Centre  
Al-Fair Muslim University

6<sup>th</sup> Filmsaaz  
2013  
**Best Documentary**  
Presented by  
UNIVERSITY FILM CLUB  
General Education Centre  
Al-Fair Muslim University

6<sup>th</sup> Filmsaaz  
2013  
**Best Animation**  
Presented by  
UNIVERSITY FILM CLUB  
General Education Centre  
Al-Fair Muslim University

6<sup>th</sup> Filmsaaz  
2013  
**Best Music Video**  
Presented by  
UNIVERSITY FILM CLUB  
General Education Centre  
Al-Fair Muslim University

6<sup>th</sup> Filmsaaz  
2013  
**Best Ad Film**  
Presented by  
UNIVERSITY FILM CLUB  
General Education Centre  
Al-Fair Muslim University





KODAK TRI-X PAN FILM



KODAK TRI-X PAN FILM



17



17



17



17



KODAK SAFETY FILM

KODAK SAFETY FILM



19A







# 6<sup>th</sup> Filmsaaz



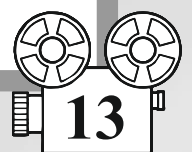
Filmsaaz is a festival of short films which is held annually since 2008, until 2012 it was a national film festival where film entries were invited from India. It is the only short film festival organized by student's body of a University in India. Filmsaaz was conceived in order to give the budding filmmakers a platform to showcase their talents.

The 6<sup>th</sup> edition of **Filmsaaz 2013** was unveiled in a brand new avatar. This edition transformed the national short film festival into an international one. The preparations of the festival converted the University Film Club into a bee hive, with pre-screening dealings and short listing of film entries received from around the world, to set the stage in motion. It was held from **3<sup>rd</sup> to 5<sup>th</sup> March, 2013** in the Kennedy Auditorium.

The Festival received 28 international and 102 national entries in all categories of short film, documentary, ad film, animation and music video. It was a difficult task for the pre-selection committee to sort the best among the best. The committee members put their day and night together to short list and categorize the films. However, keeping in mind the time allotted to each category, the committee sort listed 55 national and 25 international films which were screened on 3<sup>rd</sup> and 4<sup>th</sup> March, 2013 at the Kennedy Auditorium. The first day was allotted for the national entries and the international entries were screened on 4<sup>th</sup> March. A brilliant panel of film personalities formed the jury.

The valedictory function was scheduled on 5<sup>th</sup> March where the award winners were conferred with trophies and certificates. **Mr. Nawazuddin Siddiqui**- *theatre artist and film actor*, was the Chief Guest on the occasion. The valedictory function was held in much fanfare with the auditorium jam packed. **Mr. Siddiqui** gave away the prizes to the winners. The day belonged to the short film '*Name Nation Dosti*' in international category which bagged five awards in all. The Best Actor (Male) award in international category and national category were bagged by **Syed Umar Ali**(Name Nation Dosti) and **Waseem Khan** (*Aaina*- a mirror reflecting the world) respectively. The Best Actor (Female) award was presented to **Sanam Hussain** (Name Nation Dosti) and **Nishat Yunus** (Bellona) in International and National categories respectively.

Addressing the audience, **Mr. Nawazuddin Siddiqui** expressed his life-long unfulfilled desire of being the student of this prestigious University. He appreciated the efforts of the Club in providing a platform to small budgeted short films. On this propitious occasion **Mr. Siddiqui** was given the life membership of the Club.



# Award Winners



## National Category

## International Category

### Short Film:

1. Best Film- **Gaabha**
2. Best Sound Mixing- **Swarup Honap** for *Matiche Sur*
3. Best Story- **Salwa Rehman** for *Mysticus*
4. Best Cinematography **Ahmed Kamal** for *Humsafar*
5. Best Editing- **Naresh Paliwal/ Ravi Saroz** for *Shunya*
6. Best Screenplay- **Faiz Ahmed** for *Achha...Humari philam Kya Kam thi?*
7. Best Actor(Male)- **Waseem Khan** for *Aaina-a mirror reflecting the world.*
8. Best Actor(Female)- **Nishat Yunus** for *Bellona*
9. Best Director- **Junaid Imam** for *Melawa* and **Pragyan Sharma, Gulshan Jha** for *Communications in Love Life.*

- Name Nation Dosti**
- Anirban Ray** for *Taxi Driver*
- Ninad kulkarni** for *Connection Failed*
- Bhavik Suratwala, Yash Gupte** for *Connection Failed*
- Dipankar Sarkar** for *Do Re Mi Fa*
- Mohd. Iftekhaz Aziz** for *Name Nation Dosti*
- Syed Umar Ali** for *Name Nation Dosti*
- Sanam Hussain** for *Name Nation Dosti*
- Mohd. Iftekhaz Aziz** for *Name Nation Dosti*

### Documentary:

- Best Documentary- **Merajur Rahman Baruah** for '*Bit of Both- the disappearing horizon'* and **Rachita Sharma** for *Land of Ignorance*

- Dr. Indu Bala Singh** for *Caravan of Peace and love*

### Animation:

- Best Animation- **Rubaid Ashfaq** for *Respect Mother Earth*

- Balamurali Krishnan** for *Cup of life & Balamurali Krishnan* for *Monetalis*

### Music Video:

- Best Music Video- **Areeb Hashmi** for *Voice of an Indian*

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### Ad Film:

- Best Ad Film- **Asif Leonardo** for *Muqaddar Self Start*

- Syed Abdullah Zaini** for *Bazinga Promo*



# Film Saaz festival

THE 8TH FILM SAAZ IS ALL SET TO START FROM MARCH 5 TO MARCH 10, 2013. HERE'S MORE ON THE VEGA STUNT

**AMU NEWS**  
 A three-day festival of culture will be held at the Vega Stunt from March 5 to 10, 2013. The event will feature a variety of cultural programs, including music, dance, and drama. The festival is organized by the Film Saaz Society, AMU. The event is expected to attract a large number of students and faculty members. The festival will be held in the Vega Stunt, which is a large open area on the campus. The event is expected to be a great success.

**Entries**  
 The Film Saaz Society is accepting entries for the 8th Film Saaz festival. The entries should be submitted to the Film Saaz Society, AMU. The deadline for entries is March 1, 2013. The festival will feature a variety of categories, including Best Film, Best Actor, Best Actress, Best Director, Best Music, Best Screenplay, Best Editing, Best Cinematography, Best Sound, Best Production Design, Best Costume Design, Best Hair and Makeup, Best Special Effects, Best Visual Effects, Best Animation, Best Documentary, Best Short Film, Best Student Film, Best Amateur Film, Best International Film, Best Foreign Film, Best TV Film, Best Video Film, Best DVD Film, Best Blu-ray Film, Best Digital Film, Best HD Film, Best 3D Film, Best IMAX Film, Best IMAX Short Film, Best IMAX Student Film, Best IMAX Amateur Film, Best IMAX International Film, Best IMAX Foreign Film, Best IMAX TV Film, Best IMAX Video Film, Best IMAX DVD Film, Best IMAX Blu-ray Film, Best IMAX Digital Film, Best IMAX HD Film, Best IMAX 3D Film.

The Film Saaz Society is a student organization at AMU. It is dedicated to promoting film and video art. The society organizes various film and video events, including festivals, screenings, and workshops. The society also publishes a film and video magazine. The society is a member of the International Film and Video Society (IFVS).

**फिल्म साज 2013 पुरस्कार वितरण समारोह**  
 हर क्षेत्र में अब्जल रही फिल्म नेम नेशन दोस्ती

## फिल्म साज 2013 पुरस्कार वितरण समारोह

हर क्षेत्र में अब्जल रही फिल्म नेम नेशन दोस्ती

फिल्म साज 2013 पुरस्कार वितरण समारोह का आयोजन AMU के कैंपस में हुआ। समारोह में अनेक फिल्मों के प्रतिस्पर्धी चरित्रों में नेम नेशन दोस्ती का नाम अग्रणी रहा। फिल्म नेम नेशन दोस्ती को सर्वश्रेष्ठ फिल्म का पुरस्कार मिला। अन्य पुरस्कारों में 'गुलाब' और 'दोस्ती' भी शामिल हैं। समारोह में अनेक फिल्मों के प्रतिस्पर्धी चरित्रों में नेम नेशन दोस्ती का नाम अग्रणी रहा। फिल्म नेम नेशन दोस्ती को सर्वश्रेष्ठ फिल्म का पुरस्कार मिला। अन्य पुरस्कारों में 'गुलाब' और 'दोस्ती' भी शामिल हैं।

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## फिल्म साज-13 में दूसरे दिन दिखाई गई 32 फिल्में

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## ‘गैंग ऑफ वासेपुर’ नेरी जिंदगी के काफी नजदीक

‘गैंग ऑफ वासेपुर’ नेरी जिंदगी के काफी नजदीक

## फिल्म साज 2013 के एवार्ड विजेता समारोह आयोजित किया गया

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फिल्म साज 2013 पुरस्कार वितरण समारोह

फिल्म साज 2013 पुरस्कार वितरण समारोह

## ‘Fिल्मसाज’ concluded

‘Fिल्मसाज’ concluded



‘गंगा’ और ‘नेम ने नेशन दोस्ती’ फिल्मों को अ

## ‘नेम नेशन दोस्ती’ व ‘गुलाब’ बेस्ट फिल्में

‘नेम नेशन दोस्ती’ व ‘गुलाब’ बेस्ट फिल्में

## Critically Acclaimed

Critically Acclaimed

Critically Acclaimed

## ‘नेम नेशन दोस्ती’ बनी सर्वश्रेष्ठ फिल्म

‘नेम नेशन दोस्ती’ बनी सर्वश्रेष्ठ फिल्म

## Revising Reel Rules

Dr. F. S. Sherani\*

**I** always remember and relish the essence of the famous lines by noted film writer Gulzar sahib in the film **IJAZAT** “*apne Jawan hone se zyada khushi apne bête ko badhta dekh kar hoti hai*”. The annual film festival of University Film Club “**FILMSAAZ**” is like my growing kid, conceptualized in 2008, has now gained popularity and a faithful stature, especially among the budding film makers across the continent. The Filmsaaz also helps to nurture the talent of novice film makers in too many folds, but somehow I can not suppress the urge to correct them, whenever they flout the set rules of film making. Like language, the cinematic language also has some set rules and grammar as well. Taking cinematic liberty does not mean to reject and discard the tested rules, which has become a frequent occurrence now. Let us allow “Montage” to revise the Reel Rules.

