



SYLLABUS

Class – B.A. (HONS.) MASS COMMUNICATION

VI Semester

Subject – Film Journalism

UNIT – I	The birth of cinema Lumier brother's package The Grand father of Indian cinema: Dada Saheb Phalke The silent era (1896-1930) The talkie era and decade wise trend up to 1990 The new trends in Indian cinema (1991-2007)
UNIT – II	The brief study and analysis of trend setter film directors ● V Shantaram ● Sohrab Modi ● Mehboob Khan ● Vijay Bhatt ● Wadia brothers ● Raj Kapoor ● Gurudutt ● Bimal Roy ● Satyajit Ray ● B. R. Chopra ● Yash Chopra ● Hrishikesh Mukherjee ● Chetan Anand ● Basu Chatterjee ● Sai Paranjape ● Guljar ● Basu Bhattacharya ● Mahesh Bhatt ● Ramesh Sippy ● Shyam Benegal ● Ketan Mehta ● Govind Nihlani ● Suraj Barjatya ● Vidhu Vinod Chopra ● J P Dutta ● Sanjay Leela Bhansali ● Ramgopal Verma ● Karan Jojar ● Aditya Chopra ● Raj kumar santoshi ● Rakesh Mehra ● Rj kumar Hirani
UNIT – III	Film as an art Film and painting Film and theatre Film and literature Film and music
UNIT – IV	Film language and grammar (A) Shot, scene & cut, (B) Camera Distance, (C) Camera Angles, (D) Camera movements (E) Lighting (F) Sound in films (G) Film Editing devices Film institutions in India Film festivals (National and International) Film awards Film censorships



UNIT I THE BIRTH OF CINEMA



Lumiere brothers

The Lumiere brothers were born in Besancon, France, in 1862 and 1864, and moved to Lyon in 1870. This is where they spent most of their lives and where their father ran a photographic firm. The brothers worked there starting at a young age but never started experimenting with moving film until after their father had died in 1892. The brothers worked on their new film projects for years, Auguste making the first experiments. Their aim was to overcome the limitations and problems, as they saw them, of Edison's peephole Kinetoscope. They identified two main problems with Edison's device: firstly its bulk - the Kinetograph - the camera, was a colossal piece of machinery and its weight and size resigned it to the studio. Secondly, the nature of the kinetoscope, the viewer, meant that only one person could experience the films at a time.

By early 1895, the brothers had invented their own device combining camera with printer and projector and called it the Cinematographe. Patenting it on February 13th 1895, the Cinematographe was much smaller than Edison's Kinetoscope, was lightweight (around five kilograms), and was hand cranked. The Lumieres used a film speed of 16 frames per second, much slower compared with Edison's 48 fps - this meant that less film was used and also the clatter and grinding associated with Edison's device was reduced.

Perhaps most important was Louis's decision to incorporate the principle of intermittent movement using a device similar to that found in sewing machines. This was something Edison had rejected as he struggled to perfect projection using continuous movement. The brothers kept their new invention a closely guarded secret with Auguste organising private screenings to invited guest only.

On March 22, 1895, their first public screening of films at which admission was charged was held on December 28, 1895, at **Salon Indien du Grand Café** in Paris. This history-making presentation featured ten short films, including their first film, *Sortie des Usines Lumière à Lyon* (Workers Leaving the Lumiere Factory). Each film is 17 meters long, which, when hand cranked



through a projector, runs approximately 50 seconds. These films would be the first of their kind, for being projected so an audience could see the action, as many film fanatics feel it ought to be seen.

The Lumiere brothers had a fantastically large affect of the future of film. They are often given the name of the fathers of film making. Their films impacted the ideas of using film to express stories starting with very simplistic films less than a minute long.

Lumieres brothers in India: the agent of lumiere brother used to travel around the world. He came to india and gave a advertisement in times of india about the show of the movies. next day a huge group of people came to Watson hotel to watch the movies of lumiere brothers.

