



Timeline

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Timeline for Cinematography In India

(This Timeline is based on information collated from The Encyclopaedia of Indian Cinema, edited by Ashihs Rajyahdyaksha and Paul Willemen-[A0UP](#), lists of the Filmfare and National Awards for Cinematography and the History of Kodak)

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1.Upto - 1895

DEVELOPMENTS IN CINEMA TECHNOLOGY

In 1889, Eastman perfected the first transparent roll film.

In 1895, the Lumiere Brothers show the first film at the Hotel de l'Inde

2.1895 - 1910

DEVELOPMENTS IN CINEMA TECHNOLOGY

In 1896, Eastman Company produced the first print stock designed for projection. (Until then the same film stock was used both as camera negative and release print material.)

In 1899, Frank Lovejoy directed the development of a process which allowed Eastman to manufacture film in lengths of 1000 feet.

At the turn of the century, tinting was a fairly popular technique. Tinting was done by hand painting selected scenes on individual prints.

LANDMARKS

1896 First film screening at Watson's Hotel, Bombay on 7 July, by the Lumeire Brothers Cameraman Maurice Sestier. The Madras Photographic Stores advertises imported 'animated photographs'

1897 First films shown in Calcutta and Madras. Daily screenings commence in Bombay

1898 First gramophone record is released by Gramophone & Typewriter Company, Belgatchia

1898 Hiralal Sen begins making films in Calcutta

1898 Amritlal Bose screens a package of 'actualities' and 'fakes' at the Star Theatre, Calcutta.

1898 The Warwick Trading Co, commissions Panorama of Calcutta newsreel, other films made include Poona Races and Train

Arriving at Churchgate Station (by Andersonscopograph)

1899 Calcutta receives electricity supply

1899 H.S. Bhatavadekar films a wrestling match in Bombay's hanging Gardens

1900 Major Warwick establishes a cinema in Madras

1900 F.B. Thanawala starts Grand Kinetoscope Newsreels

1900 Boer War newsreel footage is shown at the Novelty Cinema in Bombay

1901 Hiralal Sen's Royal Bioscope establishes a film exhibition in Calcutta

1901 Bhatavadekar films the return of M M Bhownuggree and R.R. Paranjpye to India

1902 J. F. Madan lauches his film distribution and exhibition empire with a tent cinema at the Calcutta Maidan

1903 Bhatavadekar and American Biograph film Lor Curzon's Delhi Durbar

1904 Manek Sethna starts the Touring Cinema Co. in Bombay

1906 J.F. Madan's Elphinstone Bioscope Co. dominates indigenous film production

1907 Madan begins the Elphinstone Picture Palace in Calcutta, the first Calcutta cinema house

1907 Pathe establishes an Indian office

3.1910 - 1920

DEVELOPMENTS IN CINEMA TECHNOLOGY

In 1913, W.G. 'Billy' Bitzer installed an iris diaphragm in the camera.

In 1914, Kodak invented X-Back coating applied to the base side of the film. This anti-static coating eliminated friction which would arise from film movement.

LANDMARKS

1910 Dadasaheb Phalke attends a screening of the The Life of Christ at P.B. Mehta's America India Cinema

1911 The Durbar of George V in Delhi is India first extensively filmed even and is shot by Hirlal Sen, Bourne & Shepherd, Gaumont, Imperial Bioscope, S.N. Patankar and J.F. Madan