■ **RULE I:** The area photographed determines the subject's

image size on the film. The camera may film long shots, with -tiny images, or close-ups with large images. Image sizes may be employed in a series or shots to present the event in a progressive or regressive, contrasting or repetitive manner. Progressive (or regressive) shots utilize a series of images increasing (or decreasing,) in size. Sequences may proceed from long shot to medium shot to close-up; or procedure may be, reversed. The sequence may begin and end with any type of shot: Most important is the progressive change in image size, from shot to shot. Similar series or pairs of shots need not be used throughout a sequence. A sequence may begin progressively, so that it moves in from establishing long shot to close-up. Then it may move into a repetitious series of close-ups such as individual reaction shots and climax with a series of back-and-forth contrasting shots. The viewpoint determines the subject's image angle, or the camera angle from which the audience



views the subject matter. The viewpoint may be progressive or regressive, contrasting or repetitious. In a progressive or regressive series, each angle is either greater or smaller than the preceding angle. Angles may also progress in height, going from low to eye level to



‘...**FILMSAAZ**  
is like  
my  
growing  
kid,...’

high angle or may progress in opposite manner. Or they may progress in relation to the subject, such as going from front to side to rear angle. Any series of angles progressing or regressing in orderly fashion is governed by this principle. Contrasting angles are pairs of shots employing camera angles in direct opposition to each other. A high angle may be followed by a low angle; a low angle by a high angle a front angle by a reverse angle,




**'Recording the required series of images from the proper camera angles cannot be successfully accomplished in a haphazard manner'**


a reverse by a front angle: to be most effective, angles selected should be dramatically opposing.

■ **RULE II:** Repetitious angles are series of '*similar angles*' applied to the same or different subject matter. A series of shots may be filmed from the same angle at intervals; to show various stages of manufacturing process. Or, similar angles may be employed to film different people, objects or actions. The view point remains the same, the subjects matter changes, as events progress; or different subjects are depicted from similar angles. It is not necessary to employ similar series of angles throughout a sequence. Angles may be varied in the same manner as sizes of images. Treatment of angles and images should be interesting and used in

combinations to provide visual variety, so that the audience is brought in closer and closer, in diminishing angles. It is moved back and forth to view contrasting images and stays at the same distance from various people or moves up and down, round and about, in a series of '*camera moves*' which place the audience in the best position for viewing the action occurring at that moment in the narration. Recording the required series of images from the proper camera angles cannot be successfully accomplished in a haphazard manner. Thoughtful planning, with definite editorial patterns in mind, is required. It is often difficult to draw the line where a certain type of shot ends and another begins. However, it is necessary that a definite change, in both image size and camera angle take place whenever they are employed progressively or regressively. A slight angle change with the same image size will look like as an abrupt shift in the figures. A slight image change from the same angle will appear as a sudden expansion or contraction of the image.

■ **RULE III:** Use similar

camera angles or opposing matched angles, such as in a series of repetitious *back-and-forth*, *over-the-shoulder shots*, or a series of *objective or point-of-view close-ups*. Image size and camera angles should be integrated so that they match. Progression in image size should also employ camera angles that move around and shoot the subject from a side angle as it moves closer. Contrasting pairs of shots may utilize contrast in both image size and camera angle to be more effective. Series of repetitious shots should repeat both similarly sized images and similarly angled camera setups or repeat similarly sized images with opposing matched camera angles.

■ **RULE IV:** Establish the setting with a long shot or an extreme long shot - if vast in nature. Move into a medium shot to introduce the players as a group and use '*close-ups*' for individual screen filling shots of each. Employ '*Long shots*' to show the players in relation to the background and to provide them space to move from one place to another as the action progresses. Use '*medium shots*'

particularly *two-shots*, to show important interaction between players. Utilize *close-ups* to emphasize a particular action or to isolate a player or action by removing all else from the view. Use extreme *close-ups* for full-screen shots of very small objects or actions. Progress inwards as the action develops. Move back to re-establish the over-all scene and to depict new developments.

Don't attempt to tell the entire story in a single shot! Remember that a sequence is a series of shots and each shot should depict its particular portion of the story in the best possible way. Think first of the area required for the particular shot and then of the best view point. The area and view point should be considered from both aesthetic and dramatic requirements. Difficulties encountered by pioneers in crossing a trackless wasteland may be most expressively conveyed to the audience by an extreme long shot which dwarfs the people against the rugged terrain. Or on the other hand, technical problems involved in soldering may best be shown by moving in close and filling the screen with a

single drop of solder!

■ **RULE V:** Emphasize and isolate significant players' actions or dialogue with close-ups. Shift the camera on movement that may be overlapped from shot to shot. Move the players out of and into the shots. Shoot '*cut-in and cut-away close-ups*' where ever possible. If in doubt about unusual camera angles, pan or dolly shots or any other shots that may cause editorial problems, shoot *protection shots* for additional coverage.



'Most rewarding results will be obtained when the camera is repositioned for the best possible angle...'

Don't be hide-bound by a by-the-numbers 1-2-3 shooting pattern.

■ **RULE VI:** Using the same camera angle and same lens on consecutive shots will result in a jarring '*jump-cut*' due to changes in players' positions. This is tantamount to stopping the camera in the middle of a

shot, since nothing photographic is changed and the player movement which occurred during the shut-off interval is also missing. There should be a definite change in-image size & viewing angle from shot to shot. This may be accomplished with the movement of camera or change of lens or change of both camera and lens to meet requirements of the new set-up.

■ **RULE VII:** Moving the camera with the same lens is better than changing lenses from the same camera position. Most rewarding results will be obtained when the camera is repositioned for the best possible angle for each shot and a focal length lens that meets the technical and dramatic aspects of the scene is chosen. In circumstances when either the *pop-in treatment* of switching to a longer focal length lens or moving the camera straight in, is to be used the latter should be employed. It may be used when filming a single person in. A long shot such as a '*master of ceremonies*' on stage. A long shot from the back of the theater may be followed by a close-up which moves straight in to the subject. A subject seen from a distance such as a person in a crowd may be

followed by closer shot from a similar viewpoint.

■ **RULE VIII:** Don't shoot a close-up with a telephoto lens from the long shot camera position. The camera should be moved in closer, an intermediate focal length lens employed and appropriate camera angle and lens height chosen that would best portray the player.

■ **RULE IX:** The zoom lens does not lend itself to any type of treatment. Unless the camera is positioned on a dolly boom arm, it cannot be lowered as the lens is zoomed into in to close-up. The zoom should only be used in full whenever the camera is to be moved straight in for a subsequent close-up and when an actor is centered and relates with others on each side of him.

■ **RULE X:** It will not provide the best close-up when the camera is to be moved around to the side whenever players' relate across the screen. Generally, the camera is at higher position for long shots than it is for close-ups, so it becomes necessary to lower the camera when it is moved in. There are instances, however, when the camera is positioned at eye level for the long or

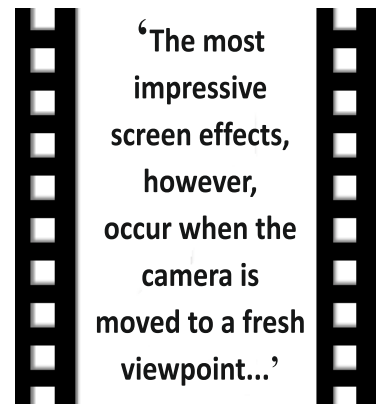
medium shot so that it only requires being moved in and around or straight in.

■ **RULE XI:** The most impressive screen effects, however, occur when the camera is moved to a fresh viewpoint and the camera's height is adjusted to suit the subject and the best lens focal length is chosen to fit the individual shot. While it is not absolutely necessary to change the lens for each shot, it is wise to switch to a different lens focal length best suited for the particular scene being filmed. Generally, a change is necessitated since a wide-angle lens may be required for **distant-shot**, a normal lens for a **medium shot** and a **semi-telephoto or telephoto** for a **close-up or extreme close-up**. All efforts should be made to match player positions but small discrepancies due to slight mismatching between shots will be less apparent with a change to a new viewpoint than with a straight-in move.

■ **RULE XII:** The camera angle should not be shifted slightly in consecutive shots of the same subject filmed with the same image size. A two-shot of players facing each other will appear as a **'jump-cut'** if filmed from a matched

pair of camera set-ups, which are varied slightly to favor each player in turn. Since the pair of images is of the same size and the angle is slightly changed, the players - rather than the camera angle- will appear to shift. A definite change in camera angle will assure a smoother flow of images. Each scene should be considered as part of a sequence or series of shots; but must be given Individual attention based on story requirements in addition to aesthetic, technical and psychological factors that determine camera angles.

■ **RULE XIII:** when filming exteriors, advantages of



'The most impressive screen effects, however, occur when the camera is moved to a fresh viewpoint...'

foreground frames such as tree branches and arches should be considered. Whenever possible angle plus-angle viewpoints should be chosen to record the best modeling, greatest

number of planes and solid three-dimensional effects. *Compositional forms should suit subject matter and aid in creating proper atmosphere and mood.*

■ **RULE XIV:** Inherently dramatic subject matter requires little or no special camera treatment. For instance, a dramatic speech should not be filmed with complicated lighting, tricky angles or distracting background action if full audience attention belongs to the speaker.

■ **RULE XV:** Unorthodox camera treatment should not be employed when it may distract the audience from the picture to awareness of camera. On the other hand, audience emotion may be raised to a high pitch by

presenting subject matter in a distinctive and dramatic manner. The cameraman should study the event to be filmed along with the script and decide whether forceful camera participation would be an asset to the story-telling or whether the camera should function merely as a detached observer.



■ **RULE XVI:** Normal progressions from *long shot to close up* are generally safe but not always the best technique. If the sequence develops into a series of back-and-forth close-ups of various players, progressive camera angles should switch to repetitious camera angles. *If a great deal of player movement is involved, or new elements are introduced, it may be necessary to return to the long shot to re-orient the audience.*

■ **RULE XVII:** Outdoor filming particularly in color depends upon the sun angle except for special effects such as back lighted scenes. The sun angle is best when the scene is side or three-quarter front lighted. Even with careful planning to take full advantage

of the sun at various times of the day or season this restricts choice of camera angles.



