



Chikitsak Samuha's

Sir Sitaram and Lady Shantabai Patkar College of Arts & Science, and V. P.
Varde College of Commerce & Economics.

(An Autonomous College affiliated to University of Mumbai)



WEEKEND CHRONICLE

INDIAN

CINEMA

*On the occasion of
the Birth Centenary Year of
Satyajit Ray*

SPECIAL ISSUE – SEPTEMBER 2021

– A BMS INITIATIVE –

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Dr. Mala Kharkar
Chief Education Officer

A MESSAGE FROM CHIEF EDUCATION OFFICER'S DESK

Dear Readers,

“Develop a passion for learning. If you do, you will never cease to grow.” We live today in a world that is so very different from the one we grew up in, the one we were educated in. The world today is moving at such an enhanced rate and we as educationalists need to cause and reflect on the entire system of education. On-line learning provides new age technology to widen the educational scope. It prepares students to succeed in an increasing technology driven global economy. Technology makes life much easier, most of all it saves time and energy. It is one of the fastest growing field right now and there is no sign of stopping anytime soon. It is indeed a great moment for all of us to bring forth this weekly E-Periodical “Weekend Chronicle”. We are sure this E-Periodical will help to acquire knowledge and skills, build character and enhance employability of our young talented students to become globally competent. There is something for everyone here, right from the fields of Business, Academics, Travel and Tourism, Science and technology, Media and lot more.

The variety and creativity of the articles in E-Periodical will surely add on to the knowledge of the readers. I am sure that the positive attitude, hard work, continued efforts and innovative ideas exhibited by our students will surely stir the mind of the readers and take them to the fantastic world of joy and pleasure.



Dr. Shrikant B Sawant
Principal

A MESSAGE FROM PRINCIPAL'S DESK

Dear Readers,

As we know, “An Investment in knowledge pays the best interest.”

Hence in this regard the E-Periodical Weekend Chronicle is playing a vital role in providing a platform to enhance the creative minds of our students of BMS Department. The E-Periodical that is online magazine drives us through varied genre containing- News related to Global affairs under departments like Business, Advertisement, IT and Science & Nature to intellectual news articles under Academics, Media and Library Departments. It also covers articles related to Food & Health care, Culture & Cuisine and Travel & Tourism which usually tops our “bucket lists” including article which address societal problems under Department of Social Issues. Lastly covering words and vision of our talented students as budding poets, writers and thinkers under Student's section Department.

Over all this vision of constructing E-Periodical by students will engage today's youth and the crafters of the youth (teachers) in their communities which is the necessity to overcome hurdles of present reality. We will strive to make a better world through our acts and thoughts. Rather it is a challenge to be met!



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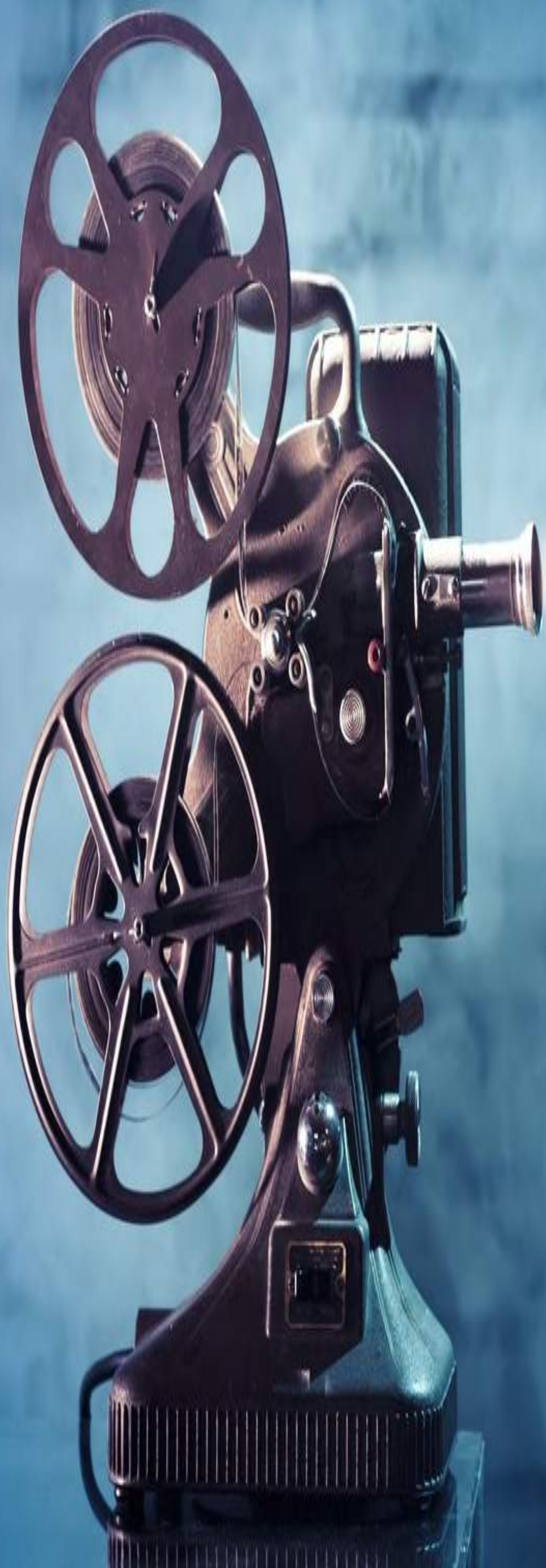
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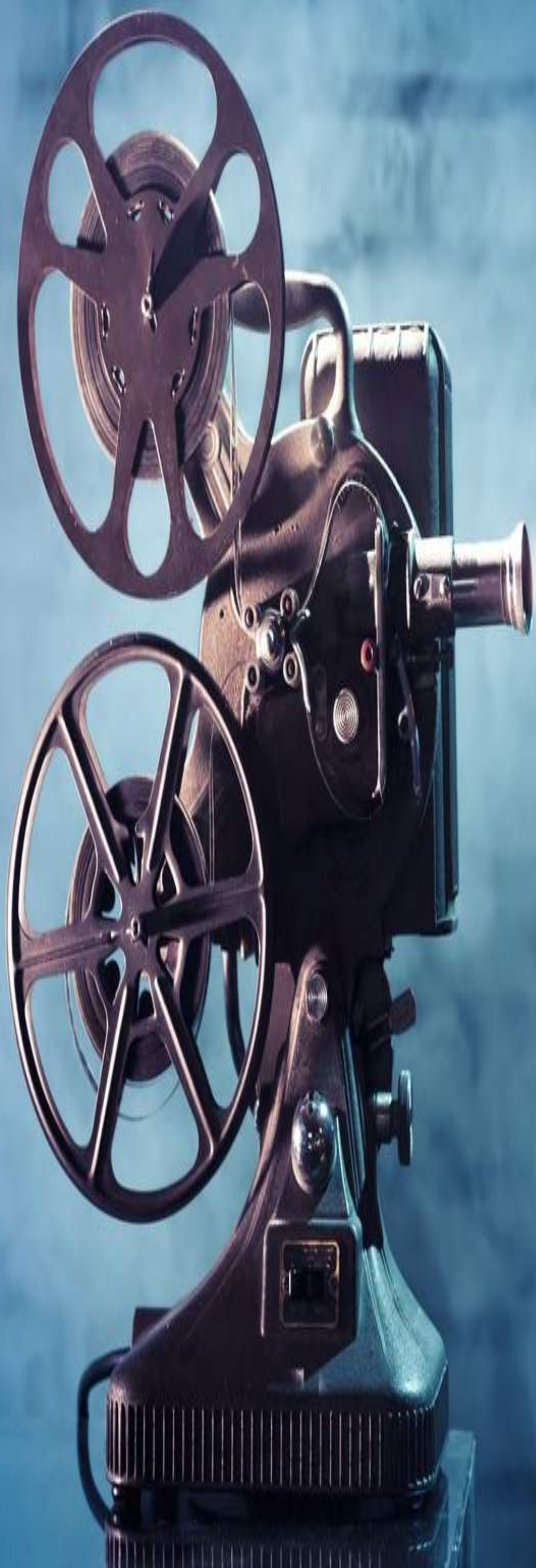
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WEEKEND CHRONICLE

