

Breakfast and beyond

DD's hour-long daily live show has begun in right earnest. Proceeding on the lines of a breakfast show, in the 8-9 AM slot five days a week, 'Abartan' sure has the potential to run a long stint.

There are four segments to the show: 'Ajira Anuchinta' (thought for the day), 'Katha Kathare' (the 7.15 PM talk show featuring service providers, NGOs and successful entrepreneurs, made to run a full 25 minutes), 'Darshaniya Sthana' (places of tourist interest in the State) and music (different forms of music including classical, devotional, regional, folk, film and modern). The segments themselves speak volumes about the Kendra's efforts to put on air a meaningful show, notwithstanding the drag viewers have felt in the first week. With a bit of tighten-

ing, the breakfast will certainly go down better. Significantly, with Abartan, DDK Bhubaneswar's in-house programming has come to touch three hours on an average on week days. A welcome sign, considering the programmes are also being used to generate advertising revenue, much as their sponsored counterparts which are now taking up almost four hours a day.

The idea seems to be to touch 10 hours of daily programming. For, going by grapevine buzz, Prasar Bharati plans to give terrestrial support to programmes on DD6 in the 8-11 PM time band. Put simply, DD6 programmes would be available (if the plan works out) on DD1 or DD Metro frequencies in this time band. That could well mean a few more sponsored pro-

grammes, though its new-found confidence may lead the broadcaster to increase the in-house spread as well. DD's coffers will swell either way, but, more importantly, ETV will have a fight at hand in the twin cities.

Ah, competition! The benefits it always brings for the consumer.

—SUBRAT MOHAPATRA



'Parallel cinema movement was shallow'

cops. Tabu plays Lady Macbeth. Pankaj Kapoor is the king who is murdered by Macbeth. Then there is a film by Pankaj Parashar called Spice Boy. It is a comic thriller which will be shot in Liverpool.

Does theatre appeal to you more now?

Yes, out of about 150 films, I have enjoyed only 5-6 films like Sparsh, Mirch Masala and Monsoon Wedding.

Didn't you enjoy a comedy like Jaane Bhi Do Yaaron?

No, I don't want to even think about it. We were shooting in the heat of April-May in Bombay with the crowds hecking us. The amount of footage that was wasted would have made another film.

When do you want to take up

your directorial venture now?

I had decided to make a 35-minute film on a story by Ismat Chughtai called Niwala. But the Hollywood offer came up and I got busy. Maybe, that was nature's way of making me stick to what I am good at!

Do you miss the 70's parallel cinema movement?

It is a good thing that movement died. It was shallow. The craft of those filmmakers wasn't worth the acclaim they got. And where are they now? Most of them conveniently shifted to commercial movies. The city-bred filmmakers cheated us on our fee to make grim films about suffering peasants when they themselves hadn't set foot in a village.

—PALLAVI SRIVASTAVA

When the going gets tough ...the tough get going

"Laxmira Abhisara is a dream-come-true film for me as a writer of Manoj Das' stature permitted me to make a film on his story and appreciated the work. To me it means more than a national award"

HE holds a rare record. In his celluloid career spanning over 25 years, he has clicked both in mainstream and parallel cinema as well. He has also successfully handled several aspects of filmmaking - story, screenplay, camera, dialogue, direction and music - with effortless ease. Besides, he has been equally competent in making documentaries, short, corporate and ad films and television serials.

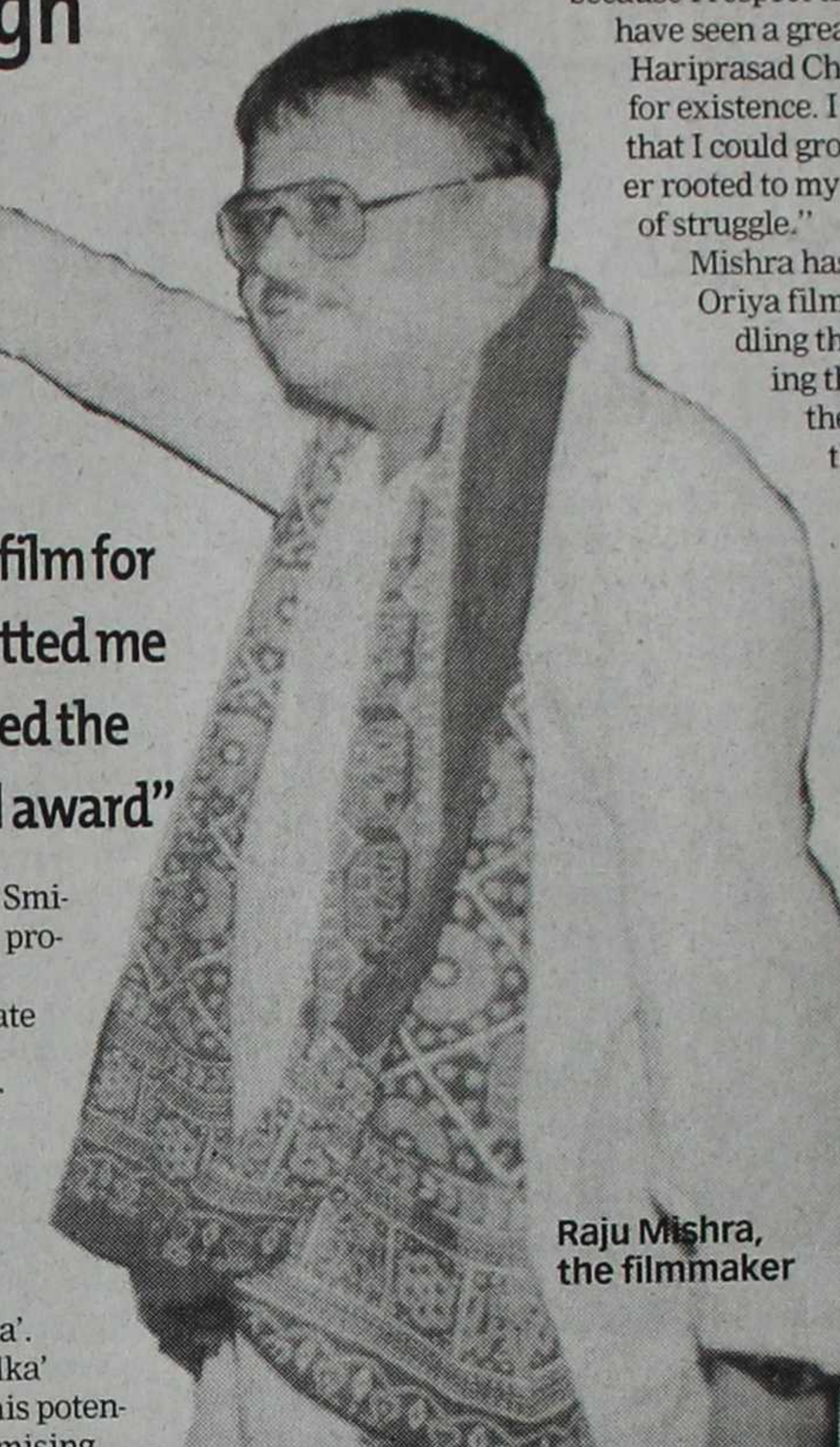
He is Raj Gopal Mishra, popularly known as Raju Mishra, whose latest film 'Laxmira Abhisara' received rave reviews following its premiere in Bhubaneswar recently. The film, based on a short story by eminent writer Manoj Das, is being applauded for its multi-layered approach to suit both critical and popular appreciation. Ironically enough, the film that has been getting invitation from film circuits in Kolkata, Delhi and Chennai for special screening, was disqualified from getting a berth in the latest Indian Panorama.

