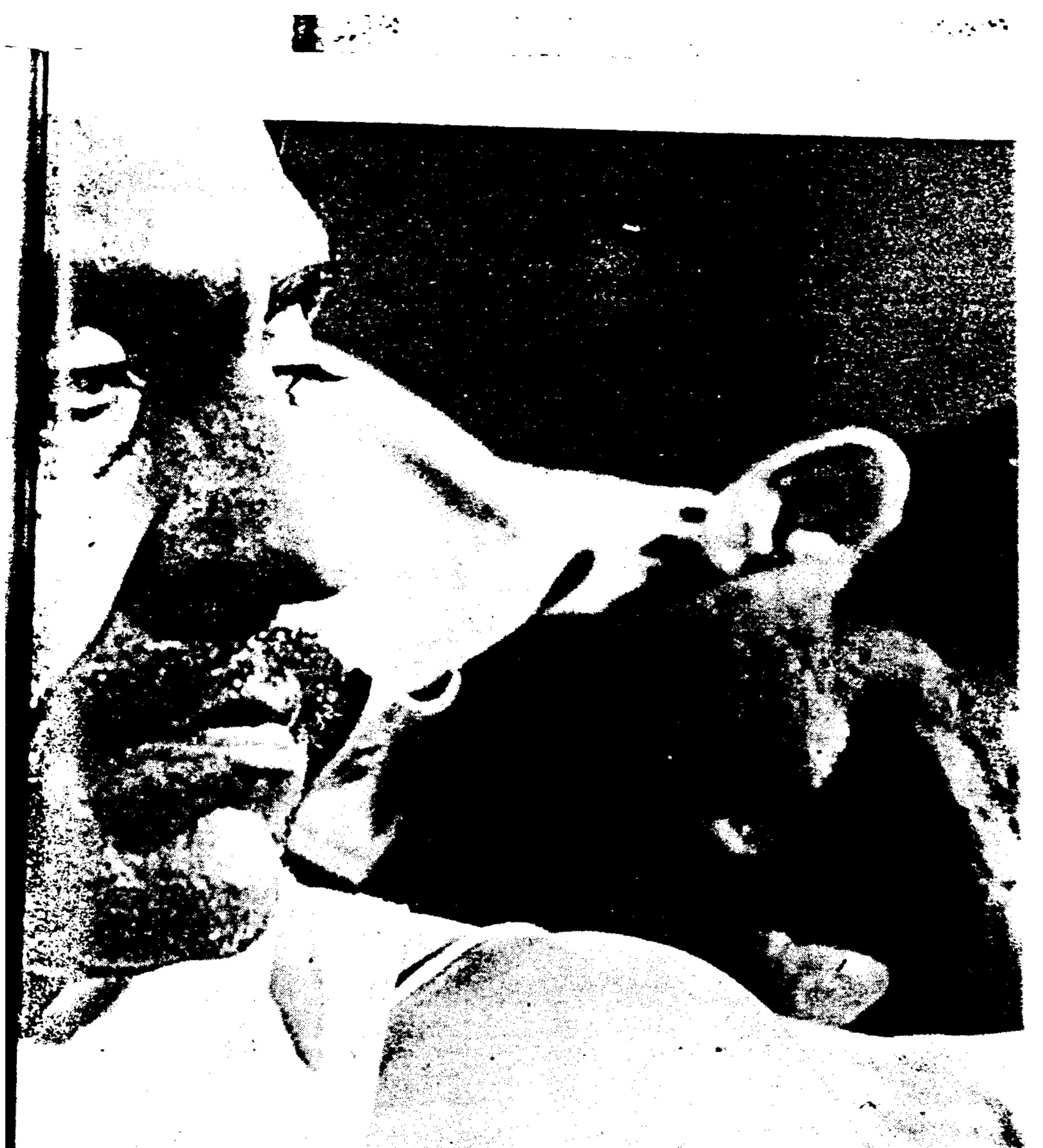
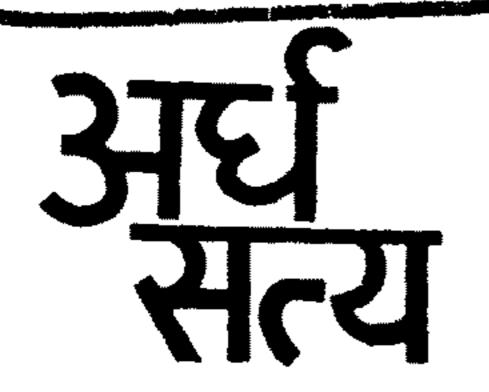


Document Citation

Title	Ardh satya
Author(s)	
Source	Publisher name not available
Date	
Туре	synopsis
Language	English
Pagination	101-104
No. of Pages	3
Subjects	Nihalani, Govind (1940)
Film Subjects	Ardh satya (Half truth), Nihalani, Govind, 1983



Dir: Govind Nihalani Half Truth Ardh Satya



Anant Welankar is a newly-appointed police officer, a sub-inspector, who lives in Bombay. He is an intense person driven by a strong sense of fulfilling what he sees as his social role. Welankar is very quick to come up against the corrupt Rama Shetty, who has mysterious connections and despite proof of his crimes, is not arrested.