■ **RULE XVIII:** Signs, plaques, labels and similar identifications should be filmed either straight-on - in the manner of titles - or given a three-quarter angle, so that the lettering diminishes in size as it recedes from left to right. A lengthy sign, filmed with a panning or dollying camera movement must necessarily be filmed so that lettering enters from screen right and slides across the picture from right to left. Care must be taken to angle the camera in the manner for static shots. Square-on camera angles may cause skipping effect in which the letters break as they chatter across the screen. **A sign, poster, newspaper headline, label or any piece of printed matter such as a letter or report should be given an upbeat effect by positioning it in the frame so that it slopes up-hill, that is, from lower left to upper right.**

■ **RULE XIX:** Camera should not be drastically angled on light interiors, filmed with wide-angle lens. Distortion

 **‘The cameraman should study the event to be filmed along with the script...’** 



and linear convergence may be held to minimum with slight angling or shooting **'Square on'**. If a wide-angle lens is to be employed to film a tight area, the camera should not be drastically angled so that perspective distortion is


**'Player or vehicle movement towards or away from the camera may cause the subject to grow progressively...'**


increased. The wider the lens angle, the greater the linear convergence. In this case,

camera angle should be as square-on as possible to prevent weird foreshortening. Try to keep the players equidistant from the camera under such conditions as the closest player may appear unduly large in comparison with a player standing a short distance away. Extreme wide-angle lenses record the area from front to back of the setting so that it appears lengthier than in reality. Player or vehicle movement towards or away from the camera may cause the subject to grow progressively larger or regressively smaller at an accelerated rate resulting in the subject appearing to cover a greater distance than what

actually exists. Such movement should be avoided, unless desired for a special effect.

■ **RULE XX:** A tilted object-filmed with an equally-tilted camera may be filmed to appear level on the screen. Tilted vertical can often be straightened or vertical lines may be tilted as desired by angling the camera. For example, a three-quarter low angle shot of a columned courthouse may look better if shot with a slightly off – level camera so that the side of the building nearest the camera is squared off to appear approximately parallel with the side of screen.

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**"A FILM IS  
 MADE TO CREATE REACTION.  
 IF THE AUDIENCE DOES NOT  
 REACT ONE WAY OR ANOTHER,  
 IT IS A INDIFFERENT  
 WORK AND WORTHLESS"**  
 —Ernst Ingmar Bergman



## Ray's Women: *In Search of the Self...*

Surangama Guha\*

**C**haru (*Charulata*, 1964), the lonely, childless bride of a somewhat indifferent newspaper owner, is trapped between tradition and a restless craving for freedom. *Bimala's* (*GhareBaire*, 1984) liberation symbolizes the conscious awakening of the Indian woman at the time of the *Swadeshi Andolan*. *Arati*, (*Mahanagar*, 1963) the typical middle-class, seemingly placid housewife, rebels against the barriers of tradition, as she takes on the role of the sole breadwinner of a joint family, if only for a while. And last but not the least, *Monisa* (*Kanchenjunga*, 1962) appears to have finally broken free of the shackles that had so long held her back.

Four of Ray's immortal women—desperately revolting against the rigid parameters of tradition imposed upon them by an aggressive, male-dominated society. *Charulata*, as we all know, is a cinematic adaptation of *Tagore's* 'Nastaneer' (1901), which in turn was inspired by the suicide of his beloved sister-in-law, *Kadambari Devi*, an incident that left an indelible impression on his mind. According to Ray himself, *Charulata* tells us the story of a woman

(played to perfection by *Madhabi Mukhopadhyay*), whose passionate longing for love, freedom and self-identity, traps her in an emotional involvement with her brother-in-law, *Amal*, a voracious reader and a budding author. She is the epitome of the dutiful, neglected wife whose husband, though not insensitive, is thoroughly engrossed in his own naïve dreams about western political ideas and social values. She seeks companionship, a taste of which she gets in *Amal*, and which for her begets a sense of attraction. Their common taste of literature paves the ground for a deeper bond, at least on *Charu's* part. However, despite the emotional sensitivity, and her sharp contrast with the unimaginative sister-in-law, *Manda*, *Charu* too is embroiled in the conflicts surrounding the life of Bengali women in the 19<sup>th</sup> century—the dynamics between *Prachina* (Conservative Woman) and *Nabina* (Modern Woman). The moment she takes a bold step out of her routinized world to give vent to her own passions, and interests in life, she is forced to bear the consequences. The ambiguous freeze-shot with which the film closes indicates that reconciliation may, but

possibly does not happen! Interestingly, **society today is as much averse to even the hint of an extra-marital relationship**, particularly where women are concerned, as it was in the 19<sup>th</sup> century. Thus in *Charulata* we find a restless housewife, submitting ultimately to the demands of society.

It is the same dialectic between tradition and modernity that *Arati* (again *Madhabi*) fights in *Mahanagar*, only for her the outcome leaves the audience with a glimmer of hope. At its simplest, *Mahanagar* is a story of clashing social values, the gap between an older generation, trying to keep the woman at home, and a younger generation, accepting change for necessity, though the men still need time for this. Set in the mid-1950s, the film portrays the major societal transformations taking place at the time as more and more middle-class women were leaving the confines of their homes to earn for their families. The traditional joint family was breaking up but this did not prevent the persisting resistance towards women's employment. As *Arati* meekly submits to her husband's sarcasm, at the same

time sticking determinedly to her own resolve, and finally, and impulsively, gives up her job at a moment's notice, we find behind her placid countenance, a woman of grit. **The lipstick is an obvious symbol of freedom and modernity, which she uses when stepping out of home.** She struggles against her in-laws disregarding age-old traditions, gradually becoming their only anchor, and her newly acquired confidence outside home hurts her husband's ego. One must note however that one of Ray's most admirable female characters, **Arati** is not alone in the war she wages with her family, and more generally, society, as her husband, although he fails to get on top of his ego, serves as a strong and supportive pillar in her life and career. She and her husband finally find bliss in each other, though both are unemployed and the family's future weighs down on them.

As the credits roll, the lighted lamp post on the evening streets of Calcutta, at the end of *Mahanagar*, leaves behind traces of hope. Yet all hopes are drastically dashed in Ray's adaptation of **Tagore's Ghare Baire** (1916). *Ghare Baire* is an intensely powerful tale of relationships in the backdrop of the *Swadesi Movement* in Bengal after the Partition in 1905. *Nikhilesh*, an ardent believer in female emancipation, wishes to

liberate his wife from the seclusion women in those days were used to. The memorable scene in the film where *Nikhilesh* and **Bimala** walk slowly down the long corridor as doors open before them, is an obvious metaphor symbolizing **Bimala's** (skillfully portrayed by *Swatilekha Chatterjee*) journey from the '*andarmahal*' to the revolutionary world outside.

*Nikhilesh* educates his wife and gives her the liberty to interact freely with his friend *Sandip*. One must note that Bengali women at the time still used the *ghunghat* when meeting with strangers. It is now that the triangle is formed and we find **Bimala** swept off her feet by the charming yet so-called maverick, who gives fiery speeches, promoting *Swadesi* goods, but smokes cigarettes from foreign lighters! Yet to **Bimala** he is the ultimate symbol of patriotism. To a woman who has spent most of her early life within the four walls of a room, the sudden passage to an atmosphere, heated by the call of '*Vande Mataram*', the call for bloodshed and sacrifice, is naturally blinding. Liberated enough to feel the magnetic attraction of a man so different from her staid, passive husband, but not enough to see the latter's staunch point of view supporting Western infiltration, **Bimala** lets herself flow in the new-found passion.

She fails to see the love of the trusting *Nikhilesh* and is infatuated by *Sandip's* hypocritical patriotism, his charisma and declaration of shallow passion for **Bimala** herself. When she finally comes back to her senses, *Nikhilesh* forgives her, but pays for her infidelity with his own life and she herself by becoming his widow. **Tagore** himself allows for the reader's imagination to run free, as his story ends with *Nikhilesh* having been gravely injured in an attack. But Ray ends his film with very little vagueness as **Bimala** is seen transforming from a married woman to a widow's attire, complete with cropped hair as was the custom for widows at the time.

**Charu** and **Bimala** are both **Tagore** characters, yet they differ from each other substantially. While **Charu** is gravely in need for marital attention, **Bimala** has no dearth of it! Besides, **Bimala**, unlike **Charu**, is actually encouraged by her broad-minded husband to get to know the world. In this light she cannot really be considered a woman suppressed by tradition and customs. A common speculation is whether *Nikhilesh* was actually testing **Bimala's** self-control when he loosened her chains. **We can in fact pose another question here, was it because Bimala was a liberated woman of her**

**time that she met the fate that she did? Was it, in fact, inevitable?**

From the dark ravages of *Bimala's* tragic fate, we may now move on to the breathtaking beauty of the snow-capped *Kanchenjunga*, where *Monisa* or *Alokananda Roy* desperately tries to come out of a relationship, arranged by her self-willed father. *Indranath Choudhury* is an uncompromising patriarch, with a temper, an ego and a will reminiscent of the *British Raj*. Having already forced his elder daughter, *Anima*, into an unhappy marriage, *Indranath* now intends to impose himself upon the younger one, *Monisa*. The *Choudhury* family is naturally not used to disobeying or finding faults with the patriarch, who asserts himself when and where he pleases. Interestingly, his only son is flirtatious and perhaps not as much dominated by the father as are his wife and daughters.

*Monisa*, a graduate student of English Honours at *Presidency College*, tensely dresses to meet her prospective husband, Mr. *Banerjee*. This heavily anglicized young man has

recently returned from abroad, earns well and can no doubt keep a woman happy if luxury and material wealth are all she seeks. He is patronized by her father and *Monisa* is naturally expected to marry him. Everyone, except for *Monisa's* mother, a woman of character, takes the marriage for granted. But in *Monisa* again we find a girl who has a mind of her own, a romantic, heartily against marrying this man so different from herself, whom she does not love and who is in every sense her father's choice.