Business

Sunday, 26th September, 2021

INDIAN FILM INDUSTRY MAY SEE 70% DROP IN REVENUE IN 2021 AS LOCKDOWN EXTENDS IN MANY STATES



From being allowed to operate at 100 percent in February to shutting shop from April 14 onwards, Indian cinemas are struggling with uncertainty once again. With theatres likely to remain shut until May 15 in most parts of the country, the picture is grim for the entire film industry which bets big on theatrical revenue that forms a major part of a film's earnings. According to analyst Karan Taurani, who closely tracks the media and entertainment space and is Vice-President, Elara Capital, the first half of this year will be a write-off and the recovery is expected from September onwards. "Now, instead of the 25-30 percent decline which was estimated on the back of 2021 being a good year for the film business, it will be a 60-70 percent decline versus the pre-COVID-19 period," he said. In addition to box office successes, the movie calendar looked strong with Yash Raj Films (YRF) announcing release dates of five tentpole films. Other film studios and producers followed suit and announced release dates of ventures like Ranveer Singh-starrer 83, John Abraham-starrer Satyameva Jayate 2, among others. But, now the movie calendar has gone for a toss. "All release dates are going to be postponed indefinitely and there will be a fresh calendar unfolding," said Taurani.

Bollywood in a bind

While the entire film industry is taking a beating due to the spike in COVID-19 cases, the impact on Hindi films or Bollywood will be more. This is because Bollywood delayed releases despite theatres being allowed to reopen in October 2020. "During January-March, when theatres opened up, and many big films were releasing in Tamil, Telugu and Kannada, Bollywood did not release any films, hoping for the scenario to get better. So, there was no revenue to speak of, except Roohi and Mumbai Saga. The total collections of all Hindi films in 2021 so far are just about Rs 50 crore," Shailesh Kapoor, CEO, Ormax Media, a media consulting firm, told Moneycontrol. He further said, "With the more severe second wave now, it will take a few more weeks, if not months, for big films to release in Hindi. In Tamil and Telugu, a producer has to worry about the COVID situation in only one state. But in Hindi, a producer has to worry about the national market. No film can have a proper release if theatres are not running in a big market like Maharashtra or Delhi." For Bollywood, Girish Johar - producer and film business expert - estimates around Rs 3,000 to Rs 4,000 crore loss in 2021. This is a big blow to the Indian film industry because Hindi films contribute 43 percent of the overall box office revenues, according to an EY 2020 report. Furthermore, not much is expected from overseas markets this year as well. Johar believes Bollywood will not see strong traction because it isn't offering big films.

Direct to digital releases a concern

With theatres likely to remain shut in major markets till May 15, release of Radhe will be a non-event for cinemas, said Taurani. After Radhe, Taurani expects one more large film to go to OTT directly. But, there are concerns around direct to digital releases in 2021.

All release dates are going to be postponed indefinitely The issue will be about being able to get the right price. All OTT platforms do not want to pay a premium for theatrical films, and producers may expect prices to match their expected theatrical revenues in a pre-COVID scenario. So, negotiations may not go through for all big films."

Newscaster – Prachi Chaudhari

Freelancer – Rohit Pawar

References – (<https://www.moneycontrol.com/news/trends/entertainment/indian-film-industry-may-see-70-drop-in-revenue-in-2021-as-lockdown-extends-in-many-states-6831971.html/amp>)

WEEKEND CHRONICLE

Information Technology

Sunday, 26th September, 2021

FOUR EXTRAORDINARY TECHIE MOVIES OF BOLLYWOOD

In the year 2013, Indian cinema, popularly known as Bollywood, celebrated its centenary milestone. In these 100 years of cinematic heritage of Indian film industry, Bollywood has produced thousands of movies portraying all genres in the most beautiful way. Music and dance have always been the most outstanding part of Indian cinema that you find nowhere else in the world. Bollywood is known for its music and dance all over the world and it has been always the strongest area for Indian film industry. Still, Indian cinema has produced some brilliant tech based movies which has always been the strong.



Elaan:

Elaan is a 1971 bollywood thriller movie starring Vinod Khanna, Rekha and Vinod Mehra in the lead roles. This is one of the few movies where Vinod Khanna plays the antagonist. The movie is about an atomic ring which can make a person invisible.

Vinod Mehra plays the main protagonist in the movie alongside Rekha who is working as a CBI officer in the movie. The movie is all about how Vinod Mehra finds the atomic ring and keeps it away from the goons and especially Ram Singh which is portrayed by Vinod Khanna.

Mr. India (1987)

Slightly based on the above film “Elaan”, Mr. India is also based on a gadget that has the power to make a person invisible. Directed by Shekhar Kapoor and starring Anil Kapoor and Sri Devi with Amrish Puri playing the main antagonist as Mogambo, Mr. India was the most successful movie of that year according to the Box Office collections.

Anil Kapoor who plays Arun Verma is a kind hearted man who takes care of dozen of orphan kids with the help of Satish Kaushik who plays Calendar, the cook. Due to these responsibilities and low income, Arun has number of debts that he must take care of. The rest of the story is how Sri Devi who plays Seema Sahni comes into his life and how he gets his hands on a secret scientific gadget that changes his life completely.

