

Independence Day Celebration

The 78th Independence Day of India was celebrated this year on the Cricket Ground. The celebration started with the arrival of our esteemed Chief Guest IPL Cricket Star Mr Shivam Dube, member of our team which played the World Cup. The flag hoisting was at the hands of the Chief Guest, with the singing of the National Anthem. All those who were present felt a sense of immense pride.

This was followed by a warm welcome address by well-known sports broadcaster, commentator at major ICC & BCCI events on radio, TV and the digital medium, Mr Prasanna Sant. He also introduced other distinguished guests.

Mr Shivam Dube delivered an inspiring speech sharing his experiences with those present.

Another well-known personality was felicitated at the event: snooker player Mr Kamal Chawla, who, with his amazing performance, was the only player from India to reach the quarter finals of the World Snooker Championship in 2009.

Dr Mohan Nagpurkar, Dr Mihir Bapat and Mr Shrikant Shetty felicitated both celebrities and praised their achievements.

The event concluded with a vote of thanks by Mr Siddharth Pardhe.

--Deepa Mavinkurve



PANORAMA

DIVALI 2024



Bust of famous painter N. S. Bendre made by sculptor Shashi Wadke. Photograph by Vilas Sali.

Ratan Tata and me!

I have quite a few autographs of Ratan Tata. But there is a story behind this autograph. An incidence which I will never forget.

I landed at Chennai Airport by an Air India flight on 14 April 2014. As I entered the arrival terminal, I saw the general manager of Taj Coromandel and I guessed that a VVIP was arriving. I waited to see who it was.

About 60 seconds later I walked a Legend carrying his own bag: Ratan Tata. I sought his autograph. He went through my flight log book and said:

‘Do you by any chance stay at Chennai Airport?’

After signing for me he then proceeded to his car, waited near the boot and after his bag was kept, he shook hands with the concierge and departed.

The next afternoon I was having lunch at the Golden Dragon at the Taj.

I walked Ratan Tata, passed by me, stopped, turned back and asked:

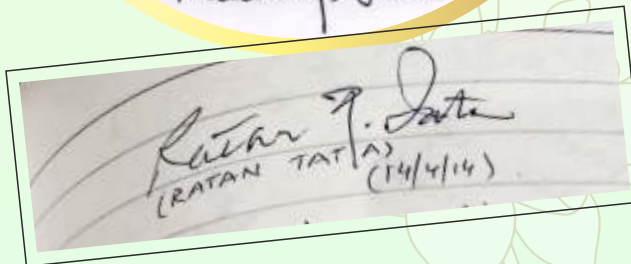
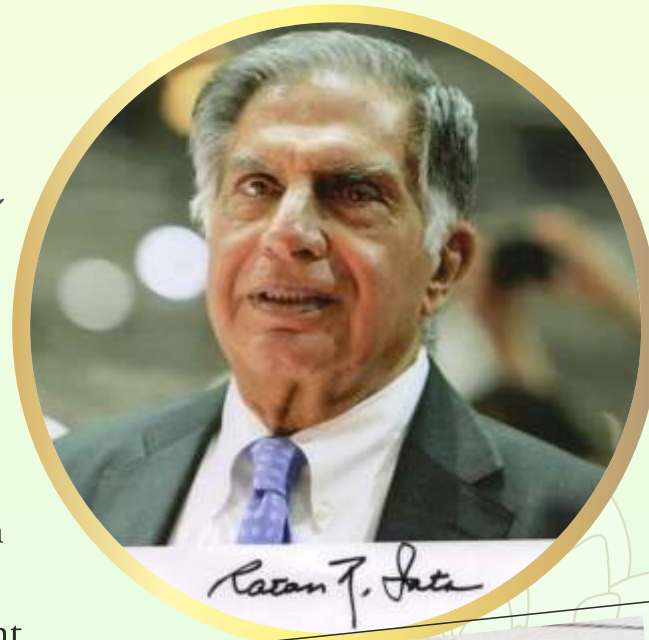
‘Don’t you want my autograph?’

The Legend floored me. And that’s not the end. Here’s the stunner.

The restaurant manager comes to me and says:

‘Sir, this pastry is from Mr Ratan Tata, with his compliments!’

--Milind Wagle



Diwali 2024



This is the 7th issue in this series of PANORAMA. We are completing almost two years which have been very eventful for our Club. I was thrilled when the present Managing Committee asked me to be the editor. I had done it twice in the past. There were breaks as the committees and office-bearers changed.

This time I began where I had left off. I did not make drastic changes to the contents. The physical aspect was almost the same. We have been very lucky to have been able to keep the deadlines and the quality, mostly due to a very talented and enthusiastic editorial board, and the excellent support from our contributors.

In this issue we have an End of the Term Report of the Managing Committee highlighting the progress made on various fronts after Covid. Meena Naik has interviewed Shashi Wadke, a sculptor from Kalanagar. The photograph on the cover of the bust of celebrated sculptor N. S. Bendre is from Vilas Sali. The other photographs are from the archives of Shashi Wadke.

Amit Oak, a pedagogue and finance expert, especially film finance, has written on Indian Cinema from the beginning made by Dadasaheb Phalke. Amit Rangnekar, a marketing expert, has written on the Bisleri brand. Amit Oak has reviewed Girish Walawalkar’s Marathi book on *Corona Nantarche Arthavishwa*. We have looked at (not really reviewed) Dr Prabhakar Deshpande’s book on medicine for household reference: *Swasthyasakha*.

I attended the annual conference of the International Association of Theatre Critics in Czech Republic this May, and travelled through Prague, Dresden, Berlin,

Hamburg and Paris on my way to London. I took some photographs of old buildings, squares, houses. We are carrying some of them. I again visited the East Side Gallery in Berlin and took some photos of the street art or graffiti done on a part of the now useless Berlin Wall: the world-famous The East Side Gallery.

Paris was getting ready for the Olympic Games when I spent four days there. Nishant Patankar has given us a small informative article on India’s representation in the regular games and the paralympic games, and about our athletes who brought us a good tally of medals.

Deepa Mavinkurve has filed her reports on Amarlata, a musical programme on Lata Mangeshkar by Dr Mrudula Dadhe, and Senior Members’ Day which our members enjoyed thoroughly. We have covered the 78th Independence Day event on our ground and the release programme of the 6th issue of PANORAMA by Dr Mahendra Kalyankar. We did not have many sports events in the monsoon months at the Club. And so the report this time is only one page.

Veteran and much revered industrial giant Ratan Tata passed away as I was writing this editorial. We are carrying a page on him: Milind Wagle’s short note on how Ratan Tata gave him his autograph on ruled notepaper in the lobby of a hotel in Chennai.

I thank the present Managing Committee for the excellent support and I also thank the members of the Editorial Board for helping me maintain the standard right through the eight issues.

--Arun Naik

EDITORIAL BOARD

Archana Deshmukh, Deepa Mavinkurve, Vaibhavi Oak, Arun Naik (Editor)

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Siddharth Pardhe (Secretary),

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Layout and artwork: Madhavi Varhadpande & Babita Chakre

End of Term Report of the Managing Committee



The newly refurbished corridor



New look room



Table tennis area revamped

The two-year term of the present Managing Committee will come to an end this December. Elections for the next term are due and are expected to be held in January 2025.

The term of the present Managing Committee began on 5 November 2022. The pandemic of Covid 19 took its toll in 2020, 2021 and 2022. This Managing Committee inherited and took on quite a lot in terms of maintenance and the overhauling of various sections of the Club, such as the bar, washrooms, gym, restaurant, rooms and banquet spaces.

Many things were in a state of stagnation. These included personnel, equipment, finances. Especially finances. Salaries had to be paid even as the income had dwindled.

Some of the salient features of this revival were as under:

- The Club's finances are in a strong position now, with expenditure being less than income for FY 2023-24. This Managing Committee is endeavouring to increase the revenue even further by fuller utilization of various earning departments.
- The infrastructure team made good progress, and with the Club being under the Trust Act, adhering to the laid-down procedures was the key.
- Assessment orders of the Income Tax Department for AY 2011-12 and AY 2012-13 are in order. This is due to making necessary changes in accounting practices and especially by the re-appointment of Sathe and Gokhale as consultants.
- The streamlining of accounts with the help of professionals has yielded positive results.
- 50 new memberships have been released and 50 more are in the process.
- The notice and demand from MHADA for a penalty of Rs 53 crore is in the process of being resolved. Necessary steps have been taken and this will yield a positive result.
- There are quite a few legal matters pending in various courts. These largely involve our own members. The progress in all cases is positive and results are expected in due course.



Pneumatic tank



New toilet blocks



- The cases of the right ownership of two clubs, viz. Parel Sporting and Friends, has fetched a positive result from the MCA.
- Our Club had a field day in cricket, billiards, badminton and table tennis, with encouraging results in competitions.
- Our Club won the Dr H. D. Kanga Cricket League 23-24 and our other team qualified for A Division from B Division. This is due to the untiring efforts of our coaches, grounds-men, physical trainers, administrators and of course our players.
- The parking of members' cars is an issue for a long time. Efforts are in progress. We are also working with the authorities and a resolution of this problem is underway.
- The Club magazine PANORAMA was once again revived in May 2023. Six issues have been published. Panorama has highlighted outstanding achievers and promoted creative members to write articles.
- The Vidyadeep Library is doing great progress. The library now remains open till 9 pm daily and is open on Sundays as well. Members have been donating valuable books and the present tally is of 7250 books. A new sub-committee has been appointed with experts and scholars.
- The toilet blocks are being renovated and much progress has been made.

We are hopeful that we shall be able to make similar progress in the new term also, if elected.

--Shreekant Shetty, General Secretary

SCULPTOR

Shashi Wadke

Interviewed by Meena Naik

Today we shall talk to Shashi Wadke, a sculptor. And shall we say also a painter?

I used to paint before I started sculpting. I was in the first, second, third standard in Robert Money Technical School in Girgaum. I used to go to a well known sculptor Mr D. B. Jog. He used to live in Model House, near Lamington Road area. I used to watch him. I developed a liking and I started making Ganapati. My father knew Jog. So I met him.

Your father Mr Chandrakant Wadke was a trophy maker. An expert in that.

He had specialized in metal craft in art school. He used to make medals and trophies for businesses. He got this work from advertising agencies. Every design was different. Its development was different. Jog would sometimes make some models for him. I used to observe that. And by the time I reached the fifth or sixth standard I started making these models.

Did you get an award from Pandit Nehru when you were in the tenth standard?