**Adip from the original screenplay:**

**Pranab:** Monisa...

**Monisa:** I think...

**Pranab:** What do you think?

**Monisa:** there'll be mist...

(*Pranab is visibly disappointed.*)

**Monisa:** I love mist.

**Pranab:** hmm. It's very healthy.

**Monisa:** Mr. Banerjee—

**Pranab:** yes—

**Monisa:** suppose we only walk, without talking?

(*Pranab has given up hope.*)

**Pranab:** As you wish.

On the other hand, she spontaneously comes out of her shell to invite the unemployed, middle-class *Ashok*, to her house.

The slightly impulsive, outspoken *Ashok*, who belongs to a social

setting in stark contrast with her own, attracts her more than *Banerjee's* polished etiquette. As *Banerjee* takes her hint at long last and announces her free, the unexpected freedom renders her speechless. Unlike her elder sister, she escapes a forced relationship and perhaps for the first time in her life, comes out of her father's sphere of dominance.

**These Ray women—defined as transgressive by patriarchy—manage to transcend the parameters of a socially constructed and imposed femininity, and take their first unsure step towards liberty.** While two of them, *Arati* and *Monisa*, are rewarded for their determination, the other two let themselves be swept away, make mistakes and are punished.

Yet, they all assert, albeit in a tentative fashion—In *Tagore's* words,

*Nahi Devi, Nahi Samanya Nari,  
Puja Kori More Rakhibe Urdhe  
Se Nahi Nahi*

*Hela Kori More Rakhibe Piche  
Se Nahi Nahi*

*Jodi Parshe Rakho More  
Sankate Sampade*

*Sammati Dao Jodi Kothin  
Brote Sahay Hote Pabe Tobe  
Tumi Chinite More.*

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# A synoptically Recapitulation Review on Completion of 100 years Progressive Journey of Indian Cinema

Taliaa Mahvish\*

**W**e, the Indians, are living in free India, and celebrated the Ceremony of 66<sup>th</sup> Independence Day of the country on 15th August 2012, the very important day, India commemorating the nation's independence from British-rule on date back 15 August 1947, whereas the Indian cinema has emerged lustfully from the test of time despite the vast cultural differences, various competitions and difficulties in the journey of past 100 years. It was **Phalke** who introduced India to world cinema at a time when working in films was taboo. After the success of his film '*Raja Harishchandra*', several filmmakers in Bombay and Madras began making silent films. While by the mid 1920s, Madras had become the epicenter for all film related activities. **Raghupathi Venkaiah Naidu, SS Vasan, AV Meiyappan** set up production houses in Madras to shoot

Telugu and Tamil films. However, Indian cinema has an identity that is very unique and unmatched. We have moved from the black and white silent films to as advance as 3D and use of animation but our cinema continues to retain its basic essence on to thrill. Even as internet downloads and television continue to cannibalize the theatrical revenues of Indian films, the lure of the 35 mm is something else altogether. Perhaps, it was French who have introduced the concept of moving images, but little did anyone know that India would one day become the largest film industry in the world. **It's a miracle. Isn't it?**

On the development of advance technological equipments and gadgets, the film making job has become easier and cheaper with high quality. However, the downside of digital technology is that films are available all over the Internet as soon as they are released. However, digital technology is helping film makers in other ways, because

it makes it easier to make films. Everybody has a camera and an editing tool on their personal computers. We hope to see a lot of new film makers and a new lingo emerging over the next decade. This is good for the industry.

## **Discussion on Histo-Characterization of Indian Cinema:**

**Cinema** has gradually become an integral part of Indian culture. Its remarkable major work has been that it actually binds the country together. Generally, when the film is watched in the cinema hall, no one of the watching public is interested in seeing the religion, cast or culture of the person working in film. People sit together, laugh, cry and enjoy. Indian cinema binds them together by its fascinating presentation. That is one of its greatest achievements. However, the industry has had its ups and downs, but Indian cinema always tried its best to offer a different kind of entertainment each time. Though still looked down upon by some, it has its own distinctive character.

Bollywood films are generally a mish-mash genre, a mix of everything. They offer wholesome entertainment, plain and simple keeping in view the standard and interest of the masses. Moreover, the Indian cinema has been unaffected by the dominance of Hollywood, unlike other cinema industries. They aren't threatened

by Hollywood and don't look at its calendar before releasing their films. That is the plus side of our films industry. At present we are catering to the Indian Diaspora and, beyond that, we are not

well known but want to be recognized more widely because we know we are talented. **But**, traditionally like most of the things in India, the origins and history of cinema in India is quite fascinating. Fascinating is because the origins of cinema started sometime in 1890s and not in 1913 as it is popularly known now. Most of us know that **Dadasaheb Phalke** heralded feature films in India, but contrary to popular notions, he wasn't the first to make a silent film. **HS Bhatavdekar** popularly known as **SaveDada**,

a photographer by profession was one the privileged few to have witnessed the films made by **Luemiere** brothers in 1896. Soon after, **Bhatavdekar** procured a films camera from London and went on to document day-to-day events which eventually made for India's first silent short film in 1897. By the late 1890s, short

#### The Indian Cinema in Facts and Figures:

- India is the world's largest producer of films with over 1,200 films released every year.
- Bollywood, India's Mumbai-based Hindi film industry produces over 200 films annually. The rest are produced in 25 different regional languages. In addition to Bollywood, India is home to Kollywood (Tamil/Tamil Nadu), Tollywood (Telugu/Andhra Pradesh) and Mollywood (Malayalam/Kerala).
- In 2011, the size of the Indian film industry was estimated to be over INR 90 billion, and with an estimated compound annual growth rate (CAGR) of 10.2 percent, it is expected to reach INR 150 billion by 2016.
- Indian cinema accounts for just 7 percent of global box office revenue.
- Some 1.83 million people are employed in the film industry in India.

films had become a common feature and many photographers had experimented with medium. Most of these films were documentaries capturing events and some captured theatrical performances. Also, if one looks back, one can understand how the society and certain situations influenced the way the film industry works now, a long span spreading over 100 years down the line. Further to the above, the origins of India's three most prominent film industries can be traced to

these years when European exhibitors showcased foreign films in Bombay (1896), Madras (1897) and Calcutta (1898). All these cities played an important part in forming the subsequent Marathi, Tamil and Bengali film industry which till date are flourishing. Soon after **Save Dada**, photographer **Hiralal**

**Sen** also made his first film, *A Dancing Scene* from the opera *The Flower of Persia*. **Sen**, subsequently started his film company, **Royal Bioscope Company** with his brother, **Motilal** and went on to make forty films in his career.

#### a. The Indian Cinema-A pioneer Period before Independence:

It was 3rd May 1913, When **Dadasaheb Phalke**, the father of Indian Cinema, released his epochal feature film *Raja Harishchandra*. It is unlikely that either the exhibitors or the pioneer film maker realized they were unleashing a mass entertainment medium that would hold millions in sway for the next hundred years. The silent era came to an end when **Ardeshir Irani** produced his first talkie, **Alam Ara** in 1931. If



**Phalke**, we consider as the father of *Indian cinema*, **Irani** was the father of the *talkie*. The talkies changed the face of Indian cinema. Apart from looks, the actors not only needed a commanding voice but also singing skills, as music became a defining element in Indian cinema. The year also marked the beginning of the Talkie era in South Indian films. The first talkie films in Bengali (*Jumai Shasthi*), Telugu (*Bhakta Prahlad*) and Tamil (*Kalidass*) were released in the same year. **Himanshu Rai**, who was a prominent filmmaker of the 1940s, also began his career by co-directing a silent film called *Prem Sanyas* in 1925. **Rai and Franz Osten** shot the film in Lahore and **Rai's** wife **Devika Rani** played the lead role in the film. By the late 1920s, film makers slowly started adapting novels for films and started steering away from mythology. **Phalke** produced and directed films till in the 1932 but eventually, as the talkies came into being, could not sustain him in a changing industry and retired in Pune. By the time the first talkie - **Ardeshir Irani's Alam Ara** came in 1931, Indian audience was familiar with the concept of a feature film. Several theatres had been opened in various cities of the country and film makers were slowly introducing new stories. **Irani** perhaps understood the

importance of sound in films and reportedly raced to finish the film. When the film was released in Mumbai's Majestic Cinema, the police had to be summoned to control the hysterical crowd who had come to watch the film. While **Alam Ara** brought a new change in the society it affected the careers of many film makers. Several pioneering film makers who were till then making silent films retired and faded into the oblivion with advent of the talkies as they could never cope with the changing times nor were they willing to understand the importance of sound in feature films.

**The forties** was a tumultuous decade in which, the first half was ravaged by war and the second saw drastic political changes all over the world. In the middle of the Second World War in 1945 came **Kismet** starring **Ashok Kumar** which became one of the biggest hits in the history of Indian cinema with some bold themes. It was the time when the film makers of the era were bolder than the times in which they were living in. It was the time when close relationship between epic consciousness and the art of cinema was established. It was against this backdrop that film makers like **V.Shantaram, Bimal Roy, Raj Kapoor** and **Mehboob Khan** made their films. In the

meantime, the film industry had made rapid strides in the South, where Tamil, Telugu and Kannada films were taking South India by storm. By the late 1940s, films were being



made in various Indian languages with religion being the dominant theme. 1940s to late 1950s was also considered the golden era of music. **Shankar Jaikishan, O.P. Nayyar, Madan Mohan, C. Ramchandra, Salil Chaudhury, Naushad, S.D. Burman, etc.** were all had their distinctive style. Each tried best with the other to produce some of the most unforgettable melodies India has ever known.

**b. The Indian Cinema: Glory after Independence:**

**The 50s and 60s** were considered as the Golden Age of Indian cinema. Film makers like **Satyajit Ray, Ritwik Ghatak, Guru Dutt, Bimal Roy, Mehboob Khan, K Asif, Raj Kapoor, KV Reddy, L V Prasad** and **Ramu Kariat** made waves in their respective film industries and they went on to make classics like **Pather**

**Panchali, Madhumati, Do Bheega Zameen, Shree 420, Awaara, Pyasa, Mother India, Mughal e Azam, Mayabazar and Chemmeen** among many other films. In the south, **N.T. Rama Rao, M. G. Ramachandran, Sivaji Ganesan, Rajkumar, Prem Nazir** dominated the film industry for more than three decades before making way for the next generation of actors like **Rajinikanth, Kamal Hassan, Mammooty, Mohanlal, Chiranjeevi and Balakrishna**.