16 December (2002)



16 December is one of the few
Bollywood action spy Movie

The movie is based on a plot schemed by a Pakistani Gulshan Grover who plans to destroy the capital city of India, New Delhi with a nuclear bomb on 16 December 2001 in order to take revenge for the loss of Indo-Pakistan war of 1971.

The movie features a lot of tech gadgets that is quite common for similar Hollywood movies but something new for Bollywood. A wide array of hi-tech equipment such as spy cameras, computers, internet and other communication devices are used heavily in the movie that many critics have acclaimed and considered the movie at par with the Mission Impossible series.

Shree (2013)

SHREE may not be as popular as the other movies listed above nor it has a great star cast yet this movie can't be omitted out of the list. SHREE is a 2013 Bollywood Sci-Fi thriller that marks the debut of Hussain Kuwajerwala.

SHREE is the story of an ordinary man who trades 12 hours of his life for a scientific experiment under the promise of a bright and successful future.

Reference link:-

<https://www.filmmykeeday.com/techie-movies-of-bollywood/>

Newscaster:- Aditya kamble

Freelance reporter:- Arsh Shrivastav

WEEKEND CHRONICLE

Science & Space

Sunday, 26th September, 2021

HERE IS A LIST OF INDIAN SPACE MOVIES YOU'LL LOVE!

As the whole nation waits for the soft landing of the lander Vikram on the south pole of the lunar surface, the first attempted by any country, here is a list of few space research movies that you can binge-watch:

Tik Tik Tik



The movie Tik Tik Tik centres around the event of an asteroid strikes the neighbourhood of Chennai, Ennore. Soon, scientists predict that another asteroid with an estimated size of 60 square kilometres is going to hit another place. Eventually, RAW decides to send M. Vasudevan (Jayam Ravi), a trained magician and escape artist, along with his team and a team of scientists to get a hold of a missile in a space centre. This plot leads to a happy ending, destroying the asteroid.

Mission Mangal



After the failure of GSLV-F06 on 25 December 2010, due to a small mistake by Project Director Tara Shinde, Rakesh Dhawan, a fellow scientist working with her, takes the blame on her. The MoM (Mars Orbiter Mission) is regarded as an impossible mission by his co-workers due to its aim of reaching Mars with its tight budget. Eventually, the MoM satellite is finally launched on PSLV on 5 November 2013, and is named Mangalyaan and is successfully inserted into Earth's orbit.

Antariksham 9000 kmph

This 2018 space adventure movie revolves around a satellite moving into the darker side of moon, and the crisis that one of the Indian satellites, Mihira has lost connection with the Space Station and is losing its speed. The system codes to make any repairs are known only to Dev (Varun Tej) - a passionate scientist at the station. Dev had quit the Space station five years ago - and this story forms a flashback.

Chand Par Chadayee



After landing on the Moon, the astronaut Anand and his associate Bhagu face off against many warriors and monsters from another planet. Chand Par Chadayee was directed by T. P. Sundaram, who also produced it under Cauvery Productions. A one of its kind experiment in the hindi film industry, a movie like this was never seen before and was appreciated all across the country.

Reference :- <https://www.republicworld.com/entertainment-news/bollywood-news/chandrayaan-2-here-is-a-list-of-indian-space-movies-youll-love.html>

Newcaster :- Nishit Mehta

Freelancer :- Naima bhatta

WEEKEND CHRONICLE

Nature

Sunday, 26th September, 2021

BOLLYWOOD FILMS SHOULD BUILD ENVIRONMENTAL AWARENESS



To promote conservation of biodiversity and build environmental awareness, Bollywood films can play a big role, says UK-based conservationist Richard Edwards. If there is little bit of an attempt from mainstream cinema like Bollywood to present issues on environment and wildlife, then it will help us reach more audiences, Edwards told PTI here. Citing the example of Hollywood films like ‘The Day After Tomorrow’ and James Cameron’s 3D saga ‘Avatar’, Edwards said that when issues are raised through popular films, the masses understand it better. Based on the theory of an abrupt climate change, Roland Emmerich’s ‘The Day After Tomorrow’ (2004) was a science-fiction disaster film which depicted the catastrophic effects of global warming. “It is a very good example as it was successful in helping understand people what climate change can do to their lives,” Edwards said. Besides working with ARKive, an online visual encyclopedia on nature, he is the chief of the ‘Wildscreen Festival’, the world’s largest wildlife and environmental film festival.

He was in the city to showcase eco-wildlife films for a ‘desi’ avatar of the ‘Wildscreen Festival’, organised by the British Council. Visual media is now recognised as one of the most powerful, engaging and emotive ways to sensitise audiences towards the cause of environmental conservationism. Besides providing an important historical record of the planet’s endangered plants and animals, films illustrate the sheer beauty of the natural world, inspiring an entire generation of conservationists across the globe. Edwards said that films made on nature have a wide spectrum and can be made purely for the fun of it, if not to deliver any message. “It is not necessary that all such films need to be hard-hitting and serious. We can even make nature films for the masses with pure entertainment value, sans any message.

“If more people are able to relate to nature and environment through an entertaining film, then the purpose is served,” he said. Pointing out that Indian documentary makers like Mike Pandey have been successful in promoting the cause through his films, Edwards said that India needs more such efforts. Documenting the massacre of whale sharks on the Indian coast, ‘Shores of Silence’, made in 2000 by Pandey, became a landmark film after it was successful in moving the Indian government into bringing in legislation and banning the killing of whale sharks.

Newscaster- Abhishek Mishra

Freelancer- Aditya Nikam

Reference link- <https://www.thehindu.com>

WEEKEND CHRONICLE

Research

Sunday, 26th September, 2021

RESEARCH ON INDIAN CINEMA

The cinema of India consists of films produced in India. Cinema is immensely popular in India: every year, more than 1800 films are produced collectively in the various languages of India. Mumbai, Chennai, Kolkata, Hyderabad, Kochi, Bangalore, Bhubaneswar-Cuttack and Guwahati are the major centres of film production in India. As of 2018, India ranked first in terms of annual film output. In 2015, India had a total box office gross of US\$2.1 billion, the third largest in the world. The overall revenue of Indian cinema reached US\$2.7 billion in 2019.



