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Automobile companies yet to resolve semiconductor issue

Pushparaj C

Buying a new car in 2022 will take a longer time than usual. A brand-new motor may be delayed by several weeks or months to reach your driveway due to several factors, including Covid and a global shortage of semiconductors. Some top-end models of Mahindra & Mahindra's most recent SUV, the XUV700, have a waiting period of 88-90 weeks, while selected Kia Seltos variants will have a delivery time as long as 43-44 weeks.

Pratheek KG, a software engineer who recently received the delivery of his new Kia Seltos, said, "The car was delivered 6 months after the booking. It was promised to be delivered within 5 months, but the reason being given was a semiconductor issue. Even now, one single automated car key has been issued to me instead of a pair." He mentioned that the second key will be delivered 6 months later.

Manikandan, a sales executive at Epitome Kia showroom, said, "Due to shortage in the supply of semiconductors and recent futuristic products, car companies had to shift to other semiconductor manufacturing firms causing a delay in the production of many semi-automated and fully automated cars." The manufacturing and availability of brands such as Sonet, Seltos, and Carens got delayed, particularly in the fast-moving colours such as black, white, and red.

'Cinema must be made with passion, not fashion'

Afreen Hussain

CAMPUS: "Learning is a constant process, and as a filmmaker I am actually here to watch films and steal from you, steal some moments, a few shots," said Ranjan Palit while addressing the audience at the Rushes National Film Festival 2022 (RNFF 2022) organised by the Institute of Communication and Media Studies (ICMS) at St. Joseph's College on Tuesday.

In an exclusive interview with the Beacon, Ranjan Palit, renowned filmmaker and cinematographer pulled pieces from his personal and professional life while speaking on why he chooses fiction over documentaries, on his move to return the national awards, on the need for people to learn to de-categorise film genres, and the importance of passion, as ones



Ranjan Palit at RNFF 2022 driving force in the field of cinema.

"I found myself carrying an emotional baggage from every character when it comes to documentaries, they're overwhelming. It's real people and their lives which are

showcased on-screen, we encountered people pouring their souls out. But when it comes to fiction, we are not so emotionally involved as camerapersons. There is a script and it is the director's vision, so it does not emotionally affect

as much as documentaries do. Maybe this is the reason I moved away towards fiction gradually," said Palit.

He added that the creative freedom one attains is different for various film genres and its making. "In my film, 'Lord of the Orphans', its a kind of a mix, Adil Hussain plays the role of my father and Malavika Mohanan plays the role of my daughter, there are bits of elements from the documentary I shot because it is the story of a family suffering under a 100 year old curse and it is my family. I enacted the growing up years of my life till the second part of the film. I went back to my first wife and asked her to act in the film but during the process of filming she passed away and I shot that. That was the documentary element of the

film. Lord of the Orphans is a blend of 'docu-fiction' and I like this genre the most now, this blend creates something new and interesting."

He further opined that it is the need of the hour to declassify genres, he said, "Even for my films, the curators often get confused about the genre of the film. I mean how does it matter if it is a documentary or fiction, it's a film, it has actors and it has both documentary and fictional elements, it's new. People have to change their mindset of what is pure fiction and their understanding of their blending."

Palit concluded with a motivating thought for aspiring filmmakers, "You must step into this field having love and passion for cinema, not for the image or the glamour."

'Inclusivity and responsibility a must in filmmaking'

Gautam Nagar

The current generation of aspiring filmmakers should strive to tell stories from a diverse spectrum of viewpoints and vie for authentic storytelling in an increasingly polarized world, said cinematographer Advaita Gurumurthy in his address to the students of the Institute of Communication and Media Studies on the occasion of Rushes National Film Festival 2022 on Wednesday.

As Gurumurthy noted, similar to how it permeates into everyday life, filmmaking cannot be detached from the



Lights, Camera Action! for Rushes 2022

concept of politics. "There is politics in the way one talks to their parents, friends, and teachers. This is also seen in filmmaking with regards to how your actors are placed, how the camera is moved, and what lenses are used," he said.

Gurumurthy stated that this

factor of politics will help filmmakers stay true to their art. "For an artist, the notion of staying apolitical is undesirable." He continued to say that in a world that has increasingly become polarised by the media, filmmakers should be urged to narrate stories that reflect diversity.

"Filmmaking is about the infinite hues of each color. I request all of you young filmmakers to embrace the colors and see the whole spectrum."

Noting how the elements of empathy and compassion make a film better, Gurumurthy encouraged the audience to make the world better with their art, stating, "Be woke, not because it's fashionable, but because it is the need of the hour. As a filmmaker, you should be inclusive and responsible because you have the power to influence the mass media."

Mayuraa shares his success secrets

Subadra Sharath

CAMPUS: The transition from being a radio jockey to a filmmaker was extremely different because the industry wasn't as accessible to others as it was to actors. But it was this experience that these actors had that inspired him to enter the field and pursue a career in filmmaking, said Mayuraa Raghavendra, an Indian film actor, and director while addressing students at the Rushes National Film Festival.

"I didn't know when to say action and cut when I went to the cinema on my first day of making short films. I had no prior information because I have no cinematic background. I had no theoretical understanding, and the only practical information I had came from the movies I had seen. Gradually, I learned how to be on a set. It was a brand-new experience for me."

He also talked about how OTT platforms help aspiring filmmakers and low-budget films to get a wider reach and delivering something that feels fresh and new to the audience.

Despite OTT being a boon to many films, the theatre experience stands out as a distinct class, he said. Everything depends on the audience, the expectations of the public, or the manner in which the one consumes a film, he added.

Pushing the boundaries of Kannada's cinematic language

Sanjana Anand

CAMPUS: In a constant endeavour to search for his inner creative voice, acclaimed cinematographer Advaita Gurumurthy is excited to be on a path where the Kannada Film Industry attempts to carve out its cinematic language.

Gurumurthy, known for his lensing work in films such as "U-turn" and "Kavaludaari", spoke to The Beacon regarding how he started and where he is in his profession. "The fact that I got into cinematography itself was an accident. I did not have enough tools to find my worth initially, but I figured out a style for myself. I'm in a constant search to find something more challenging that will push me



Advaita Gurumurthy sharing his two cents about film with the students

beyond my comfort zone. In that sense, I've still not found my voice. I don't want to be in a place where I've already found my voice. I also want to be on the run to do something new to learn something

new from my directors.

Speaking about his inspiration in the Kannada film industry, he spoke highly of three filmmakers: Pawan Kumar, Hemanth Rao, and B Suresh.

"Pawan Kumar and Hemanth Rao have shaped me well as a cinematographer, and they've challenged me in every project. Pawan is a mechanical and engineered film-maker, and Hemanth has taught me