Nehru had recently died and I made a statue of him. I got a Maharashtra State award for that. I had not entered J. J. School of Art then. I was in school. I used to do drawings in school. I have no drawings left now. My teachers would take them all away. I also liked sculpture, design, everything. I loved watching mechanics work. I went to cycle shops to



see cycles being repaired. I even watched a cobbler sewing leather. I had seen the film *Ben Hur* while I was in Robert Money. My father asked me to do something for a child art exhibition. I stayed awake at night and made a chariot. My father sent it, but it was rejected because they thought it was not the work of a child.

After you went to Sir J. J. School of Art what did you specialize in? I know that there they teach all genres in sculpture.

My specialization is making a sculpture from photographs. In the Sir J. J. School of Art I liked making portraits. Even now I like to work hard on making my portrait as real as the photographs. Prof. P. A. Dhond appreciated my penchant for 'likeness'. He had advised me never to give this up ever.

Do you have any childhood memories?

I was 8 or 10 years old. I used to observe all sorts of artisans and mechanics working on the road or in small shops: cycle repairs, stove repairs, watch repairs. I had seen how an old spring can be reused to repair a watch. I repaired our clock at home and my father was amazed. I repaired other children's toy cars. I would collect bits and pieces of all sorts of material and make small things out of them.

I came to Kalanagar when I was 14 years old. I made some friends like Vijay Patkar, Harsha

Patkar, Kiran Pansare, Vilas Sali. They taught me many things: love of music from Vijay Patkar. I used to sing while walking. We made Divali lanterns. Tamhanekaka, Salikaka would finance us and even provide material. I had made a spacecraft and exhibited it at Kalanagar gate. We had crowds to see it. My childhood and adolescence were spent like this. I thoroughly enjoyed it.

I've heard from many sculptors that they first make drawings and then work on the sculpture. Is that what you do?

I start the sculpture directly. I get the drawing before my inner eye. I visualize it. Some ask how I can draw. I say that I can actually see the lines. I failed in the seventh standard because I was always lazy about studying. My notebooks were always blank. I was always dreaming, imagining. How was this done, how did he do it? Like a radio, a transistor. Those were my thoughts always. I never knew what was happening in class, not even which lesson was going on, which subject was going on. I never knew that. My mother would read out the lessons to me and I would appear for the exams. I managed to only fill in the blanks or making pairs from opposite columns. I could never answer poetry questions. I would just manage to pass.

What happened in the seventh?

I failed. My father knew one Mr Adivrekar who was connected with the Education Department. We went to him. My father told him that my drawing was very good. Adivrekar had a picture of Ravindranath Tagore with him. He asked me to copy it. I did so in just five minutes. He was impressed. Then he asked whether I wanted to go back to Robert Money. I said no. There was another school nearby at Congress House: D G T



A wandering minstrel

High School. I took admission there, but in the eighth standard I shifted to Khar Technical School. My technical subjects were very good, so much so that my teacher would ask me to solve eleventh standard questions which he would use while teaching.

But you did not go to an engineering college?

I liked many things. I made models for my father. I was influenced by the famous sculptor Narayan Pansare who also lived in

Kalanagar. His work impressed me and I worked under him. I got small pieces of material and I tried out on them. He took me to Sir J. J. School of Art himself and got me admission there.

So you specialized in portraits at Sir J. J. School of Art?

I did not think that way then. My teacher there gave me assignments which I did in record time. He said I had covered a year's portion in just a few days. Such was my progress. From the third year we were given portraits. Making models. On Saturday he used to give an assignment for submission on Monday. He would take a round in the afternoon and my model used to be ready in just two hours.



Felicitation by Dr Manmohan Singh

You made models in clay then. Did you specialize in bronze later?

There were no facilities in our college for bronze. I had not yet begun. There were foundries outside. Mr Bakre had a foundry in Parle. I used to go there. When I was in the fourth year there was an all-India sculptors' exhibition. He asked me to do something for it. My subject was portraits.

So, I went to Mr Narayan Bendre who was in Kalanagar. I requested him for a sitting. He agreed to sit for one hour. I said OK. He then sat for an hour in his garden. We could not take measurements with a divider with him. I sat on the floor and he sat in a chair. I did his portrait in one hour. He did not pose for me. He just sat. I got a gold medal for that work in that exhibition. In fact, I got two prizes. N. S. Bendre was very famous. And so people would recognize him from the portrait. I showed it to him. He asked me to fetch my father and he said he will give a letter right now. You will get admission in Baroda School of Art. But that did not happen for some reason.

Any other hobbies?

I was a collector of motorcycles: real powerful ones. I used to have three or four at a time. Then even vintage cars. I had a few. But that is an expensive hobby. So I did not pursue it further.

What portraits have you done?

Dr Bhalerao in Sahitya Sangh. That I completed after Narayan Pansare suddenly passed away when it was left incomplete. Uddhav asked me to do Bal Thackeray's bust. Many had failed. So I said I will do it and show you. I will continue if you pass it. He liked it. It is now in his house. Then the one at Shivaji Park of Meenatai Thackeray.

You have done busts of many persons?



Damoo Kenkre

Tatyasaheb Musale. His PA came to me on a recommendation from someone in Kalanagar. He said this was given to four people, but none could do it even after taking an advance. He showed me two photographs. They were different. Now photos can be different in many ways. Lighting for example. So, I went to Vilas Sali in Kalanagar. Vilas and Musale's son were classmates. I asked him. So, he pointed out one. The man said that I should do it at night so Musale

could see it in the morning as he was leaving for America. I did it at night. Musale came in the morning and asked me to continue. I made three full figures and six busts. These are put up in his various companies.

How much time does it take to make one piece of sculpture?

It depends. Who the person is, whether the photos are good. If there are only two photos, or if each is different. That matters. Sometimes it is easy to study, sometimes one has to imagine.

Have you ever thought of using different mediums? Like you do clay, bronze. But I know someone doing it in stone.

I am not used to do it in stone. I did not do it in the Sir J. J. School of Art. If I have to do it, then it would take a lot of time. I was always busy doing models for my father. I was never free. I wanted to do so many things. You too had requested me many times. But I could not. I had no time. Once, in the Sir J. J. School of Art the Director Mr Sadwelkar called me. There was a vacancy for the professor's post. I said no. I had no time. I wanted to be free. I wanted to do some things which were new. But now I feel I should have done it. I should have gone. I would have remained in that ambiance.

You could have met many people. You could have met new students, young people. One's creativity gets a boost. Do you have anyone working with you now?

No. I work alone. Even my children are not in it with me.

Tell me about your awards.

I had scholarships in Sir J. J. School of Art from the second year onwards. But there was very little competition. So, I was never thrilled.

Do you have any ideals in sculpture? Like Henry Moore? Or someone from Shantiniketan? Did you ever feel like doing something fantastic?

I did feel like doing something fantastic. But I never got a chance that way. The reason for that was because I tried to do fusion. My father did metal craft. And I did sculpture. So, it was a fusion and I got tied up in that. We did a lot of government work also. Like Vidhan Bhavan. Silver salvers were presented to Rajiv Gandhi, President, Vice President. There was very little time. But I said I'll do it.

Sushilkumar Shinde was there. We showed the Vidhan Bhavan in silver. It was my concept. My father complained to my mother. He said we had taken this work, but Shashi does not even consult me. He is doing it himself. Does he have the experience? But I was confident that I would do it. Everyone liked it a lot.

So, I got engrossed in metal craft and found little time for

sculpture. I kept doing medals and such items. I had made a name for myself in Jhaveri Bazar. Others did not know the process of making coins.

As in the mint. It is kept a secret. But I knew it because of my father. I still feel that I should do something creative even now. There are some things in Indian culture.

I have seen this in my childhood, like the *potraj* who slashes himself with a whip. A street performer. *Mariaai*. The physique of the man was different. But now they just beg, they do not perform. In those days he would really get hurt and he would actually bleed. I felt like doing his sculpture. I tried to do research, to find out where they lived. I would have to travel to their villages, photograph them. Attaining perfection needs a lot of toil and effort. But every artist is half-starved all the time. There is no contentment. He never makes a name for himself. But I still have the motivation.



A Dancer



Mr. Toubro (Larsen & Toubro)

You have lived abroad for some time?

Yes. I was in Dubai for four years. I worked there. I set up a factory to make medals. I took the machinery and workers from here. My Arab partner did nothing. Not even sales. I was not comfortable. And I could see that my father felt my absence. I came back to my own business and my sculpture.

You still work for eight to ten hours every day?

Yes, I do. That is why I have very little time for creative things. When Bhimsen Joshi passed away I was motivated to do his study while performing. He was different while performing from his normal self. I wanted to capture that in sculpture. His moods, his facial expressions. I wanted to have an exhibition of a series of studies singing different forms and ragas. His mood is different while singing *abhanga*. The end of a classical piece is different.

I normally worked till very late in the night. I did not realize it then. But it affected my eyes. My retina got detached. So, I could not do that work.

Is it ok now?

Now it is ok. But I have to close one eye while focusing on an object.

What do you want to do now? Anything new? What are you working on now?

I am currently working on a swami from Karnataka. I am making statues and I have some enquiries. Someone from Kalanagar wants me to do Vijay Tendulkar from photographs. Then I have an enquiry from the same person to make many copies of a bust of an industrialist. That will materialize, I think. The sculptor makes one copy. Duplication is a different process which is done elsewhere.

A statue of Shivaji Maharaj collapsed recently in Malvan. What do you say about that? What could be the problems?

The CM's office called me about that. I was called to a meeting with the CM. I was asked why this



Abhilyabai Holkar

could have happened. What may have gone wrong. I told them about the thickness of the metal and its physical properties. What metal is used, copper etc. The thing inside, the armature, that could have been weak. It could not take the weight outside it. Then the fact that there was proper support. It was resting only on two legs.

Did you meet the CM?

Yes. It was reported in the press.

Now they have put the onus on the sculptor. Is that fair?

Now, that was an accident.

That is a fact. This can happen even in my case. If it is a rush job, if you have to meet the deadline, if there is pressure and you have to work under it, then the man has one eye on the calendar, and the work can suffer. But we are not on the scene. So, we cannot say anything for sure. We felt very bad about the whole thing. For one thing, he was new, a novice. And the people who commissioned it were not aware of the requirements.

They should appoint experts. They should have appointed you.

There are many persons. Not necessarily me.

I mean someone like you. We see this happen in the construction of theatres for drama. Someone designs them without any deep understanding of the real requirements of stage plays. The architect is not aware of the nitty-gritties of stage plays. He must consult theatre persons like the set designer, the lighting designer, the sound people. We have many such faulty theatres in Maharashtra.

Yes, I agree. When I did Balasaheb Thackeray's statue, Uddhav was not sure at first. But when he took it home, he agreed that it was right from all sides. Even Musale's son agreed that the likeness

was there even from behind. Prabodhankar's bust also I did in a day from only one photograph. The big statue put up at Regal is different than the one kept at home. The expressions of a man sitting relaxed at home and the man in a crowd outdoors are not the same.