Indian cinema is a global enterprise. Its films have a following throughout Southern Asia and across Europe, North America, Asia, the Greater Middle East, Eastern Africa, China and elsewhere, reaching over 90 countries. Films like Bahubali: The Beginning were dubbed in more than three languages, thus starting a Pan-India films movement. Millions of Indians overseas watch Indian films, accounting for some 12 percent of revenues. Following the screening of the Lumière and Robert Paul moving pictures in London (1896), commercial cinematography became a worldwide sensation and by mid-1896 both Lumière and Robert Paul films had been shown in Bombay. During the 1940s cinema in South India accounted for nearly half of India's cinema halls and cinema came to be viewed as an instrument of cultural revival. The partition of India following independence divided the nation's assets and a number of studios moved to Pakistan. Partition became an enduring film subject thereafter. The first Indian film released in India was Shree Pundalik, a silent film in Marathi by Dadasaheb Torne on 18 May 1912 at Coronation Cinematograph, Bombay. By 1996, the Indian film industry had an estimated domestic cinema viewership of 600 million viewers, establishing India as one of the largest film markets, with the largest regional industries being Hindi, Tamil and Telugu films.

In 2001, in terms of ticket sales, Indian cinema sold an estimated 3.6 billion tickets annually across the globe, compared to Hollywood's 2.6 billion tickets sold. The ancient epics of Mahabharata and Ramayana influenced the narratives of Indian cinema. Examples of this influence include the techniques of a side story, back-story and story within a story. Indian popular films often have plots that branch into subplots; such narrative dispersals can clearly be seen in the 1993 films Khalnayak and Gardish. Early Indian films made early inroads into the Soviet Union, Middle East, Southeast Asia and China. Mainstream Indian movie stars gained international fame across Asia and Eastern Europe. For example, Indian films were more popular in the Soviet Union than Hollywood films and occasionally domestic Soviet films. From 1954 to 1991, 206 Indian films were sent to the Soviet Union, drawing higher average audience figures than domestic Soviet productions, Films such as Awaara and Disco Dancer drew more than 60 million viewers. Films such as Awaara, 3 Idiots and Dangal, were one of the 20 highest-grossing films in China. Many Asian and South Asian countries increasingly found Indian cinema as more suited to their sensibilities than Western cinema. Jigna Desai holds that by the 21st century, Indian cinema had become 'deterritorialized' , spreading to parts of the world where Indian expatriates were present in significant numbers, and had become an alternative to other international cinema. Indian cinema has been recognised repeatedly at the Academy Awards. Indian films Mother India (1957), Salaam Bombay! (1988) and Lagaan (2001), were nominated for the Academy Award for Best Foreign Language Film. Indian Oscar winners include Bhanu Athaiya (costume designer), Ray (filmmaker), A. R. Rahman (music composer), Resul Pookutty (sound editor) and Gulzar (lyricist), Cottalango Leon and Rahul Thakkar Sci-Tech Award.

Newscaster- Devashree Patkar

Freelancer- Aakash Bavdankar

Reference- https://en.wikipedia.org/wiki/Cinema_of_India

WEEKEND CHRONICLE

Academics

Sunday, 26th September, 2021

SWITCHING TO FILMS OVER BOOKS



Films are great resource for visual learners because they us to understand concepts without the barriers that hinder learning. Just like books, movies allow students insight into the lives of different characters, how their perspective differs and how they handle certain situations. The popularity of the Academy Awards, which happened just a couple of weekends ago, is a testament to the high value that our society places on cinema. Most of us watch films for enjoyment, but movies are also a great educational resource for helping students understand school material outside of the classroom environment. Every student has their own unique learning style. Sometimes auditory learning or learning through reading doesn't come easily to students. Films are great resource for visual learners because they enable them to understand concepts without the barriers that hinder learning. Just like books, movies allow students insight into the lives of different characters, how their perspective differs and how they handle certain situations. Films can show students how different people, in different parts of the world, live their lives. This can be particularly useful in subjects like geography and social studies. As students learn about history in the classroom, it isn't always easy to fully realize how a historical situation would have really felt. For example, an historical drama like Saving Private Ryan can help students understand the Second World War, or a movie like Les Miserable can help students understand the French Revolution. Students often have difficulty grasping these concepts when hearing about them in an English or Art class. Identifying theme, style and genre in a movie allows students to grasp these concepts in a medium that is more familiar to them utility of films as a means of education is very great in India. The majority of our countrymen are illiterate. They cannot benefit themselves by reading. They can get knowledge and information through films. This is not possible otherwise for them. Adding movies to the class work makes the students entertained which eventually increase their motivation to study that subject. It also increases their interest in the subject. For them to perform better on that subject, they need to be interested in it. Some movies are made to raise awareness on the social issues affecting the society as a whole. Some of the issues being addressed include economic, social and even cultural. People need to know and appreciate such values. They also get to know the importance and appreciate what people are going through or what they went through to get to where they are now. Movies play a major role in the delivery of these messages to people. They will always strive to be better irrespective of their current situations. It help people get inspired to be somewhere in life. The students get to see how people can be transformed into heroes and what they did to be where they are. It makes the students look at life from a very different perspective knowing that everything is possible. A regular person can make a change and be recognized by the whole world. In India, the cinema has an important role to play by spreading knowledge and instruction and by providing innocent amusements for the weary and heavily laden. The Indian film industry which was once backward, among the other things in artistic and technical excellence, has made remarkable progress in recent years. If attention is given the Indian films can help a long way in educating the masses of this country in a rightful direction.

WEEKEND CHRONICLE

Media

Sunday, 26th September, 2021

COVID-19 IMPACT EXPLAINED: HOW INDIA'S FILM INDUSTRY GOT HIT AND IS PREPARING FOR A NEW NORMAL

While the impact of the lockdown on the Indian film industry at large is still being evaluated, we take a look at how slim production and related fields have suffered in India over the past month.



Big releases postponed, film, TV and well-paid employees struggling for their next meal... the Rs 183 billion Indian film industry is going through its worst phase because of the lockdown necessitated by the coronavirus pandemic. While the impact of the lockdown on the industry at large is still being evaluated, we take a look at how slim production and related fields have suffered in India over the past month. Covid-19's first impact came when Reliance Entertainment on March 12 indefinitely postponed Rohit Shetty's film Sooryavanshi. The film starring Akshay Kumar and Katrina Kaif was scheduled to release on March 24. This was quickly followed by Sir, Sandeep Aur Pinky Faraar, Haathi Mere Sathi and 83 getting postponed too. Baaghi 3 saw fewer takers in its second week, and Irrfan Khan's Angrezi Medium had to be pulled out of theatres. It eventually released on OTT platform Disney+Hotstar. Similarly a lot of big ticket releases in regional languages have also been delayed.

Impact on movie theatre business

Suman Chowdhury, president ratings at Acuité Ratings and Research, told Equitybulls that Acuité expects a 50 per cent drop in multiplex footfalls in the next quarter particularly in metro and Tier II cities. Chowdhury predicts a lot of movie releases will be postponed and there will be erosion in earnings of listed multiplex players such as PVR and INOX.

Losses due to the postponement of releases



Ranveer Singh's sports drama 83 was delayed due to coronavirus outbreak.