The grandfather of Indian cinema: Dada saheb Phalke



Dadasaheb Phalke, the founding father of Indian Cinema, was born on April 30, 1870 at Trimbakeshwar near Nasik in the Maharashtra state of India. Named as Dhundiraj Govind Phalke by his Sanskrit scholar parents, Phalke developed a passion for creative arts from a young age and enrolled at the Sir J.J. School of Arts, Bombay in 1885. He also studied photography and printing in the famous Kala Bhavan in Baroda.

After initial attempts to start a career in photography, Dadasaheb Phalke set up a printing business which proved to be a successful venture. However soon differences with his partners cropped up and an incident in 1910 changed the life of Dadasaheb Phalke forever. During this time the films of Lumiere Brothers were being shown in Indian theaters and after watching the **'The Life of Christ'** in 1910 Phalke decided to take the plunge in film-making.

Being the pioneer Dada Saheb Phalke had to face roadblocks in every step but he still went ahead and made his first film Raja Harishchandra in 1912 under the banner of Phalke Film Co. The film was shown to the public on May 3, 1913 at Bombay's Coronation Cinema. Soon this new art form caught the fancy of local businessmen and Phalke joined hands with some of them to form the Hindustan Film Co. in 1917.



True to his creative genius, Dadasaheb Phalke excelled in the art of film-making and in a career spanning 19 years, he made 95 movies and 26 short films. Phalke's forte was silent movies and the arrival of 'talkies' or movies with sound in the early 1930s brought an end to his film-making career. Dadasaheb Phalke's last silent movie Setubandhan was released in 1932 and the same movie was again released by dubbing voice. During 1936-1938 Phalke made his only talkie Gangavataran but it did not meet financial success. Dadasaheb Phalke passed away on February 16, 1944.

Important films:

- Raja harishchandra(1913)
- Lanka dahan(1917)
- Shri krishana janma(1918)
- Kaliya mardan (1919)
- Setu bandhan(1932)
- Gangavataran (1937)
- Mohini bhasmasur(1913)
- Savitri satyavan(1914)

Silent era of Indian cinema (1896-1930)

Dadasaheb Phalke is often (inaccurately) credited to be the pioneer of cinema in India, it was in fact the efforts of a couple of gentlemen by the name of Save Dada (Harishchandra Sakharam Bhatavdekar) and Hiralal Sen who were the first to make 2 short films as early as 1897 and 1899. These short films were mere attempts at capturing live theatrical performances on film. F. B. Thanawala from Mumbai also made a few short films like the Splendid view of Bombay and The Taboot Procession (1900). These films were often matter of fact documentation of events and had they survived the tribulations of time would have been valid cinematographic representative of those times with great historic value.

More than indigenous productions a lot of cinematic entertainment was imported from abroad like Life of Christ (1901), Aladin and the Wonderful Lamp (1902), Alibaba and 40 Thieves (1903) and Napoleon Bonaparte (1904). This was primarily because India was a colony of the British Empire and a large English population lived in the country. It turned out to be a blessing in disguise as the availability of foreign cinema not only brought the wondrous technological advancements of the western world to India but also inspired the Indian film makers to venture into making full length feature films. Regardless, cinema came to India in a commercial manner (commercial being the operative word here) at pretty much the same time that it did in the western countries. Although the west had been producing silent short films for over a decade now, the first full length feature film made in India was Dadasaheb Phalke's silent opus Raja Harishchandra in the year 1913. Main films that followed included - Mohini Bhasmasur (1914), significant for introducing the first woman to act before the cameras - Kamalabai Gokhale, Satyawati Savitri (1914), Satyavati Raja Harishchandra (1917), Lanka Dahan (1917), Shri Krishna Janma (1918) and Kalia Mardan (1919). By 1920 India was producing more than 27 films a year which was a big number. The first Indian film makers turned to ancient epics and puranas for source material. The phenomenal success of Raja Harishchandra was kept up by a series of mythological films. The content of the films would not change for a long time till the advent of talkies and colour in the 1930's.



Talkie era in Indian cinema and decade wise trends up to 1990

When the first talkie - Ardeshir Irani's 'Alam Ara' came out in 1931, India was already familiar with the concept of feature films. In fact a flourishing film industry already existed post the success of 'Raja Harishchandra'. Filmmakers were making silent films in many states, each experimenting with filmmaking, and the idea of narrating a story through 'moving pictures'.