What is your opinion about P. L. Deshpande's statue put up at Ravindra Natya Mandir?

I have not yet seen it. The one at Regal is on a pedestal of about nine feet because people see it

from the floor below. So, it has to be larger than life, otherwise it looks like a dwarf. I took some help initially. But they messed it up and I had to do it all over again.

Do you make the armature in wire?

It depends on many factors. The weight outside matters a lot.

Have you trained any students?

I have people who work under me. The main thing is how metal finishing is done. People now use a grinder. I never do that. It is used only to remove excess metal. But the finishing should be done with a chisel. I have seen my father work on metal. I still have all his tools and implements. Especially nails. We use those a lot.

Any new exhibitions?

No. I have not done exhibitions. I should have. I never found additional time to do anything for an exhibition. We never had any marketable items to be kept for sale. It was always an assignment.



Working on the Statue of V.R.d. Tata

It was always special. It was always timebound. I worked day and night on such assignments. I could not find any free time to work on an exhibition. So, I never did any.

So now retire and do only what you want.

Yes, I am thinking of doing so now. I want to do some things for a long time. One is the man slashing himself with a whip. *Potraj*. The one then was different. I saw Nana Patekar as a *potraj* now. He wears a skirt. Then there

used to be various coloured rags also. These flew as he danced. They shone with oil and sweat. Their physiques were different. There was the wife with him and a sleeping child with her. Her own clothes with an open blouse. I still have those images.

Once while travelling from Kankavli to Kolhapur, on the way, I saw a very beautiful woman. Black skin and a large bun of hair. Her husband was sitting with a chisel and she was hammering with a very heavy rod. Her posture while hammering was fantastic. I did not take any photos because we were driving past. I still cannot

forget her stance. She may have been about 22 but her physique was unique. Then Bhimsen Joshi and Lata Mangeshkar. I once made her model and took it to her. Must be before 2000. I asked her for a sitting. She agreed. But I could not do it because of other work. I missed such chances. Lost opportunities.

You can do that now.

Yes. Thanks.



Working on the Statue of Rahul Bajaj

A Historical Perspective of Indian Cinema & Some Milestones

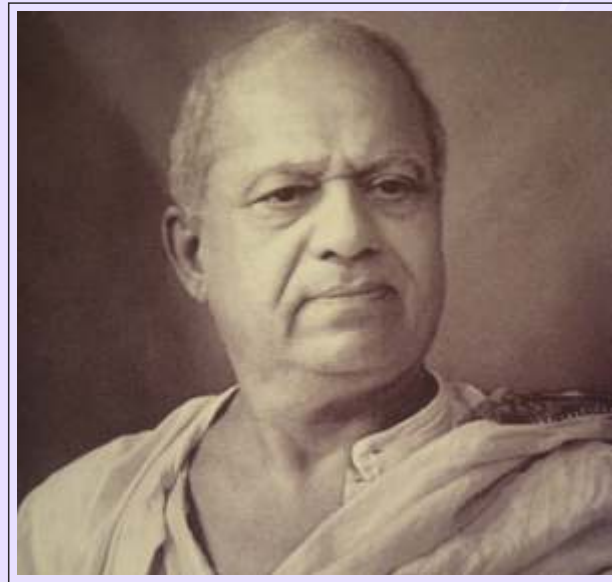
By Amit Oak

When the Industrial Revolution uprooted the agrarian society with the peaceful life and simple means of communication, many thought that a vacuum had been created in social and cultural life. But almost in succession, a somewhat parallel revolution in communications took place which brought about a mass medium like cinema. Cinema has now become an integral part of the cultural life of modern industrial society. The cinema industry may be said to have evolved as a natural fusion of technology, art and economics. Cinema assumed the role of a serious commercial enterprise from the very beginning, largely because the new working class of the period badly needed an outlet for their leisure time. Cinema thus became the most popular and important entertainment medium for the masses.

India has the unique distinction of producing the largest number of films anywhere in the world and in many languages. India produces more than 1000 feature films and 900 short films every year. At a rough estimate, a total of about 15 million people see films in India every day, either in its over 13,000 cinema houses, or on video and cable.

Films have played a major role in developing a post Independence Indian identity. The cinema of India consists of films produced across India, including the cinematic cultures of Maharashtra, Assam, Karnataka, Kerala, Andhra, Odisha, Punjab, Tamil Nadu and West Bengal. Indian films are followed throughout South Asia and the Middle East. Expatriates in countries such as the U. K. and the U. S. continue to give rise to international audiences for Indian films of various languages: especially Marathi, Telugu, Tamil, Odiya, Kannada, Malayalam, Bengali and Hindi.

Cinema arrived in India on 7 July 1896 at the Watson's



Dadasaheb Phalke

Hotel, Bombay. Lumiere Brothers, the French pioneers of cinematographs, organized a screening of living photographic pictures of men and women who breathed, moved and danced. This 'marvel of the century' as it was then described had been shown to Europeans and Americans only a few months earlier. The Indians who saw these films were intrigued and overwhelmed. Thus, India's cinema connection started some hundred years ago.

History of films: the silent movie

As per the National Film Archive, India began making silent feature films in early 20th century. In 1912, N. G. Chitre and R. G. Torney made the first silent feature film titled *Pundalik*, which was half British in its make. The birth of India's first fully indigenous silent feature film took place on 13 May 1913, when Dhundiraj Govind Phalke, more popularly known as Dadasaheb Phalke, produced *Raja Harishchandra*. Today the highest award in the film industry in India is conferred in the name of Dadasaheb Phalke by the India Government since 1969. The film had titles in Hindi and English and was released at the Coronation Cinema, Bombay. Phalke followed with other feature films like *Mohini Bhasmasur* (1913), *Satyavan Savitri* (1914) and *Lanka Dahan* (1917) which was India's first big box-office hit.

The silent films were of several genres like mythological, folklore, historical, fantasies. Following is the description which is listed yearwise for easy chronological comprehension.

- ◆ 1918: Two new film companies, the Kohinoor Film Co. and Phalke's Hindustan Cinema Films Co. were established.



Raja Harishchandra

Bilat Ferat

- ◆ 1920: Film-making transformed into a regular industry.
- ◆ 1921: The first Indian love story was released.

Dhiren Ganguly's *Bilat Ferat* (*England Returned*) was released in 1921. In the same year Kohinoor Studios of Bombay produced *Bhakt Vidur*, a chapter from Mahabharata. The new decade saw the arrival of many new companies and film-makers. Baburao Painter (*Savkari Pash*), Suchet Singh (*Shakuntala*), Chandulal Shah (*Guna Sundari*), Ardeshir Irani and V. Shantaram were the prominent film-makers of the twenties. The first international co-production was with Italy for making the film *Nala Damayanti* in 1921. The first Indo-German co-production was Himansu Rai's *Prem Sanyas/Light of Asia* (1929) while his *A Throw of Dice* (1930) was the second such co-production. Kohinoor Production's *Bhakt Vidur*, which was banned in Madras in 1921, became Indian cinema's first censorship controversy.

Some of the noteworthy silent films of the period were Madan's *Nala Damayanti* (1921), *Pati Bhakti* (1922) and *Noor Jehan* (1923), Baburao Painter's *Maya Bazaar* (1923), *Kaala Naag* (1924) and *Cinema Queen* (1926), Chandulal Shah's *Bhaneli Bhamini* (1927), Ardeshir Irani's *Anarkali* (1928), V. Shantaram's *Gopal Krishna* (1929), Jagdish Co.'s *Chandramukhi* (1929), Seth Manecklal Patel's *Hatim Tai* (1929), S. S. Agarwal's *Diler Jigar* (1931) and *Gulamindu Patan* (1931), Debaki Bose's *Rajrani Meera* (1933), Ranjeet Co.'s *Gunsundari* (1934); Bombay Talkies' *Achhut Kanya* (1936) and New Theatre's *Street Singer* (1938).

The number of films produced increased to 207 in 1931 from a mere 27 as silent films started in India in 1920 when filmmaking was transformed into a regular industry.

In 1936 *Amar Jyoti* (1936) directed by V. Shantaram was the earliest film to tackle the subject of women's emancipation. Fatima Begum, who was perhaps the first Indian woman producer and director, released her film *Bulbul-e-Paristan* in 1936.

The silent films, however, were never completely silent. Music and dance were common accompaniments of the silent movies. Silent movies were often seen in theatres with the accompaniment of harmonium, tabla, sarangi or violin. The silent films in India had the main titles in English and a regional language. The sub-titles were generally in four languages: English, Hindi or Bengali, Marathi or Tamil and Urdu.

Although the silent film era of India occurred under the British regime, censorship was limited to political films. The British did not interfere with film-making as long as it did not interfere with their rule. Thus, unlike today, scenes depicting kissing and lovemaking were not considered as taboo. The earliest kissing scenes were depicted in films like *Pati Bhakti* (1922), *A Throw of Dice* (1930) and *Karma* (1933).

Among the important actresses of the 1920 were Patience Cooper, Sinora Minelli, Sulochana (Ruby Meyers), Sita Devi (Renee Smith) and Tara. D. Billimoria, Sampat, Himansu Rai, Charu Roy, V. Shantaram, Gohar and Raja Sandow were among the important male leads of Hindi cinema.



V. Shantaram

Era of talkies (audio-visual form): The first Indian talkie *Alam Ara* produced by the Imperial film company and directed by Ardeshir Irani was released on 14 March 1931 at the Majestic Cinema in Bombay. *Alam Ara* was the genesis of the talkie feature films. The movie is significant because it gave Indian cinema its first singer,

W. M. Khan. The film's popular Hindustani dialogues and seven songs made it a big hit. This resulted in other filmmakers to raise the number of songs in their films. The film *Indrasabha* has a whooping 71 songs. Film songs soon became a pan-Indian phenomenon. *Ghar Ki Lakshmi* (1931) became the second talkie of Bombay. A substantially improvised talkie film emerged later in that year in the form of Madan Theatre's *Shirin Farhad*.

The talkie had brought revolutionary changes in the whole setup of the industry and completely overshadowed the silent movies at a time when they were at a peak. However, it also brought into focus many peculiar problems which needed to be tackled: there were no dialogue writers or lyricists and songs had to be sung during the filming as pre-recording facilities were not known. Minimum instruments were used, as the instrumentalists had to be camouflaged behind the singer. But the talking film had come to stay. Many of the early talkie movies were created by Bengali producers. The era of the talkies brought about social awareness as they focused on themes like practice of human sacrifices, women's liberation and arranged marriages.