1911 Andai Bose and Debi Ghose start the Aurora Film Company, with screenings in tents

1912 Pundalik, directed by Tipnis, camera - Johnson (?), probably India's first feature film is shot

1913 Dadasaheb Phalke makes 'Raja Harishchandra', it is shown at Bombay's Coronation Cinematograph

1914 Phalke shows his first three features, Raja Harishchandra, Mohini Bhasmasur and Satyavan Savitri in London.

1914 R Venkaiah and R.S. Prakash build Madras's first permanent cinema, the Gaiety

1916 R Nataraja Mudaliar makes the first South Indian feature Keechaka Vadham

1916 Universal Pictures sets up Hollywood's first Indian agency

1917 Baburao Painter starts the Maharashtra Film Co. in Kolhapur

1917 Patankar-Friends & Co. is started (the predecessor to Kohinoor Studio)

1917 J.F. Madan makes Satyavadi Raja Harishchandra, the first feature film made in Calcutta

1917 Dadasaheb Phalke makes How Films are Made, a short film on film making

1918 Kohinoor film Co. Founded

1918 Phalke's Hindustan Cinema Films Co, founded

1918 Indian Cinematograph Act comes into force

4.1920 - 1930

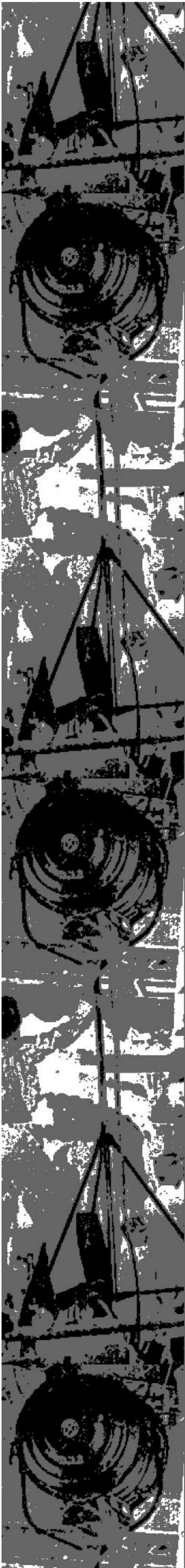
DEVELOPMENTS IN CINEMA TECHNOLOGY

In 1921, Super-Speed Cine Negative Film came to the market place. They were orthochromatic films and were sensitive only to blue or violet light. If an object did not reflect blue or violet light, the film recorded it as black.

In 1922 - 23, Mitchell Company developed the rack-over which allowed the cameraman a last quick look before shooting.

In the early 20s the use of a tinted base was in vogue. When Eric Von Stroheim directed 'Greed', he chose a green film base in selected scenes to convey an overwhelming feeling of envy and greed.

In 1922, the first full length Technicolor movie 'Toll of the Sea' was released. The Technicolor process was devised by Dr. Herbert T.Kalmus. Initially this was a two colour process - red and green. two rolls of b/w film were simultaneously exposed, each recording a different colour of light. Later, at Technicolor labs, the original negatives were copied onto two specially dyed dupes that were used to make a composite print. During the 20s and mid-30s many films such as 'BenHur', 'The Ten Commandments', 'Phantom of



used to make a composite print. During the 20s and mid-30s many films such as 'BenHur', 'The Ten Commandments', 'Phantom of the Opera', 'The Merry Widow' used Technicolor inserts.

In 1927, the first talkie 'The Jazz Singer' was released.

Between 1927 - 29, RCA and the Western Electric Company perfected ways to record sound as visual patterns along a narrow track - the sound track - near the edge of the film. The first Eastman film made for this process became available in 1929.

In 1929, Eastman offered an array of 17 Sonochrome tinted film bases.

LANDMARKS

1925 Veer Kunal c. Dhaiber (Close Shots, Extensive use of Grey Tones)

1926 The Telephone Girl c. Narayan Deware (Pioneering Use of Real Locations)

1927 Balidaan c. Naval Bhatt (Location shooting in Rajasthan)

1927 Village Girl c. Rustom Irani (Shooting of Urban Landscape)

1928 Shiraaz c. Emil Schunemann

1924 First radio programme, broadcast privately with a 40w transmitter, by the madras Presidency Radio Club Radio. The station ran for three years

1925 Light of Asia by Himansu Rai is the first film made as a co-production with a German company

1926 Punjab Film Corporation started in Lahore

1926 Ardeshir Irani founds Imperial Films

1927 Indian Kinema Arts, predecessor of New Theatres is founded in Calcutta

1929 Several Important Film Studios founded - Prabhat Film Co (Kolhapur), Ranjit Movietone (Bombay), British Dominion Films

Studio and Aurora Film Corporation (Calcutta) General Pictures Corporation (Madras)

5.1930 - 1940

DEVELOPMENTS IN CINEMA TECHNOLOGY

In 1931, Kodak developed Super - Sensitive Cine Negative Panchromatic Film. This was a comparatively 'fast' film, balanced for use with incandescent lighting.