Yet, when Alam Ara was released in Mumbai's Majestic Cinema, police had to be called for crowd control. The film, not only broke the dominance of silent films, which were being made till then, but it also introduced the concept of music and playback in Indian cinema- something that continues to be the highlight of Indian films till date.

The film had lot of firsts in it. It was the first talkie to be made and release in India. It introduced the concept of music, it also gave India its first playback singer in the form of Wazir Mohammed Khan, who also acted in the film along with actors Master Vithal, Zubeida, J.Sushila and Prithviraj Kapoor.

A Still from 'Alam Ara'.

But while Alam Ara was the first talkie to be released, there were several other filmmakers who were at the same time making talkies in regional languages. While 'Alam Ara' released in March 1931, Madan Theatre's 'Jamai Shashti' released in April the same year and became the first Bengali talkie. Multilingual 'Kalidas' released in October in Tamil Nadu and thus paved way for many more of such films. The advent of talkies also completely put a full stop on the silent films- something that many of the pioneering filmmakers like Dadasaheb Phalke couldn't cope with as they felt that silent films was a form of art and introduction of sound corrupted the art form.

The ininitial talkies could easily be called elaborate dance dramas. The stories were narrated not merely through dialogues but elaborate songs. While 'Alam Ara' had seven songs, subsequent films, which released in the same year, increased the songs in the films. Madan Theatres' film 'Shirin Farhad' which released in May 1931 had 18 songs. A year later when Indra Sabha released, it had 69 songs in it- which was also a Madan Theatre production. Music became an integral part of movies in India ever since and eventually the song-dance routine gave Indian cinema its unique identity.

Talkies also heralded an era of new kind of stories. The silent era mostly fell back upon mythology for scripts, but talkies experimented with new ideas, some folklore, some fairytales, love stories and social themes. V Shantaram in his film 'Amritmantha' (1934) questioned the theological absolutisms and ritualistic society that existed at that time. Premankur Atorthy's 'Dena Paona' (1931) explored the atrocities of zamindars in villages while 'Devdas' (1935) sought to explore the self-defeating nature of social conventionalist.

Indian cinema changed and evolved immensely post the talkies. Films had an unique blend of tradition and modernity and tried to experiment with new technical aspects. The films were recorded live, and west influenced heavily in the films that were made. The society was also slowly opening up to the idea of this new kind of entertainment. While cinema viewing was earlier restricted to a certain section of the society-namely the elite, the talkies brought the middle class as well to the theatres.



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B.A. (HONS.) Mass Communication VI Semester

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By the 1940s, the formula for a box office hit was discovered- almost all films had an elaborate routine of song and dance- something that was introduced in the last decade and something that continues to be an integral part of our cinema till date.

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UNIT 2

V shantaram (18 nov 1901to 27 oct 1990) V. Shantaram was born Rajaram Vankudre Shantaram, on November 18, 1901, in the erstwhile princely state of Kolhapur in present day Maharashtra.

He was one of the early filmmakers to realize the efficacy of the film medium as an instrument of social change and used it successfully to advocate humanism on one hand and expose bigotry and injustice on the other. 'Duniya na mane' 'aadmi' and 'padosi' 'aurat 'do aankhein barah hatth' 'are some examples of it.he is the directors who worked for the social evils and made movies on those topics and spread awareness in the society. V. Shantaram had a very keen interest in music. It is said that he "ghost wrote" music for many of his music directors, and took a very active part in the creation of music. Some of his songs had to be rehearsed several times before which they were approved by V. Shantaram.he showed the Indian china relation in the movie 'dr. kotnis ki amar kahani','dharmatma' was inspired from mahatma Gandhi. after socialistic approach he turned to musical movies and made 'jhanak jhanak payal baaje','navrang'' 'geet gaya pathron ne'etc.

He directed his first film, "Netaji Pulkar" in 1927, and in 1929, founded the Prabhat Film Company along with V.G. Damle, K.R. Dhaiber, S. Fatelal and S.B. Kulkarni, which he left in 1942 and to form "Rajkamal Kala Mandir" in Mumbai, in time 'Rajkamal' became one of most sophisticated studios of the country. He was awarded the Indian film industry's highest award, the Dadasaheb Phalke Award, in 1985 and the Padma Vibhushan in 1992.V. Shantaram started his film career doing odd jobs in Maharashtra Film Co. owned by Baburao Painter at Kolhapur, growing up to debut as an actor in the silent film, Surekha Haran in 1921.

