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VOICE & VISION

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On the descending path....

Last April, I was conducting a ten day summer workshop on film production in one of the central Indian cities. The local academy which arranged for our workshop had roped in about twenty-five students. A good crowd indeed considering the fact that the city is falling under the category 'moffussil'.

The least qualified student in the batch had passed HSC and the highest qualified was a Bachelor of Technology student in the local Engineering College, appearing for his last semester. There were also three MBA graduates who were employed with one of the local corporate companies which had sent them to study the basics of film production. They wanted to add the workshop knowledge to their professional activities. Except for these three students, every aspirant was dreaming to join film industry and the melting point was Bollywood. Glamour, money, fame, recognition – what not? The introductory session with the students revealed nothing but these four elements for which they wanted to pursue their career in films. Sixty percent of the students spoke Marathi as their mother tongue whereas the remaining forty percent spoke Bengali, Punjabi, Hindi and Telugu.

The main subject of the workshop was acting though basics of cinematography and screen play writing was also part of the curriculum.

That particular day students were going through the screen play writing class. Construction of a shot and scene was the topic.

We decided to offer ample space to the students as far as creativity is concerned. We encouraged the students to discuss and develop their own narrative styles for their individual identity. When it didn't happen, I decided to give a short story written by an author who I admiringly called the 'Emperor of Indian Literature'.

When the class got over and papers came up for evaluation, a student was inquisitive about the author of the story. I was bit annoyed. I thought the student should have known the legendary writer's name. I told the students that the writer is a pillar of Indian literature and it is surprising that you have not read any of his stories. He admitted that he is ignorant of this author for that matter he doesn't read much literature. I kept staring at the student for his ignorance forcing me to utter the word 'shame'.

The student didn't expect me to say so. Restless and eager to convince me he came forward from his position and hurriedly stood before me and said 'Sir, I studied in an English medium school. Hindi was my third language'. I wryly told him that the author's books are translated in all the languages of the world including English.

For a while he was dumbfounded but slowly but surely he said 'from today onward I will start reading all his books'.

By now, all the students were concentrating on our conversation. When I looked around inquisitively, like dumb sheep one after the other student started uttering the same word 'Sir I do not know about this author'. In a batch consisting of twenty five students there were three MBA graduates, five post graduates in commerce, a dozen graduates and two engineering students – no one had read

As I went asking individually every student about their school curriculum, I realized that Premchand is not a lesson in their syllabus and so are his famed short stories. New authors, upcoming new regional writers have taken his place. It seems government authorities are fed up of including Premchand's stories because it supported leftist views. They feared that students will change the power equation through ballot when they grow up. What they did not realize was they killed the very existence and identity of our literature.

The first time I read Premchand's short story was when I was in 8th standard in a municipal school at a coastal Karnataka town. The translated Kannada version of the story 'Namak Ka Daroga' stamped my mind in such a way that when I became a film maker, I decided to adapt the same story to my first full length feature film. Such was the impact created by the story writer. And if these impacts are not created in students' mind during their school level, no way we can produce quality film makers and sensitive artistes. Literature is compulsory to develop and stimulate creative instincts of a young student. And the literary classics of Premchand, Tolstoy, Dostoyevsky and Tagore can create hundreds and thousands of artistes who can enact sensitive characters to a great extent after reading these classics. In other words, these literary classics can be inspirational tool for an actor to polish his or her speech patterns, rhythm, tempo, dialect, sub text etc. whereas the filmmakers can subtly change the society by adopting the content of these classics.

In the small towns of India where the majority children still follow regional language in schools, small time film makers are emerging with new ideas. Recently, I met a student of communications from a small town whose short film was a talking point at one of the lesser known film festivals of India. His film had a touchy local subject which reflected the writing class of 1950's. I met him after the show and inquired about the inspiration and motivation part for choosing such a subject for his final year student film. His reply- it is "observation". How he did and what did he observe? He kept observing the activities of the protagonist for six months and then he initiated the process of writing and motivated the protagonist to act in his final year film (the film was

shown at a dozen film festivals all over India in competition category). What about the inspiration part? Premchand, who else?

That's it! The student adapted Premchand's short story to the contemporary situation. He is not yet exposed to the English language as medium of instruction. Right from his school days he read mostly about Indian writers. As such, the local administration always brought writings of local writers in the school syllabus because those writings identified their culture. But then this student even read Bernard Shaw, Shakespeare and George Eliot - all translated works in his native language.

During IFFI, the Films Division, a Govt. of India organization had organized a program 'Moments with Maestros'. It was a program full of interaction of music maestros with the audience. The topic of the day was degradation of Indian music and lyrics in Indian Cinema. Someone asked Mr. Shiv Kumar Sharma (the renowned santoorist and music composer) about the lesser contribution of good music from the present day music composers and mixture and assortment of language in lyrics and music. Without hesitation Sharma guestioned back immediately 'how many of our children are going to Hindi medium school?'. The answer was clear - in English medium schools literature, culture leans towards global and western but one cannot expect to learn about Hindi poems, lyrics and literature. They have their own syllabus meant to develop their language and show case their writers and poets. How will Hindi sneak in? Or for that matter other regional languages?

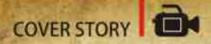
Even the lone surviving Indian music maestro AR Rehman has adopted fusion music to popularize his Indian base, sad, though.

No one knows the present scenario. But one can still hope for survival through public efforts or through government channels. At the moment it is curtains for Hindi literature, music and lyrics, in Indian Cinema.

As the centenary celebration of Indian Cinema begins, we are observing the decay and descending path of Hindi Music and Lyrics in Indian Cinema as mute spectators.

Shankar Madkekar Karval





By Rajesh Jha

Rajesh Jha is a mumbal based journalist and he writes for publications of lalit kala academy, national school of drama and vartman sahitya along with other Hindi dailles and weekly.



The cinema as a medium gained popularity in the country in the early 1940. As many as 1,200-plus on an average films in various languages of India were produced annually. India broke

record in 2009 with production of 2961 films including 1288 feature length films, Indian films came to be followed throughout South Asia, Middle East and few other nations as well.

The cinema of India has had a profound effect on cinema across the world since the early 20th century. It consists of films produced across the country, which includes the cinematic culture of almost all the states and languages of India. But in terms of cinematic quality, the less said the better.

Indian cinema has became a global enterprise. At the end of 2011, it was reported that in terms of annual film output, India ranks first, followed by USA and China. Enhanced technology paved the way for upgrading from established cinematic norms of delivering product, altering the manner in which content reached the target audience, as per regional tastes. Indian cinema found markets in over 90 countries where films from India are screened. Films by

Indian directors like Ritwik Ghatak, Satyajit Ray, Mrinal Sen, Girish Kasarvalli, Aravindan, Adur Gopalkrishnan, Shaji N. Karun, Shyam Benegal, Mani Ratnam, Prakash Jha, Govind Nihalani and Apporva Kishor Bir, have been screened in various international film festivals. Other Indian filmmakers such as Shekhar Kapoor, Ashutosh Govarikar, Aamir Khan, Anurag Kashyap, Karan Johar, Nagesh Kukunoor, Yash Chopra, Subhash Ghai, Prabhudeva, Shankar, Priyadarshan etc. have also tasted success in overseas market. India is the world's Second largest Film Market as per reports of International Filmmakers Guild. Indian viewers contribute 18-23% revenue to foreign films released worldwide. The provision of 100% direct foreign investment policy has made the Indian film * market attractive for foreign enterprises such as 20th Century Fox, Sony Pictures, Walt Disney and Warner Brothers, Indian enterprises namely Zee UTV, Suresh Productions. Big Adlab, ADAG Films and Sun Network's Sun Pictures also participated

in producing and distributing films. Tax incentives

to multiplexes have aided the multiplex boom in India, 30 Indian film production companies had been listed at the National Stock Exchange of India making the commercial presence of the medium felt.

Indian Cinema has entered in

its centenary year and it is natural to recall her history and do samalochana of her journey till the day so we can understand or at least guess of future trend of cinema in India.

The first Indian movie released in India was 'Shree Pundalik' by Dadasaheb Torne on 18 May 1912 at 'Coronation Cinematography', in Mumbai. The first fulllength motion picture in India was produced by Dadasaheb Phalke,

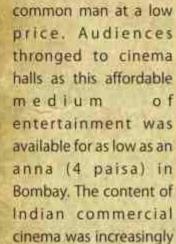


cinema theaters was owned by the Kolkata based entrepreneur Jamshedji Premji Madan who oversaw production of 10 films annually and distributed them throughout the Indian continent. Raghupati Venkaiah Naidu was an Indian artiste and a pioneer in the production of silent Indian movies and talkies. Starting from 1909, he was involved in many aspects of Indian cinema's history, like traveling to different regions in Asia, to promote film work. He was the first to build and own cinema halls in Madras.

The Raghupathi Venkaiah Naidu Award is an annual award incorporated into Nandi Awards to recognize people for their contributions to the

Telugu film industry.

During the early twentieth century, cinema as a medium gained popularity across India's population and its many economic sections. Tickets were made affordable to the



tailored to appeal to these masses. Young Indian producers began to incorporate elements of India's social life and culture into cinema. Others brought with them ideas from across the world. Ardeshir Irani released Alam Aara which was the first Indian talking film, on 14 March, 1931. H.M.Reddy produced and directed Bhakta Prahlada (Telugu), released on Sept 15, 1931 and Kalidasa, a tamil film produced by Ardeshir Irani and directed by H.M.Reddy was released on Oct 31, 1931. These two films are south India's first talkie. films to have a theatrical release. Following the inception of 'talkies' in India, some film stars were highly sought after and earned comfortable

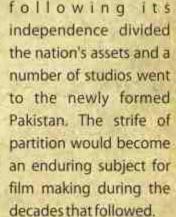
incomes through acting. As sound technology advanced, the 1930s saw the rise of music in Indian cinema with musicals such as Indra Sabha and Devi Devyani marking the beginning of song-and-dance in India's films. Studios



emerged across major cities such as Lahore, Chennai, Kolkata, and Mumbai as film making became an established craft by 1935, which had managed to enthrall audiences nationwide. Bombay Talkies came up in 1934 and Prabhat Studio in Pune had

begun production of films meant for the Marathi audience. Filmmaker R. S. D. Choudhury produced Wrath (1930), banned by then English empire in India as it depicted actors as Indian leaders, an expression censored during the days of the Indian Independence Movement.