After an exciting January-February that offered a mix bag with Tanhaji, Chhapaak, Street Dancer 3D, Panga, Malang, Bhoot and Shubh Mangal Zyada Saavdhan, March-April was supposed to be set aside for Sooryavanshi and Ranveer Singh's sports drama 83 with the extended Easter weekend expected to help Box Office collection. Now it seems like Salman Khan's Eid release Radhe and Akshay Kumar's Diwali release Prithviraj could also take a hit. Karan Johar's much-awaited period drama Takht was all set to go on the floors in the coming months. Now things don't look bright for even the magnum opus.

Impact on the television industry.

A still from Mahabharat.

Despite channels exhausting their bank of episodes, the overall media consumption during the self-isolation period has jumped by 60 per cent, according to research firm Nielsen. Also, Doordarshan's plan of re-airing iconic shows like Ramayan, Mahabharat and Byomkesh Bakshi has been received well prompting other channels also to bring their popular shows like Hum Paanch, CID and Siya Ke Ram. DD saw a 650 per cent growth in viewership in one week, and became the most-watched channel for two consecutive weeks. It even broke its own record by attaining a viewership of 1.9 billion across all the GECs for the Week 14, as per Broadcast Audience Research Council. Daily wage workers of the entertainment industry affected Perhaps the most hard-hit are the daily wage earners of the film industry. Rakesh Dubey, a spot boy for the last 30 years, said 15 days of work earns him around Rs 20,000 every month. "Now due to the lockdown, we are stuck at home. I don't know how we are going to manage. I have a family of three children and a wife. Whatever little savings I had managed, are fast dwindling."

Reference link : www.indianexpress.com

Newscaster : Tanawade Ninad Pradeep

Freelancer : Piyush Vishwakarma

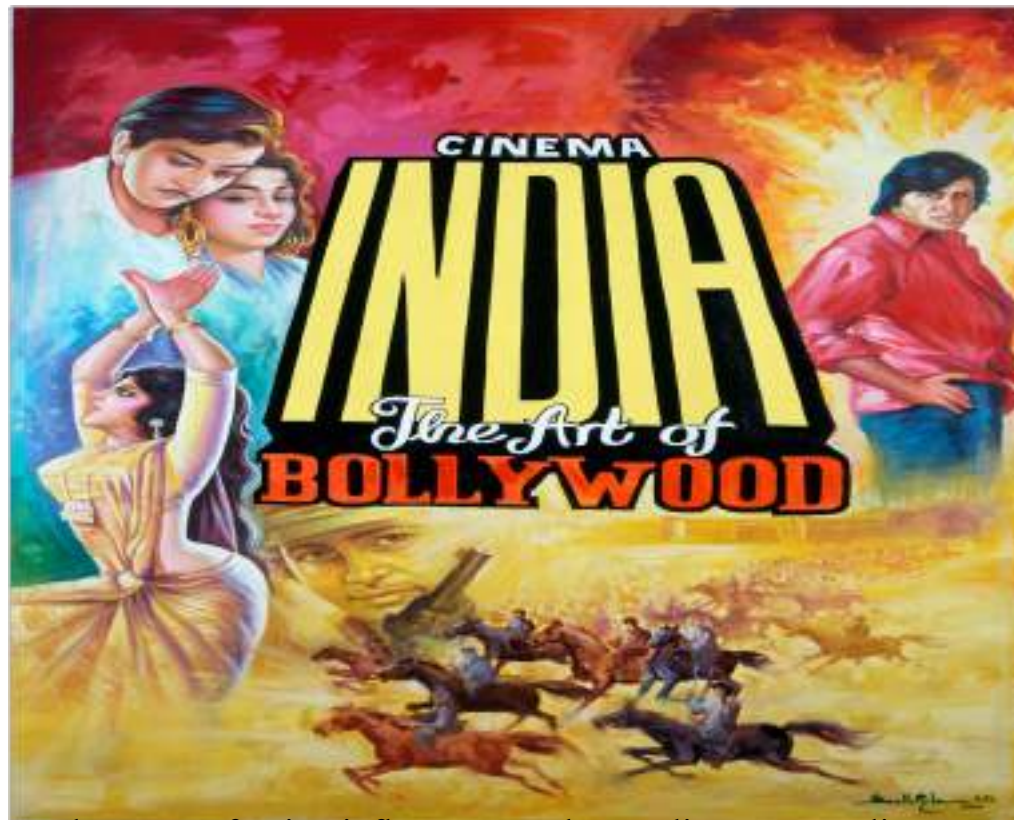
WEEKEND CHRONICLE

Arts

Sunday, 26th September, 2021

INDIAN ART CINEMA

India is well known for its commercial cinema, better known as Bollywood. In addition to commercial cinema, there is also Indian art cinema, known to film critics as "New Indian Cinema" or sometimes "the Indian New Wave" (see the Encyclopedia of Indian Cinema). Many people in India plainly call such films as "art films" as opposed to mainstream commercial cinema. From the 1960s through the 1980s, the art film or the parallel cinema was usually government-aided cinema. Such directors could get federal or state government grants to produce non-commercial films on Indian themes. Their films were showcased at state film festivals and on the government-run TV. These films also had limited runs in art house theatres in India and overseas.



The directors of the art cinema owed much more to foreign influences, such as Italian Neo-Realism or French New Wave, than they did to the genre conventions of commercial Indian cinema. The best known New Cinema directors were Bimal Roy, Ritwik Ghatak, and Satyajit Ray. The best known films of this genre are the Apu Trilogy (Bengali) by Satyajit Ray and Do Bigha Zameen (Hindi) by Bimal Roy. Satyajit Ray was the most flourishing of the "art cinema" directors. His films played primarily to art-house audiences in the larger Indian cities, or to film buffs on the international circuit.

In South India, art cinema or the parallel cinema was well-supported in the state of Kerala. Malayalam movie makers like Adoor Gopalakrishnan, G. Aravindan, and M. T. Vasudevan Nair were quite successful. Starting the 1970s, Kannada film-makers from Karnataka state produced a string of serious, low-budget films. But virtually only one director from that period continues to make off-beat films -- Girish Kasaravalli. In other markets of south India, like Kannada, Tamil, Malayalam, and Telugu, stars and popular cinema rule the box office. Still, a few directors, such as Balachander, Bharathiraja, Balu Mahendra, Bapu, Puttanna, Siddalingaiah, Dr.K.Vishwanath, and Mani Ratnam have achieved fair amount of success at the box-office while balancing elements of art and popular cinema together.