V. Shantaram had an illustrious career as a filmmaker for almost six decades, starting as an actor in the silent era films and later transitioning into a film director of Hindi and Marathi cinema. He was one of the early filmmakers to realize the efficacy of the film medium as an instrument of social change and used it successfully to advocate humanism on one hand and expose bigotry and injustice on the other.He is the founder of Rajkamal Studios.... The 'V. Shantaram Award' was constituted by Central Government and Maharashtra State Government, and the V. Shantaram Motion Picture Scientific Research and Cultural Foundation, established in 1993, shortly after his death, and offers various awards to film makers, the award is presented on 18th November each year being Shantaram's birth anniversary.

SOHRAB MODI

Sohrab Modi (2 nov.1897–28 jan.1984) was an Indian Parsi stage and film actor, director and producer who gave 35 years to the film industries and established 'Minarva movietone' film company in 1935. In his starting age he worked with a drama company and worked for 10 years.His films include *Khoon Ka Khoon*(1935), a version of Shakespeare's *Hamlet*, *Sikandar*, *Pukar*, *Prithvi Vallabh*, *Jhansi ki Rani*, *Mirza Ghalib*, *Jailor* and *Nausherwan-e-dil* (1957). His films always carried a message of strong commitment to social and national issues.the movie 'sikandar' showed war between sikandar and porsa.

He directed only four films; of these were *Mahal* (1949) for Bombay Talkies, *Daera* 1953 with Meena Kumari and Nasir Khan, *Pakeezah*, which was conceived in 1958 but was not brought to



the screen until 1972. He also wrote the screenplay, lyrics and produced the latter. This was followed by *Razia Sultan* (1983), his last film. Though, he started a film, *Majnoon* with Rajesh Khanna and Rakhee as leads, however the film got shelved.

In 1958, he started Kamaal Studios for his banner Mahal Films, though it closed down after three years and later changed hands to become Natraj Studios.

Mehboob khan

Mehboob Khan (1907 – 28 May 1964) was a pioneer, producer-director of Hindi cinema, best known for directing the social epic *Mother India* (1957), which won the Filmfare Awards for Best Film and Best Director and was a nominee for the Academy Award for Best Foreign Language Film. He set up his production company, Mehboob Productions, and later a film studio, the Mehboob Studios in Bandra, Mumbai in 1954.

He ran away from home to work small jobs in the studios of Bombay. He started as an assistant in the silent era and an extra in the studios of the Imperial Film Company of Ardeshir Irani, before directing his first film, *Judgement of Allah* (1935), when he started directing films for the Sagar Film Company. Directorial features like *Aurat* followed, with the studios Sagar Movietone and National Studios. In 1945, Khan set up his own production house, Mehboob Productions.

Throughout his career, Khan produced and directed many blockbuster films, the most notable being the romantic drama *Andaz* (1949), the swashbuckling *Aan* (1951), the dramatic *Amar* (1954) and the social epic *Mother India* (1957), the latter of which was nominated for an Academy Award in 1957 and was a remake of his own 1940 film *Aurat*. He has directed 21 other films dating from the late 1930s. His earlier works were in Urdu, but his later material, including *Mother India*, were in Hindi although many say he utilized Hindustani, a friendlier and softer spoken version of Hindi and Urdu. Several of his films, especially his earlier films *Humayun*, the story of a Mughal emperor who ruled India, *Anmol Ghadi* and *Taqdeer*, in which he introduced Nargis, who would later marry Sunil Dutt, were written by Aghajani Kashmeri also Kashmiri and Agha Jani. Kashmeri was responsible for picking and training Nargis in Hindustani and Urdu dialogue delivery. His last film as a director was the 1962 film *Son of India*. He died in 1964 at the age of 57, His death occurred the next day after the death of Jawaharlal Nehru, the Prime Minister of India.