1930 to 1960: As a salient feature after becoming audio visual, the films reflected the social issues relevant in the pre-Independence period. The 'thirties saw the emergence of three big banners in Indian cinema: Prabhat, Bombay Talkies and New Theatres. These banners took the lead in making serious films with gripping social themes meant for all classes of the cinema audience. The studio system was beginning to emerge in the early 1930s. Its most successful initial product was P. C. Barua's film *Devdas* (1935), whose Hindi re-make established the legendary career of Kundanlal Saigal. Some of the notable early talkie films include *King of Ayodhya* (1932), *Lal-e-yaman* (1933), *Char Darvesh*, *Daku Ki Ladki*, *Miss 1933*, *Bambai Ki Mohini* (1934) and *Nai Duniya*. A number of films of this period like V. Shantaram's *Duniya Na Mane*, *Aadmi* and *Padosi*, Franz Osten's *Achhut Kanya*, Mehboob's *Watan*, *Ek hi Raasta* and *Aurat* made a strong plea against social injustices.

Veteran historical film-maker Sohrab Modi played a remarkable role in shaping Indian films by enriching their style and presentation. Prabhat's *Sairandhri*, processed and printed in Germany (1933), became India's first coloured film. However, the first indigenously

made coloured film was Ardashir Irani's *Kisan Kanya* made in 1937 and directed by Gidwani.

In this stage film makers handled stunt and thriller films which were equally entertaining and had similar business worth. J. B. H. Wadia and Homi Wadia were the forerunners of stunt films in India with their film titled *Hunterwali* (1935). The 1930s were a period in Indian cinema when 'Wadia' and 'Nadia' were synonymous. The Australian actress Mary Evans became a stunt actress for the Wadias and earned the sobriquet 'Fearless Nadia'. The Wadias made a number of films like *Toofan Mail*, *Flying Ranee*, *Punjab Mail* and so on. J. B. H. Wadia's film *Naujawan* (1937) became the first song-less film. Prakash was another Bombay company which specialized in making thrillers. Its film *Passing Show*, with Jayant in the role of a masked hero, and Mehboob's *Deccan Queen*, which portrayed a female mask-wearing bandit, became great treats. *Premasagar* (1939), produced and directed by K. Subrahmanyam, was the first Hindi film to be made in South India.

India's first dream girl, Devika Rani, began her career in the 1930s and became the top heroine of her days, starring in movies such as *Kara* and *A Throw of Dice*. The other renowned female leads were Durga Khote, Nadia, Jamuna, Padma Devi and Kanan Devi. The important male leads of the 1930s were Prithviraj Kapoor, K. L. Saigal, Ashok Kumar and P. C. Barua.

The 1940s was a tumultuous decade. The first half was ravaged by war and the second saw drastic political changes all over the world. V. Shantaram, the doyen of lyrical films, made *Dr Kotnis Ki Amar Kahani*, *Padosi*, *Do Aankhen Barah Haath*. The 1940s witnessed the production of several memorable films like Ranjit's *Achhoot*, Acharya's *Bandhan*, Mehboob's *Aurat* (the original version of *Mother India*) and *Roti*. Chetan



Shirin Farhad.

Anand's *Neecha Nagar*, Abbas's *Dharti Ke Lal*, Sohrab Modi's *Sikander*, *Pukar*, *Ek Din Ka Sultan* and *Prithvi Vallabh*, S. Nazir's *Laila Majnu*, Kidar Sharma's *Chitrlekha*, J. B. H. Wadia's *Court Dancer*, S. S. Vasan's *Chandrulekha*, Vijay Bhatt's *Bharat Milap* and *Ram Rajya*, Rajkamal Kalamandir's *Shakuntala*, S. Mukherjee's *Kismet*, Santoshi's *Shehnai*, Prakash's *Samaj Ko Badal Dalo* and Kamal Amrohi's *Mahal*, were some notable films of this era.

More than 100 Hindi films were released in 1947, the year of India's Independence. These included *Aage Badho*, *Aaj Aur Kal*, *Chalte Chalte*, *Chandrashekhar*, *Chhin Le Azaadi*, *Dak Bangla*, *Dard*, *Do Bhai*, *Elaan*, *Ghar Ghar Ki Kahani*, *Jugnu*, *Mangalsutra*, *Meerabai*, *Mirza Sahiban*, *Neel Kamal*, *Samaj Ko Badal Dalo*, *Shehnai*, *Yaadgaar* and *Yeh Hai Zindagi*. In 1948, the famous modern dancer Uday Shankar made his only film *Kalpna*, which was woven entirely in dance numbers. In 1949, Western India Theatre's *Ajit* was the first picture to be photographed in India on Kodachrome 16 mm film and then blown up in the USA.



Gurudatt

The leading actors of 1940s were Kishore Sahu, Jairaj, Pahari Sanyal, Pankaj Mullick, Bharat Bhushan, Ulhas, Ghulam Mohammad and Ashok Kumar. The leading actresses were Kanan Devi, Jamuna, Lalita Pawar, Nurjehan (who later migrated to Pakistan), Suraiya and Madhubala.

The 1950s brought onto the scene the famous trinity: Dilip Kumar, Raj Kapoor and Dev Anand, each of who developed their own image and huge fan followings.

The first International Film Festival of India, which was held in early 1952 at Bombay, had great impact of Indian cinema. The first film in Technicolour was Sohrab Modi's *Jhansi Ki Rani* (1953). In 1953 Bimal Roy's *Do Bigha Zameen* won an award at the Cannes.

In 1957, *Mother India*, which brought the mother's character centre-stage in Hindi films, was nominated for an Oscar as best foreign language film. Several noteworthy Hindi films were produced which include Ranjit's *Jogan*, Bimal Roy's *Devadas* and *Madhumati*, Kedar Sharma's *Bawre Nain*, Raj Kapoor's *Boot Polish*, *Shri 420* and *Jagte Raho*, Mehboob's *Mother India*,

Gurudutt's *Pyaasa* and *Kagaz Ke Phool*, K. A. Abbas's *Aadhi Raat* and *Anhonee*, Devendra Goel's *Vachan*, Amiya Chakrabarty's *Seema*, Prakash's *Baiju Bawra*, Hrishikesh Mukherjee's *Musafir*, Ramesh Saigal's *Phir Subah Hogi*, Savak Vachha's *Yahudi* and B. R. Chopra's *Kanoon*, *Dhool Ka Phool* and *Ek Hi Raasta*. Coloured films *Aan* and *Jhansi Ki Rani* were also released. Sohrab Modi's *Mirza Ghalib* (1954) became the first Hindi film to get the President's Gold Medal.

Dilip Kumar, Raj Kapoor, Dev Anand, Kishore Kumar, Mahipal, Raj Kumar, Balraj Sahni and Shammi Kapoor were among the leading heroes of the 1950s while Madhubala, Geeta Bali, Sandhya, Vijayantimala, Nargis, Nutan, Suchitra Sen, Waheeda Rehman and Asha Parekh were among the leading heroines of the period.

The 1960s experienced the use of most melodious music in the Indian films, which is difficult to be replicated. K. Asif released his *Mughal-E-Azam* that broke all the previous records at the box-office. It was followed by notable productions like Raj Kapoor's *Jis Desh Mein Ganga Behti Hai*, *Sangam*, Gurudutt's *Sahib Bibi Aur Gulam*, Dev Anand's *Guide*, Bimal Roy's *Bandini*, S. Mukherji's *Jungle*, Sunil Dutt's *Mujhe Jeene Do*, Basu Bhattacharya's *Teesri Kasam*, K. A. Abbas's *Aasman Mahal* (1965), Pramod Chakravorthy's *Love in Tokyo*, Ramanand Sagar's *Arzoo*, Shakti Samantha's *Aradhana*, Hrishikesh Mukherji's *Aashirwad* and *Anand*, B. R. Chopra's *Waqt* and *Gumraah*, and Manoj Kumar's *Upkar* and Dev Anand's *Jewel Thief*.

Raj Kapoor's film *Sangam* popularized the trend for shooting on foreign locales. During the 1960s, popular



Film Achhut Kanya



Dev Anand and Madhubala

cinema had shifted its social concerns towards more romantic genres. The period is also notable for a more assertive Indian nationalism. Following the Indo-Pakistan wars of 1962 and 1965, the Indian officer came to be a rallying point for national imagination in films such as *Sangam* (Raj Kapoor, 1964) and *Aradhana* (Shakti Samanta, 1969). Chetan Anand's *Haqeeqat* (1964) was a memorable war film of the decade. Hemant Kumar's mystery thriller *Bees Saal Baad* (1962) became a runaway hit.

Dev Anand emerged as the classic romantic hero like the famous stars of Hollywood with runaway black and white hits like *Kala Bazar*, *Kala Pani*, *Hum Dono*, *Jaal*, *Jaali Note*, *Solva Saal*, *Munimjee*, *C. I. D.*, *Baat Ek Raat Ki*, *Asli Nakli*. His heroes were more in the cast of anti-heroes while at the same time being very romantic. His Navketan was a very prominent production banner and boasted directors like Chetan Anand, Vijay Anand, Raj Kosla, Gurudutt et al.

In 1961, the second Film Festival of India was held in Delhi. The Dadasaheb Phalke Life-time Achievement Award started in 1969. Towards the end of 1960s, Rajesh Khanna emerged as a romantic megastar with the big success of *Aradhana*, which also brought the singer Kishore Kumar to great fame. Dev Anand, Dilip Kumar, Sunil Dutt, Ashok Kumar and Manoj Kumar were among the leading heroes of the 1960s, while Vijayantimala, Madhubala, Nutan, Sadhana and Waheeda Rehman were among the leading heroines. Rajesh Khanna emerged as the undisputed romantic hero of the 1960s and early 1970s with major hits like *Andaz*, *Aradhana*, *Kati Patang*, *Do Raaste* and *Dushman*.

Various things happened for first time. However, following is the summary of what this form of talkie contributed to film making business.

1. Prabhat's *Sairandhri*, which was processed and printed in Germany in 1933, became India's first coloured film.
2. *Premnagar* (1939) produced and directed by K. Subrahmanyam, was the first Hindi film to be made in South India.
3. More than 100 Hindi films were released in 1947.
4. In 1948, the famous dancer, Uday Shankar made his only film *Kalpna*, which was woven entirely in dance numbers.
5. In 1949, Western India Theatre's *Ajit* was the first picture to be photographed in India on Kodachrome 16 mm film and then blown up in the USA.
6. R. K. Films was launched in 1950 with *Barsaat*. It was the same year when the Central Board of Film Censors was set up with Justice Agarwal, the former judge of the Patna High Court as its chairman.
7. The first International Film Festival of India was held in early 1952 at Bombay.
8. In 1953 Bimal Roy's *Do Bigha Zameen* won an award at the Cannes.
9. The first national film awards were given to the feature film *Shyamchi Aai* and Jagat Murari's short *Mahabalipuram*, in the year 1954.
10. In 1955, Satyajit Ray's *Pather Panchali* won the Cannes award for the best human document, along with several other foreign and national awards.
11. The first Indo-Soviet co-production *Pardesi* by K. A. Abbas was also made in 1957.
12. The first film in cinemascope and black and white was Guru Dutt's *Kagaz Ke Phool*, made in 1958.
13. The first documentary film festival was held in Bombay in the same year.
14. Sohrab Modi's *Mirza Ghalib* (1954) became the first Hindi film to get the President's Gold Medal.
15. S. K. Ojha's *Naaz* (1954) was the first Hindi film to have location work done abroad, in London and Cairo.