Reference: <https://www.culturalindia.net>

Newscaster: Tejas Jayesh Kale

Freelancer: Gauri Pawar

WEEKEND CHRONICLE

History

Sunday, 26th September, 2021

EVOLUTION OF INDIAN CINEMA



Cinema, otherwise known as a motion picture or film, brings joy and excitement to a lot of Indians. We, Indians, have made cinema an integral part of our lives. It's not just the kids in the millennium era who find it fascinating but the tradition of cinephile was present since its inception. Films in it have encountered evolution, from the cinema with no color to the cinema now which is full of colors; from the multiple reels to the single show reel; from zero graphics to animation and from a single-take artist to "no comments. Thus, Darwin's theory of evolution holds good for cinema, as well. India witnessed the first motion picture in the late 1910s and was introduced by late Dhundiraj Govind Phalke, also popularly known as Dada Saheb Phalke, through the film "Raja Harish Chandra". He is also considered to be the "Father of Indian cinema". Although it was a silent film, little did he know that he was giving birth to an art form whose sound will echo around the world? Although it took nearly two years after Raja Harish Chandra for the first motion picture with sound to release i.e. Alam Ara directed by Ardeshir Irani which was released on March 14, 1931, and the seed of color cinema was also sowed through 'Kisan Kanya' directed by Moti B Gidwani in 1937. Indian filmmakers call the era after the end of British Raj as "The Golden Era" from the 1940s to the 1960s. This was the time when parallel cinema came into existence and Bengali filmmakers like Satyajit Ray, Ritwik Ghatak, Mrinal Sen and many more were the pioneers and major contributors. It was the impact of Indian theatre and Bengali literature which gave rise to the parallel cinema and its influence was encouraged in many parts of the country, as well. On the other hand, films which had songs, dance, fight, and so-called heroism were equally dominating the Indian film industry.

While filmmakers like Anurag Kashyap articulated the Indian audience, he proved that a realistic film like 'Gangs of Wasseypur' can be made with a commercial outline. On the other hand, South Indian director SS Rajamouli created a fictional world and took the Indian audience to places which were less peddled, with his 'Bahubali'. This year marks the centenary birth anniversary of one of the most legendary filmmakers of all times, Satyajit Ray. Known for his exquisite contribution to the field of arts and aesthetics, he is regarded as one of the greatest Indian filmmakers and screenwriters of his time. His works have not only been recognized by the Indian audience but also have won critical acclaim all over the world. Apart from being an exceptional filmmaker, Ray has also written books for children and illustrated for the same.

Born on May 2, 1921, Satyajit Ray was the descendant of Upendrakishore Ray, a writer, illustrator, publisher and a leader of the Brahma Samaj, a religious and social movement in nineteenth century Bengal. Some of his exceptional works in the world of films include, "Pathar Panchali", "Charulata", "Aparajito" and "The World of Apu", which changed the trajectory of Indian cinema and which also won him the Padma Bhushan, Bharat Ratna and an Honorary Oscar in 1992 for Lifetime Achievement. Besides his contributions to the film industry, Satyajit Ray has also written wonderful literary narratives such as "The Complete Adventures of Feluda", "The Incredible Adventures of Professor Shonku", "My Years with Apu: A Memoir", "Indigo" and others, which have been translated and widely read beyond borders.

Newscaster- Kshitija Chavan

Freelance Reporter- Ashutosh Keni

Ref.: <https://timesofindia.indiatimes.com/readersblog/seethroughmyeyes/evolution-of-indian-cinema-4289/>

WEEKEND CHRONICLE

Library

Sunday, 26th September, 2021

SATYAJIT RAY

Cinema, otherwise known as a motion picture or film, brings joy and excitement to a lot of Indians. We, Indians, have made cinema an integral part of our lives. It's not just the kids in the millennium era who find it fascinating but the tradition of cinephile was present since its inception. Films in itself have encountered evolution, from the cinema with no colour to the cinema now which is full of colours; from the multiple reels to the single show reel; from zero graphics to animation and from a single-take artist to "no comments". Thus, Darwin's theory of evolution holds good for cinema, as well. Although there is no such evidence in history that can entertain the starting point of cinema, it is considered that the Lumière brothers were the ones who introduced the motion picture to the real world. India witnessed the first motion picture in the late 1910s and was introduced by Dhundiraj Govind Phalke, also popularly known as Dada Saheb Phalke, through the film "Raja Harish Chandra". He is also considered to be the "Father of Indian cinema". Although it was a silent film, little did he know that he was giving birth to an art form whose sound will echo around the world. His initiative propelled the rise of many filmmakers in our country. Although it took nearly two years after Raja Harishchandra for the first motion picture with sound to release i.e Alam Ara directed by Ardeshir Irani which was released on March 14, 1931, and the seed of colour cinema was also sowed through 'Kisan Kanya' directed by Moti B Gidwani in 1937.

Indian filmmakers call the era after the end of British Raj as "The Golden Era" from the 1940s to the 1960s. This was the time when parallel cinema came into existence and Bengali filmmakers like Satyajit Ray, Ritwik Ghatak, Mrinal Sen and many more were the pioneers and major contributors. It was the impact of Indian theatre and Bengali literature which gave rise to the parallel cinema and its influence was encouraged in many parts of the country, as well. Especially, in the southern part of our country, filmmaker Girish Kasaravalli from Karnataka was one amongst them to carry the torch and introduce it to the Kannada audience.

On the other hand, films which had songs, dance, fight, and so-called heroism were equally dominating the Indian film industry. These films were and are still also called full-fledged commercial films. They have always been prolific in imbibing the audience with its intriguing content, be it with the typical family drama, a stereotypic love story or Shahrukh Khan's "Palat" theory. Time and again Indian cinema has left its mark on the global platform through actors like Amitabh Bachchan with his acting skills or Aamir Khan for the movies he chooses.

Satyajit Ray (2 May 1921 – 23 April 1992) was an Indian film director, scriptwriter, documentary filmmaker, author, essayist, lyricist, magazine editor, illustrator, calligrapher, and music composer. Ray is widely considered one of the greatest filmmakers of all time in the world of cinema. He is celebrated for works such as The Apu Trilogy (1955–1959), The Music Room (1958), The Big City (1963) and Charulata (1964) etc. Ray was born in Calcutta to renowned writer Sukumar Ray who was prominent in the field of arts and literature.



Starting his career as a commercial artist, he was drawn into independent filmmaking after meeting French filmmaker Jean Renoir and viewing Vittorio De Sica's Italian neorealist film Bicycle Thieves (1948) during a visit to London.