101

A server and the server server and the server the serve





Welankar is not discriminate in his own use of violence. He lashes out at all offenders and becomes especially enraged and violent towards those who agress women. We discover this is related to his father's maltreatment and brutal beating of his mother. We also learn that Welankar has joined the police force against his own will but on his father's (who is a retired policeman) insistence.

Still: Amrish Puri in a flashback scene



Col/130 mins/Hindi DIRECTOR/PHOTOGRAPHY Govind Nihalani PRODUCERS Manmohan Shetty Pradeep Uppoor Vasanji Mamani Shivanand Shetty SRIPT Vijay Tendulkar BASED ON S. D. Panwalkar's short story ART DIRECTION C. S. Bhali MUSIC Ajit Verman EDITING Renu Saluja PLAYERS Om Puri (Anant Welankar) Smita Patil (Jyotsna) Amrish Puri (Anant's father) Naseeruddin Shah (Inspector Lobo) Sadashiv Amrapurkar (Rama Shetty)

WARNING: This material may be protected by copyright law (Title 17 U.S. Code)

Achyut Potdar (Inspector Patil) Shafi Inamdar (Mr. Haider) ENQUIRIES Neo Films, 9/2 Everest, J. Dadajee Road, Tardeo, Bombay 400 034. Phone 396248/899634

When Welankar's girlfriend, Jyotsna, is 'inst on a bus, the sub-inspector's fury is unlea on the terrified aggressor. Welankar's unorth methods do, however, get him into trouble must rely on a 'Delhi connection' to avoid le his job.

Jyotsna soon begins to have her own idea the role of the police and is shocked by Welar violent methods, although he justifies the claiming to use them to fight and control cri

Rama Shetty is implicated in a murder cas friends in high places save him once again. Wel: discovers one of Shetty's friends is none other a senior police officer. Stunned and humili Welankar takes comfort in alcohol.

Welankar's violence increases and he be prisoner so brutally that the prisoner dies. instantly suspended. Now his own futur dependent on the favours of Rama Shetty whe become a powerful political figure. The role reversed. Welankar believes more in his princ than in his survival.





GOVIND NIHALANI's punctilious technical training sets him apart from his contemporaries. His film-making is craftsmanship at work.

Graduating from the Shri Jayaramarajya Polytechnic, Bangalore, in 1962 ("We learnt everything about film-making including processing and projection"), Nihalani worked through a wideranging apprenticeship within the framework of Bombay's film industry. He was assistant for ten years to cinematographer V. K. Murthy, the man behind some of Guru Dutt's best work. During this time he was also a leading documentary and film cameraman. He then became assistant cameraman to director Pramod Chakravarty.

Nihalani's first role in feature film-making was in 1970, as the producer of Satyadev Dubey's Marathi film, Shantata! Court Chalu Ahe (Silence! The Court is in Session). He has since photographed all of Shyam Benegal's features except Mandi (he was busy directing his own film at the time). For one of them, Benegal's Junoon, Nihalani collected the National Award for Best Colour Cinematography in the year 1979. Nihalani's mutually rewarding association with Benegal served as a catalyst, aiding his transition from cameraman to director. His first feature film Aakrosh had an instant and stunning impact. It won the Golden Peacock Award at the 8th IFFI in Delhi in 1981. And in the same year, director Richard Attenborough signed him on to lead the second unit as director-cinematographer for Gandhi.

What is important is the individual's realisation of his relationship with the system. I catch the individual first as his crisis with the system is beginning, and I follow him till the point when he is forced to make a choice. The kind of choice he makes is what interests me.

The taciturn and seemingly placid Nihalani is one of the most forceful exponents of a singularly pointed cinema of social conscience. He uses his clear and organised mind to advantage. He seems to know exactly what he wants as he directs or photographs a film. FILMOGRAPHY 1980 Aakrosh (Cry of the Wounded) 1983 Vijeta (Victor)

1983

Ardh Satya

(Half Truth)

Nihalani is not given to personal comments about his early life or his interests. Indian classical music, particularly vocal, is one of his pre-occupations, which fact shows in his films. He is also a keen follower of theatre.

Nihalani lives unobtrusively and modestly in a Bombay suburb.

Address: 139 Aradhana, behind Bhavishya Nidhi Bhavan, Bandra (East), Bombay 400 051. Phone: 899634/396248. UNDER PRODUCTION Party

A feature film in colour conceptually based on the interaction between art and commitment, creativity and cowardice. Nihalani describes the film as 'an actor's carnival'. Starring Ranbir Singh, Deepa Sahi, Gulam Kripalani, Vijaya Mehta.