Khan introduced and helped establish the careers of many actors and actresses who went onto become big stars in the 1950s and 1960s such as Dilip Kumar, Raj Kapoor, Sunil Dutt, Rajendra Kumar, Raaj Kumar, Nargis, Nimmi and Nadira. In 1961, he was a member of the jury at the 2nd Moscow International Film Festival.

Khan was known for having been influenced by Hollywood films and his films often featured lavish sets in the style of the Hollywood era at that time. The oppression of the poor, class warfare and rural life are recurring themes in his work. Mehboob Khan was awarded the title of *Hidayat Kar-e-Azam* by the Indian government.



Vijay bhatt

Vijay Bhatt (born as **Vijayshankar Jagneshwar Bhatt**) (1907–1993) was a noted producer-director-screenwriter of Hindi cinema, who made such films as *Ram Rajya* (1943), *Baiju Bawra* (1952), *Goonj Uthi Shehnai* (1959) and *Himalaya Ki God Mein* (1965).

He founded **Prakash Pictures**, a film production company and Prakash Studios in Andheri East, Mumbai, which produced 64 feature films. Bhatt was one of the founding members of Film and Television Producers Guild of India.

After completing his with an electrician's diploma, Bhatt started his career at Bombay Electric Supply & Tramways Company Limited (BEST), where he worked till he became the Drawing Office Superintendent. Though he had already written a few scripts for Gujarati theatre, a meeting with Ardeshir Irani was turning point in his career. Irani, who later *Alam Ara* India's first talkie, and also managed the Royal Film Company studio, introduced Bhatt to its owner Abu Husain. When Husain like one of his script, it paved way of his debut in Indian film industry by as a screenwriter, for director K P Bhave's silent film, *Vidhi Ka Vidhan*. Irani produced two more his scripts, *Pani Mein Aag* and *Ghulam* (1929). He eventually producing his first silent film, *Delhi Ka Chhela* in 1929, and went on to direct many notable films, in Hindi, Gujarati and Marathi cinema. His early film *Ram Rajya* (1942) was a bit hit, and also made news, when it was shown to Mahatma Gandhi in 1942. In His film *Baiju Bawra* (1952), which was based on the historical tiff between Emperor Akbar's court musician Tansen and the talented singer, Baiju Bawra, not just ran for hundred weeks in Bombay, becoming a diamond jubilee hit,

JBH began his film making career with silent movies. Being an intellect and writer he wrote scripts for his movies while Homi Wadia being an pragmatic brother was responsible for executing these. JBH and Homi co-produced their first movie *Vasant Leela* in year 1928, along with 11 other silent movies in Kohinoor Studios in Dadar. These movies were modest success and were mostly remakes of populist Hollywood classics. In the year 1933 he founded Wadia Movietone company and made their first *Talkie* movie *Lal-E-Yaman*. This movie's success helped establish Wadia Movietone studio in Dadar, in partnership brother Homi, distributor M B Billimoria and Tata brothers Burjore and Nadirshaw.

Some of the notable movies made by Movietone studio were *Swadesh*, *Black Rose*, *Fauladi Mukka*, *Return of toofan mail*, *Jai Bharat*, *Kahan hai manzil teri* and movies starring Fearless Nadia namely *Hunterwali*, *Miss Frontier mail*, *Hurricane Hansa*, *Lootaru Lalna*, *Diamond queen*, *Bambaiwali*, *Jungle Princess*.

In late 30's JBH got involved in Indian freedom struggle and started making movies involving social change. These included *Raj Nartaki*, *Vishwas*, *Krishna Bhakta Bodana*, *Ankh ki Sharam*, *Manthan* and *Amar Raj*.

Raj Kapoor

Raj Kapoor was born in Dhakki Munawwar Shah in Peshawar, British India into a Punjabi Hindu family to Prithviraj Kapoor and Ramsarni Devi Kapoor. He was the eldest of six children in the family. His brothers are actors Shashi Kapoor and the late Shammi Kapoor.