The 70s can be considered revolutionary period as the decade witnessed the complete change the way films were made, especially in Hindi film industry. The considerable changes are seen in social norms, economies and the characters. The narrative style, contents and the story structure had changed its shape. The **Masala** films were the demand of the time. The genre promised instant



**'The Masala films were the demand of the time'**

attraction and had great entertainment value. It

was the age of the angry young man actor, **Amitabh Bachchan**, rose to prominent record heights by the success of **Sholay, Zanjeer** and **Deewar**. While **Dev Anand, Rajesh Khanna, Jitendra** and **Dharmendra** continued to bask in the glory of back to back hits, the actresses were not far behind. Right from the time of **Savitri, Vyjayanthi Mala, Nargis, Waheeda Rahman and Sharmila Tagore to Sridevi, Rekha, Smita Patil, Hema Malini**, several actresses became heartthrobs of the nation. While Indian commercial cinema enjoyed popularity among cinema-goers, Indian art cinema did not go unnoticed. **Adoor Gopalakrishnan, Ritwik Ghatak, Aravindan, Satyajit Ray, Shyam Benegal, Shaji Karun** and several other art film directors were making films that gave India international fame and glory.

The eighties saw the advent of women film makers such as **Vijaya Mehta (Rao Saheb), Aparna Sen (36- Chouwinghee Lane, Parama), Sai Pranjyee (Chashme Baddoor, Katha, Sparsh), Kalpana Lajimi (Ek Pal), Prema Karanth (Phaniamma) and Meera Nair (Salaam Bombay)**. It was also the decade when sultry siren **Rekha** wooed audiences with her stunning performance in **Umrao Jaan** in 1981. And then in 90's, it was a mixed genre of romantic, thrillers, action and

comedy films. A stark upgrade can be seen on the canvas as technology gifted the industry Dolby digital sound effects, advanced special effects, choreography and international appeal. The development brought about investments from the corporate sector along with finer scripts and performances. It was time to shift focus to aesthetic appeal. And stars like **Shah Rukh Khan, Rajinikanth, Madhuri Dixit, Salman Khan, Aamir Khan, Chiranjeevi, Juhi Chawla and Hrithik Roshan** began to explore ways to use new techniques to enrich Indian cinema with their performances.

#### c. The Indian Cinema: Coverage & Dimensions:

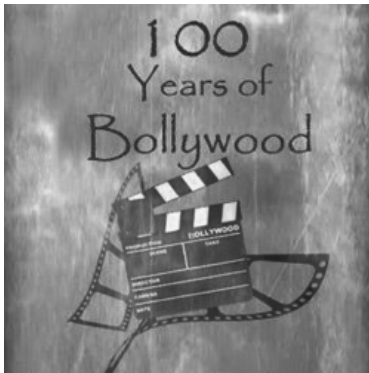
**Indian film** makers have made films on religion, war, social abuses, family culture, joint family, single family and its problems, zameindari system, British Rules, Patriotic films, etc. I do not suppose that any theme related to social life of particularly in Indian culture were left untouched by the one or the other filmmaker.

#### d. The Indian Cinema: Film Industry in years:

- 1913 – **Raja Harishchandra**, produced and directed by **Dadasaheb Phalke**, marked the birth of India's indigenous film industry.
- 1931 – **Alam Ara** (The Light

of the World), produced by pioneering **director Ardeshir Irani**, the first feature-length Indian talkie opens in Mumbai. Talkies also debuted in other languages: Tamil (*Kalidass*), Bengali (*Jarnai Sashti*) and Telugu (*Bhakta Prahlada*).

- 1935 – First use of playback singers to provide the musical voices of



Bollywood actors in **Nitin Bose's Dhoop Chhaon**. This technique is still widely used in Indian cinema. Music, a hallmark of Indian cinema, is a major source of film revenue.

- 1937 – Screening of India's first color film, *Kisan Kanya*, produced by **Ardeshir Irani**. Directors **Vishnupant Govind Damle and Sheikh Fattal** won an award for *Sant Tukaram* at the Venice Film Festival.
- Late 1940s to 1960s – Golden Age of Indian Cinema
- 1946 – *Neecha Nagar* by **Chetan Anand** awarded best film at the first Cannes

Film Festival

- 1947 – **Gyan Mukherjee's** 1943 film, *Kismet*, becomes the longest-running film in Kolkata, where it plays in the same theatre for three and a half years.
- 1955 – **Satyajit Ray's** classic *Pather Panchali* released. The film wins the National Film Award for Best Film and the Best Human Documentary Award at the Cannes Film Festival.
- 1957 – **Copyright Act** (Act No. 14 of 1957) consolidates and amends Indian copyright law and provides for the setting up of a copyright office, under the control of the Registrar of Copyright and the Copyright Board, to deal with copyright-related disputes.
- 1958 – **Mehboob Khan's** epic film *Mother India* released and is *India's first nomination* at the Academy Awards for Best Foreign Language Film
- 1960 – The Film Institute of India is established. **Satyajit Ray** won the *Grand Prix* at the Melbourne Film Festival for *Two Daughters*, and his film, *The World of Apu*, is chosen as best film by the National Board of Review of Motion Pictures in the US.
- 1962 – Merchant-Ivory productions: collaboration

between Indian Ismail Merchant and American director James Ivory - is launched.

- 1963 – The Indian Motion Picture Export Corporation (IMPEC) is established by the Indian Government to promote the expansion of Indian cinema.
- 1964 – The National Film Archive of India is established. **Satyajit Ray** won Best Director for *Mahanagar* as well as the Best Director award at the Berlin Film Festival for *Charulata*.
- 1970s – Rise of commercial cinema.
- Fourteen distinct cinema cultures emerge in India, of which Bollywood (Hindi) is only one. Indian cinema's popularity grows internationally, largely to a significant expatriate community, and its international influence



continues to grow.

- 1982 – Fashion designer **Bhanu Athaiya** becomes first Indian to win an *Oscar* – the Best Costume Design Award for the film *Gandhi*.

- 1987 – India's first sci-fi film, **Shekhar Kapoor's Mr. India**, released.
- 1988 – **Mira Nair's Salaam Bombay** won Camera d'Or at the Cannes Film Festival and was nominated for the Academy Award for Best Foreign Language Film.
- 1992 – **Satyajit Ray** received *honorary Oscar* – the Lifetime Achievement Award.
- 1995 – **Aditya Chopra's** directorial debut *Dilwale Dulhania Le Jayenge* broke all records and became an all-time blockbuster.
- 1998 – The critically acclaimed art house film *Satya* written by **Anurag Kashyap** and directed by **Ram Gopal Varma** marked the emergence of *Mumbai noir*, a genre of urban films reflecting on social problems in Mumbai.
- **2000 – to present.**
- 2000s Growth in global popularity of Bollywood films took Indian cinema to new heights in terms of quality, cinematography, innovative story lines and technical advances in special effects and animation, etc.
- 2001 – The Government of India gave the motion picture sector industry status, making it easier for film producers to obtain institutional financing.

- 2012 – Copyright (Amendment) Act 2012 extends copyright protection to performers, songwriters, composers and musicians.

**Conclusion:**

*In recent years*, Hindi cinema has undergone a massive change due to the emergence of new age filmmakers like **Anurag Kashyap, Rajkumar Hirani, Dibakar Banerjee and Vishal Bhardwaj**. Of late, Tamil and Marathi cinema has witnessed similar changes with several new filmmakers coming forth to cater to a niche audience. A lot has changed

contrast from how cinema was when it was initially introduced. As Indian cinema turns 100 years this year, we look at the initial phase of Indian films i.e. the silent films which gave emphasis to images and treated them as canvases and can be termed as Infancy Stage of a century old sketch of film feature skill. In this regard, perhaps the year was 1896 when Frenchmen known to be the **Luemiere** brothers came down to Bombay to showcase short films. For the European population as well as the Indians who were present at the screening, the concept of moving images was simply fascinating. Till then,



since the time the first feature film, *Raja Harishchandra* was released in Mumbai in 1913. Music, drama, powerful dialogues have become an integral part of cinema and has even permeated into our lives. The grandeur, the aplomb that we associate cinema to in present times is a stark

photography was a known medium but films were still new. A year later, short films were also screened at the Victoria Public Hall in Madras by a European exhibitor.

- **As the world** has become a global village, the Indian film industry has reached



out further to international audiences. Apart from regular screening at major international film festivals, it is seen that the overseas market contributes a sizeable chunk to Bollywood's box office collections. Regular foreign Investments made by major global studios such as 20th Century Fox, Sony Pictures, and Warner Bros put a stamp of confirmation that Bollywood has etched itself on the global podium. It is a sort of recognition of the capabilities of the Bollywood, the Indian Cinema.

- **To celebrate 100 years** of cinema in India, the Government of India, in cooperation with the film industry, held a host of activities between May 3, 2012 and May 3, 2013. It has also proposed to present a tableau of 100



## 'This year, Indian film makers produced different kind of films'

years of Indian Cinema at the Republic Day parade next year. A step forward in this matter, the Information and Broadcasting Ministry also instituted a centenary award which will be given to dimension and the courage to make a film in ensuing years that has global appeal and market, a path-breaking film every year at the International Film Festival of India (IFFI). The first centenary award was given at the IFFI 2012 held in Goa in November last year.

- **Indian cinema**, despite all its peculiarities, has been a reflection of the socio-economic, political and cultural changes that took place in the country. Here's hoping that Indian films continue to entertain us the way they've been doing since 10 decades. Now, we are in further advance stage to get due consideration in international film festivals. There is a ray of hope. This year, Indian film makers produced different kinds of films. *Barfi's* box office success suggests things are changing. It is a step in a new direction and has given new dimension. We have talent, capability and resources, so much so we have to be in the system to change it. It is quite satisfactory and promising that in recent years all Indian film genres have done well and our films are increasingly

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"FILM DREAM, FILM AS MUSIC.  
NO ART PASSES OUR CONSCIENCE IN THE  
WAY FILM DOES, AND GOES DIRECTLY TO OUR  
FEELINGS, DEEP DOWN INTO THE DARK ROOM  
OF OUR SOULS."