In 1932 - By the time Charles Lang shot 'A Farewell to Arms', the cameras were muffled and Kodak's Super-Speed panchromatic film was in wide use.

In 1935, Technicolor introduced the three-strip process - red, green and blue. Eventually, Technicolor used a special monopack film which eliminated the need to expose three emulsions simultaneously.

SIGNIFICANT FILMS

1931 Alam Ara c. Adi Irani (First Indian Talking Film)

1931 Shirin Farhad (sound and Image recorded separately)

1931 Jamai Babu c. D.R. Bardkar (Images of Urban Calcutta)

1932 Amrit Manthan c. K. Dhaiber (Influence of German Expressionist Cinema)

1932 Indraprastha c. T. Marconi (song & dance spectacular)

1934 Karam c.

1935 Devdas c. Yusuf Muljee, Bimal Roy, Sudhin Majumdar & Dilip Gupta

1936 Bangalee c. Bibhuti Das (first film to consciously use 'source light')

1936 Sant Tukaram c. V. Avadhoot

1937 Mukti c. Bimal Roy (Tracks, Mix of Interior & Exterior, Expressionism & Realism)

1938 Duniya na Mane c. Avadhoot

LANDMARKS

1932 East India Film Co. Starts in Calcutta making films in Bengali, Tamil and Telugu

1932 The Motion Picture Society of India is founded

1933 Sairandhri (Prabhat Studios, Pune) is arguably India's first colour film (processed and printed in Germany)

1933 Wadia Movitone is founded

1933 The Air Conditioned Regal cinema opens in Bombay

1934 Bombay Talkies is established

1935 South Indian film studios are founded - Madras United Artists and Angel Films (Salem and Coimbatore)

1935 1st all India Motion Picture Convention

1936 Master Vinayak and Cameraman Pandurang Naik co-found Huns Pictures

1939 Vauhini Pictures started by B.B. Reddi (Madras)

1939 S.S. Vasan starts Gemini Studios (Madras)

6.1940 - 1950

DEVELOPMENTS IN CINEMA TECHNOLOGY

In 1941, Kodak introduced Plus X Cine Negative Panchromatic film, type 5231

In 1942, Kodachrome Professional Negative Film, type 5267 was introduced.

In 1944, Super XX Panchromatic Negative Film was introduced.

In 1948, suitable replacement for Cellulose Nitrate base was found - Kodak Tri-Acetate Safety base film.

SIGNIFICANT FILMS

1946 Dharti ke Laal c. Jamnadas Kapadia

1946 Neecha Nagar c. Bidyapati Ghosh

1948 Aag c. V.N. Reddy (Chiaroscuro Lighting)

1948 Ajit (First Indian Colour Film - 16mm Kodachorme blown up to 35mm)

1948 Chandralekha c. Kamal Ghosh (Gemini Studios Song & Dance Spectacular)

1949 Kalpana c. K. Ramnoth (Ballet Film, expressionist cinematography)

LANDMARKS

1940 Film Advisory Board is set up by the Government of India

1942 Filmistan studis set up by S. Mukherjee and Ashok Kumar

1942 Kardar Studio founded by A. R. Kardar

1942 Rajkamal Kalamandir Studios started by V. Shantaram

1942 Homi Wadia starts Basant Pictures

1942 Mehboob Khan founds Mehboob Studios

1944 Navajyothi Studios started in Mysore

1948 Raj Kapur founds R.K. Studios

1949 Films Division is set up in Bombay

7.1950 - 1960

DEVELOPMENTS IN CINEMA TECHNOLOGY

In 1950, Eastman Colour Negative 5247 was balanced for daylight. It had an exposure index of 16.