(14 December 1924 – 2 June 1988), also known as "The Show Man", was a noted Indian film actor, producer and director of Hindi cinema. He was the winner of two National Film Awards and nine Filmfare Awards in India, and a two-time nominee for the Palme d'Or grand prize at the Cannes Film Festival for his films *Awaara* (1951) and *Boot Polish* (1954). His performance in *Awaara* was ranked as one of the top ten greatest performances of all time by *Time* magazine. His films attracted worldwide audiences, particularly in Asia and Europe. The Government of India honoured him with the Padma Bhushan in 1971 and the Dadasaheb Phalke Award in 1987 for his contributions towards Indian cinema.

At the age of eleven, he appeared in films for the first time, in 1935's *Inquilab*. After acting in several films over the next 12 years, Raj Kapoor's big break came with the lead role in *Neel Kamal* (1947) opposite Madhubala in her first role as a leading lady. In 1948, at the age of twenty-four, he established his own studio, R. K. Films, and became the youngest film director of his time making his directorial debut with *Aag* starring himself, Nargis, Kamini Kaushal and Premnath. In 1949 he co-starred alongside Dilip Kumar and Nargis in Mehboob Khan's blockbuster *Andaz* which was his first major success as an actor.

He went on to produce and star in several hit films made under his RK banner including *Barsaat* (1949), *Awaara* (1951), *Shree 420* (1955), *Chori Chori* (1956), *Jagte Raho* (1956) and *Jis Desh Men Ganga Behti Hai* (1960), the last was directed by Radhu Karmakar, his longtime cinematographer, and which won Filmfare Award for Best Film. These films established his screen image modeled on Charlie Chaplin's most famous screen persona of The Tramp. Outside of his home productions his other notable films included *Anari* (1959), *Chhalia* (1960) and *Teesri Kasam* (1966).

In 1964, he produced, directed and starred in the romantic musical *Sangam* alongside Rajendra Kumar and vajayantimala which was his first film in colour. This was his last major success as a leading actor as his later films like *Around the World* (1966) and *Sapnon Ka Saudagar* (1968) with younger starlets Rajshree and Hema Malini were box office flops. In 1965 he was a member of the jury at the 4th Moscow International Film Festival.

In 1970 he produced, directed and starred in his ambitious film *Mera Naam Joker* which took more than six years to complete. His son Rishi Kapoor made his debut in this film playing the younger version of his character. When released in 1970, it was a box office disaster and put Kapoor and his family into a financial crisis. In later years it was acknowledged as a classic.

In 1971, he launched his eldest son Randhir Kapoor in the family drama *Kal Aaj Aur Kal* starring himself, his son Randhir, his father Prithviraj Kapoor as well as Randhir's would-be-wife Babita. He launched his second son Rishi Kapoor's career in 1973 when he produced and directed *Bobby* which was a huge box office success and introduced actress Dimple Kapadia; it was the first of a new generation of teen romances.. In the latter half of the 1970s and early 1980s he produced and directed films that focused on the female protagonists: *Satyam Shivam Sundaram* (1978) with Zeenat Aman, *Prem Rog* (1982) with Padmini Kolhapure and *Ram Teri Ganga Maili* (1985) which introduced Mandakini. He acted in fewer films by the late 1970s and early 1980s but played notable supporting roles alongside Rajesh Khanna in *Naukri* (1978) and alongside Sanjay Khan in *Abdullah* (1980). In 1979 he was a member of the jury at the 11th Moscow International Film Festival.



He was set to direct *Henna* starring his son Rishi and Pakistani actress Zeba Bakhtiar before his death in 1988. His son Randhir directed the film and it released in 1991.

Guru Dutt

Vasanth Kumar Shivashankar Padukone (July 1925 – 10 October 1964), better known as **Guru Dutt**, was an Indian film director, producer and actor. He made 1950s and 1960s classics such as *Pyaasa*, *Kaagaz Ke Phool*, *Sahib Bibi Aur Ghulam* and *Chaudhvin Ka Chand*. In particular, *Pyaasa* and *Kaagaz Ke Phool* are now included among the greatest films of all time, both by Time magazine's "All-TIME" 100 best movies and by the *Sight & Sound* critics' and directors' poll, where Dutt himself is included among the greatest film directors of all time. He is sometimes referred to as "India's Orson Welles". In 2010, he was included among CNN's "top 25 Asian actors of all time".