The Indian commercial films with song, dance, romance etc. came up following the second world war. South Indian cinema gained prominence throughout India with the release of S.S. Vasan's Chandralekha. 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







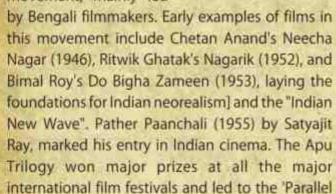
COVER STORY





FOLDEN ERA DE MOUNTE L'ACTURE L'ACTURE

The period from the late 1940s to the 1960s are regarded by film historians as the 'Golden Age' of Indian cinema. Some of the most critically acclaimed Indian films of all time were produced during this period. This period saw the emergence of a new PARALLEL CINEMA movement, mainly led



Cinema' movement being firmly established in Indian cinema. Its influence on world cinema can also be felt in the "youthful coming of age drama that have flooded art houses since the mid-fifties" which "owe a tremendous debt to the Apu trilogy". The cinematographer Subroto Mitra, who



made his debut with Satyajit Ray's The Apu Trilogy, also had an important influence on cinematography across the world. One of his most important techniques was bounce lighting to recreate the effect of daylight on sets. He pioneered the technique while filming Aparajito (1956), the

second part of The Apu Trilogy. Some of the experimental techniques which Satyajit Ray pioneered include photo negative flashbacks and X-ray degretion while filming Pratidwandee. Ray's 1967 script for a film to be called The Alien, which was eventually cancelled, is also widely believed to have been the inspiration for Steven Spielberg's E.T.(1982). Satyajit Ray and Ritwik Ghatak went on to direct many more critically acclaimed Art House

> Films, and they were followed by other acclaimed Indian independent filmmakers such as Mrinal Sen, Adoor Gopalkrishnan, Mani Kaul and Buddhadev Dasgupta.

Indira Gandhi's intervention during her reign in 1960s as the Information and



COVER STORY

Broadcasting Minister of India further led to production of off-beat cinematic expression being supported by the official Film Finance Corporation Commercial Hindi Cinema also began thriving, with examples of acclaimed films of the time include the Gurudutt films Pyasa

(1957) and Kagaz ke Phool (1959) and the Raj Kapoor's films Awara (1951) and Shree 420 (1955). These films expressed social themes mainly dealing with working-class urban life in India; Awaara presented the city as both a nightmare and a dream, while Pyaasa critiqued the unreality of city life. Some epic films were also produced at the time, including Mehboob Khan's Mother India (1957), which was nominated for the Academy Award for best foreign film and K.Asif's Mughal-e-Aazam (1960). V.Shantaram's Do Aankhen Baarah Haath (1957) is believed to have inspired the Hollywood s' film the Dirty Dozen (1967). Madhumati directed by Bimol Roy and written by Ritwik Ghatak popularized the theme of re-

incarnation in western popular culture as well. Other mainstream Hindi filmmakers at the time included Kamal Amrohi and Vijay Bhatt.

Ever since Chetan Anand's social realist film Neecha Nagar won the Grand Prix at the first Cannes Film Festival, Indian films were frequently in

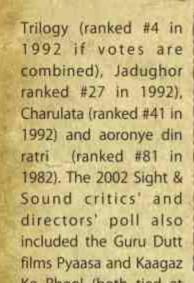


competition for the Palme d'Or at the Cannes Film Festival for nearly every year in the 1950s and early 1960s. with a number of them winning major prizes at the festival, Satyajit Ray also won the Golden Lion at the Venice Film Festival for Aparaiito (1956), the second part of the Apu Trilogy, and

the Golden Bear and two Silver Bears for Best Director at the Berlin International Film Festival. Ray's contemporaries, Ritwik Ghatak and Guru Dutt, were overlooked in their own lifetimes but had belatedly generated international recognition much later in the 1980s and 1990s. Ray is regarded as one of the greatest auteurs of 20th century cinema, with Dutt and Ghatak. In 1992, Critics' Poll ranked Ray at #7 in its list of "Top 10 Directors" of all time, while Dutt was ranked #73 in the 2002 Sight & Sound greatest directors poll.

A number of Indian films from different regions, from this era are often included among the greatest film of all time in various critics' and directors' polls. At this juncture, Telugu cinema and

> Tamil cinema experienced their respective golden age and during this time the production of Indian Folklore, Fantasy and Mythological films like Mayabazar. Nathanashala grew up. A number of Satyajit Ray films appeared in the Sight & Sound Critics' Poll, including The Apu



Ke Phool (both tied at #160), the Ritwik Ghatak films Meghe dhaka tara (ranked #231) and Komal Gandhar (ranked #346), and Raj Kapoor's Awaara, Baiju Bavaraa of Vijay Bhatt, Mehboob Khan's Mother India and K. Asif's Mughal-e-Azam all tied at #346. In 1998, the critics' poll conducted by the Asian Film magazine CINEMAYA included The Apu Trilogy (ranked #1 if votes are combined), Ray's Charulata and The Music Room (both tied at #11), and Ghatak's Subornorekha (also tied at #11) Top 250 "Best Film of the Century" critics' poll also included The Apu Trilogy (ranked #5 if votes are combined). In 2005, The Apu Trilogy and Pyaasa were also featured in Time Magazine's All Time 100 Best Movies.

Some filmmakers such as Shyam Benegal

continued to produce realistic Parallel Cinema throughout the 1970s alongside Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Buddhadeb Dasgupta, and Goutam Ghosh in Bangla cinema; Adoor Gopalkrishnan, Shaji N. Karun, John Abraham and G Aravindan in Malayali cinema; A.K.Bir & Nirad



Mahapatra in Oriya cinema and Mani Kaul. Govind Nihalani, and Ketan Mehta in Hindi cinema. However, the 'art film' bent of the Film Finance Corporation came under criticism during a Committee on Public Undertakings investigation in 1976, which accused the body of not doing enough to

encourage commercial cinema. The 1970s did, nevertheless, see the rise of commercial cinema in form of enduring films such as Sholay (1975). which solidified Amitabh Bachchan's position as a lead actor. The devotional classic Jai Santoshi Maa was also released in 1975. Another important film from 1975 was Deevar, directed by Yashraj Chopra and written by Salim - Javed. A crime film pitting "a policeman against his brother, a gang leader based on real-life smuggler Haji Mastan", portrayed by Amitabh Bachchan, it was described as being "absolute key to Indian cinema" by Danny Boyle.

Long after the Golden Age of Indian cinema, South India's Malayali cinema regarded as one of the best Indian film genres experienced its own 'Golden

> Age' in the 1980s and early 1990s. Some of the most acclaimed Indian filmmakers at the time were from the Malayalam industry, including Adoor Gopalkrishan, G. Aravindan, T.V.Chandran and Shaji N. Karun, Adoor Gopalakrishnan, who is * often considered to be





Satyajit Ray's spiritual heir directed some of his most acclaimed films during this period, including Elippattayam (1981) which won the Sutherland Trophy at the London Film Festival, as well as Mathilukal (1989) which won major prizes at the Venice Film Festival, Shaji N. Karun's debut film Piravi (1989)

included Roja (1992) and Bombay (1995). Ratnam's earlier film Nayagan (1987), starring Kamal Haasan, was included in Time Magazine's all time 100 best movies, along with four earlier Indian films: Satyajit Ray's The Apu Triology (1955-1959) and Guru Dutt's Pyasa

won the Camera d'Or at the 1989 Cannes Film Festival, while his second film Swaham (1994) was in competition for the Palme d'Or at the 1994 Cannes Film Festival.

Commercial Malayalam cinema also began gaining popularity with the action film of Jayam, a popular stunt actor, whose success was short-lived when he died while filming a dangerous stunt, followed by Mohanlal, whose film Yoddha was acclaimed for its action sequences and technical aspects. Commercial Hindi cinema further grew throughout the 1980s and the 1990s with the release of films such as Ek Duje Ke Liye (1981), Mr.India (1987), Qayamat se Qayamat tak (1988), Tezaab (1988), Chandani (1989), Maine Pyar Kiya

(1989), Baazigar (1993), Darr (1993) Dilwale Dulhaniya Le Jayenge (1995) and Kuchh Kuchh Hota hai (1998), many of which starred Shahrukh khan, Aamir Khan, and Salman Khan, The 1990s also saw a surge in the national popularity of Tamil Cinema as films directed by Mani Ratnam captured India's

various film festivals including Tashkent, Nantes, Tokyo and the Film Festival of Russia. In the late 1990s, 'Parallel Cinema' began experiencing a resurgence in Hindi cinema, largely due to the critical and commercial success of Satya (1998), a low budget film based on the Mumbai Underworld, directed by Ramgopal Verma and written by Anurag Kashyap. The film's success led

(1957). Another Tamil director S. Shankar, also

made waves through his film Kadhalan, and later in

the 2000s with Shivaji and Enthiran (Robot).

Tabarana Kathe, a Kannada Film, was screened at

to the emergence of a distinct genre known as Mumbai noir urban films reflecting social problems in the city of Mumbai. Later films

> belonging to the Mumbai noir genre include Madhur Bhandarkar's Chandani Bar (2001) and Traffic Signal (2007), Ramgopal Varma's Company (2002) and its sequel D(2005), Anurag Kashyap's Black Friday (2004), Irfan Kamal's Thanks Maa (2009), and Deva Katta's





Prasthanam (2010). Other art film directors active today include Mrinal Sen, Buddhadeb Dasgupta, Gautam Ghose, Sandeep Ray, Aparna Sen and Rituparno Ghosh in Bangla cinema; Adoor Gopalakrishnan, Shaji N. Karun, Santosh Sivan and T.V.Chandran in Malayalam cinema; Nirad Mohapatra in Oriya cinema; Kumar Shahani, Ketan Mehta, Govind Nihalani, Shyam Benegal, Nagesh Kukunoor, Sudhir Mishra, Sanjay Jha, Amol Gupte, Nandita Das in Hindi cinema; Mani Ratnam in Tamil cinema; and Deepa Mehta, Anant Balani, Homi Adzaniya, Vijay Singh and Sooni Taraporewala in Indian English Cinema.