In 1953, the second generation of colour film was born - Eastman colour Negative film 5248 which was balanced for tungsten 3200 K light. It had an EI of 25 in tungsten light and 16 in daylight.

In 1953, the first feature film was produced in the cinemascope format. [2.66:1 wide screen aspect ratio]

In 1954, Eastman Tri-X film [B/W] type 5233 was introduced and this had a lowlight sensitive emulsion. This had a film speed of 320.

In 1956, Robert Gottshalk organised Panavision. The company's first product was an anamorphic lens which used a variable prism. Prior to this, two cameras were used to produce cinemascope pictures, one for the wide screen format, and the other for conventional release.

In 1956, Eastman Colour Intermediate Film 5253 was introduced. This was the first two stage colour intermediate film that could be used to make colour master positives and duplicate negatives.

In 1958, Ultra Panavision, the 70mm system was introduced. Bob Surtis shot 'BenHur' with it.

In 1959, Eastman Colour negative Film 5250, with an EI of 50 in tungsten and 32 in daylight.

LANDMARKS

1950 Satyajit Ray, Subrata Mitra, Bansi Chandragupta and Dinen Gupta meet on the sets of Jean Renoir's 'The River'. Ramananda Sengupta is operative cameraman to Claude Renoir

1951 The S.K. Patil Film Enquiry Committee reports on all aspects of cinema, noting the emerging shift from the studio system to individual ownership

1952 First International Film Festival of India held in Bombay

1952 Ritwik Ghatak makes his first film, Padatik, shot by Ramananda Sengupta

1952 Aan and Jhansi ki Rani are made in colour

1952 The Indian Cinematograph Act of 1952 replaces the Cinematograph Act of 1918

1952 Filmfare is launched as a fortnightly

1953 Do Bigha Zameen (Bimal Roy) reveals the influence of Italian Neo Realism

1955 Satyajit Ray makes Pather Panchali, Subrata Mitra debuts as a cameraman

1956 Experimental Television Broadcasts begin in Delhi

1958 The Indian Copyright Act comes into force

1958 A festival of Documentary Films is begun in Bombay

1959 Kagaz ke Phool the first Indian cinemascope film, is made by Guru Dutt and shot by V.K. Murthy



FILMFARE AWARDS for CAMERAWORK
1954 Boot Polish (B/W) c. Tara Dutt
1955 Yasmin Dwarka (B/W) c. Divecha
1956 Shree 420 (B/W) c. Radhu Karmakar
1957 Mother India (B/W) c. Faredoon Irani
1958 Madhumati (B/W)c. Dilip Gupta
1959 Kaagaz Ke Phool (B/W) c. V.K. Murthy

8.1960 - 1970

DEVELOPMENTS IN CINEMA TECHNOLOGY

In 1965, 'Doctor Zhivago' shot by Freddy Young used anamorphic lens for the wide screen 35mm frame.
In 1965, Eastman 4-X Panchromatic Negative Film 5224 with an EI of 500.
By 1965, practically all film shows on TV were produced in colour.
In 1968, Eastman Colour Reversal Intermediate Film 5249 was introduced. This proved to be an excellent tool for making high quality dupe negatives, needed for optical effects and theatrical prints.
In 1968, Eastman Colour Negative Film, 5254 with an EI of 100 in tungsten and 64 in daylight was introduced.