- Ernst Ingmar Bergman

## The Bhutanese Cinema: *The way ahead*

Shad Ahmad Khan\*

**B**hutan- a country typically known for its rich culture and traditions, the GNH concept of which has made the world realize that even a small and poor nation can become happy and prosperous if it follows a proper way of life and governance.

In the year 1999 for the first time the television was introduced in Bhutan making it one of the last countries to introduce it. This was the year when the ban on internet was also lifted. In other words it can be said that the year 1999 was the starting point for the general Bhutanese to get exposed to the modern world and to know the things happening on the planet earth. If one talks about the cinema, Bhutan had no recorded cinematic history till 1998 despite being the neighbour to the largest film producing country in the world, India. In 1998 the first Bhutan film was produced and received wide applause all over the world.

'*The Cup*' is the directorial debut of Bhutanese filmmaker- ***Khyentse Norbu*** and significant in cinema history as the first feature length film in the Tibetan language (*Dzongkha*) made by a pre-eminent *lama* of the Tibetan Buddhist tradition. Now, the Bhutanese film industry produces more than 20 films a year. Most of the films are filmed within the country and the story revolves around the Bhutanese traditions and livelihood only. Making a film in Bhutan usually takes around three to four months and then a major challenge starts to screen them. Till 2012 the capital *Thimpu* only had three film theatres which have now increased to six. There are few other places which has one or two film theatres **but most of the time the producers are dependent on the auditorium and assembly halls of schools and colleges for the screening of their films.**

In the modern era, watching a

film is majorly described as experiencing the story through the visual effects of the film, the surround sound which make you attentive throughout and the ambience of the cinema hall which makes you comfortable and cozy. **With the use of auditorium and assembly halls of schools and colleges, the Bhutanese cinema seems to compromise with one or the other feature of delivering an effective film experience which revolves around the three dimensions given above.** Though an attempt has been made to deliver a quality film watching experience through some film theatre available in the country, but being privately owned these theatres expect profits which has been impeded by the penetration of Indian and Hollywood films which in a way kills the local Bhutanese market. **At times these Bhutanese film theatres find it difficult even to break-even.**

Another problem this industry is facing is the un-availability of the technical expertise in the country. It is surprising that this industry is considered to be an unorganized sector leading to the non-availability of many technical solutions like, *the animators, the cinematographers, choreographers, studios, film city etc.* Even getting good actor is a major challenge as most of the people associated with this sector are amateur and treat film making as a leisure activity rather than a fully fledged career.

Due to the above reasons the films face the financial constraints and are unable to attract good investment in film making which has direct effect on the technology and

resources used in making these films. The people associated are also paid a meagre sum when compared to other nations.

Despite of so many hiccups and problems the Bhutanese film industry has not just been able to survive but also grow with a rate. Being always


**'...getting a good actor is a major challenge...'**


applauded for the original ideas and creativity, the

orientation of the people towards these films has increased leading to more audience and fans. This progressive change in the mind-set of the people towards local film industry is now making this sector more organised and lucrative. In order to promote films and film making the film festivals are organised in the country where exemplary number of participants participate. Every year the National film award is also organised to felicitate the talent of people associated with this industry. In the years to come we can expect more out of this country in terms of film making.

*\*The author is a Lecturer at Royal University of Bhutan Bhutan. He has been the Secretary of University Literary Club, Aligarh Muslim University, Aligarh during the sessions 2009-2011.*



A specimen of the 'entry slip' issued to the members during the early 90s

## Women in Entertainment Industry

Rachita Sharma\*

**W**e were hardly getting over the mirage of Delhi Gang rape and the subsequent death of the victim, that the brutal rape of a five year old girl in *East Delhi* shocked our conscience. With this opportunity, I'd like to look into something which has been hotly debated through all scales of media. Cinema is always blamed for wrong depiction of women, be it in Hindi films- the "itemized" aura of our heroines - advertisements, objectifying of the same and television shows, mostly the soap operas, where most often the women have been portrayed as dumb, melodramatic and "mera-pati-mera-devta" kind of characters.

' ... When we have fragmented images of women's body, you rob her of all autonomy...'

When we tend to canvass the essential details of how the films show any level of

comparison and contrast with the real world; how the process of characterization, and most importantly the representation of gender specific roles is done in our Hindi films, we would observe a sharp cognitive stance of a patriarchal influence onto the making of these movies. Heroes are shaped up in forms of brands that fetch a guaranteed finance and revenues for the films. Heroines on a subordinate level, barring few exceptions, are usually treated as a beauty dump, merely to fill up the love space for male leads and conjuring up some delicate emotions into the storyline. We all are perfectly acquainted with this very scenario, and have exhibited our acceptance towards it, both knowingly or unknowingly.

**Shabana Azmi**, the renowned actor and social activist, who has done extremely humdinger roles in her career, shares her view in a talk show: "The time is for us to reflect within ourselves. The business of cinema is a business of images. When we have fragmented images of women's body, you rob her of all autonomy and make her subject to the male gaze." Here I would specifically

mention an essay written by **Bindu Nair**, named as "*Female Bodies and the Male Gaze: Laura Mulvey and Hindi Cinema*". She wrote about the manner in which the songs in our Film Industry are pictured with a prime reference to her physical attributes. "... **In item songs, the styling in terms of make-up and costumes, and the cinematic elements of lighting and shot taking i.e. the way the body is arranged with respect to the camera and hence the eye of the audience, the movements of the body, all add up in turning the women into a spectacle.**"

Songs like *Chhamma Chhamma*, *Chickni Chameli*, *Halkat Jawani* and the likes have far and long interrupted a promiscuous virtue of the male counterpart. To merely categorize them as item numbers and a taboo to the female stature would be a hypocrite take as we all love to watch **Katrina shaking her booty around Hritik Roshan**.

Women in the past time have always been worshiped and sculptured as a relic of chastity, purity and sublime beauty. **Nargis** in *Shree 420* was carrying a momentous aura in comparison of the sharp





and grey character of **Nazia**, who was famous for her minxish traits. **Nutan** in the 1950s film "**Bandini**" proved her meticulous forte in acting by playing the role of a murderer, which was a great challenge, keeping in mind the surreal roles female actors were offered in those days. **Jaya Bachhan's** role in **Sholay**, with her silent expressions, and an absolute no-make-up look, is still counted as most momentous in her acting career.

But sadly, in today's entertainment industry, barring the few



exceptions, not many directors, advertisement makers etc. are

rendering their full efforts in writing good and constructive roles for women. Voyeuristic camera angles, vulgar lyrics of


**'...vulgar lyrics of the songs describing the physical attribute of women in the lamest language'.**


the songs describing the physical attribute of women in the lamest language- this all escalates the level of commodification of women in the film industry. "**Me toh Tandoori murgi hu yaar... gatka le saiyen alcohol se**" as if she is a delicious platter served in front of the hero. Celebrating the woman's sensuality is one way, but

accessorizing her body in songs, dialogues and punch lines surely robs her of the autonomy of her own self. Comedy Reality Shows would provide the finest of examples how the judges laugh their heart out when a male artist carry a womb, caricaturing the pregnant woman's character. Deep down inside, we have become tolerant to all sorts of crippled mindsets floating around us. *We enjoy these itemized erotic songs, we laugh on when our children imitates Sheila ki Jawani in weddings and family functions, we enjoy when hero stalk the girl repeatedly in films to make her fall in his "charm", and then we want a complete empowerment of women in the society.*

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**DID YOU KNOW!!!**  
 University Film Club organized a film festival from 6<sup>th</sup> to 12<sup>th</sup> January, 1986 as a part of General Education Centre's Silver Jubilee celebrations. Seven films were screened in the festival. A two day film seminar on 6<sup>th</sup> & 7<sup>th</sup> was an absolutely new feature of the celebration.

# Mise-en-scène

Dan Svec Jr.\*

**O**ften times as young film-maker we are taught many things such as: cinematography, direction, editing and sound design. We use these general concepts to drum up basic visual narratives to tell a story worth telling. However, one of the phrases usually overlooked in the film-making scheme is the term, ***mise-en-scène*** which in French means, **“Placing on stage.”** This phrase alone stands to be one of the most critical piece of student low-budget film-making. Some Film Study critics give the term a narrow definition of, **'everything that appears before the camera and its arrangements.'** This definition alone is simple enough for me. Sometimes we as student film-makers are distracted by so much production logistics that we tend to overlook the simple yet

powerful means to make a story more dramatic. One of the most important collaborations with the Director is the Production Designer as it is his sole responsibility to create the look of the set. This means being in charge of various departments such as locations, props and costumes.

As a student film-maker myself, I found having a Production Designer on set



**“The various elements of production design help in expressing a film’s ambiance...”**

is an integral part of low-budget student film-making. The various elements of production design help in expressing a film's ambiance by

generating a sense of time and space, as well as setting a mood and sometimes informing the audience a character's state of mind. One of the best uses of *mise-en-scène* is in the first Matrix film by the Wachowski's. When Keanu Reeves' character **Neo** sells the book, *Simulacra and Simulation* to **Choi**, the Wachowski's place-framed the book purposefully for the fact that they wanted to give the audience a ploy into the inspiration that is the Matrix.

Future aspiring film-makers, as well as veterans, should take the time on location and try to visualize what the audience will see on the screen because by remembering the concept of *mise-en-scène* they can add a whole new dimension in their arsenal of visual storytelling.