Raj Kapoor and Nargis

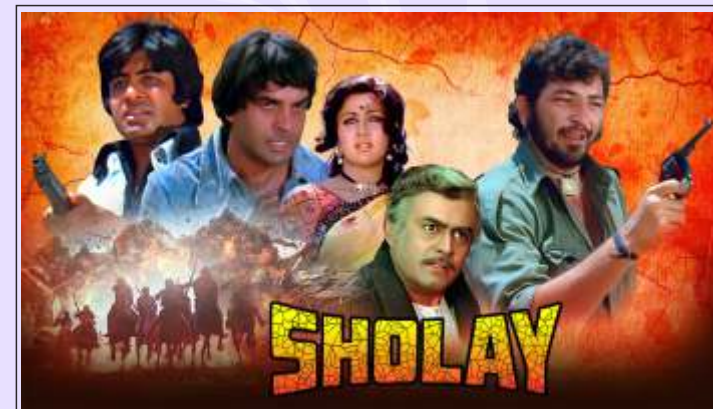
16. The Film Institute was started in Pune in 1960 on the former Prabhat Studio premises. It coincided with the starting of the Institute for Film Technology in Madras.

The 1970s saw mainstream cinema turning more explosive and violent, although romantic and good offbeat movies continued. This period can be best described as the era of Amitabh Bachchan, who marched onto Hindi filmdom with a great bang with his *Zanjeer* (1971). Amitabh introduced the 'Angry Young Man' as a protagonist in Hindi cinema. Amitabh, in fact, became a one-man industry and came to be known as the first superstar. Amitabh also made a mark in serious as well as humorous roles in films like *Kabhi Kabhi*, *Amar Akbar Anthony*, *Namak Halal*. The 1970s also saw the release of the first 70mm film in the form of Ramesh Sippy's *Sholay*.

Do Gaz Zameen Ke Neeche (1972) established the Ramsay Brothers and the horror genre in Hindi cinema. The mythological film *Jai Shantoshi Maa* (1975) was a great hit. Amrit Nahata made his *Kissa Kursi Ka* in 1976, which was a political satire on the Emergency. The other notable films of the decade were Asit Sen's *Safar*, Chetan Anand's *Heer Ranjha*, Manoj Kumar's *Purab Aur Paschim*, Raj Kapoor's *Bobby*, Dev Anand's *Johnny Mera Naam*, *Seeta Aur Geeta*, *Ram Aur Shyam* and *Victoria No. 203*. *Heer Ranjha* was unique in the sense that the whole film was written in lyrics by Kaifi Azmi.

Another noteworthy comic film was *Padosan* starring Mehmood, Sunil Dutt, Kishor Kumar and Saira Banu. It reminded one of a 1950s film *Chalti ka Naam Gadi* starring Ashok Kumar, Kishor Kumar and Madhubala.

The 1980s saw the advent of women film-makers: Vijaya Mehta (*Rao Saheb, Pestonji*), Aparna Sen (*36 Chowringhee Lane, Paroma*), Sai Paranjpye (*Chashme Baddoor, Katha, Sparsh*), Kalpana Lajmi (*Ek Pal* and later the much acclaimed *Rudali*), Prema Karanth (*Phaniamma*) and Meera Nair (*Salaam Bombay*).



Ashok Kumar and Villain of the Villains, Pran

Shammi Kapoor, Sunil Dutt, Sanjiv Kumar, Feroz Khan, Dharmendra, Jitender, Shashi Kapoor, Vinod Khanna, Rishi Kapoor and Mithun Chakravarty were the other important male leads of the 1980s. Mumtaz, Hema Malani, Sharmila Tagore, Zeenat Aman, Parveen Babi, Rakhi, Rekha and Rati Agnihotri were the important female leads. Among the all-time great villains Ajit, Madan Puri, Prem Nath, Prem Chopra, Pran, Ranjeet, Amjad Khan, Shakti Kapoor, Gulshan Grover, Amrish Puri and Sadashiv Amrapurkar are notable. Some of the best comedians of Hindi cinema include Bhagwan, Johnny Walker, Mukri, Rajendra Nath, Mehmood, Jagdeep, Asrani, Kader Khan, Satish Kaushik and Johnny Lever. Among the vamps mention may be made of Lalita Pawar, Nadira, Shashikala, Helen, Faryaal, Bindu and Aruna Irani.

In the 1990s, Indian cinema faced tough competition from television and the cable network. Nevertheless, films like Aditya Chopra's maiden effort *Dilwale Dulhania Le Jayenge* and Suraj Barjatya's film *Hum Aapke Hain Kaun* have broken all records, because they recall the innocence of the 1950s, a novelty in the age of sex and violence. It was towards the end of 1980 that the accent on sex and violence, to the virtual exclusion of all other thematic values, began to undergo a subtle change.

The end of 1980 decade witnessed Sooraj Barjatya's mega-hit Rajshri's film *Maine Pyar Kiya* and Yash Chopra's film *Chandni*, Indra Kumar's *Dil*, *Hum Hain Raahi Pyar Ke*, *Qayamat Se Qayamat Tak* and *Saajan* were the other mega-hits of the decade.

Mukul Anand tried to resurrect Amitabh Bachchan's sagging popularity with his *Agneepath* (1990), *Hum* (1991) and *Khuda Gawah* (1992) but without great success. Interestingly, Sunny Deol emerged as a new protagonist of the angry young man image with

Rajkumar Santoshi's films *Ghayal*, *Narasimha* (1991), *Ziddi* and *Arjun*.

Shahrukh Khan successfully played the anti-hero roles in *Baazigar* and *Darr*. The period also saw the emergence of Nana Patekar in his inimitable different style in films like Vidhu Vinod Chopra's *Parinda*, *Yashwant*, *Krantiveer* and *Agni Sakshi*. There was a revival of sorts for thespians Dilip Kumar and Raj Kumar when Subhash Ghai's *Saudagar* arrived with fanfare in 1991 and cornered all the media attention. The Anil Kapoor-Jackie Shroff pair gave super hits like *Teezab* and *Ram Lakhan*. The decade also witnessed David Dhawan's uncouth style of gimmickry in films like *Raja Babu*, *Bade Miyan Chote Miyan* and *Haseena Maan Jaayegi*. The first 3-dimensional film was *My Dear Kuttichatan* in Malayalam, which was dubbed into Hindi as *Chota Chetan*.

The Dolby system was introduced in 1994 in Vinod Chopra's film *1942 - A Love Story*. The Tamil films *Kadalan* and *Indian* depicted for the first time mind-boggling special effects on digital computer.

The Emergence of three Khans – Shahrukh, Aamir and Salman

The later half of the decade was dominated by the three Khans, Shahrukh, Aamir and Salman. Madhuri Dixit, Juhi Chawla, Karishma Kapoor, Kajol and Manisha Koraila were among the female leads. Mani Ratnam's *Bombay* (1995), Ramgopal Varma's *Rangeela*, Rakesh Roshan's *Karan Arjun*, Indra Kumar's *Raj*, *Hum Aapke Hain Kaun* (1994), *Raja Hindustani* (1996), Yash Chopra's *Dil To Pagal Hai* (1997) and Karan Johar's *Kuch Kuch Hota Hai* (1998) were the major block-busters of the decade, along with box-office hits of the period like *Ghulam*, *Sarfarosh*, *Hum Aapke Dil Mein Rehte Hain* and *Biwi No. 1*.

The the last year of the past millennium was a disastrous year for Hindi filmdom during which the success ratio of films had nose-dived from 22% to 11%. Films like *Aa Ab Laut Chalen*, *Hello Brother*, *Mann* and *Sooryavansham* did not fare well at the box office. *Dillagi*, *Hum Dil De Chuke Sanam*, *Vaastav*, *Daag*, *Haseena Maan Jaayegi*, *Sirf Tum* and *Khoobsurat* were the other releases during the year. The Amitabh films *Lal Badshah*, *Bade Miyan Chote Miyan*, *Suryavansham* and *Kohram* could not make adequate impact on the audience.



Shahrukh, Aamir and Salman

An interesting feature of the end of the 1990s was the tremendous success of Indian commercial movies in the West. Subhash Ghai's *Taal* became the first Indian film to break into the US top 20 and *Dil Se* became the first Bollywood movie to be tracked in the British box office charts and then the first to reach the top ten.

Hollywood's big players are now casting their eyes on Indian cinema exports. Columbia Tristar and Polygram have both been involved in moderately successful Bollywood ventures. Disney is looking for an Indian animation base. Sony and Fox are looking to produce and distribute Bollywood films both in India and overseas. Murdoch's Star TV in India has plans to produce 25 Bollywood features and to launch a 24-hour Hindi film channel. It was reported that Saudi billionaire Sheikh bin Talal Bouza plans to set up a film company and produce Kalpana Lajmi's two forthcoming films *Daman* and *Singhasan* in six languages: Hindi, Arabic, French, German and Tagalog (Philippines).

The new millennium saw a major hit in the form of Rajesh Roshan's film *Kaho Na Pyaar Hai*, in which he launched his son Hrithik Roshan. J. P. Dutta's film *Refugee*, which launched Abhishek Bachchan and Kareena Kapoor, was another major release during the first half of 2000. *Fiza*, *Mission Kashmir* and *Kya Kehna* were the other hits of 2000.

The year 2001 witnessed hits in like *Mohabbatein*, *Chori Chori Chupke Chupke*, *Lagaan*, *Gadar* and *Kabhi Kabhie Gham*.

With this history and evolution, the reader can appreciate the pace and the volume of the increasing number of films, and leads to look into the finance part of the films in the second chapter.

BUILDING INDIAN SUPER BRANDS I: Bisleri

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Brands like Apple, Nike, Samsung, Tesla have achieved global success through innovation, branding, understanding customers and a strong focus on quality. But there are many Indian consumer brands that have become household names and have fascinating stories behind their success. We shall dive deep into Bisleri, an iconic Indian brand, and understand the strategies that helped Bisleri ascend to leadership in the intensely competitive Indian bottled water market. Bisleri pioneered the bottled water category in India, became a generic brand and continues to dominate the market.