Newscaster:- Jay Galiyal

Freelancer:- Jatin bisht

Reference:

https://en.m.wikipedia.org/wiki/Cinema_of_India

<https://www.firstpost.com/entertainment/satyajit-rays-100th-birth-anniversary-to-be-commemorated-through-year-long-celebration-in-india-and-abroad-9582351.html>

WEEKEND CHRONICLE

Culture & Cuisine

Sunday, 26th September, 2021

3 INDIAN MOVIES THAT ARE ALL ABOUT FOOD, FOOD AND FOOD!

Our palates are deeply connected with the other senses that we have. Sight, smell, sound, touch--it's only when these senses are combined with taste that we actually get that deep satisfaction from food. And if food is all about bringing a conjunction of all these senses, then think about what happens when you watch a movie about food. We go through such a myriad of emotions when watching movies anyways. So when a movie is about food, with the central characters spending most of their time in the kitchen--commercial and household--we tend to engage with our culinary culture even better. There's no dearth of food movies in Hollywood. In fact, who hasn't enjoyed watching Ratatouille or Chef in recent times? But if you think there aren't enough Indian movies about food, you're wrong. Here are a few Hindi movies about food that we've loved through the decades.

Bawarchi



This 1972 adaptation of the Bengali movie, Galpa Holeo Satyi, showcased actor Rajesh Khanna as a cook working for a joint family living under the same roof. While Khanna's character is shown as a master of many trades, cooking is where his forte lay. From preparing a morning cuppa that refreshed everybody in the household, to managing a kitchen for nine family members, he did it all.

English Vinglish



You might argue that this 2012 Sridevi movie is all about learning the nuances of a language, but there's quite another way to look at it. Here's a housewife who makes scrumptious ladoos, and is trying her hand at entrepreneurship. If you think about it, isn't that just how Indian food entrepreneurs without huge capital start out? Shashi's little business seems to be growing in popularity, and her cooking is the one strength that keeps her afloat even when her family demeans her (unintentionally). And one of the people she naturally finds companionable in the US is a French chef. Really, can a story be more about food.

Cheeni Kum



You might say this 2007 movie is just an extraordinary love story, but we argue that it's all about the flavours. Amitabh Bachchan plays a chef who fails to impress Tabu with his Hyderabad Zafrani Pulao--and that's the beginning of a culinary journey this movie undertakes. From maa ke haath ka khana, to a man cooking delicacies to prove his worth to a prospective father-in-law, you won't find the absence of good food in any frame. And, more than anything else, this is the only Hindi movie till date that gives us an insight into a commercial kitchen run by an Indian man who reminds you of the genius that is almost equal to Marco Pierre White's.

Newscaster- Makarand Joshi

Reference: <https://www.indiatoday.in/food-drink/food/story/food-bollywood-bawarchi-cheeni-kum-the-lunchbox-english-vinglish-luv-shuv-tey-chicken-khurana-lifefd-354635-2016-11-29>

WEEKEND CHRONICLE

Travel & Tourism

Sunday, 26th September, 2021

ROLE OF INDIAN CINEMA IN TOURISM PROMOTION

It has been noted that especially over the last couple of decades, an increasing number of tourists began to visit destinations featured through films, TV or any other similar way of visuals which are not directly related to tourism promotion campaigns. Displaying the wide range of Indian history and its beauty through the cinemas right from the movie Alam Ara that centers on an imaginary, historical royal family in the kingdom of Kumarpur ... to Bajirao Masatni showing the royal story of the Peshwa King. Cinema acts as a Pull and Push factor in tourism promotion. It helps in delivering and exchanging our cultural and historical heritages to the next generation. Places covered during filming of any cinemas later becomes a tourist destination, indeed this happens so because nowadays people are more fascinated by cinemas and the celebrities in India. A life in a metro” can’t be imagined without “Good Food” and thereafter a “Highway” drive that runs simultaneously with the “Indian Express”. Many people have taken a trekking trip to Shimla /Manali after watching Yeh Zawani hai Diwani whereas “Dil Dhadakne Do” has promoted the ship Cruise to high heights. Ranbir Kapoor and Deepika Padukone, filmed Tamasha in Corsica, France which showcased the wide range of natural beauty of Corsica, sure this must become a tourism destination in future.

Indian cinema displaying the city lights:

The day-to-day city life can be easily seen in many Bollywood flicks like Page 3, Fashion, Life in a Metro, Lunch Box, Shor in the City, Chak De India, Khosla Ka Ghosla, Vicky Donor, Raincoat, Kahaani, Gunday. The story of Delhi Belly revolves around different locations of Delhi and the nightlife of Mumbai was brought out clearly in the movie Jaane Tu... Ya Jane Na. The movie Dharavi, which is based on one of the biggest slums in the world; Dhobi Ghat that reflects another indigenous picture of Mumbai city; the Bengali movie Life in Park Street that truly depicts the day-to-day life in one of the cosmopolitan places in Kolkata... are some different aspects of city colours that indirectly hurts the emotions of a traveller.

Exotic Leh-Ladakh Tourism Gets '3 Idiots' Boost!



There is no doubt that Leh-Ladakh is one of the most sought-after destinations for the foreigners as well as the discerning Indian tourists. However, Bollywood usually prefers to shoot in Kullu-Manali and at most in and around the gateway to the Lahul-Spiti valley, Rohtang Pass. Only a handful of filmmakers have dared to venture into Leh-Ladakh and the last few big projects that one can think of are 'Lakshya', 'Tashan' and the biggest of them all, '3 Idiots'. The huge success of the Aamir Khan starrer, '3 Idiots', has created immense curiosity for Leh-Ladakh. The beautiful winding road from Shimla to Manali, and the ascent to Leh-Ladakh via the dangerous Rohtang Pass has been beautifully captured. Even the climax scene amongst the pristine lakes and the exotic cold deserts, featuring all the lead actors has stunned the audience with its beauty.

Indian cinema introducing unexplored destinations:



Movie makers’ find new places to capture in their film which are never seen or shown by others before. People get to see new places, out of those, many places become preferred tourist destinations. The terracotta temples of Bishnupur and the rural culture of Purulia and Bankura districts of West Bengal were used by several regional filmmakers in their films. Many Bengali, Bhojpuri and Oriya films were shot in this region. Lootera is one such pick from Bollywood that has been shot in Purulia. Satyajit Ray’s Gupi Gayan Bagha Bayan, Hirak Rajar Deshe, Gupi Bagha Phire Elo are the most popular movies in Indian Film history that have been filmed extensively in Purulia and Bankura districts.

Freelancer Reporter-Payal Solanki

Newscaster-Latika Naik

Ref:- <https://www.linkedin.com/pulse/role-indian-cinema-tourism-promotion-ayyappa-pillai>

WEEKEND CHRONICLE

Social Issue

Sunday, 26th September, 2021

HOW BOLLYWOOD'S 'MOVIES WITH A MESSAGE' ARE HELPING START DIFFICULT CONVERSATIONS

Back in the 1950s, 1960s and 1970s, the leading man in Bollywood films would often be seen fighting against inequality in the system. After Raj Kapoor in *Awara* (1951) and *Shree 420* (1955), Amitabh Bachchan's 'angry young man' of *Zanjeer* (1973) and *Deewar* (1975) took on the establishment, becoming a symbol of that gap between the promise and the delivered. In the same decades, Sharmila Tagore and Meena Kumari fronted women-centric subjects in *Anupama* (1966) and *Pakeezah* (1972) respectively.