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## Educational Parody

Nabeela Siddiqui\*

**“Our Filmmakers Believed In Following The Audience. Now They Are Taking the Lead.”**

*- Alyque Padamsee*

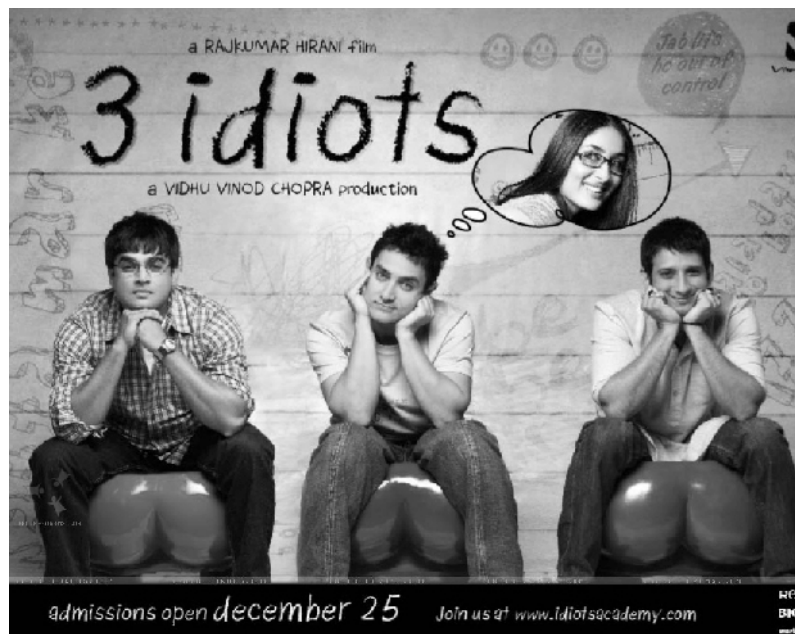
**A**fter breaking up the cocoon shell now our Bollywood film packs in much more than eye candy and romance, it has a social message too. When an issue touches our heart and is relevant to our lives, it becomes socially and personally relevant to us. So, if a cinema is all about mirroring reality, then it is bound to give out a socially relevant message. In the right hands that message strikes a chord with the public and becomes a rage, as happened with **3 Idiots**. In the wrong hand, it is rejected by the public and may affect the popularity of the film. **In this sense, the message needs to be handled very carefully because it could make or break a film.**

We learn more from what we see and hence the portrayal of our hollow educational schemes is expressly presented by our Indian Cinema. It has challenged the age old tradition of cramming things and vomiting on the answer sheet. As a result we see a flood of educational parodies coming up to alarm the government and its implementation of educational schemes.

Contemporary educational debates in India have largely focused on the issue of access to higher education, especially professional courses in engineering, medical and management. While increasing access is clearly important, the issue of significantly improving the quality of what is taught and learnt in our schools and colleges should receive far more attention. **We are simply**

**substandard.**

From the best 142 English – Medium schools in five metro cities – Bangalore, Chennai, Kolkata, Mumbai and New Delhi – 32,000 students were selected from Class 4, 6, and 8. They were administered tests to evaluate their understanding of key concepts in Mathematics, Science and English. Students fared poorly in questions testing understanding or



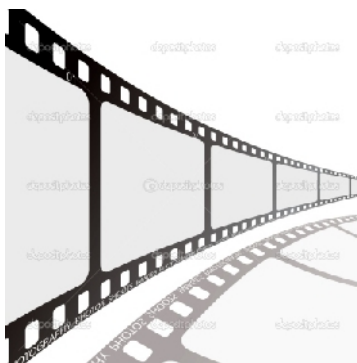
**not aware that our entire educational system, including the vast majority of our best schools and colleges, is**

application of knowledge to new situations. Nothing will improve unless we are prepared to radically

change what is taught, learnt and evaluated in our educational institutions. From our best educational institutions to our worst, from pre-primary to postgraduate levels we learn “by rote ” and reproducing a vast array of facts as witnessed by the viewers of *3 Idiots*.

Traditionally, Indian cinema has seen masala films as box office blockbusters. But now more and more filmmakers are drifting from romance to more meaningful subjects.

The college community has finally arrived in folklore. Earlier, Bollywood recognised the college only as a site for extracurricular activities. Hero and villain resolved key issues



around the café. It was the site where a boy met a girl with guitars or probably sitars in the background (as per status of the boy enacting as hero). Love was central: *it formed the*

**‘Love was  
 central: it  
 formed the  
 central  
 theme...’**

*epitome of the central theme.* Knowledge was marginalised by common consensus. **In fact the good student was the standing joke of every campus – the butt of every bully.** For a middle class, education is all. Failing an exam was the tsunami of our lives, where recovery was distant, difficult and doubtful. If you don't make it to the IIT's of your preference the family demoted you in the head. Yet for all tensions, college education was a precious moment of freedom, the wild period in between innocence and responsibility – the classic rite of passage in a modern middle class society.

Most of us remember college for weird characters who had odd nicknames that captured a type. Typically, a principal who would not listen, the professor who patented boredom, the ones who competed ruthlessly

for every mark as depicted in *3 Idiots*. The emphasis was not on the abstraction of ideas. Ideas were derivative. They became alive only when depicted by the kaleidoscope of characters. Every film criticizing educational system had the theme of stupidity and fun element embedded within it. The beauty of such educational parody lies in the intelligence of the films. Comedy, as a form of intelligence and stupidity as a stereotype create the dialectic called education. Such film are successful in reflecting the fact that education is not embedded in the blackboard, the textbook and the exam but in the friendships you make, the values you live out and the ideas seeded in college that might germinate later. Hence these films pose a question that, is success singular? **When, according to Mahatma Gandhi truth can have various dimensions i.e. Multiplicity of truth, then success can also have a plural definition.**

In a nutshell, at present our heroes have changed. They are no longer someone who always wins but one who tries till the end. So keep watching and get enlightened.

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## Breaking Bad or Becoming Bad

Sarhang Hars\*

**T**he difference between a 90-minute feature film and a TV show of 5+ seasons, in terms of narrative, is mainly their handling of plot-time. Even though there are films dealing with centuries and TV shows dealing with only 24 hours, when we add the screen-time (the length of the film or the show on screen) to the plot-time, we better conceive the real difference between them: TV shows, narratively speaking, has at its disposal a great amount of time to tell its story. Thus, like reading a novel, TV shows afford to handle change quite organically in a way closer to our

day-to-day off-screen time. A feature film can't afford such a luxury, so changes or processes can only be implied formally or expressed literally in the narrative. That is why one of the most used methods of revealing long time-lapse in film is intertitle in the form of "x years later."

In watching the critically acclaimed TV show *Breaking Bad* (2008-present), I become aware of a settle process of

"becomings" throughout the plot. *Walter White* (played by *Bryan Cranston*) undergoes various changes, both physically and psychologically (or ontologically) which in turn changes our perception of him, naturally. In fact, the moral dilemmas facing the main characters of *Breaking*



*Bad* translates quite interestingly to dilemmas of our perception of them.

The well-written script is so complex and rich that brings into play a myriad of factors that can at any moment justify certain actions within the story, no matter how bad they might be. The story reinforces the rules of the game within the bounds of contemporary capitalist system and yet paradoxically, it critiques that very same system. If survival of

the fittest or of the most competitive enterprise is in any way a sound logic of capitalism and of rational individualism, then *Walter White* is a hero, not only on the screen but essentially as a concept of someone who provides for and make sure the survival of himself and his

family, at any cost. Yet, at the same time the story is a critique of that very system which allow for certain injustice and inequalities. *Breaking Bad* is the name of the game but surely for very good reasons. This paradox tells us something about the popularity of the show, which I will discuss in

detail. It is this paradox that allows for complex affective reactions that are neither good nor bad. **They are affective reactions for a reason: indescribable! For nothing is as simple as it looks, the actions and intentions are beyond good and bad.**

We can't deny the sympathy we feel for *Walter White* who has a physically disabled son, his wife is pregnant, and he is going to be diagnosed

with cancer soon in the story. Someone who is quite smart but due to unfair circumstances has to have two jobs to make ends meet, one of them quite degrading to his character. **Simply, we have no choice but feel sympathetic. This is especially true for him as he represents a white middle-class family guy!** This is our first impression which would be hard to break even though he might eventually turn into a monster. Expensive living costs, bad luck and high medical bills, which are jeopardizing his family's very survival, questions the underlying system under which we all live in. Then, comes the moral decision. **Do you break bad or succumb in? Do you defy and compete at any cost, morally and legally?** When we are to face with such decisions, given the complex and complicated background, the concept of good and bad is challenged. This is the interesting bit of the show: questioning what is. What the writer wanted to do is irrelevant as our effects and emotions play an indecisive hide and seek with morality and amusement. Regardless of the original goal of the character's position, at the end of the last season, we cannot resist to feel what his business partner, **Jesse Pinkman** (played by *Aaron Paul*) feels towards **Mr. White** (as he

calls him): contempt! But how long does this contempt last when **White** surprises us with a gift to **Jesse** representing his humane side, a person who can still feel? **Jesse** doubts **White's** claim that killing a child is tearing him apart, and so do we. But once again, his next move makes us doubt our feeling towards him and what he stands for.

The popularity of a TV show, no doubt, has to do with many other factors than just the narrative; such as excellent cinematography, great acting, good directing, beautiful locations, even good music and soundtracks. However, we should not ignore the broader socioeconomic context of the American society in the beginning of the century as it is going through hard economic times. The American well-educated middle class has



*This is Walter White early in the show*

been struggling due to a semi-global economic recession and the introduction of new industries

due to technological advances since the expansion of the Cybernetic technologies. For them, a white middle-class educated guy living in a quiet urban neighborhood of New Mexico turning into a drug tycoon is more relatable than a number of lower-class young black men dealing drugs in poor neighborhoods of Baltimore. Even though they both could be entertaining and informing as it has been the case with the **Wire** (2002-2008) and **Breaking Bad**. People who are living in hard times like to entertain the moral dimensions of breaking bads. Cinematic form offers a great escape for those folks. Let's go back to our original assumption of the importance of time. **So, why time is so important in such a case?** If you believe in *essentialism* and *human nature*, then what I am

going to say is not going to make much sense: Who we are is greatly shaped by a process of continuous becoming far from singular. We interact (or intra-act) with and among various human and nonhuman agencies that shape us and we shape them in the process.

How much leverage any of the actors has among a web of actors depends on different elements of the relationship equation. Economic, Cultural and Social power, Knowledge,

Technology Race, and gender are some of the variable in such

based on what we observe. Observation requires time and



true for moral judgments. The law defines the boundaries of



*This is him again on the poster for season five*

an equation. **Good and bad are not essential qualities of man (or woman) but rather of a process that defines the boundaries of his relationship with others and the world he lives in.** Our assumption of someone being good or bad is purely judgmental based on past data or it is influenced by unverifiable data from other sources or at best can be speculations based on that information. What we eventually need to do is to observe and make decision

time changes a person or a condition. As such, it seems our


  
 ‘Our assumption of someone being good or bad is purely judgmental...’
   


judgment would never be complete or fair. This is also

good and bad but differently in different times and places, however, if morality is anything, it is a judgment of a certain actions with consideration of their intentions, consequences and many other variables. All of this can't be done on the fly. Hence the saying, “only time can tell.” In Breaking Bad, we might just have enough time to tell what we are observing is a real dilemma crossing the simple boundaries of good and bad.