Art of Film Making

By Prachi Singh

Filmmaking or film production is a journey of initial story idea travelling all the way through scriptwriting, casting, shooting, directing, editing, and screening into the finished product or a complete film, which may result in a theatrical release. Filmmaking as a process happens all over the planet in a huge range of economic, social, and political backgrounds using a variety of technologies and cinematic techniques involving a large number of people. A film production process can take around a few months to several years to complete.

Prachi Singh is a Graduated in English (Literature) from the Goa University, she has done a course in Journalism from Xavier Institute of Communication, Mumbai, She has worked with various publications from Entertainment, Travel. Interior and Architecture, Textile & Fashion. Currently working for a Essential Life Style (A Fashion publication from Mumbai.

Film production has to go through three stages, pre-production, wherein initial arrangements are made for the shoot, cast and film

crew are finalized upon and hired, shooting locales are selected, and required sets are built and the rights to books/plays/ideas are bought. The

next step is actual production, where raw elements that could turn into a piece of art are recorded. And then comes the third and final step, post-production. In the postproduction process, the film is edited; production sound (dialogue) is simultaneously yet

separately edited. music tracks (and songs) are



composed, performed and recorded, if a film consists of a score; sound effects are designed and recorded; and any other computer-related visual effects are digitally added, all sound elements are mixed into stems and then the stems are mixed and blended with the picture and the film

> the development stage, the project's producer finds a story, which may be inspired from a book, play, another film, a real-life true story or an original idea. After identifying a theme on which he

sfully completed.





would want the film to be based. the producer works with writers to prepare a synopsis and outline, which breaks the story down into one-paragraph scenes that concentrate on dramatic structure. Then, a 25 to 30 page description of the entire story, its mood, and characters are created. This stage does not actually involve the dialogue and stage direction, but often contains drawings that help visualize key characters and important points. Another way followed is to produce a script once a synopsis is finalized.

Next role is that of a screenwriter. who writes a screenplay over a time, improvising upon it several times after discussions. Then the final script is submitted before the investors, studios, and other interested parties, who assess the script to analyze the market potential. Once the project gets a nod from the financers, parties negotiating the deal sign contracts and the film moves into preproduction process with a clearly defined marketing strategy and target audience.

In pre-production, a production company is created and a production office is established, where storyboard is visualized with the help of illustrators and concept artists. A production budget is then created to plan total expenses for the film. Then the producer hires the crew required, finalizes the cast and locations and gives a go ahead.

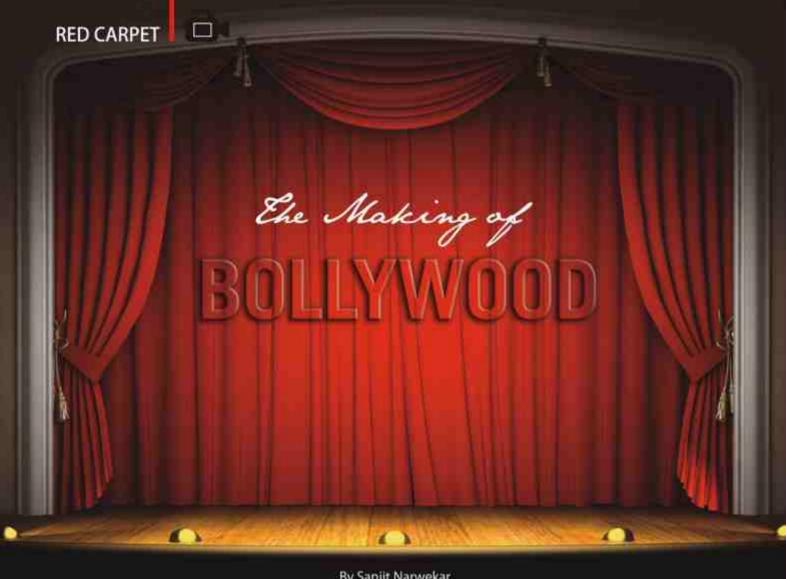
In production, the film is shot on

various locations as per the story requirement. More crew, such as the property master, script supervisor, assistant directors, stills photographer, picture editor, and sound editors are hired at this

A typical shooting process begins with the cast and crew arriving on the set/location by their call time.

Once the film is complete, it is publicized through various mediums such as press kits, posters, and other advertising materials: Film distributors usually announce the release of a film with a launch party or press conference, press preview screenings, and film festival screenings and a film's website.





By Sanjit Narwekar

Sanjit Narwekar is a national award winning writer on cinema and a documentary film maker.



(The first indigenously made Indian film Dadasaheb Phalke's Raja Harishchandra was released on May 3, 1913. Progress was slow in the first few years but the 1920s dawned with a new hope. Production reached new heights and an industry was born - though it was

not recognized as such till much later. The following article is the first of a two-part analysis on what made "Bollywood" what it is today.)

Indian cinema first gained a measure of legitimacy and respectability which had been denied to it for years when the word "Bollywood" finally made it to the hallowed pages of the Oxford English Dictionary. The word had been, for long, used derogatively to mock the Hindi film industry as "a native cinema with pretensions of Hollywood". The victory was not an easy one and nor was it achieved overnight. Rather, it has been a constant uphill struggle for the last two decades. No one really knows who was the first to use the word "Bollywood" to describe Bombay's commercial cinema but it is generally agreed that it was only after the British Broadcasting Corporation used it in 1984 that it gained currency - often with derogative connotations.

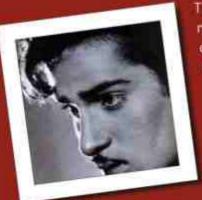
And so matters remained for quite some time till the "natives" began to storm the bastions of the West. In the early 1990s, Indian films crossed over from the purely ethnic theatres to mainstream cinema houses. Indian films like "Dil Se" with its "large-format entertainment" began to do better business in the overseas territory than in India. Pure Bollywood-bred filmmakers like Shekhar Kapur made a dent with films like "Bandit Queen" and "Elizabeth", thus introducing the West to

the use of melodrama as a legitimate cinematic device. Indian megastar Amitabh Bachchan outraced several major Hollywood stars, among them Peter O'Toole, to be voted Star of the Millennium in a BBC poll. And finally, a Hollywood film "Moulin Rouge" used a popular Indian film song "Chhama chhama" as part of its musical repertoire.

Bollywood had finally arrived. Somewhere along the

way it had acquired a semblance of respectability and while there are still a few film people who remember its derogatory connotations and chafe at the use of the term, there are many others - younger filmmakers - who wear the label with grace, and, indeed, pride! The march towards respectability probably began somewhere in the late 1980s when several of India's "movie brats" confessed to being influenced by the Hollywood technique and sought to introduce in their own films. Most of

them - Rahul Rawail, Mukul Anand, Mahesh Bhatt were second generation filmmakers who had opted to make films within the matrix of mainstream cinema as a conscious choice and not because they were drafted into it.



The resurgence of mainstream Bombay cinema had began a few years earlier in the mid 1980s with the virtual demise of the New Cinema, Filmmakers like Mani Kaul, Kumar Shahani and their ilk who had sought to redefine Indian

cinema in a more rigorous Indian context were rendered silent while the middle-of the road filmmakers like Shyam Benegal and Ketan Mehta were sweetly seduced to the mainstream. Witness their later films using mainstream stars (Zubeida with Karishma and Mangal Pandey with Aamir)

Actually, the consciousnessor belonging to different streams of the same industry first took root in the early 1970s, with the

arrival of the New Cinema.

Before that a Guru Dutt peacefully co-existed with

Nanabhai Bhatt and both could claim to belong to the same industry. What's more, Guru Dutt could make an intensely personal film like Kaagaz Ke Phool and a maudlin commercial melodrama like Chaudvin Ka Chand (1960/M.Sadig) and get away with it without a comment. Not so now. For the first time the two categories of art and commerce became mutually exclusive. This attitude was further bolstered by the

mainstream cinema having reached its nadir by the end of the 1960s. As the "art" filmmaker continued to sneer at the mainstream filmmakers, the latter adopted the attitude that no "art film" could ever hope to succeed at the box office.

All this led to battle-lines being sharply drawn with the adherents of art and commerce ranged on either side. oblivious to the fact that the two could co-exist as was obvious in the films of Shyam Benegal and Govind Nihalani. However, bitterness was at its height and

none was willing to listen to reason, Ironically, the end to the battle came with a total negation of the off-beat format and the strong resurgence of mainstream cinema



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indirectly aided by the immature dithering policies of the very Government which had sought to encourage the "art film" movement. Also, cinema became such an expensive proposition that the low budget film was a

luxury which no one could support — the production costs of low-budget films having risen from Rs.2.5 lakhs

in the early 1970s to Rs 25 lakhs by the mid 1980s to a hefty Rs. one crore and more today. And that's only an art or a regional film. For a mainstream film the filmmaker had to think of Rs 10 crores and upwards. The filmmaker had to think big if he had to survive at the box office.

Today, in the middle of the first decade of the 21st century, on the verge of the next millennium as it were, the scenario is even more bleak. Films are not only competing with one another for

audience attention but with a whole plethora of homeviewing systems: television/home video/cable/satellite. An average urban-based television owner has access to at least a 100-odd channels. With television waves beaming almost round the clock now-a-days who really goes to the cinema?