1 Bisleri

When we ask for bottled water at a store we invariably say: *Ek Bisleri dena*. So Bisleri has become a name synonymous with bottled water, just like Cadbury for milk chocolate or Amul for butter or Xerox for photocopying. But despite asking specifically for Bisleri, instead of bottled water, we happily accept a bottle of Bailey, Aqua Fina or Kinley instead of Bisleri! Although Bisleri is well entrenched in our mind, there is a distinct lack of brand consciousness.

1.1 Introduction

The Chauhan brothers started Parle Sweets (1929) in Mumbai by making Parle candies and in 1939 due to shortages of biscuits because of World War II, launched Parle G biscuits. They had launched Gold Spot (1951) when the brothers split in 1961. The Ramesh Chauhan family got the soft drinks business and later launched Maaza (1971), Limca (1974), and Thums Up (1978), after Coke exited India.

In 1966, Italian Dr Cesari Rossi and an Indian businessman Khushroo Suntook set up a Bisleri

bottled water manufacturing facility in Thane. Bisleri was initially sold only in glass bottles in luxury hotels and fine dine restaurants in Mumbai, in bubbly and still varieties. But in the next few years brand Bisleri was struggling and looking to exit the Indian market.

Separately, the Chauhan's of Parle were looking for a brand of soda to complement its soft drink portfolio as it had very high demand in hotels and fine dines. In 1969, the Chauhan family of Parle acquired Bisleri for Rs 4 lakh only as they marketed Bisleri Club Soda which was the most popular premium soda. However, Parle was not interested in its niche Bisleri mineral water business which was then available in glass bottles. Parle had to create the bottled water category from scratch and faced serious challenges in marketing, promoting and differentiating Bisleri, as it was colourless, tasteless, odourless, expensive to transport, and was sold at a premium price when free water was available, even in restaurants.

Parle leveraged Bisleri's Italian brand name to communicate a classy, international brand essence with ads showing a butler saying 'Bisleri is veri veri

extraordinari’. Being the only bottled water brand in India, the promotion was bare minimum, but the brand was positioned as ‘safe’ from the beginning. Till the 1990s the brand was available in very select retail outlets and targeted NRIs and foreigners.

1.2 Growth and innovation

Parle was the largest soft drink maker in India with brands like Limca, Thums Up, Gold Spot and Maaza which they sold to Coke in 1993. Subsequently, Parle focused only on the Bisleri bottled water business, which it dominated. Bisleri invested significantly in technology to reduce costs and increase productivity. Bisleri saved costs by changing its bottle packing from glass to PVC to PET, which kept the water sparkling clear and increased the shelf life of the water. Bisleri changed from tapering bottles to rounded wide neck Alaska bottles (2006), saving 2-3 gm plastic per bottle and increased labelling speed manifold. The change to polypropylene label from PVC label enabled four-colour printing and halved costs. All bottles across all sizes had a uniform rounded design, which led to increased cost savings and doubling of existing bottling capacity.

Bisleri increased their distribution reach, managed trade channels effectively, and reached out to the masses by making the category affordable. Bisleri introduced the half litre bottle at Rs 5 (1993) for the single user segment, targeting office goers, collegians and travellers, and offering them the value proposition of convenience. The tamper-proof and tamper-evident seal bottle (1998) was launched with the ‘100% purity’ tagline, which added ‘pure’ to the ‘safe’ positioning in the mind of its consumers. The 1.2 litre bottle (2000) targeted the family who shared water, and the retailers got higher margins because of the larger size and price, and happily stocked the

product. However, drawing on Parle’s strong network, now owned by Coke, Kinley bottled water with 35% national market share overtook Bisleri (34%) in 2002.

Parle invested heavily in research on consumer needs which showed a latent potential demand for bottled water in plants and offices. Bisleri pioneered the bulk bottled water segment with 20 litre jars at Rs 60, which made the category affordable as prices crashed from Rs 12 per litre to Rs 3 per litre in the bulk pack. Bisleri aggressively innovated by offering pouring spouts and jars with dispensers, and targeted home, office, restaurants and catering segments with bulk packs. Further research showed that elderly guests stayed away from ice-creams and soft drinks at wedding receptions, and preferred water, but it was neither stored nor served in a presentable manner. Bisleri sniffed a large opportunity with caterers in this segment. Bisleri started sampling small 250 ml bottles at weddings and enquiries started pouring in with caterers. Bisleri successfully introduced 250/500 ml bottles for parties and weddings, which further drove the consumption of bottled water and bolstered the ‘safe and pure’ positioning. By 2004 Bisleri regained national leadership.

When Bisleri realized that transporters were unwilling to carry the bulky but low-priced bottled water, they built their own fleet rather than rely on transporters. Their own fleet ensured that they controlled their supply chain, thus saving on transportation costs and making them competitive with local brand prices!

In 2006, Bisleri daringly changed their ubiquitous blue identity to an international aqua green colour, which connoted freshness and purity: qualities associated with water, with the tagline ‘The Sweet Taste of Purity’. Bisleri launched Vedica, positioned as ‘natural mountain water sourced from the Himalayas’ targeting the wellness

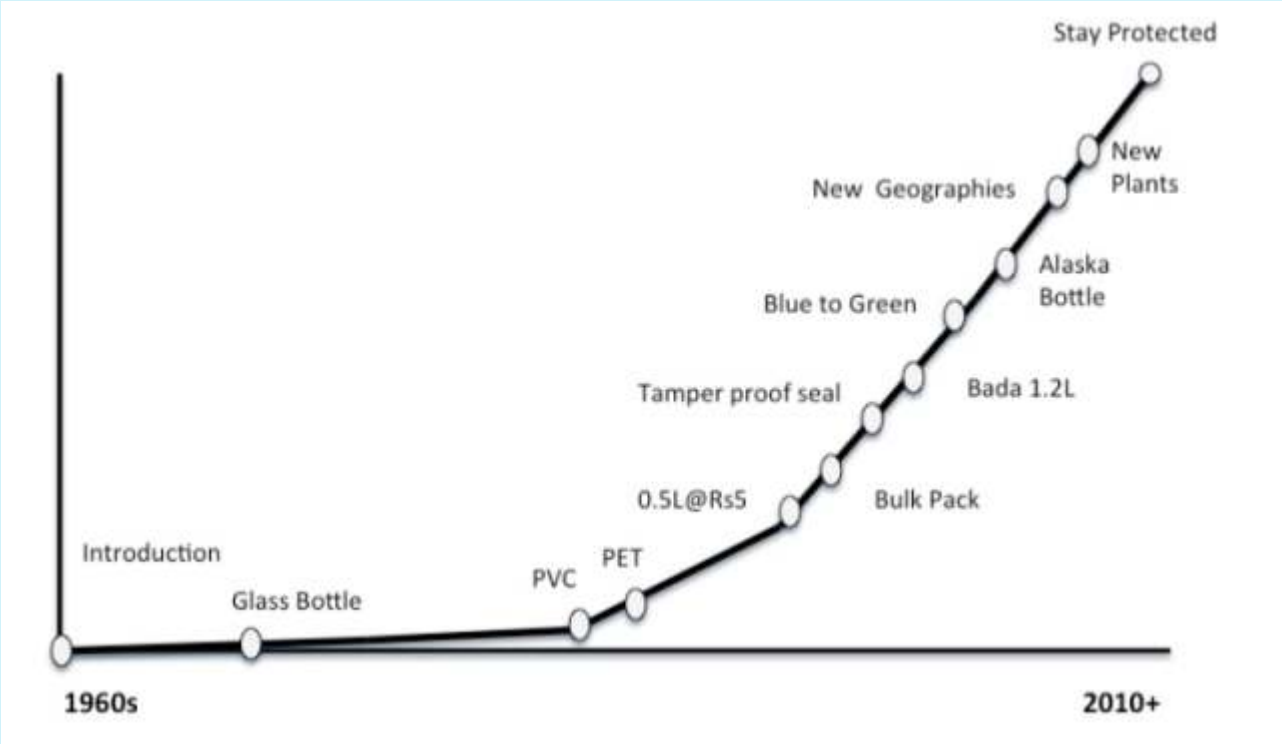


Figure 1: How brand Bisleri was built

segment, and Bisleri Mountain Water targeting the premium segment. Bisleri is the ‘official hydration partner’ of five teams each in the Indian Premier League (IPL) and the Indian Super League (ISL). Figure 1 illustrates the strategies that helped build brand Bisleri.

1.3 Bisleri in the 2020s

It is a common sight in rural and small-town India to see shops selling bottled water with brand names deceptively similar to Bisleri. The bottled water market is now Rs 20,000 crore with an unorganised market of 60% or Rs 12,000 crore consisting of 6,000 regional and local players. The organised market is 40% or Rs 8,000 crore, of which Bisleri is a leader with 32% market share. Trade margins in the soft drinks business are 8-10% but in bottled water the margins range from 25- 35% and are much higher for institutions like airlines, railways and hotel chains. Bisleri targets modern trade and online retailers besides exclusive

outlets like chemists, stationery stores and dairies which traditionally do not stock soft drinks.

The bottled water market is expected to grow in double digits due to higher incomes, rising health and hygiene awareness. Leading competitors are Aquafina (PepsiCo), Kinley (Coke), Bailley (Parle Agro owned by brother Prakash Chauhan) and Himalayan (Tatas). The most significant competitor could be the Indian Railways’ brand ‘Rail Neer’ which bottles 10,00,000 litres per day and sells exclusively at railway stations and on trains to a captive base of over 1.3 crore daily passengers. Bisleri is focused only on the bottled water business and is perceived as a specialist, unlike all its rivals for whom water is not the flagship business.

Recent business media reports show that the key reason to purchase bottled water in India is ‘safety and purity’, both of which are synonymous with Bisleri in the customer’s mind.



Figure 2: Bisleronomics

Bisleri continues to be a clear national leader in the bottled water market with revenues of Rs 2,300 crore and a profit of over Rs 220 crore. They sell over 150 crore units annually or 49 bottles every second, illustrated in Figure 2. Bisleri has 128 operational plants of which 13 are owned. Bisleri operates through a network of 5,000 distributors and a fleet of 5,000 trucks which ensure supply at over 10 lakh outlets. Bisleri also sells its products online through their own platform, as well as through other online retailers. Bisleri has economies of scale which lead to cost leadership.

The Bisleri brand acquired for Rs 4 lakh in 1969 now has a brand valuation close to Rs 7,000 crore, not bad for a home bred champion!