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**‘EVEN AFTER 50 YEARS, I WOULD LIKE TO COME AS A GUEST IN THE 50<sup>TH</sup> FILMSAAZ.’**
  
 —Tom Alter  
 at the first Filmsaaz

# Supporting Role to a Lead Role: Journey in a Bollywood Cinema

Junaid Imam\*

**T**he Indian cinema is like a magical mirror, in which the image that we see today, looks completely different and more beautiful in a very short span of time. This is how exactly we will see the journey of a person from a character role to lead role. When the Indian cinema started and opened its eyes for the new world, **we could see only three roles – the Hero, Heroine and the Villain.**



*Johnny Walker*

Soon there was a need to make the Hero's character more

powerful. It was then that we started seeing the key



*Mehmood*

supporting actors like

*Johnny Walker, Mehmood* and so on. People like these acted for only a while but they blew a new life in the Lead Actors character. It is said that there was a time when, without the names like *Jonny Walker, Mehmood, Asrani* and others, the films were just simple blunt movies. 'Supporting' actors like these could only make film complete hit that includes emotions, drama and comedy. There was also a

time when special songs were recorded for these supporting actors only. In 1955, *David Abrahm Cheulkar* was given the Best Supporting Actor Award for the *Boot Polish*. Thereafter, this trend started on and is still going. Here's a short list of the same.

- In 1957 *Motilal* for *Devdas* as *Chunni Babu* and *Raj Mehra* for *Sharada* as *Kashiram*.
- In 1959 *Johnny Walker* for *Madhumati* as *Charandas*.
- In 1960 *Manmohan Krishna* for *Dhool Ka Phool* as *Abdul Rasheed*.
- In 1961 again *Motilal* for *Parakh* as *Sir Jagdish Chandra Roy*.
- In 1963 *Mehmood* for *Dil Tera Diwana* as *Anokhe* and many more.

However, this trend did not stay for long. The lead or



main actors had their own place in the industry. But soon few main actors also started working as supporting actors. For example, *Raj Kumar* played a supporting actor role in *Waqt* and was also awarded with the Best Supporting Actor Award. And then from there on this different trend started where the true supporting actors lost their sheen as all big name lead actors started taking the supporting actors role. The prominent lead actors who entered the supporting actors arena of working were **Amitabh Bachchan, Vinod Khanna, Rishi Kapoor, Pran, Ashok Kumar, Firooz Khan, Shashi Kapoor, Anil Kapoor, Mithun Chakravorty, Salman Khan, Saif Ali Khan etc.** With the passage of time, even the audience started appreciating their supporting performances and they were recognized for these roles as well.



Their roles became as popular as the lead roles. For example, the character of *Sunney Deol* who acted as a supporting actor in the film *Damini*, was an inseparable part of the film and was known by his name. Right from 2000 to 2010 film writers started looking at supporting actors like second lead actors and their script was written accordingly, giving the same due importance and respect. Supporting actors were now no less than a Lead actor. After 2010, a different trend started

where the roles of lead and supporting actors were considered equal. Films like *Zindagi Na Milegi Dobarā, Rock On, Kabhi Alvida Na Kehna, House Full, Golmaal* have multiple actors all at the leading level and it seems to be quite appreciated by audience as well. Now what we have to wait for is to see if Bollywood takes a u-turn again? Will there be a shift in the roles again from Supporting actors to Lead actors and from Lead actors to being a supporting actor only!

*\*The author is a film director by profession. He has directed several award winning short films and his film short Melawa- the festival of Marriages has won award for best direction (national category) jointly in 6<sup>th</sup> Filmsaaz.*



# GUARDIANS OF TIME

*(Former Presidents of the Club)*

- Prof. Jalaluddin (D/o Electrical Engineering) 1973-1980
- Dr. Abbas Mosvi (D/o Wild Life) 1980-1981
- Prof. M.A.Alvi (D/o History) 1981-1985
- Dr. N. A. K Durrani (D/o Mass Comm & Journalism) 1985-1990
- Prof. Imtiyaz Hasnain (D/o Linguistics) 1990-1992
- Dr. F. S. Sherani (A.K.T. College) 1992-1998
- Prof. Azhar Kazmi (D/o Business Management) 1998-2001
- Dr. F. S. Sherani (A.K.T. College) 2001-2008
- Dr. Mohd. Kalimullah (D/o Law) 2008-2012
- Mr. S. Abid Hasan (University Boys Polytechnic) 2012- till date



# THE GUIDING FORCES

## *(Former Secretaries of the Club)*

1.	Mr. Rahat Noor Khan		1973-1976
2.	Mr. S.M. Majid Hasan	} Joint Secretaries	1976-1977
3.	Mr. Munawwar H. Siddiqui		1976-1977
4.	Mr. Javed Lodi		1977-1978
5.	Mr. Taj Ahmad		1978-1979
6.	Mr. Aijazul Haque Malick		1981-1983
7.	Mr. S. Anzar A. Sabri	B. Lib.	1983-1984
8.	Mr. Imtiazul Haque Malick	B. Lib	1984-1988
9.	Mr. Khurram Saeed	B. Tech.	1988-1989
10.	Mr. Mohd. Tariq Siddiqui	M.B.A.	1989-1990
11.	Mr. Khalid Raza Jilani		1990-1991
12.	Mr. Mirza Afzal Beg		1991-1992
13.	Mr. Tanvir Hassan		1992-1993
14.	Mr. Asif Ahmad Khan		1993-1995
15.	Mr. Arshad Ali Khan		1995-1996
16.	Mr. Bhavish Kumar Chauhan		1996-1997
17.	Mr. Nadeem Uddin Khan	M.S.W.	1997-1998
18.	Mr. Syed Faraz Sher	M.A.- Mass Comm (Previous)	1999-2000
19.	Mr. Nafees Ahmad	B.A. Final Year	2000-2001
20.	Mr. Nadeem Javed	M.Sc.- Zoology (Final Year)	2001-2002
21.	Mr. S.M. Arif Rizwan	B.A. (Final Year)	2002-2003
22.	Mr. Shams Quamar	MSW (Final Year)	2003-2004
23.	Mr. Jasim Mohammad (Convener)	M.A.- Hindi (Previous)	2004-2005
24.	Mr. Jasim Mohammad	M.A.- Hindi (Final)	2005-2006
25.	Mr. Mohsin Raza Khan (Convener)	M.A.- ELT (Final Year)	2006-2007
26.	Mr. Adil Hossain (Convener)	B.Sc.- Geography (2nd Year)	2007-2008
27.	Mr. Adil Hossain	B.Sc.- Geography (Final Year)	2008-2009
28.	Mr. Md. Mukhlis Alam (Convener)	B.Sc.- Indust. Chem. (Final Year)	2009-2010
29.	Mr. Mohammad Adil Siddique (Convener)	MBA (Previous)	2010-2011
30.	Mr. Mohammad Adil Siddique	MBA (Final)	2011-2012



## SECRETARIES OF GENERAL EDUCATION CENTRE, KENNEDY HOUSE

With Hon'ble V. C. Shukla, Minister of Information & Broadcasting, Govt. of India  
At The Joint Annual Function of Film, Music & Drama Clubs Held At A.M.U. Aligarh, April 28, 1976



Left to Right - Mr. Javed Lodi(Jt. Secy. Film Club); Mr. Rahat Noor Khan( Secy. Film Club); Iqbal Ahmad (Secy. Drama Club); Prof. A. M. Khusro (Vice-Chancellor); ShriVidya Charan Shukla (Minister of Information & Broad Casting ); Mrs. Tayeba Khusro; Mohd. Aslam ( Secy. Music Club); Anis Baksh(Jt. Secy. Film Club)



**Dr. ABBAS MOSVI**  
*President, Film Club*  
1980-81



**Dr. N. A. K. DURRANI**  
*President, Film Club*  
1985-90





Film workshop by actor. director Jalal Agha, 1988



Ace actor S. M Zaheer In Film Club function, 1995.



Famous actor Mr. Farooq Shaikh in Film Club, 2007.



Writer, Lyricist Mr. Javaid Akhter in Film Club, 2003.



Imtiaz Ali at 3rd Filmsaz, 2010.



Actor Pitobash Tripathy at the 5th Filmsaz, 2012.



Mahesh Bhatt at Film Club workshop.



Sudhir Mishra at the 4th Filmsaz, 2011.



Pitobash Tripathy with the award winners at the 5th Filmsaz, 2012.





Logo of Filmsaaz till 5th Filmsaaz



Adil Hussain at Kennedy Auditorium On 2nd Feb 2013



Nafesah Allen, Vice Consul, American Centre, New Delhi during Alfred Hitchcock Film Festival



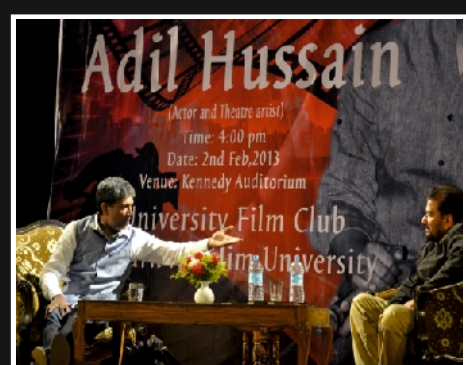
ADIL HUSSAIN conducting workshop at VIP lounge On 2nd Feb 2013



Mr. S Abid Hasan, addressing audience during Samjhauta Express at Women's College



Secretary and club members with Delegation of American Centre during Alfred Hitchcock Film Festival



ADIL HUSSAIN during a conversation at Kennedy Auditorium On 2nd Feb 2013



Secretary, addressing the audience during Samjhauta Express at Women's College



Glimpse of the function at American Embassy, New Delhi on 7th Nov 2012



Conferral of Life Membership to Adil Hussain