I had once asked filmmaker Ramesh Sippy as to what he thought was the greatest challenge of filmmaking in Bollywood for a filmmaker of his calibre and track record. His answer was very illuminating: The greatest challenge to the intelligent filmmaker today is how to cater to the lowest common denominator without actually falling that low. "The answer is a clever one but all the more frightening since it sums up the dilemma of the intelligent (not intellectual) mainstream filmmaker who wants to make intelligent logical films within the matrix

of Hindi commercial cinema and yet, realises that his presentation (if not the story-line) will have to cater to the lowest common denominator because of the total lumpenisation of the theatrical audience in India.

The result of this lumpenisation is reflected in the box office successes of the last decade and a half. True the films in the new millennium have become sleeker but has the content really changed, if the truth be told, the basic themes of Hindi movies did not change (except for a greater emphasis on music and sexual innuendo) but the mounting became even more lavish and larger than life. Just one look at the cheesy borderline comedies of the new century and you'll get the point.

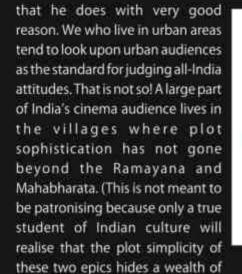
Today's mainstream filmmakers fail to

realise that catering to the lowest common denominators is a self-reinforcing vicious circle somewhat akin to Gresham's Law: Bad movies drive out good movies. It would also be instructive to ponder over why perfectly intelligent and socially relevant themes end up as songand-dance melodramas. Most, if not all, Hindi films begin with perfectly plausible and reasonable themes. It is the presentation which is larger-than-life unreasonable and

implausible. I for one am not willing to believe that the entire clans of filmmakers in India are bereft of ideas and basic good sense. Surely there is a set of factors which compels the filmmaker to adopt the kind of approach that he does. It would be more beneficial – generally – for the film critic to help identify these

help identify these factors rather than dismiss the Indian film producer out of hand.

On the very face of it, it should be obvious that the filmmaker uses the techniques



complicated characterisations and emotions). And thanks to the rural-to-urban migration this lumpenisation can also be now found in the urban audience.

The better-class intelligent audience stops patronising films, leaving behind the lower-class audience. The filmmakers, in a bid to cater to this audience, page its films at an even lower level thus reinforcing the effect. Filmmakers, however, fail to take into account that understanding does not necessarily mean involvement. Just because an individual understands a film it does not follow that he would become involved in its proceedings. In an attempt to make the film understandable at the lowest possible level by pegging it at the lowest common denominator, the filmmaker excludes a large part of the intelligent audience which cannot empathise with his film. The truth of the matter is that, like Ramesh Sippy, many a filmmaker cannot empathise with his own film.



But the matter is not so simple. We cannot blame the filmmakers alone. Very few people realise the extent to which the social and economic

environment can help to shape the content of the movies – more so in the case of the much-maligned mainstream commercial cinema. Even the most perceptive of film critics tend to view the content of movies in isolation-occasionally connecting them rather tenuously to the social milieu in which they are made but still failing to realise that the condition of filmmaking is an important factor in moviemaking and could very well shape the content of the condition of

content and quality of movies. That is one reason why film reviewing in India has not progressed beyond mere synopsising.

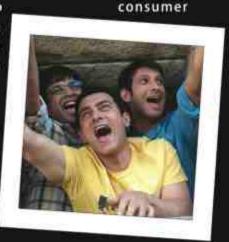
If that is what the audience wants, is it not up to the filmmaker to provide it? After all, it is a simple law of market

economics that supply will cater to demand.

Does any industry ever manufacture a product – however, socially useful it is – if there is no demand for it? Why then must the film industry produce a film for

which there is no demand? Even assuming that some filmmaker is motivated for higher considerations and is willing to cater to the minority demand of "good cinema", economics does not work in his favour. His very survival is threatened.





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There has always been a mad rush of people aspiring to join the glamour world of Cinema and Television. However, there is no clear cut path carved out for their entry other than through the Film Institutes established by the Government. There is always a need felt by the Production Houses to have trained film makers and technicians for quality film and Television productions. Considering this huge requirement of trained professionals many private institutes have mushroomed in various places. However these Institutes also lack the trained faculty in various departments of film making. This has prompted few graduates from Film and Television Institutes of India to come together and thus the Institute of Film and Video Technology was established with a sole objective of providing professional education in Cinema and Television Technology. The IFVT endeavors to take Cinema Education to the places where Cinema is not made and Cinema is not taught. IFVT opens a window of opportunities to those who have no access to the world of Cinema.

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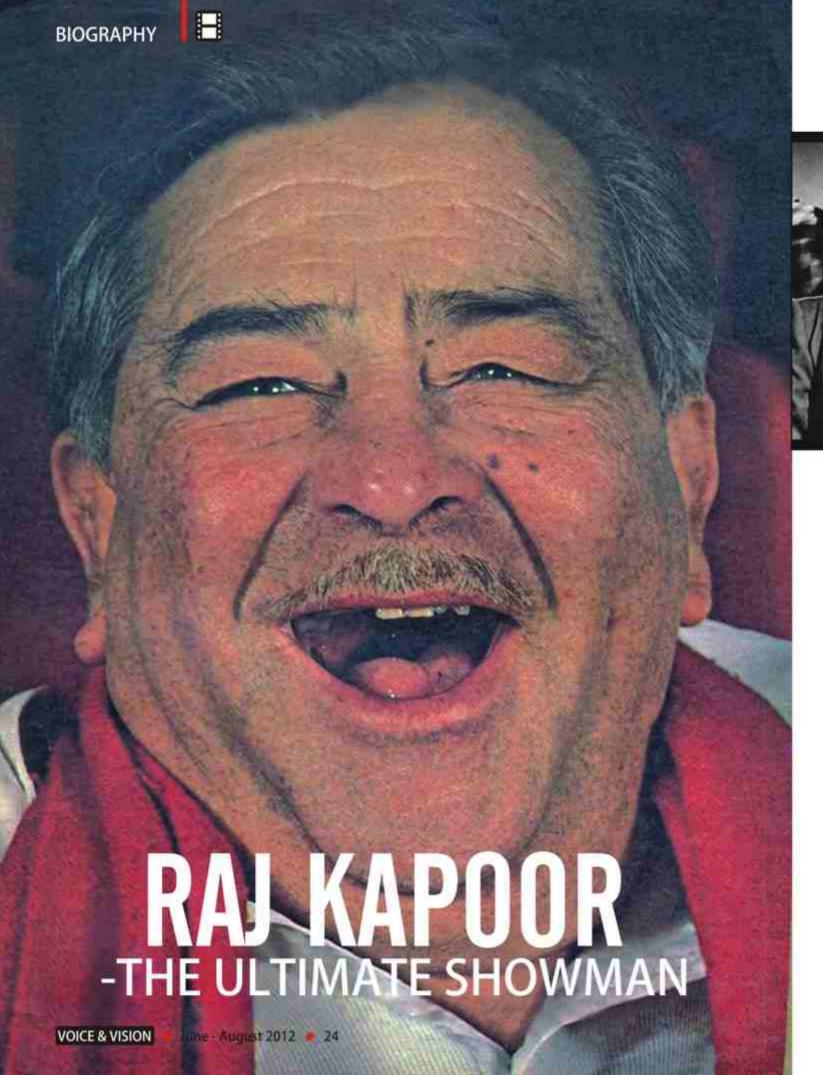
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He breathed cinema throughout his life. He was so passionate about every aspect of film-making that every aspect of his films from unbelievable drama to the locale chosen to shoot films and the way he presented his characters on screen made him an 'ultimate show man' of the silver screen.

He is Raj Kapoor···who ruled the film industry and not only continues to inspire today's films

Barsaat (1949), Awaara (1951), Shree 420 (1955), Chori Chori (1956), Jagte Raho (1956) and Jis Desh Men Ganga Behti Hai (1960)

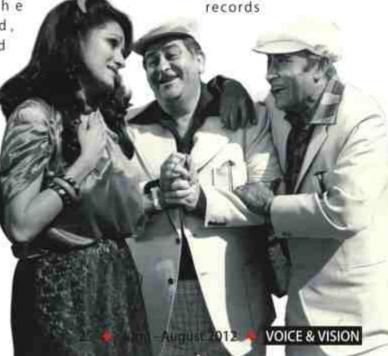
but also rules the hearts of his audiences...

Born as Ranbirraj 'Raj' Kapoor on December 14, 1924, the legendary actor's career graph kicked off when he first appeared in a film at a young age of eleven in the 1935 film Inquilab. And his reel journey continued for the next twelve years till he got a big break with the lead role in Neel Kamal (1947) opposite Madhubala in her first role as a leading lady. In 1948, at the age of twenty-four, he established his own studio, R. K. Films, and became the youngest film director of his time to making his directorial debut with the film Aag. Aag marked the first of many films in which he and Nargis appeared together. In 1949 he costarred alongside Dilip Kumar in Mehboob Khan's blockbuster Andaz which was his first major success as an actor.

He went on to produce, direct and star in many box office hits such as Barsaat (1949), Awaara (1951), Shree 420 (1955), Chori Chori (1956), Jagte Raho (1956) and Jis Desh Men Ganga Behti Hai (1960). These films established his screen image as The Tramp modelled on Charlie Chaplin's most famous screen persona. In

1964 produced. directed and starred in Sangam his first film in colour. This was his last major success as leading actor. Outside of

his home productions his other notable films were Anari (1959), Chhalia (1960) and Teesri Kasam (1963). He produced, directed and starred in his ambitious film, Mera Naam Joker that released in 1970, but took him more than six years to complete. Though it did not break







when released but later was much appreciated by the audiences.

In 1971 he launched his eldest son Randhir Kapoor in Randhir's acting and directorial debut Kal Aaj Aur Kal which also starred Raj's father Prithviraj Kapoor as well as Randhir's would-be-wife Babita. He launched his second son Rishi Kapoor's career when he produced and directed Bobby (1973) which

was not only a huge box office success but also introduced actress Dimple Kapadia, who later became a very popular actress, and was considered as the first of a new generation of teen romances. Dimple wore bikinis in the film which was guite unique for Indian films then.