1.4 Summary Gap-Map-Tap strategy

Bisleri used the Gap-Map-Tap strategy to create an Indian super brand, shown in Figure 3. In this strategy a company studies evolving need gaps through consumer research. Then maps the gap by identifying user groups likely to buy the new product. Then develops products to satisfy needs of the identified consumer segment, and retain them.

Gap	Map	Tap
Bisleri identified evolving need gaps by researching various unaddressed occasions where they could provide bottled water.	Bisleri identified new segments like travellers, office goers and elderly people at weddings who needed different packs for their specific needs.	Bisleri targeted 250 ml bottles for the elderly at weddings and 500 ml bottles for travellers on the go. Bisleri tapped the office bulk bottled water segment by introducing 20 litre packs, making the category affordable. It set up 120 plants to ensure that products were manufactured close to markets and set up own truck fleet to ensure wide reach and availability.

Figure 3: Gap-Map-Tap strategy



Old street lamps in the square opposite the Semper Opera House, Altstadt, Dresden, Germany

Some striking photographs from Prague, Dresden, Berlin and Hamburg, May 2024



Vintage car, Prague



Brno



Dresden Castle



A statue in Dresden



Old Library, Berlin



Historical Museum, Berlin



Beautiful equestrian statue



Cathedral in Berlin



TV Tower, Berlin

Paintings in the East Side Gallery, Berlin



Parts of the broken Berlin Wall still remain in ruins. The East Side Gallery is a site for political graffiti and is now world famous.



Prague



Glass-ware, Prague



Museum, Berlin



Aerial view of Berlin



India's Performance in the 2024 Olympics and Paralympics

A Historic Leap Forward

By Nishant Patankar

India's journey in the Olympics and Paralympics has been one of perseverance, resilience, and steady growth. The 2024 Paris Olympics and Paralympics have once again proved that India is emerging as a force to be reckoned with on the global sports stage. With a record-breaking performance in both events, Indian athletes not only secured more medals, but also etched their names in the annals of sports history. As the nation celebrates these remarkable achievements, attention now turns to the driving forces behind such success. Key contributors include:

- ♦ Advancements in sports infrastructure
- ♦ Establishment of elite sports academies
- ♦ Government-led initiatives like Khelo India and Target Olympic Podium Scheme (TOPS)

These programs have played a crucial role in promoting sports at the grassroots level, fostering the development of world-class athletes by providing them with essential resources, training and international exposure.

India's Performance and Medal List in Paris Olympics 2024

India's participation in the Summer Olympics dates back to 1900, but its first major triumph came in 1928 with a gold medal in men's hockey. The 2024 Paris Olympics saw India secure a historic total of six medals—one silver and five bronze—though many feel there was potential for an even greater achievement. Neeraj Chopra's silver in the men's javelin throw highlighted his status as the first Indian athlete to win both gold



and silver in consecutive Olympic events. Manu Bhaker contributed two bronze medals in shooting, while Swapnil Kusale added another bronze in the men's 50m rifle 3 positions. The men's field hockey team claimed bronze after a hard-fought match against Spain, marking a significant achievement, yet expectations were high for a podium finish. Additionally, wrestling prodigy Aman Sehrawat secured bronze in the men's 57kg freestyle category, while Deepak Punia and the men's 4 x 400 m relay team also contributed to the medal tally.

Despite these commendable results, there remains a sense that India's strong contingent, particularly in shooting and wrestling, could have brought home more medals. Overall, while the achievements are noteworthy, they highlight the untapped potential of Indian athletes, leaving fans hopeful for future competitions,

India's Paralympic Growth and 2024 Paralympics Medal Tally

India's growth at the 2024 Paris Paralympics was extraordinary, marking its best performance ever. A record 84 para-athletes represented the country, winning a total of 29 medals—seven gold, nine silver, and 13 bronze—surpassing the 19 medals from Tokyo 2020.

Standout performances included Avani Lekhara, who defended her gold in the women's 10m air rifle standing SH1 with a world record, and Sumit Antil, who set a new Paralympic record in men's javelin F64. India also recorded its first-ever one-two finish in the men's club throw F51 event, with Dharambir and Parnav Soorma clinching gold and silver. Mariyappan Thangavelu became the first Indian to win medals in three consecutive Paralympics. Preethi Pal's historic double bronze in the 100m and 200m T35 class and Harvinder Singh's gold in archery further highlighted India's success, showcasing the nation's growing dominance across a variety of disciplines.

Infrastructure Boost for Olympic Sports in India

One of the biggest factors behind India's recent Olympic and Paralympic success has been the growing investment in sports infrastructure and athlete training programs. The establishment of initiatives like the Khelo India program, aimed at identifying and nurturing young talent from grassroots levels, and the Target Olympic Podium Scheme (TOPS), which offers elite athletes financial and logistical support, has transformed the sporting landscape.

World-class training facilities like the SAI (Sports Authority of India) centres across the country, along with specialized academies for archery, wrestling, boxing, and athletics, are playing pivotal roles in shaping the future of Indian sports. Additionally, more athletes are now



receiving exposure to international competitions and coaching, equipping them with the tools they need to compete with the best in the world.

Conclusion

India's performance in the 2024 Olympics and Paralympics underscores the nation's growing commitment to sports excellence. With six medals in the Olympics and an impressive 29 medals in the Paralympics, this achievement signifies a remarkable upward trajectory in Indian sports. The success of these athletes not only boosts the medal tally, but also inspires millions of young Indians to pursue their athletic dreams. Their names are now part of the broader conversation surrounding sports in India, alongside legends like Sachin Tendulkar, Virat Kohli and Rohit Sharma.

The Paris Games have marked a pivotal moment, emphasizing the need for continued investment in sports infrastructure, athlete development programs, and a supportive ecosystem. As India nurtures talent across various disciplines, it is well-positioned to emerge as a formidable force in future global sporting events. With a strong foundation established during these Games, the nation can build on this momentum, fostering future champions and inspiring a new generation of athletes. See you in 2028, Los Angeles!

Review of Dr Girish Walavalkar's new book

Corona Nantarche Udyogvishwa

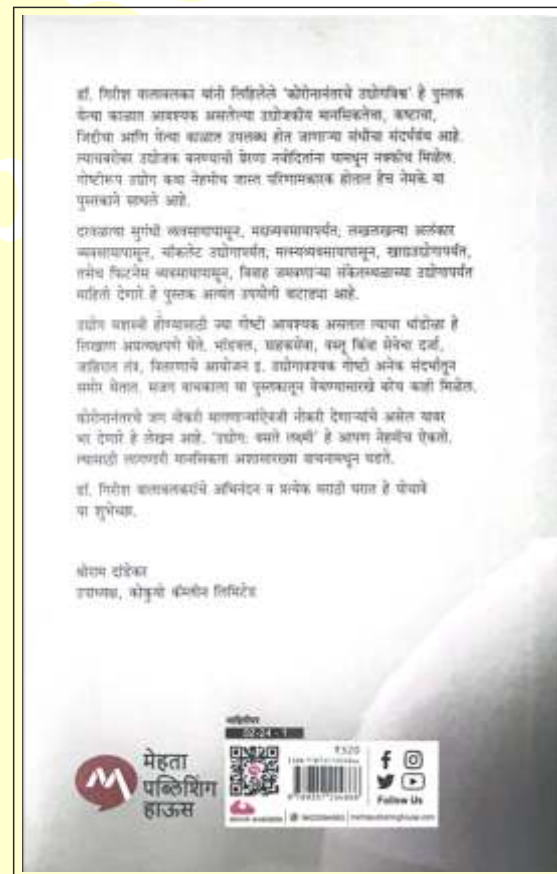
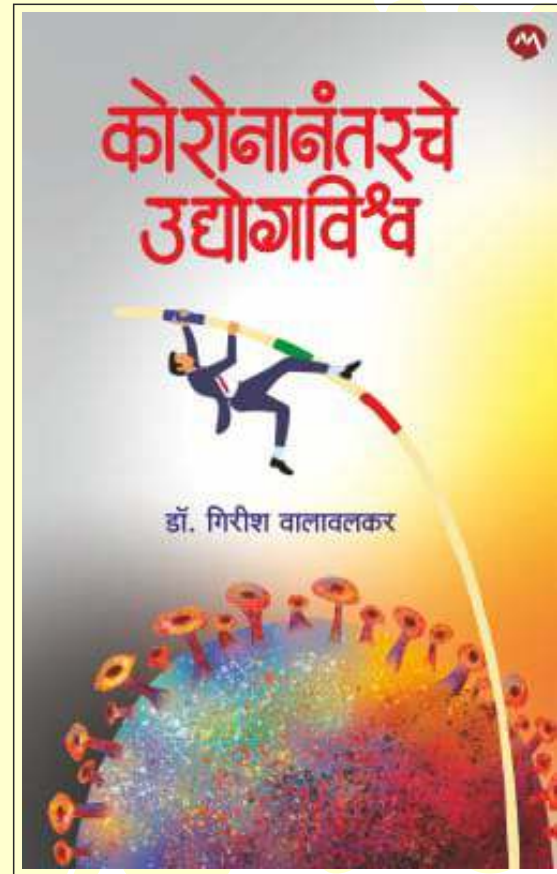
Dr Amit Oak

The COVID-19 pandemic sent shock waves through the world economy and triggered the largest global economic crisis in more than a century. The crisis led to a dramatic increase in inequality within and across countries. Preliminary evidence suggests that the recovery from the crisis will be as uneven as its initial economic impact, with emerging economies and economically disadvantaged groups needing much more time to recover pandemic-induced losses of income and livelihoods.

After two years and three waves of the COVID-19 pandemic, the Indian economy started recovering from the second quarter of 2022, though a few sectors struggled to regain pre-pandemic momentum. Several high frequency indicators, growth figures, and sectoral indicators signalled recovery.

In the face of unprecedented challenges, the Indian economy has showcased remarkable resilience and demonstrated its ability to bounce back. Over the past few years, India has experienced a series of ups and downs, including the impact of the COVID-19 pandemic, economic reforms, and shifts in global dynamics.

The government's *Atmanirbhar Bharat* initiative, aimed at making India selfreliant and reducing dependency on imports, has played a significant role in shaping the recent performance of the Indian economy. Through policies such as the Production-Linked Incentive (PLI) scheme, the government has incentivized domestic manufacturing, thus attracting



investments and promoting job creation across various sectors.

The services sector, a key contributor to India's GDP, faced significant challenges during the pandemic due to restrictions and lockdown measures. However, it has shown resilience in recent times. Sectors such as information technology, e-commerce and digital services have witnessed a surge in demand, contributing to economic growth and employment generation.