LANDMARKS

1960 The Film Institue (later the Film & Television Institute of India) is founded in Pune
1960 The Film Finance Corpration, later to become NFDC is founded
1960 K.Asif's 'Mughal-e- Azam' the most expensive feature film till then in Indian film history is completed
1961 Drastic cuts in the import of raw film stock
1961 Second International Film Festival of India in Delhi
1964 The National Film Archive of India is founded in Pune
1964 The Adyar Film Institute is founded in Madras
1965 Daily hour long Television Boradcasts begin in Delhi
1966 Ritwik Ghatak becomes Director of FTII
1967 Hindustan Photo Film makes India self sufficient in B&W and sound negative film. All colour film is imported and locally perforated
1967 The first 70 mm wide screen film is shown in India
1968 A 'Manifesto for a New Cinema' is issued by Mrinal Sen and Arun Kaul
1969 FFC finances Bhuvan Shome (Mrinal Sen)and Uski Roti (Mani Kaul), both photographed by K K Mahajan inaugurating 'New Wave Cinema'

FILMFARE AWARDS for CAMERAWORK
1960 Mughal-E-Azam (B/W)c. R.D. Mathur
1961 Gunga Jumna c.V. Babasaheb
1962 Sahib Bibi Aur Ghulam (B/W) c.V.K. Murthy
1963 Bandini (B/W)c. Kamal Bose
1963 Sehra c. Krishnarao Vashirda
1964 Woh Kaun Thi? (B/W) c. K.H. Kapadia
1964 Geet Gaya Pattharonne c. Krishnarao Vashirda
1965 Yaadein (B/W)c. Ramachandra
1965 Waqt c. Dharam Chopra
1966 Anupama (B/W) c. Jaywant Pathare
1966 Guide c. Fali Mistry
1967 Baharon Ke Sapne (B/W) c. Jal Mistry
1967 Hamraaz c. M.N. Malhotra
1968 Saraswatichandra (B/W)c. Nariman A. Irani
1968 Ankhen c. G. Singh
1969 Anokhi Raat (B/W) c. Kamal Bose
1969 Duniya c. Faredoon Irani

NATIONAL AWARDS FOR BEST CINEMATOGRAPHY
1967 BAMBAI RAAT KI BAHON MEIN B.W c. S.RAMACHANDRAN (HINDI)
1967 HAMRAAZ COLOR c. M.N.MALHOTRA (HINDI)
1968 SARASWATI CHANDRA B.W c. NARIMAN IRANI (HINDI)
1968 THILLANA MOHANAMBALAB COLOR c. K.S.PRASAD (TAMIL)
1969 SARA AKASH B.W c. K.K.MAHAJAN (HINDI)
1969 SHANTHI NILAYAM COLOR c. MARCUS BARTLEY (TAMIL)
1970 MERA NAAM JOKER COLOR c. RADHU KARMAKAR (HINDI)

9.1970 - 1980

DEVELOPMENTS IN CINEMA TECHNOLOGY

In 1974, Eastman Colour Negative II Films 5247/7247 came on to the scene. Recommended EI 100 in tungsten and 64 in daylight. the grain structure of this film was much finer than before.
In 1976, the last B/W film [before Schindler's List!] to win an Oscar for Cinematography was 'Bound for Glory'. It was shot by Haskell Wexler.
1977, Eastman Colour Intermediate II Film 5243 was released. The film had a sharper and finer grain structure.
In 1977, Rank-Cintel installed its first Production Colour Telecine in North America. Research went on to upgrade Telecines, adding more automated features for colour balancing. Bosch and Marconi also developed advanced colour production telecines using charge-coupled-devices [CCDs] as the scanner.

FILMFARE AWARDS for CAMERAWORK
1970 Khamoshi (B/W) c. Kamal Bose
1970 Heer Ranjha c. Jal Mistry
1971 Dastak (B/W) c. Kamal Bose
1971 Mera Naam c. Joker Radhu Karmakar
1972 Seeta Aur Geeta c. P. Vaikunth
1973 Jheel Ke Us Paar c. Jal Mistry
1974 Prem Nagar c. A. Vincent
1975 Dharmatma c. Kamal Bose
1976 Fakira c. Fali Mistry
1977 Hum Kisise Kum Nahin c. Munir Khan
1978 Satyam Shivam Sundaram c. Radhu Karmakar
1979 Junoon c. Govind Nihalani