In the latter half of the 1970s and early 1980s he produced and directed films which focused on the female protagonists: Satyam Shivam Sundaram (1978) with Zeenat Aman, Prem Rog (1982) with Padmini Kolhapure and Ram Teri Ganga Maili (1985) which introduced Mandakini. He acted in fewer films by the late 1970s and early 1980s but focused on producing and directing films. He starred alongside Rajesh Khanna in Naukri (1979) and played the title role alongside Sanjay Khan in Abdullah (1980).

Raj Kapoor's last major film appearance was in Vakil Babu (1982) wherein he appeared with his younger brother Shashi. His last acting role was a cameo appearance in a 1984 released British made-for-television film titled Kim.

Raj Kapoor breathed cinema and he even bid adieu to the reel world in sort of filmy style. He suffered from asthama in his later years; when he was about to receive Dadasaheb Phalke Award from the then President Venkatraman, he

started feeling uneasy. So the President walked down the stage to confer the legend with the title and then he was rushed to the hospital, He died of complications related to asthma in 1988 at the age of 63. At the time of his death, he was working on the movie Heena (an Indo-Pakistan based love story). The film was later completed by his sons Randhir and Rishi Kapoor, and narrated by his brother Shammi Kapoor. The movie was released in 1991 and became a huge success at the Box Office.

Winner of nine Filmfare Awards in India, and a two-time nominee for the Palme d'Or Grand Prix at the Cannes Film Festival for his films Awaara (1951) and Boot Polish (1954). Raj Kapoor's performance in Awaara was ranked as one of the top ten greatest performances of all time by Time magazine. The Government of India honoured him with the Padma Bhushan in 1971 and the Dadasaheb Phalke Award in 1987 for his contributions towards the Indian cinema. His film Jagte Raho (1956) also won the Crystal Globe award at the Karlovy Vary International Film Festival. In 2001, he was honoured with "Best Director of the Millennium" by Stardust Awards. He was named "Showman of the Millennium" by Star Screen Awards in 2002. In June 2011, Noah Cowan, Artistic Director of TIFF Bell Lightbox, and Sabbas Joseph, Director, Wizcraft along with members of the Kapoor family

came together to pay tribute to the life and work of the movie mogul and legend Raj Kapoor, as presented in partnership by TIFF (Toronto International Film Festival), the International Indian Film Academy (IIFA), and the Government of Ontario. Indian Mirror reports suggest Kapoor will be inducted onto the Brampton Walk of Fame in Ontario, Canada.

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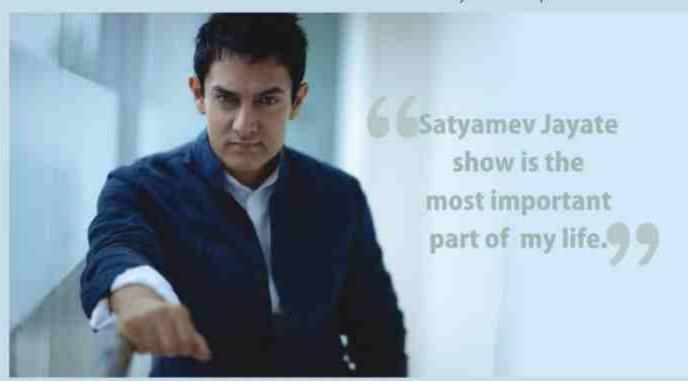




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Face 2 Face with Aamir Khan

By Prachi Deshpande



Prachi Deshoande is the film buff. Film and television freelancer in entertainment industry.

Aamir Khan launches his first television show Satyamev Jayate. The show is directed by Satyajit Bhatkal, a close friend of Aamir who wrote a book and directed a film on the making of his Oscar-nominated film Lagaan. The title song is composed by Ram Sampath, the lyrics are by Prasoon Joshi and it is shot by Ram Madhvani. The song is sung by Ram Sampath (composer of Delhi Belly) and Kirti Sagathia (who sang in Delhi Belly). Apart from the anthem song, there will be a song in every single episode. Aamir spoke very little about the show itself but opened up on what the show means to him.

Why a special song for this show?

I wanted an anthem song but I wanted a romantic song because I love my country. The lyric goes like this -Teri Zulf, Sulzhane Chala. Tere Aur Paas, Main Aane Chala. Jahan Koi Sur Na Ho Besura, Woh Geet Main Sunane Chala. There is another beautiful verse Jaisa Bhi Hoon Apna Mujhe, Mujhe Yeh Nahi Hai Bolna, Kabil Tere Main Ban Sakoo, Mujhe Dwar Aisa Khol Na. I think it is the highest level of love where you say I want to change myself if I have any shortcomings in me. Mere Khoon Ki

Har Boond Main, Sankalp Ho Tere Pyaar Ka, Kato Mujhe Toh Tu Bahe, Ho Surk Rang Har Dhar Ka, these are the beautiful lyrics written by Prasoon.

What made you add songs to each episode?

With this show I want to reach the hearts of the people. Through songs you can reach the hearts of people which cannot be achieved just by words.

Tell us about Satyamev Jayate.

This show is the most important part of my life, I have done so many important films but if I have to say what is the thing closest to my heart, I would say it is this television show. I have been working on this show for the past two years. It has been a wonderful journey, probably my most ambitious project till today.

Butwhatisitabout?

I am not going to talk much about the show because I want everyone to enjoy the show on television, It's about meeting the common man of India, connecting with India and its people. This show is connected to the lives of people of India.

What kind of experience did you have shooting for

It was a great experience. I don't know whether people

will like the show or not but for me, it was a learning experience. I have travelled throughout whole of India in the last two years, I have met people from all over India that I would not have met were it not for this show. Several times I cried on the show, I cry easily, I am an emotional person. But

some things hurt you when you see other people's problems. I also met people who made me happy. People in our country are so inspirational, especially at the grass roots level. It was an enriching journey.

What did you learn from the people you met? Has anything changed in you?

I have to change a lot of thing in me. There was a time I would get upset about anything and would not have any relations with that person, I would shut my door, I would become judgmental. I learnt that I should not be like this, it is my mistake, it is my immaturity, it is my childishness.



Every person has a reason why he behaves in a certain way. Just because you don't agree with that person doesn't mean you cut yourself off from that person. This is what I have learnt and I am trying to inculcate it in my life. lam trying to change.

Did you miss any state in the show?

I have roamed all over India because of this show and the places I couldn't reach those people came and met me. During the song we did not go to all the states, but for the show I went to most of the states.

Since the show is called Satyamev Jayate, have you everlied?

Yes, I have lied a few times and I am not happy with it. I tell very few lies. I start feeling small if I lie. Sometimes, I don't want to hurt the other person so I have lied. But I think that truth is better than a lie.

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INTERVIEW

What made you name the show Satyamev Jayate?

It was Uday (Shankar, CEO of Star TV) who suggested the name, as it is the motto of our country. Uday had come to me with a game show, but I did not wanted to do that, so he asked what I would like to do and I told him this idea.



everywhere - that is what I am concerned about. I am not concerned about TRPs. I want people to give me feedback after the show.

When everyone is doing reality shows why are you doing this kind of show? Are you nervous that people may not like it?

We are trying to search for truth through this show, so the title was apt. But you can't register the name as it can be used by anyone, it belongs to all Indians, I was happy that everyone can use it.

What opportunity did this show give you?

When you become a film star, a celebrity, it becomes difficult to roam about. But this was a great opportunity to connect with people, meet them. In this show I connect with people, we are trying to understand ourselves, and understand our problems and how we can improve our lives. We are trying to get ahead in life together.

Why TV?

Television is a powerful medium; there is a TV in every house. This is my first step in this medium. I am fortunate that I am associated with Star - they know everything about the medium and that has helped me a lot. Initially, I was scared because I thought they may not understand me, but I enjoyed working with Star's creative and marketing team. They are non-compromising and they agreed to whatever we had planned. They shared their television experience with me.

Do you think the TRPs for the show will be good?

I have given my best to the show. I have no idea about TRPs. I am just trying to connect with as many people as I can and that is why I have chosen television as a medium.

The show will be telecast on Star Plus, Star World, Star Mazaa, Star Prabha, Star Jolsa,. It will also be dubbed in Tamil, Telugu, Malayalam and Kannada. We will telecast on Doordarshan (Dd1). My show has to reach

Yes, I am scared. I have taken a new route. Entertainment is not only about making people laugh. I want to connect with people's feelings. I want to enrich theirlives.

I met an American writer who said 'the role of an entertainer is to contribute to the social fabric of the society and not just entertain, but to bring grace in the society' want to heal people.

Are you scared of saas-bahu serials that you took a Sunday slot for your show?

No. I asked for a Sunday morning slot because I was fascinated by how people left everything to watch Ramayan and Mahabharat telecast at that time. People are free on Sunday morning, there is no school or college and people can sit and watch together.

If you have been so busy for two years, how much time did you give to your wife Kiran?

I think I have given her lots of time. I have tried to balance. I think she is as passionate about what I am doing as I am. At this point of time she is looking after the home and baby. She is emotionally very much with me and without her support it will be very difficult for me to go through so deep and emotional an experience.

The first two episodes about female foeticide and child abuse has created awareness nationwide. At the same time Aamir's name has been dragged in the controversy saying he is not interested in letting people be aware about the social problems, he has decided to be the part of SJ only because he is earning highest fee ever been paid to the TV presenter. Aamir had denied it and said he will continue creating awareness with remaining eleven episodes

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Voice Artistes: Fighting to be heard

By Kumar Pravesh

Kumar Prayesh, was the CEO of the first Hindi channel of Mauritius Broadcasting Corporation (MBO and Stringer to VOA, Voice Of America (Hindi Service). At present he is the president of AVA, a prominent Hindi & English VO Artiste and a Documentary film maker.

Once the legendary actor of Hindi cinema, late Shri Sanjeev Kumar emphasized the importance of voice by quoting the Russian acting guru Stanislavski — "There are three things required for an actor — firstly the voice, secondly the voice and thirdly the voice."

