This service meant primarily for the use of the Ministry of Information & Broadcasting and its media units gives an annotated index to select articles on mass media published in various periodicals and newspapers received by the Centre.
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CARTOONIST, BIOGRAPHY


FILM, AWARDS, BAFTA (Great Britain)


A report on the 69th British Academy Film Awards (BAFTA) held on 14th February 2016 to honour the best British and international contributions to film in 2015.

FILM, AWARDS, FILMFARE

GANESAN (Sharmila). Bajirao Mastani triumph, Bhansali rules. Times of India. 16 February 2016; 12.

Gives a complete list of winners of the 61st Britannia Filmfare Awards, 2015 presented on 15th January 2016 at the Prince Ahuja Studio.

GUPTA (Rachit). For the record. Filmfare. 65 (4); 24 February 2016; 110-141.

Profiles the winners of the 61st Britannia Filmfare Awards 2015 announced on 15th January 2016 at the Prince Ahuja Studio at Mumbai.

FILM, AWARDS, STARDUST

THE Game changers. Stardust. 46 (5); February 2016; 30-63.

FILM, BIOGRAPHY


HEMANT KUMAR: Music & memories. By Devesh Sharma. Filmfare. 65 (3); February 2016; 109-112.

SADHANA: Sadgi aur sundarta ki murat. By Manoj Kumar. Kadambini. 56 (4); February 2016; 70-71.

SANJAY PATEL: The Oscar prayer. By Suhani Singh. India Today. 41 (5); 1 February 2016; 76-77.


FILM, CERTIFICATION

ADOOR GOPALAKRISHNAN, ‘We’re being trained to watch bad films. There’s degradation of taste. It’s a threat, we’re trapped’ Indian Express. 14 February 2016; 12.

Filmmaker Adoor Gopalakrishnan explains why he is against certification in films, argues that some ‘friction’ is needed to train the taste of the audience and calls for private, non government initiatives to promote non-commercial cinema.

DESHPANDE (Rekha). Debate goes on over utility of film censorship board. Deccan Chronicle. 1 February 2016; 11.

Keeping in view the present state of affairs, feels that the issue of censorship of films is bound to remain unsolved.
FILM, FESTIVAL, DOCUMENTARY, MIFF (India-Mumbai)

MENEZES (Ervell E). Flavours from MIFF. Tribune. 14 February 2016; 8.

A report on the films that have created a lasting impression and were screened at the 14th edition of the biannual Mumbai International Film Festival (MIFF) for Documentary, Short and Animation held from 28 January- 3 February 2016.

FILM, FESTIVAL, INTERNATIONAL (Germany-Berlin)

CHATTERJEE (Saibal). In Berlin, it’s a child’s play for Indian films. Tribune. 7 February 2016; 8.

Writes about India’s Official entries-Nagraj Manjule’s Sairat (Marathi) and Jayaraj’s Ottaal (Malayalam) which have recreated their magic at the 66th Berlin Film Festival held from 11-21 February 2016.

RANGAN (Baradwaj). The complex web of life. Hindu. 18 February 2016; 22.

Comments on the intricate themes of films like 24 Weeks, Being 17, Death in Sarajevo and ... The End screened at the 66th Berlin International Film Festival held from 11-21 February 2016.


Writes about Israeli documentary Who’s Gonna Love Me Now directed by Barak and Tomar Heymann and Portuguese film Cartas da Guerra which make a lasting impression at the 66th Berlin Film Festival held from 11-21 February 2016.
FILM, INDUSTRY


Profiles the big box-office hits and misses of 2015.

FILM, SHORT


Writes about Zeal for Unity, a unique peace initiative by Zee Entertainment Enterprises Ltd (ZEEL) which will showcase 12 short films by Indo-Pak filmmakers to propagate peace and unity.

FILM, SOCIETY (Kolkata)

MITRA (DOLA). No place for a past. Outlook 56 (5); 8 February 2016; 62-63.

Expresses concern over the present state of the Calcutta Film Society founded by renowned filmmaker Satyajit Ray and his close friend film critic Chidananda Dasgupta in 1947.

FILM, THEME, BIOGRAPHY


Comments on Bollywood’s recent forays into the sports-themed films which have an overdose of melodrama that works at cross-purposes with the eventful lives that are sought to be brought to the silver screen.

NONIKA SINGH. Where there is a biopic…Tribune 28 February 2016; 1.

Keeping in view Ram Madhvani’s biographical film Neerja, which is being accused of misrepresentation of facts, suggests that biopic should be left alone like any other creative work.
FILM, THEME, COMEDY


19 February 2016; 7.

Discusses how comedy has changed in Hindi cinema over the years.

INFORMATION TECHNOLOGY AND ENTERTAINMENT

JOSEPH (Raveena). Catch all the drama online. *Hindu*. 18 February 2016; 1.

Writes about the growing popularity of Indian Web series that are slowly replacing formulaic soaps.

MASS MEDIA, BIOGRAPHY (INDIA)


MASS MEDIA, BIOGRAPHY (USA)


MASS MEDIA, FREEDOM


Keeping in view the issues being faced by the Indian media feels that the media freedoms are too fragile and precious to be left to the tender mercies of the state.
**RADIO**

SAHU (Monideepa). Turn up the radio. *Deccan Herald*. 7 February 2016; 1, 4.

On the occasion of world radio day on 6 February, celebrates radios invention that revolutionized communication.

**TELEVISION, PROGRAMME AND LITERATURE**


Taking into account the television adaptation of classic books, states that television rarely does justice to great books as there is time limit to serialize the story.
HOW TO READ

TO OURS READERS

Kindly note our RENDERING OF ENTRY is as under

Author’s surname (Forename). Title. Source. Volume (N0.); Date month and year; page numbers.

Annotation.

Example:

GHOSE (Bhaskar) Broadcasting as a citizen’s right. Frontline. 20 (21); 24 October 2003; 95-96.

Criticizes charging of licence fee for radio broadcasting in view of right To freedom of speech and expression.

Note

1. Name of author is replaced by name of the person in case of biographical entries. Name of the person is given in capital letters and underlined in such cases. Name of author is given after the title and is followed after By

Example


2. Repetition of the name of author etc. if occurred immediately on the same page is shown by putting …………. In place of author.

Example:

VIDYANATHAN (P.V). The dream merchant. Screen. 52 (49); 22 August 2003; 13.

Looks at the portrayal of the Parsi Community in Hindi films.

………. Mumbai meri Jaan. Screen. 52 (49); 22 August 2003; 22.

Looks at those aspects of Mumbai city which Hindi films have highlighted Over the years.

3. In case of entries where name of the author is not known, the title is mentioned in place of author and the first word of the title is given in capital letters

Example:

TRANSMISSION lost and found. Economic Times. 9 October 2003; 22.

A note on experience in Chennai, a month after the implementation of Conditional Access System (CAS)