NATIONAL AWARDS FOR BEST CINEMATOGRAPHY
1970 USKI ROTI B.W c. K.K.MAHAJAN (HINDI)
1971 RESHMA AUR SHERA COLOR c. S.RAMACHANDRAN (HINDI)
1971 ANUBHAV B.W c. Nando Bhattacharya (HINDI)
1972 MAYA DARPAN COLOR c. K.K.MAHAJAN (HINDI)
1972 SWAYAMVARAM B.W c. M.C.RAVI VERMA (MALYALAM)
1973 ASHANI SANKET COLOR c. SOUMENDU ROY (BENGALI)
1973 27 DOWN B.W c. A.K.BIR (HINDI)
1974 SONAR KELLA COLOR c. SOUMENDU ROY (BENGALI)
1974 CHORUS B.W c. K.K.MAHAJAN (BENGALI)
1975 MUTHYALA MUGGU COLOR c. ISHAN ARYA (TELEGU)
1975 APOORVA RAAGANGAL B.W c. B.S.LOKNATH (TAMIL)
1976 RISHYA SHRINGA COLOR c. S.RAMACHANDRAN (KANNADA)
1976 MOHINIYATTAM B.W c. P.S.NIVAS (MALYALAM)
1977 SHATRANJ KE KHILARI COLOR c. SOUMENDU ROY (HINDI/URDU)
1977 KOKILA B.W c. BALU MAHENDRA (TAMIL)
1978 JUNOON COLOR c. GOVIND NIHLANI (HINDI)
1978 THAMPU B.W c. SHAJI.N.KARUN (MALYALAM)
1979 SHODH COLOR c. RAJAN KINAGI (HINDI)
1979 NEEM ANNAPURNA B.W c. KAMAL NAYAK (BENGALI)

LANDMARKS

1971 Drastic fall in the screenings of Hollywood cinema in India following the expiry between the MPEEA and the Government of India
1971 India becomes the larges producer of films in the world with 433 films
1972 first Art House Cinema is opened by FFC
1972 Chitralekha Co Op, the first co-operative started by film technicians, starts production with Adoor Gopalakrishnan's Swayamvaram

Swayamvaram

1973 FFC becomes the sole channeling agency for the import of Raw Stock. A 250% Import Duty on raw Stock is imposed.

1974 Hindustan Photo Films starts limited production of positive colour stock

1974 The International Film Festival of India becomes an annual event

1974 The Film Institute of India becomes the Film and Television Institute of India

1976 Doordarshan is separated from All India Radio and is allowed to take advertising

1979 Malayalam cinema overtakes Hindi Cinema in volume of production

10.1980 - 1990

DEVELOPMENTS IN CINEMA TECHNOLOGY

In 1982, Kodak demonstrated a new technology : Datakode Magnetic Control Surface. This is a transparent layer of magnetic oxide applied across the back surface of the film. It can record upto 100 binary bits of machine readable information per frame. The bits are recorded on the negative with a magnetic head installed in the camera. The only change for the camera crew would be the elimination of the clap stick. SMPTE Time Code would be recorded instead. Both Arriflex and Aaton camera companies have developed optical time code systems.

In 1982, Eastman Colour High Speed Negative Film 5293/7293 was introduced with an EI of 250 in tungsten light. Also Eastman Colour Print Film 5384 and Process ECP-2A were introduced. In the next couple of years, Eastman Colour High Speed Negative 5294 [recommended EI 400] was introduced.

In 1984, Eastman Colour Low Contrast [LC] Print Film 5380/7380 was introduced.