A picture conveys a message better than a thousand words. But when the words are given voice, they convey the message thousand times better than a silent picture. The artistes who lend their voice for the audio medium like radio, telephone, mobile, internet or public address system; or to the audio-video medium like film, TV etc. are called Voice Artistes. They are heard, but seldom seen – the unsung heroes!

The old radio days of All India Radio (AIR) have given legendary news readers and broadcasters like Devki Nandan Pandey, Melville D'Mello, Surajit Sen, Lotika Ratnam, Jasdev Singh (Sports Commentator) and others. The commercial horizon of radio and advertising industry was brightened by the stylized luminaries like Ameen Sayani (Binaca Geet Maala fame), Pt. Vinod Sharma (Inspector Eagle), Brij Bhooshan (Azaadi Ki Amar Kahani), Zul Velani, Pratap Sharma and many more. Those were the towering personalities who virtually ruled the voicing industry. With the advent of satellite TV channels, mobile, telephone (IVRs), internet, elearning, audio book etc. the volume of work has increased substantially, but due to cutting corners in the production budget, the quality has suffered immensely.

There are many areas of concern related to the voicing and dubbing industry. Firstly, there is a lack of coordination between the vendors or producers, who hire voices. The vendors are companies, proprietory establishments or even individuals including fly by night operators. In the race of acquiring work they keep on cutting budget. For example when the Discovery Channel launched its operations in India with dubbing its programmes from English to Hindi, the budget for 1 hour programme was about a lakh of rupees, but due to under cutting it has come down to one fifth of it. Thanks to the ever compromising attitude of the vendors.

As a result the translators, artistes and technicians are being paid a pittance. Here comes the law of supply and demand. In the field of voicing and dubbing, supply surpasses manifold the demand. Due to big explosion of many TV and Radio channels, every day hundreds of aspirants are migrating to the mayanagri of Mumbai. Comparatively it's difficult to get a break in television, so they turn to dubbing and are ready to do the work for a meagre amount and in some extreme cases even for a meal and conveyance to survive in this city.

This is what is practically meant by the term "compromise" in the dubbing industry; while it is the casting couch in the film and TV industry. The unscrupulous vendors exploit newcomers at the cost of quality of dubbing and ultimately the fee structure and respectability of the craft.

To add insult to injury there is no sense of quality consciousness in the mind of the ultimate buyer of the finished product, may be because the decision makers seem to be the people who have hardly any knowledge of the language, its literature and the nuances of broadcasting. Gone are the days when people used to argue and cross check about the correct pronunciation of a word or even for the use of a "nukta" in an Urdu word. Today there seems to be no difference between "Jahaaz and Jahaj", "Zulf and Julph" "Saphal and Safal". It's mainly because of lack of knowledge of the language and literature at both ends – the service provider as well as the receiver. There is a famous true joke about a TV

channel asking the producer to provide the bio data of Goswami Tulsi Das and Munshi Premchand. What quality control can one expect from such executives? No doubt "Sab chalta hai" attitude prevails.

I remember a very senior and prominent voice artiste used to carry a dictionary with him to the recording studio. In case of any doubt he would show it to the client. Most of them would agree, but some hard nuts puffed with the arrogance of their position would insist on using the wrong ones. The legendary artiste would simply leave the studio. But now very few have that kind of courage, self respect and integrity.

I am emphasizing upon the purity of language and correct pronunciation because ultimately it harms the language, its literature and culture. For checking the spelling or meaning of a word people refer to a dictionary, but to know how that word should be pronounced correctly, people turn to broadcasters. The old timers used to say – if you want to learn correct English, listen to Melville D'Mello or Surajit Sen; and for Hindi listen to Devki Nandan Pandey on AIR. But today,

in the thick forest of hundreds of mushrooming channels, whom to turn to? Yahan to har shakh pe ulloo baitha hai. Quality broadcasters are slowly fading away.

My other concern is the prevalent use of Roman fonts for Hindi, Urdu and other Indian languages. Since the use of internet is a must now a days, most script writers find it easier to use Roman fonts. A few years ago there was a genuine problem, but now phonetic typing is easily available. Still they do not want to do it for the reasons best known to them. As a result, if the artist doesn't have a good command over the language he will mispronounce Hindi words written in Roman font, because Roman script cannot accurately represent Hindi words. I once asked a supporter of Roman script to write two words having diametrically opposite meaning. He wrote 'Kamini' for both of them, while I had asked him to write 'Kaamini' and 'Kameenee' which mean a beautiful woman and a wicked woman respectively. One can imagine what will happen if the reader does not know the difference and he pronounces one for the other and that too in the presence of a





beautiful lady. Lasked him to show me one English script written in Devnagari script. In fact he did not know what Devnagari script is.

When I was the CEO of the first Hindi Channel of Mauritius Broadcasting Corporation (MBC), one of my Mauritian announcers pronounced 'Mohammad Kutti' the actual name of the famous Malayalam film star Mamooti as Mohammad "Kutti" meaning a female dog (I can't pronounce the actual feminine version). Thank god Mr Mamooti was not in the show; neither had he listened to that programme, as he might be shooting on the back waters of Kerala. After that I made it mandatory to allow only those announcers to go on air who could read and write Hindi in Devnagari script. But back in India whose national language is Hindi I am having a tough time. The original James Bond 007, Sean Connery, once advised an upcoming actor - "To be a good actor you ought to know the language better than your own mother."

The ministry of arts and culture and Nagari Pracharini Sabha can play a vital role in this matter. But the real difference can be made by broadcasters and voice artistes themselves by insisting on having a proper Hindi script. It's not a matter of technology or convenience; it's a matter of having pride in one's language and culture.

Regarding the nose-diving financial aspect of the voicing and dubbing industry much depends on the vendors or producers of programmes as well as the voice coordinators and finally the voice artistes. In the age of high inflation, price of every thing is going up from petrol to potatoes, from dawaa to daroo- but voicing field defies this upward trend. The professional fee of voice artistes is nose-diving day by day. In the absence of any regulatory body it's free for all-- a virtual jungle raaj - survival of the fittest and extinction of the weak. This law may be correct in the animal kingdom, but is it correct for humans too? After all there has to be some difference between man and beast. What makes us human? It's compassion and wisdom. To feel the agony of the weak and the wisdom to protect him makes us human.

To bring some sanity and system in the voicing industry the voice artistes took the initiative and established an organization called AVA, Association of Voice Artistes in 1999. Beginning with 190 members today it has more than 600 members. But other stake holders viz.

producers, vendors, voice coordinators have not organized themselves like AVA, the absence of which leads to insecurity, mutual suspicion and finally undercutting of budget.

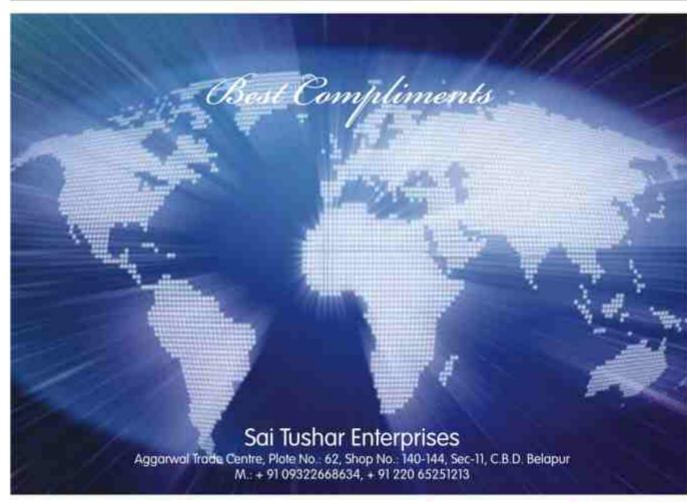
To some extent AVA tried to fight this downward trend of budget, but could not succeed as per the expectation for two main reasons: firstly supply being more than the demand leading to less and less artiste's fee; and secondly vendors' greed for more profit and desperation to get work at lower and lower budget. Since they are not organized, channels have a field day. The scenario is becoming so humiliating that it's becoming difficult for self respecting voice artistes to work for a humiliating fee.

We Indians seem to have lost our self respect and so have the vendors and producers. It would be quite disheartening to know that a few years ago a big budget Hollywood film was dubbed in Hindi for less than one tenth of the amount for dubbing in Chinese by a Hong Kong based vendor. What a shame? Apun to bhai aise hi hain. Our philosophy is - Bhagte bhoot ki langoti bhali. Beggars are not choosers. Doctors say that we Indians have thrifty genes, due to which we easily become fat around our waist and are susceptible to various life threatening ailments. Can this particular gene have something to do with our inherent insecurities and falling for any thing offered to us at any cost? I do not have any conclusive answer, but I can only say that respect and respectful fee are commanded not demanded. If you do not respect yourself, nobody will respect you.

So, in order to give respectability to the voicing fraternity AVA has taken a stand and is striving to safeguard the interests of its members. Others need to follow suit - non member voice artistes, vendors, producers and voice coordinators. AVA is affiliated to FWICE, Federation of Western India Cine Employees, an umbrella body of 22 associations of film industry which stands by it in case of any dispute. It not only safeguards members' interests but also has various welfare schemes like medical insurance and others.

The work volume for voice artistes has indeed increased. but the responsibility to maintain high quality rests on the shoulders of not only the artistes, but of that of producers, vendors, voice coordinators and the channels too. Let's respect our voice, our craft, and our talent because we are from the land where eternal sound is considered as god - Naad Brahma.





DARKNESS IN THE ARC

By Kuldeep Sinha

Kuldeep Sinha An alumni of FTII, Pune, has produced and directed more than 300 short films and Documentaries. Winner of eight national Awards, his films have won laurels at various National and International Film Festivals. He has served prestigious institutions like Children Film Society of India as its CEO, Advisory board member of FTII Governing council, Director—M.I.F.F. (Mumbal International Film Festival) Director Golden Elephant International Children's Film Festival, Hyderabad and above all Director General, Films Division. He also served as the Chairman of the Jury at Nashik and Jaipur International Film Festival.