Zanjeer (1973), The movies of that time advocated equality of caste, class, gender, and bridging of the rural-urban divide. After the social commentary cinema age of Raj Kapoor, Bimal Roy, Basu Bhattacharya and others, the 1980s were dominated by escapist cinema. But in recent years, movies with actors like Akshay Kumar, Ayushmann Khurrana, and Sonam Kapoor Ahuja are tackling subjects as diverse as open defecation, erectile dysfunction and same-sex love, again, reflecting the zeitgeist.

Toilet – Ek Prem Katha (2017) was a love story with a satirical undertone. Pivoting around a newly married couple living in a village, played by Kumar and Bhumi Pednekar, it promoted the Swachh Bharat Abhiyan (Clean India Movement) by telling the story of a wife who walked out of her husband's home because she was expected to defecate in the open. She didn't return until he built a toilet for her. In *Padman* (2018), Kumar played Lakshmi Kant Chauhan, a role inspired by India's 'Menstrual Man', Arunachalam Muruganantham's true-life story. Kumar's character uses ingenuity to invent a machine that can produce low-cost sanitary pads.

In 2012, Ayushmann Khurrana played a young sperm donor in *Vicky Donor*, a newly-married man plagued by erectile dysfunction in *Shubh Mangal Saavdhan* (2017) and a man coming to terms with premature balding in *Bala* (2019). In the recently-released *Shubh Mangal Zyada Saavdhan* (2020), he leads a story about male sexuality and same-sex marriage. Yami Gautam, who starred in *Vicky Donor* and *Bala*, says, "It was refreshing for people to see a film made on sperm donation, which was entertaining and a family watch. People noted the intention of the filmmakers correctly—that it was not trying to sensationalise the concept, but raise awareness. Similarly, *Bala* was packed with humour and yet it took ahead the concept of something so relevant to society—insecurities about appearance and balding. Everyone should see a little of themselves on screen and connect with the characters on some way or another."

Filmmakers agree that these unconventional and often taboo themes are gateways for exploring larger issues. *Toilet – Ek Prem Katha*, for example, also tackles superstitions, stalking, the need for education of women and gender equality. Speaking about the layering of the story, screenwriter, Garima Wahal, said, "During our research in towns and villages in North India, we realised that the women had made their peace with going out in the open. But not only is defecating in the open unhealthy, leading to diseases, but it's also dangerous. While we were doing our research, we heard of three incidents of molestation. It's a reflection of gender politics. Women have to hold their pee for hours and only go into the fields after dark." Cut through industry-speak and collection figures, be it comedy or drama, what resonates most is authenticity and sincerity and presenting your message as engaging entertainment.

Newscaster : Diksha Singh

Freelance Reporter : Aayush Sinha

Ref:<https://www.vogue.in/culture-and-living/content/bollywood-films-with-social-message-taapsee-pannu-thappad>

WEEKEND CHRONICLE

Student's Section

Sunday, 26th September, 2021

HERE ARE SOME INTERESTING FACTS REGARDING BOLLYWOOD

Bollywood, Hindi-language sector of the Indian moviemaking industry that began in Bombay (now Mumbai) in the 1930s and developed into an enormous film empire. After early Indian experiments in silent film, in 1934 Bombay Talkies, launched by Himansu Rai, spearheaded the growth of Indian cinema.

- In the 1970s, India cinema overtook America as the world's largest film producer and the term 'Bollywood' was coined.
- Bollywood produces around 1000 films every year – almost double the output of Hollywood.
- Around 14 million Indians go to the cinema every day, which equates to 1.4% of the entire population. Cinemagoers pay around a day's wage to watch a Bollywood film.
- Fatima Begum became Indian cinema's first female director in 1926 with Bulbul-e-Paristan.
- The highest-grossing Bollywood film of all time is the 2014 satirical science fiction comedy PK. It grossed around \$100 million.

INTERESTING WORDSEARCH

Bollywood Celebrities

A	R	A	V	E	E	N	A	T	A	N	D	O	N
A	R	J	U	N	R	A	M	P	A	L	I	A	U
H	S	K	I	L	A	M	U	N	A	I	L	H	Y
A	R	A	N	I	M	U	K	E	R	J	I	D	K
E	N	A	D	E	E	M	S	H	R	A	V	A	N
A	L	K	A	Y	A	G	N	I	K	P	L	D	N
Y	J	U	H	I	C	H	A	W	L	A	H	C	A
J	A	Y	A	B	A	C	H	C	H	A	N	O	B
K	I	L	O	J	A	K	K	N	A	O	A	K	H
A	T	I	X	I	D	I	R	U	H	D	A	M	I
A	D	J	A	R	A	E	I	A	E	A	O	J	J
K	I	V	O	W	A	Y	M	A	J	D	A	K	E
M	B	U	D	I	T	N	A	R	A	Y	A	N	E
M	R	I	S	H	I	K	A	P	O	O	R	A	T

JAYA BACHCHAN
AMIR KHAN
RANI MUKERJI
ARJUN RAMPAL
RAVEENA TANDON
ANU MALIK
MADHURI DIXIT
RISHI KAPOOR
NADEEM SHRAVAN
KADOL
UDIT NARAYAN
JUHI CHAWLA
ABHISHEK
ALKA YAGNIK

Newscaster - Shivam Bhavsar
Freelance reporter -Anushka Patil

SHORT QUIZ

- First Indian movie submitted for Oscar

- (a) The Guide
- (b) Mother India
- (c) Madhumati
- (d) Amrapali

- Satyajit Ray win Oscar in the year

- (a) 1992
- (b) 1994
- (c) 1986
- (d) 1990

- Total number of awards won by Satyajit Ray in National Film Award

- (a) 10
- (b) 32
- (c) 12
- (d) 8

- First Indian to win an Oscar award

- (a) Bhanu Athaiya
- (b) AR Rahman
- (c) Rasul Pookutty
- (d) None of the Above

- Last film directed by Satyajit Ray

- (a) Agantuk
- (b) Bala
- (c) Pikoo
- (d) Jana Aranya

- Film and Television Institute of India located at

- (a) Mumbai
- (b) Kolkata
- (c) Pune
- (d) Delhi

Answers – 1(b), 2(a), 3(b), 4(a), 5(a), 6(c)

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