FILMFARE AWARDS for CAMERAWORK

1980 Shaan c. S.M. Anwar

1981 Kudrat c. Jal Mistry

1982 Bemisal c. Jaywant Pathare

1983 Vijeta c. Govind Nihalani

1984 Jaag Utha Insaan c. P.L. Raj

1985 Saagar c. S.M. Anwar

1988 Qayamat Se Qayamat Tak c. Kiran Deohans

1989 Chandni c. Manmohan Singh

NATIONAL AWARDS FOR BEST CINEMATOGRAPHY

1980 NENJATHAI KILLATHE COLOR c. ASHOK KUMAR (TAMIL)

1980 YAGAM B.W c. SIVAN (MALYALAM)

1981 36, CHOWRINGHEE LANE COLOR c. ASHOK MEHTA (ENGLISH)

1981 MOORU DARAGALU B.W c. S.R.BHAT (KANNADA)

1982 MOONDARAM PIRAI COLOR c. BALU MAHENDRA (TAMIL)

1983 ADI SHANKARACHARYA COLOR c. MADHU AMBAT (ENG./HINDI)

1983 NEERABA JHADA B.W c. B.Bindhani,Rajshekhar (ORIYA)

1984 HOLI COLOR c. Jahangir Choudhary (HINDI)

1985 NEW DELHI TIMES COLOR c. SUBRATA MITRA (HINDI)

1986 Nammuku Parakkann Munthiri Thoppukal COLOR c. VENU (MALYALAM)

1987 NAYAKAN COLOR c. P.C.SRIRAM (TAMIL)

1988 DAASI COLOR c. A.K.BIR (TELEGU)

1989 SALIM LANGDE PA MAT RO COLOR c. VIRENDRA SAHANI (HINDI)

LANDMARKS

1980 FFC merges with the Indian Motion Picture Export corporation to form the NFDC (National Film Development Corporation)

1982 Doordarshan begins colour broadcast with Satyajit Ray's Sadgati and Shatranj ke Khiladi

1985 Doordarshan becomes a fully commercial network, first major TV series, 'Humlog' broadcast

1989 First Bombay International Festival of Short Films and Documentaries

11.1990 - 2000

FILMFARE AWARDS for CAMERAWORK

1990 Ghayal c. Rajan Kothari

1991 Henna c. Radhu Karmakar

1992 Muskurahat c. S.Kumar

1993 Darr c. Manmohan Singh

1994 1942 A Love Story c. Binod Pradhan

1995 Barsaat c. Santosh Sivan

1996 Bandit Queen c. Ashok Mehta

1997 Virasat Ravi.c. K.Chandran

1998 Dil Se c. Santosh Sivan

NATIONAL AWARDS FOR BEST CINEMATOGRAPHY

1990 PERUMTHACHAN COLOR c. SANTOSH SIVAN (MALYALAM)

1991 ADI MIMANSA COLOR c. A.K.BIR (ORIYA)

1992 MISS BEATTY'S CHILDREN COLOR c. VENU (ENGLISH)

1993 PONTAN MAADA COLOR c. VENU (MALYALAM)

1994 THENAMAVIN KOMBATH COLOR c. K.V.ANAND (MALYALAM)

1995 KAALA PANI COLOR c. SANTOSH SIVAN (MALYALAM)

NATIONAL AWARDS FOR BEST CINEMATOGRAPHY (NON FEATURE)

1990 MOHINIYATTAM COLOR c. SANTOSH SIVAN (MALYALAM) Non Feature

1990 WHERE NO JOURNEY ENDS COLOR c. VICTOR BANNERJEE (ENGLISH) Non Feature

1991 Silent Valley COLOR c. SHEKHAR DATTATRI (ENGLISH) Non Feature

1992 SUCHITRA MITRA COLOR c. SOUMENDU ROY (BENGALI) Non Feature

1993 MOKSHA COLOR c. PIYUSH SHAH (BENGALI) Non Feature

1994 RASA YATRA COLOR c. ANUP JOTHWANI (ENG./HINDI) Non Feature

1995 TARANA COLOR c. RAFAY MEHMOOD (ENG./HINDI) Non Feature

LANDMARKS

1991 Cable and Satellite Television comes to India following the Gulf War