Presently he is the Chairman of Institute of Film & Video Technology, Mumbai.

Gulping down chilled beer in the air-conditioned restaurant in one of the sultry evening of this summer few students were having a chat on a film released recently. Being a film maker myself, I could not resist to give my ears to this discussion while sitting on a table next to this young group. I was keen to know what exactly do they think of today's cinema.

Aniket, one of the boys, said, "yaar yesterday I went to see Dirty Picture, the class was so boring. I bunked it for Dirty Picture".

"You saw it? How was it? I too want to see but my mom and dad have pre-warned me not to go for it".

"Why?"

"They said that how a film could be good if its title itself is Dirty Picture"?

"But yaar it is class. Vidya Balan is superb..... she looks so sexy and stunning. Kya dialogue bola hai.....'film sirf teen cheezo se chalti hai....entertainment....entertainment aur entertainment....aur main entertainment hoon". The boy mimicked the dialogue in the same manner Vidya Balan rendered in the film....and winked with a smile. The

other boys pealed into laughter. I also could not remain serious. This made me to think why producers stoop to such low to appeal the basic instincts of people--- just to fill their bags with moolah. The film Dirty Picture had not only got rave reviews from film critics but also has been rated as one of the top grosser at the box office....but will it ever be able to make its entry as a classic in the history of cinema. Similarly one of the top producers/directors in the industry who gave many serious and purposeful films in the past---had engaged a NRI adult film star....those who did not know about her background came to know when she was quizzed by the producer on a popular serial of a popular channel. The channel gave the producer a special entry in order to give prelaunch publicity to the film. Sometime later a poster design of the actress in nude covered with a thin sheet was splashed all over---,whether with the magic of this nude the film clicks on the screen remains to be seen.

During my brief stint with censor board, I came through a crudely made film on a bandit queen, Seema Parihar. The film was completely rejected by the board members for its explicity and more than 150 abuses of all sorts. The first time producer was doomed and was in tears for the loss of money and his ambitions to enter the film industry. He tried all his tricks and pressures including the political ones to influence the board in view, in a last ditch attempt…he came to

me and cried, touched my feet to save him from the disasters. Though I gave him a patient hearing and sympathized with him, there was little I could do in the matter.

"Did you not know that your film may face censor problems with so many abuses and obscene dialogues? Why did you make film in such a way?", lasked him.

"Sir, I wanted to be more realistic in the presentation that's why I cast Seema Parihar as the protagonist herself instead of an actress. I wanted her to be what she is, answered the producer". I paused for few moments thinking if we in the censor board are being harsh to such producer who make sincere efforts to portray a reality.....But the thought did not sustain longer....A counter thought replaced it by saying that reality does not mean vulgarity and many of the realities of life cannot be exposed in public in the interest of social order and morality.

"Mr. Producer", I said, "I appreciate your creative zeal and passion but don't you think that there has to be a line drawn between what should be shown and what should not".

"Sir, I am a small producer that's why I am being targeted and harassed by the censor. Many films, more vulgar and obscene, have been cleared because they were made by big producers". He accused. It could be to provoke me but I kept quite as I did not want to indulge in his arguments to justify the censor's decision.

"Ok, let us not argue on this issue. You are free to have your opinion". But don't you know that earlier many films were made on dacoits without resorting to vulgarity and these films are milestones in the film history".

"Sir, times have changed. Nowadays only such films are appreciated all over the world, even in the festivals". He requested me to help him. Inspite of all his pleadings I was not convinced about the type of film he made.

"Yes, I can help you but you have to answer my question". His eyes sparkled on my positive assurance. He nodded in affirmation. "If your answer is yes I will clear your film".

"Sir what you want to know", he asked.

"Mr. Producer, please tell me can you watch your film with your family and relatives". He never expected this question from me. He paused when I prodded. He empathetically replied in negative. "You have answered your question. If you cannot see your film with your family and relative, how could others see it and how censor could allow you to release this film in theatres?" After sometime he left and the issue was closed. But the same has been lingering in my memories, forcing me to think what

has derailed cinema of yore which reflected passion and sincerity of the purpose. During those times films were being made to quench the thirst of creativity. Everything else came later. That's why films like Devdas, Kaagaz Ke Phool, Pakizah, Mera Naam Joker, Sholay and many more were made. The gross commercial films were criticized as formula films. But even in these films the tenderness of romance, warmth of relationship, sacrifice, and victory for ideals and piousness was the final message. Negative characters were a class in themselves. Hated and admonished by all. People refused to name their children in the name



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of villain in the film. Thus even the negative characters were immortalized. Today all that is missing from Indian cinema when it has travelled its course of 100 years journey.

The film entertainment has become more like fast food which is also called junk food. But people forget that there could be no comparison of this junk food with passionately made simple food at home.

Where this simplicity from our film has gone? We miss the simplicity and buffoonery of characters from our backyard. Where are those characters symbolizing simpleton Raj Kapoor, romantic Rajendra Kumar and Shammi Kapoor, Jitendra, princely Pradip Kumar, the tragedy of Dilip Kumar, Meena Kumari and Guru Dutt, romantic queens like Madhubala, Asha Parekh, Mala Sinha, Waheeda Rahman, the machos Dharmendra. Dara Singh and above all, the villains like Pran, Prem Chopra, Amrish Puri etc who dreaded and scared the audience. Whether he was an actor, director, writer, singer, music director or any other background technician, they all have made their presence felt not only on the silver screen but made a permanent imprint on the minds and psyche of the people.

Today's Indian cinema, barring a few is not remembered for anything. Film is a hit but people don't know who the director is, a song is a hit but no one knows who is the singer and composer is. A good story or screenplay writer goes unnoticed. Even the actors, barring few stars, of a successful film are not remembered and identified by people. They go unnoticed in fast paced editing of the film and songs with hundred extras in the background. It is unfortunate that cinema in 21st century India is passing through a state of oblivion.

Sulking under the wrath of oblivion, producers today are definitely not oblivious of this fact. Therefore they resort to any practice under the sun to drag the audience to the cinema halls, however unfair practice it could be, but again does it work?

Since its inception cinema in the country has been treated as 'unorganized sector'. Bitten with creative bug, producers were arranging private finance, advances from distributors or from their personal resources and contact. Producers were solely responsible and accountable for this finance. Most of the times black money from underworld and others entered into film financing.

Uncertainties in film business and star system had squarely monopolized film making leading to exploitation of underprivileged. Those suffering from inequality raised their voice for giving film business the status of film industry. But no one wanted to be organized in the business as in the jungle laws of film making it was the 'survival of the fittest', when Amitabh Bachchan experimented the idea of corporatising and organizing the film business by establishing ABCL



(Amitabh Bachchan Corp Ltd), people in the industry ridiculed him by calling it a last ditch attempt of a failed actor. But the seeds to organize the film business were sown deeply prompting to declare 'films'- an industry. Few years later this industry celebrated this new found industry status. But it was a short lived joy. The corporates from other businesses who had no love for creativity and film making jumped into the band wagon, pushing passion, creativity, dedication and purposefulness of the content to the sidelines. Quick money-making became ultimate aim of these corporate houses, fuel was added to the fire allowing foreign direct investment into film industry bringing film making under global and western influence. Film makers from the elite background too started coming with little or no knowledge of Indian sensibilities, culture, traditions, literature. They were over powered by technology and the content was missing from a story line. Films became more elitist and urban oriented. The life of over severity million people living in rural areas and small and mofussil towns vanished from the story of a film. All the films looked same like tasteless food. Variety was missing. Audience started drifting away from theatres. Then came variety of gimmicks used by production houses (read corporates) to lure public to the cinema houses most often by appealing to their basic instincts. Thus cinema lost its identity. Actors rendered faceless, story line blurred, music lost its

melody and films no more remained a passion and creative work but have become a heartless product churned out in mass scales by film manufacturing corporate and industrial houses.

Anandji, one of the most popular music director's duo Kalyanji-Anandji once said, 'In our time music was composed. It used to come out from our heart. Now the music is manufactured technically, that is why it lacks soul and melody, what a nice observation. Similarly earlier films were created, now they are manufactured in film production factories.

They kept on rolling out and vanish

as quickly as bubbles. It does not mean that all the films today are made without emotions and passion. Aamir Khan, actor and producer of the present generation always tried his hands in the cinema directly coming out of his heart and touching the souls of cinegoers without compromising in his ideals, traditions and culture of the nation. He never forgets his responsibility and accountability towards the society and the country at large.

His films like Lagaan, Taare Zameen Par, Three Idiots, Rang de Basanti etc. not only reflected his sensibilities and creative instincts but also have been a tool to force people at large to take a vow to change the ills of the society. His latest voyage into television 'Satyameva Jayate' even forced the govt. to take immediate action against the culprits of female foeticide. Aamir Khan is a reminder of film makers of yesteryears who gave cinema a golden edge and films to remember in long times to come.

Will the film makers of today wake up now before it is too late.....otherwise the darkness in the arc may not see the light in the box office and the silver screen may lose its glitter.



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Film Workshop

M.K. Shankar is a mumbai based film maker, he has produced and directed over 50 documentaries and two Hindi feature films.

In the month of April 2012, IFVT in association with Venkatesh Film Academy, Nagpur conducted a ten day workshop in Film Acting & Film Production.

There were altogether 24 students between the age group of 18 to 30, enrolled for the workshop.

Considering the fact that there are already a dozen film schools existing in the city we can proudly say that there was a huge response to our workshop. And our workshop was conducted at a time when the Board and University exams were in progress in the city schools and colleges.

In the initial stage, the main attraction was 'Acting Workshop'. Out of 24 students, twenty one students enrolled for Acting Workshop. They came from all parts of Vidarbha region.

Surprisingly, after four days' workshop, nine out of twenty four students jumped to technical courses especially for Cinematography & Direction. The importance of having knowledge about basics of filmmaking created a kind of awareness among the students.

Everyday, classes began at 10 am & continued till 7 pm. Morning session was dedicated to Acting classes while

afternoon hours were equally divided between Cinematography, Screenplay Writing and Direction.