He is most famous for making lyrical and artistic films within the context of popular Hindi cinema of the 1950s, and expanding its commercial conventions, starting with his 1957 film, *Pyaasa*. Several of his later works have a cult following. His movies go full house when re-released; especially in Germany, France and Japan. The latest book on him is *Ten Years with Guru Dutt: Abrar Alvi's Journey* by Sathya Saran based on the recollections of his chief scriptwriter and friend.

Bimal Roy

Bimal Roy, the Silent Master, was born into an old landholding family in former East Bengal, (Bangladesh). After his father's death he moved to Calcutta with his widowed mother and infant brothers.

As he struggled for work, Promothesh Barua engaged Roy as a publicity photographer. Soon, Roy was engaged as an assistant cameraman to Nitin Bose at Calcutta's reputed New Theatres Studios. His fine sense of lighting and composition won him accolades from every quarter. New Theatres classics like 'Mukti' and 'Devdas' bear his distinguished mark. Few know that Bimal Roy made two outstanding documentaries for the British Government. There is no trace of these early masterpieces. His 1956 documentary, 'Gotama the Buddha', received high praise for its plastic and moral beauty at the Cannes festival.

Roy's directorial debut, *Udayar Pathey* (1944), took a strong position against class discrimination. The film is a celluloid masterpiece for Bengali viewers, having broken new ground in sophisticated camerawork/ treatment, non-theatrical acting and box office records.

By late 40's several Bengali directors were forced to shift to Bombay. World War II and Partition spelt ruin for Bengali cinema. Roy too moved to the city and in 1952-53 launched Bimal Roy Productions with 'Do Bigha Zamin'. The film made a strong universal impact for its humane portrayal of Indian peasantry. It is considered one of the 10 best Indian films of all time.

'Do Bigha Zamin' has the additional distinction of being one of the first Indian films to win awards and accolades: in China, UK, Karlovi Vary, Cannes, USSR, Venice and Melbourne.



With each film he made – Sarat Chandra's charming '*Parineeta*', the poignant '*Devdas*', the lyrical '*Sujata*', or the stunning '*Madhumati*' – Bimal Roy became a name synonymous with great cinema craft, accepted not only in the cities, but in the rural districts around the country. He was a legend in his lifetime.

Bimal Roy, the 'Silent Master of Indian Cinema', ushered in the golden age of Indian Cinema in the 1940's. A socially committed director, his films had the power to inspire and move audiences. '*Do Bigha Zameen*' made 50 years ago is an eloquent portrait of displaced peasants, while '*Sujata*' took up the ever-burning issue of caste struggle.

Two important projects : '*Amrit Kumbh*' and '*The Mahabharata*' remain incomplete.

Satyajeet Ray

Satyajit Ray, an Indian filmmaker and among the dozen or so great masters of world cinema, is known for his humanistic approach to cinema. He made his films in Bengali, a language spoken in the eastern state of India - West Bengal. And yet, his films are of universal interest. They are about things that make up the human race - relationships, emotions, struggle, conflicts, joys and sorrows.

Satyajit Ray, the master storyteller, has left a cinematic heritage that belongs as much to India as to the world. His films demonstrate a remarkable humanism, elaborate observation and subtle handling of characters and situations. The cinema of Satyajit Ray is a rare blend of intellect and emotions. He is controlled, precise, meticulous, and yet, evokes deep emotional response from the audience. His films depict a fine sensitivity without using melodrama or dramatic excesses. He evolved a cinematic style that is almost invisible. He strongly believed - "The best technique is the one that's not noticeable".

Though initially inspired by the neo-realist tradition, his cinema belongs not to a specific category or style but a timeless meta-genre of a style of story telling that touches the audience in some way. His films belong to a meta-genre that includes the works of Akira Kurosawa, Alfred Hitchcock, Charles Chaplin, David Lean, Federico Fellini, Fritz Lang, John Ford, Ingmar Bergman, Jean Renoir, Luis Bunuel, Yasujiro Ozu, Ritwik Ghatak and Robert Bresson. All very different in style and content, and yet creators of cinema that is timeless and universal.

Satyajit Ray's films are both cinematic and literary at the same time; using a simple narrative, usually in a classical format, but greatly detailed and operating at many levels of interpretation.