It was a passion for photography that landed the determined science graduate from Orissa at the Film and Television Institute of India (FTII), the Mecca of cinema studies in India. Here he excelled in his studies and availed the national scholarship besides bagging the gold medal in cinematography. Even his diploma film was selected for screening in the Indian Panorama in 1977.

Young and full of dreams, he started his career as the cinematographer in a Marathi

film with late Smita Patil as the protagonist that bagged the state award. Then came another offer from the versatile Manamohan Mohapatra for his film 'Muhurta'. But it was 'Ulka' that proved his potentials as a promising and creative filmmaker beyond the boundary of a cinematographer. Made in shoe-string budget in 1981 with novice Mishra handling the camera, music and direction, the film claimed the state award and was regarded as a milestone in Oriya cinema today. Just two years later, he was the choice of Nirad Mohapatra to pan the camera for his internationally acclaimed movie 'Maya Miriga'.

But dreams clashed against reality and relegated Raju Mishra to sheer commercial cinema in Orissa. "I dreamt of good cinema and did it too. For five long years I struggled here a lot for existence but there was none to offer me my kind of work. Finally, I had to make compromises and the trend continued for two decades," he recollects with a heavy heart but adds quickly, "yet I am not ashamed of it



Raju Mishra, the filmmaker

because I respect time and reality. I have seen a great master like Pandit Hariprasad Chaurasia struggling for existence. I am rather content that I could grow here as a filmmaker rooted to my soil despite so much of struggle."

Mishra has directed 10 popular Oriya films apart from handling the camera and scripting the story and scoring the music for most of these movies. While 'Sata Michha' made in 1999 swept six state awards, many have been box office hits too. At the national level, his calibre as a cinematographer has been acknowledged with films like 'Maya Miriga', 'Aranya Rodana', 'Nirbachana' and 'Kalasandhya' in Assamese by the celebrated filmmaker BN Saikia. He has also added another feather to his cap as the man behind the spectacular success of the mega

television serial 'Duhita' being aired on Doordarshan.

But what has given him maximum creative satisfaction is 'Laxmira Abhisara', that has heralded a turning point in his celluloid career, he admits. "It is really a dream-come-true film for me as a writer of Manoj Das' stature permitted me to make a film on his story and appreciated the work. To me it means more than a national award. But the thing that pains me is it was not duly seen before being eliminated from the Panorama list. I am sure, the audience would have loved it."

Going by the response to the premiere of the film, Raju Mishra's inner convictions cannot go wrong.

—SHYAMHARI CHAKRA



You have had only two releases - Monsoon Wedding and Encounter - for over a year now. Are you keeping away from films?

The kind of parts I am being offered haven't excited me at all. So I opted for theatre. But I am doing films too. Vishal Bhardwaj is directing a reworked macbeth set in the Bombay underworld. Om Puri and I play the witches who are



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Unaudited Financial Results (Provisional) for the three months ended December 31, 2002

Rs. in Crores

IPISTEEL LIMITED

(An ISO 9002 certified Company)
Bajrakbati Road, Cuttack-753001.

| | Quarter Ended | | Nine mths ended | | Year ended |
|---------------------------------|---------------|------------|-----------------|------------|------------|
| | 31.12.2002 | 31.12.2001 | 31.12.2002 | 31.12.2001 | 31.03.02 |
| 01. Sales | 972.55 | 786.58 | 2770.53 | 2788.06 | 3382.53 |
| 02. Other Income | 1.80 | 0.20 | 3.07 | 3.83 | 7.08 |
| 03. Total Expenditure | | | | | |
| a. Incl.(Dec) in Stock in Trade | (157.16) | 86.84 | (10.99) | 12.38 | (70.81) |
| b. Consumption of Raw Materials | 399.57 | 437.40 | 1376.97 | 1352.11 | 1512.60 |

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