Tea, coffee and lunch was provided to



the students during the classes and this helped us save

an hour a day which we could utilize by extending practical classes. This way students were enriched by accessing/gaining extensive knowledge. In all departments, hands-on practical training was provided.

The students were asked to complete the given practicals the same day irrespective of time elements.

During the workshop, students were exposed to the works of Stanley Kubrick, Akira Kurosawa, Satyajit Ray and other internationally known film makers. After the show, interactive sessions were held to encourage the students to learn film appreciation. This added to their basic knowledge of film making.

Various aspects were covered under film appreciation during these sessions.

Venkatesh Film Academy, Nagpur, in association with a local exhibitor extended its services to IFVT.

A spacious air-conditioned classroom and an acoustic hall, a digital video projector, stationery and notebooks were provided to the students.

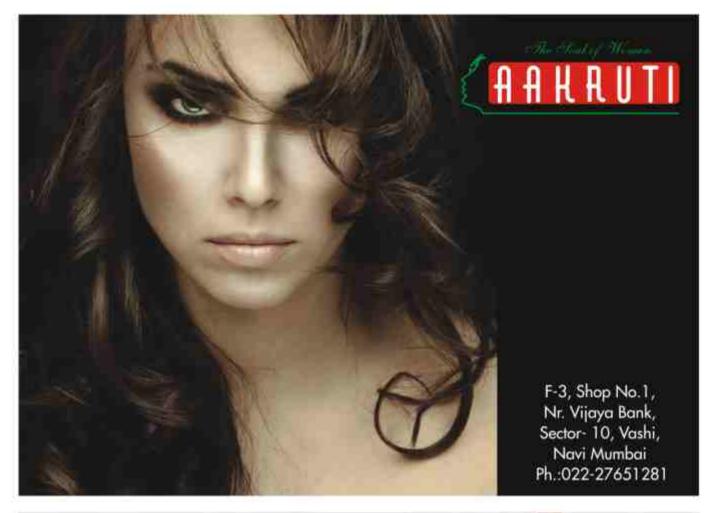
On the tenth day, a valedictory function was held by the Chairman of IFVT & its faculty and the students were given 'Participation Certificate'.

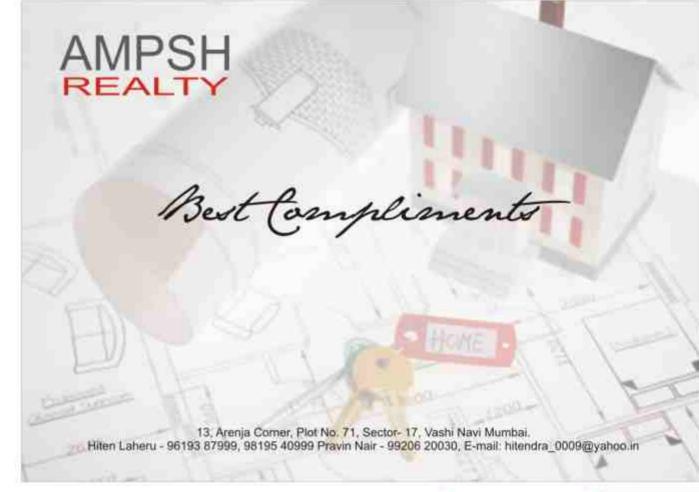
Note: IFVT (Institute of Film & Video Technology Pvt. Ltd,

Mumbai) conducts film workshops all over India in Coordination with local collaborators. Interested participants/enthusiasts may visit www.ifvt.co.in for details.









The National Award 2012

The National Awards Winners for 2012 has been announced. The Hindi film industry won several awards; Vidya Balan bagged the Best Actress award for her superlative performance in 'The Dirty Picture'. Onir's I AM received the Best Hindi film award, Partho Gupte of Stanley Ka Dabba fame won Best Child Actor, while Salman Khan's Chillar Party team won 3 National awards including Best Children's film. Zindagi Na Milegi Dobara

won two - Best Choreography and Best Audiography. Ra One won an award in the Best VFX category. Check out the full list of National Awards Winners for 2012 below.

Best Film - Kannada film 'Byari' and Marathi film 'Deool' Best Malayalam film - Indian Rupee

Best Bengali Film - Ranjana Ami Aar Ashbo Na

Best Tamil Film - Vaagai Sooda Vaa

Best Marathi Film - Shaala

Best Hindi Film-I Am

Best Actor - Girish Kulkarni (Marathi film 'Deool')

Best Actress - Vidya Balan (The Dirty Picture)

Best Child Actor - Partho Gupte (Stanley Ka Dabba) and Chillar Party kids

Best Supporting Actor - Appu Kutty (Tamil film 'Azhagar Samiyin Kuthirai')

Best Supporting Actress - Leishangthem Tonthoingambi Devi (Manipuri film 'Phijigee Mani')



Best Director - Gurvinder Singh (Punjabi film 'Anhe Ghore Da Daan')

Best Children's Film - Chillar Party

Indira Gandhi Award for Best First Film by a director - Thiagarajan Kumararaja (Aranya Kandam)

Best Lyrics - Amitabh Bhattacharya (I Am) Best Choreography - Bosco - Caesar for 'Senorita' (Zindagi Na Milegi Dobara) Best Visual Effects - Ra.One

Best Costumes - Neharika Khan (The Dirty Picture) and Neeta Lulla (Bal Gandharva)

Best Makeup - Vikram Gaekwad (The Dirty Picture) Best Screenplay - Nitish Tiwari, Vikas Bahl, Vijay Maurya, Rajesh Bajaj (Chillar Party)

Best Adapted Screenplay Writer - Avinash Deshpande

Best Dialogues - Girish Kulkarni (Deool)

Best Editing - Praveen KL (Aranya Kandam)

Best Audiography - Zindagi Na Milegi Dobara

Best Playback Singer Male - Anand Bhate

Best Playback Singer Female - Rupa Ganguly

Best Book - Anirudha Bhattacharjee, Balaji Vittal (RD Burman The Man The Music)

Best Film Critic - Manoj P Pujari

Special Mention - Director Shari for Malayalam film 'Adi Madhyantam' and Mallika Kannada film 'Byari'

Special Jury Award - Anjan Dutta (Ranjana Ami Aar Ashbo Na)

The Oscar Award 2012

The silent film 'The Artist' and Martin Scorsese's 3D film 'Hugo' won 5 Oscars each!

Best Picture - The Artist

Best Actress - Meryl Streep (The Iron Lady)

Best Actor - Jean Dujardin (The Artist)

Best Supporting Actor - Christopher Plummer (Beginners)

Best Supporting Actress - Octavia Spencer (The Help)

Best Director - Michel Hazanivicius (The Artist) Best Short Film (Animated) - The Fantastic Flying Books of Mr. Morris Lessmore

Best Documentary (Short Subject) - Saving Face (Pakistani film)

Best Documentary Feature - Undefeated Best Short Film (Live Action) - The Shore

Best Original Screenplay - Woody Allen (Midnight in Paris)

Best Adapted Screenplay - Alexander Payne, Nat Faxon and Jim Rash (The Descendants)

Best Music (Original Song) - Man or Muppet (The Muppets)

Best Music (Original Score) - Ludovic Bource (The Artist)

Best Visual Effects - Hugo Best Animated Feature - Rango

Best Sound Mixing - Hugo

Best Sound Editing - Hugo

Best Film Editing - The Girl With the Dragon Tattoo

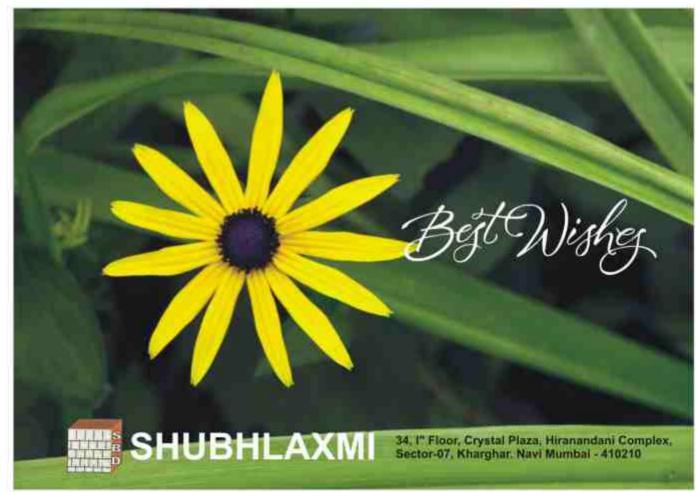
Best Foreign Feature - A Separation (Iran)

Best Makeup - The Iron Lady

Best Costume Design - The Artist Best Art Direction-Hugo

Best Cinematography - Hugo

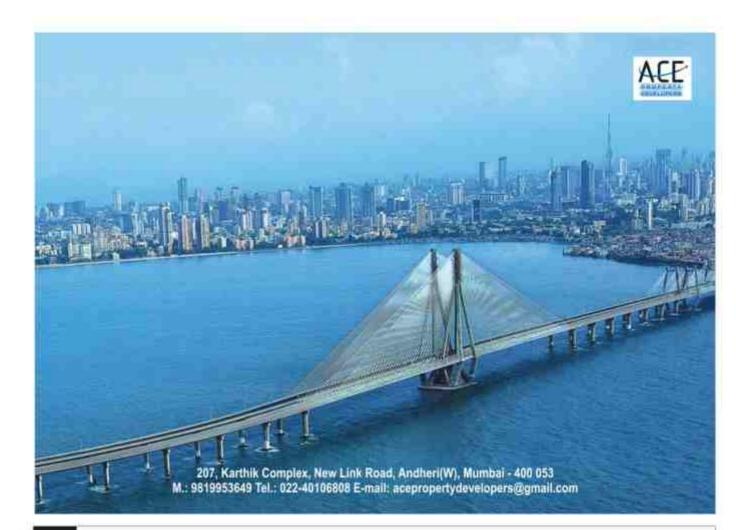








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