While the Indian economy has demonstrated resilience and rebounded from the impact of the pandemic, certain challenges persist. These include addressing unemployment, strengthening the banking sector, addressing inequalities, and investing in infrastructure development. Continued focus on reforms, investments in education and skill development, and fostering innovation will be crucial in sustaining and accelerating India's economic growth in the long run.

Dr Girish Walavalkar's new book *Corona Nantarche Udyogvishwa* emphasises on the above, venturing out with the new opportunities and businesses post Covid. The book is on how the Indian economy rebounded from the impact of the pandemic. Certain challenges persist. These include addressing unemployment, strengthening the banking sector, addressing inequalities, and investing in infrastructure development. Continued focus on reforms, investments in education and skill development, and fostering innovation are crucial sustaining and accelerating India's economic growth in the long run.

Girish Walavalkar (PhD) is a scientist, corporate personality, eminent speaker. Dr Walavalkar in this book beautifully throws light on how India's entrepreneurial landscape has undergone a profound transformation in the post Covid-19 era, offering boundless opportunities for

young minds to thrive. The digital revolution, government support, emphasis on critical sectors like HealthTech and EdTech, the burgeoning Fintech landscape, and the growing focus on sustainability have all played pivotal roles in fostering the entrepreneurial spirit in the country, states Dr Walavalkar.

As India continues to embrace innovation and cultivate a startup-friendly ecosystem, young entrepreneurs are empowered to challenge the status quo and contribute to the nation's economic growth and development. With access to funding, mentorship, and a vast market, India has become a land of immense opportunities, where young entrepreneurs can turn their dreams into reality and make a lasting impact on society.

In the wake of the Covid-19 pandemic, while the world grappled with challenges and uncertainties, India emerged as a beacon of hope and potential for young entrepreneurs. With its vast population, thriving economy, and robust technological infrastructure, India has become the hub of infinite opportunities for aspiring entrepreneurs in the post-pandemic era.

Dr Walavalkar through his book recognises the significance of entrepreneurship in fostering economic growth and generating employment opportunities. After studying the Indian government's several policy reforms and initiatives to support and encourage young entrepreneurs and envisaging the programmes such as Startup India, Make in India, and Digital India, which were launched to nurture innovation, offer financial support, and simplify regulatory processes, Dr Walavalkar wonderfully and in a excited manner touches upon the following sectors, to name a few, which emerge as the helping hands to the youth and the society in general:

Courier Industry	Ready to Eat Food	Perfumery
Jewellery	Fast food	Fitness studios
Fashion	Winery	Chocolate and confectionary

Dr Walawalkar unfolds the journey of the above and many more business opportunities in a very playful and informative manner, nurturing each and every business and giving a very informative direction for those who wish to venture out.

The social platform, along with the changing face of all these businesses, has been explained very well in the book. The book gives an excellent guidance to those who wish to start a new venture and become successful and create a new space for him or herself. As India continues to embrace innovation and cultivate a startup-friendly ecosystem, young entrepreneurs are empowered to challenge the status quo and contribute to the nation’s economic growth and development. With access to funding, mentorship, and a vast market,



India has become a land of immense opportunities, where young entrepreneurs can turn their dreams into reality and make a lasting impact on society.

A book which is a must to be treasured, and for gifting.



Dr Phondke has written a very good preface in his usual style: enlightening yet light. The book itself is very lucid. The text is racy. The contents are rightly classified according to the parts of the human body.

Granthali has graciously donated a copy to Vidyadeep Library and given a review copy to me. I thank Sudesh on behalf of *Panorama* and Vidyadeep Library.

RECENT ARRIVAL IN
VIDYADEEP LIBRARY

SWASTHYASAKHA

by DR PRABHAKAR DESHPANDE

336 + 18, demy octavo, soft bound, cover + illustrations in colour

Published by GRANTHALI, granthalibooks2@gmail.com

ISBN 978-93-5650-172-0

‘Many people are confused about the term ‘good health’. Doctor [Deshpande] has begun by trying to remove this confusion. Dr Deshpande of course does a thorough check of all his patients’ entire bodies. But does not stop there. He goes on to have an interesting chat with each patient. This is in fact his way of instilling confidence in the patient’s mind. This special trait in his personality reflects in his book Swasthyasakha. This book will prove to be a beacon in the way a physician can write about health.’

Dr Bal Phonde (from his preface)

I attended a very interesting, emotional and hilarious programme of the release of a book in Marathi on the day to day understanding of the rumblings of one’s body. This is a book by the most popular family doctor or general practitioner in our part of the city: Bandra (East).

Dr Deshpande is in his late 80s. But he is as fit as a fiddle and is still practising. He has been a term member of our Club, and both his sons, Ranjit and Satyajee, both doctors, are members. The book has been published by Granthali, one of the foremost in this field. In fact, I was instrumental in bringing both together: Dr Deshpande and Sudesh Hinglaspurkar. I had the privilege to be handed over the MSS by Dr Deshpande and also the privilege of handing it over to Sudesh, both at 35 Kalanagar.

--Arun Naik

AMARLATA

This programme was organized by our Club on 27 September 2024. It was an enchanting tribute to 'The Nightingale of India' which was brought to life by the incredibly versatile vocalist, the talented film-music expert Dr Mrudula Dadhe, and her co-singer Nilesh Nirgudkar.

There was a great response to Dr Mrudula Dadhe's selection of songs of Lata Mangeshkar. Dr Mrudula Dadhe displayed her deep study of Lataji's immemorable songs. Her analysis of the music revealed the beauty of the selected songs. She demonstrated Lataji's *gayaki*. This proved to be amazing and the audience was mesmerized by her rendition of songs.

The concert was spectacular. For three hours no one moved: neither the artistes nor the listeners.

Shriya Parlikar did the anchoring, which was of high quality, and her expertise added credibility and depth to the proceedings. The musicians too were incredible. It was indeed a wonderful experience for the packed Galaxy Hall, and the audience departed with Lataji's great memories.

--Deepa Mavinkurve



SENIOR CITIZEN'S DAY 2024

The golden age's day was celebrated on 25 August 2024 at the beautifully decorated venue: Galaxy. The title was 'Suhana Safar'. This was a memorable day where senior members of our Club actively participated in large numbers and enjoyed.

After the initial *deep-prajwalan*, our member and renowned physician Dr Hitesh Parikh enlightened the audience with his exceptional and insightful talk on how seniors should take care of their health at this age and how to get over loneliness. He also engaged them in a Bollywood Quiz which was greatly appreciated by attendees. This was followed by humorous '*Ukhane Spardha*' which added humour to the atmosphere. Next came the hidden talent of our members.

This was followed by spot prizes which all attendees enjoyed. Funny but challenging games were played and the audience took part enthusiastically. All deserving participants were given awards.

The event ended with a vote of thanks expressing gratitude to all those who contributed to the success of the event and also with best wishes to all senior citizen for their good health and happiness forever.

--Deepa Mavinkurve



SPORTS

Table Tennis

Our veteran table tennis members and table tennis players participated and won medals in the 2nd Maharashtra State Veterans Ranking Table Tennis Championship held on 3 and 4 August 2024 at Pune. Neeta Kulkarni (60+) and Anagha Joshi (50+) won gold medals in Women's Singles categories. Jayant Kulkarni won gold medal in Men's Single's (64+) category and Mythili Sodhi won a silver medal in Women's Single's (64+) category.

In the 3rd Maharashtra State Veterans Ranking Table Tennis Championship on 31 August and 1 September 2024 at Saraswati Bhuvan Badminton Hall, Chhatrapati Sambhajinagar (Aurangabad), Neeta Kulkarni (60+) won gold medal in Women's Singles category, Jayant Kulkarni won gold medal in Men's Single's (64+) category, Mythili Sodhi won a silver medal in Women's Single's (64+) category and Suhas Dandekar won a bronze medal in Men's Single's (70+) category.

Snooker & Billiards

Presently India's No.1 seeded snooker player and our playing member Kamal Chawla finished 2nd in the recently concluded Khar Gymkhana CR Realty Western India Snooker Tournament 2024 held from 3 to 18 August 2024 at Khar Gymkhana.

Our two snooker teams, 'A' and 'B', participated in the NSCI BSAM Mumbai Snooker League 2024, which started from 19 August 2024. Team 'A' consisted of players Gaurav Prabhu (captain), Prabdeep Singh, Anuj Soni, Samarth Vernekar, Pranav Desai, Kamal Chawla and R. Girish and Team 'B' consisted of Sohan Sawant (captain), Nakul Parkar, Abhay Kadne, Ninad Borkar, Nihar Chavan, Pushkar Potnis and Dhanajay Padmanabhan. Our Team 'A' lost in pre-quarter finals and Team 'B' lost in the league stage of the tournament.

Cricket

In this year's Dr H. D. Kanga League Tournament only one match was played on Thursday, 15 August 2024, wherein our players Arjun Dani made 55 runs, Om Keshkamath was not out with 59 runs and off-spinner Ankush Jaiswal claimed 7 wickets for 27 runs in a 'A' division league match.



Panorama Release Function

The 6th issue of Panorama in its present series was released on 8 August 2024 in The Pavilion on the first floor. We were honoured by the presence of our member Dr Mahendra Kalyankar as the Chief Guest. He was the former Commissioner of Konkan Division and is now the Chief Executive of Slums Rehab.

Our Panorama Secretary Mr Siddharth Pardhe, in his welcome address, thanked the Chief Guest and all present for sparing their valuable time to grace the occasion. He also congratulated the Editorial Board for putting in their best efforts to publish the magazine regularly.

Dr Kalyankar came a bit late as he had to escape from the rear door because of the crowd gathered in his office to meet him. Yet he made it a point to come for our function. Dr Kalyankar made a very enlightening speech. He highlighted the salient features of the Slum Rehab Programme in Mumbai and Maharashtra. He gave mind-boggling statistics and overawed us with the magnitude and volume and scope of the programme of eradication of slums and construction of affordable housing for the displaced slum dwellers.

Mr Arun Naik thanked Dr Kalyankar for such an enlightening and informative speech. He further said that Panorama is a platform for members to showcase their creative abilities through articles, poetry and paintings, besides highlighting various events that take place in the Club.

Mr Bhaskar Shetty, Secretary of Food and Beverages, and Mr Pravin Barve, former Chairman, graced the occasion and participated in the release programme. Other office-bearers and trustees or Managing Committee members could not make it as the event had to be postponed by a day due to an important meeting Dr Kalyankar had with the Chief Minister on the appointed day. Dr Kalyankar expressed his inability, but made that up by his gracious presence and excellent speech. Dr Kalyankar remembered having worked with Gautam Joglekar on a project when he was the Collector of Raigad District. Gautam Joglekar's interview has appeared in the 6th issue of Panorama which was released that day.

The programme ended with vote of thanks by Mr Siddharth Pardhe.