His first film, *Pather Panchali* (Song of the little road, 1955) established his reputation as a major film director, winning numerous awards including Best Human Document, Cannes, 1956 and Best Film, Vancouver, 1958. It is the first film of a trilogy - The Apu Trilogy - a three-part tale of a boy's life from birth through manhood. The other two films of this trilogy are *Aparajito* (The Unvanquished, 1956) and *Apur Sansar* (The World of Apu, 1959).

His later films include *Jalsaghar* (The Music Room, 1958), *Devi* (The Goddess, 1960), *Teen Kanya* (Two Daughters, 1961), *Charulata* (The Lonely Wife, 1964), *Nayak* (The Hero, 1966), *Asani Sanket* (Distant Thunder, 1973), *Shatranj Ke Khilari* (The Chess Players, 1977), *Ghare Baire* (The Home and the World, 1984), *Ganashatru* (An Enemy Of The People,



1989) and *Shakha Prashakha* (Branches Of The Tree, 1991). *Agantuk* (The Stranger, 1991) was his last film.

Ray directly controlled many aspects of filmmaking. He wrote all the screenplays of his films, many of which were based on his own stories.

He designed the sets and costumes operated the camera since *Charulata* (1964), he composed the music for all his films since 1961 and designed the publicity posters for his new releases.

In addition to filmmaking, Ray was a composer, a writer and a graphic designer. He even designed a new typeface. In 1961, he revived and continued to publish the Bengali children's magazine "Sandesh", which was founded by his grandfather Upendrakishore Ray.

In 1978, the organizing committee of the Berlin Film Festival ranked him as one of the three all-time best directors. In 1992, Satyajit Ray received the honorary Academy Award ©A.M.P.A.S. ® - Lifetime Achievement - "In recognition of his rare mastery of the art of motion pictures and for his profound humanitarian outlook, which has had an indelible influence on filmmakers and audiences throughout the world." Other honors include "Lègion d'Honneur", France and "Bharatratna" (Jewel of India).

B R Chopra

Baldev Raj Chopra (B.R. Chopra) (22 April 1914 – 5 November 2008) was an Indian director and producer of Bollywood movies and television serials. Best known for making Hindi films like *Naya Daur* (1957), *Sadhna* (1958), *Kanoon* (1961), *Gumrah* (1963) and *Humrāz* (1967) and the TV Series, *Mahabharat* in the late 1980s, he was awarded the Dadasaheb Phalke Award in 1998.

His younger brother Yash Chopra, son Ravi Chopra and nephew Aditya Chopra are also directors in the Bollywood industry. His nephew, Uday Chopra, is an actor.

Hrishikesh mukherjee

Hrishikesh Mukherjee (30 September 1922–27 August 2006) is also known as *hrishi da* of the film industry. He has made so many great hindi film including *Satyakam*, *Chupke Chupke*, *Anupama*, *Anand*, *Abhimaan*, *Guddi*, *Gol Maal*, *Aashirwad*, *Bawarchi* and *Namak Haraam*.

he directed 42 films during his career spanning over four decades, and is named the pioneer of the 'middle cinema' of India. Renowned for his social films that reflected the changing middle-class ethos, Mukherjee "carved a middle path between the extravagance of mainstream cinema and the stark realism of art cinema". He was one of the great director who started trend of light mood movies and gave definition of healthy comedy movies with the touch of music. Mukherjee chose to begin working, initially as a cameraman, and then film editor, and than a film director He also remained the chairman of the Central Board of Film Certification (CBFC) and of the National Film Development Corporation (NFDC) The Government of India honored him with the Dada Saheb Phalke Award in 1999 and the Padma Vibhushan in 2001. He received the NTR National Award in 2001.

His debut directorial venture, *Musafir* (1957), was not a success, but he persisted and received acclaim for his second film *Anari* in 1959. The film, crew and cast won five Filmfare Awards, with Mukherjee only losing the Best Director Award to his mentor, Bimal Roy.



In the following years he made numerous films. Some of his most notable films include: *Anuradha* (1960), *AsliNaqli* (1962), *Anand* (1971), *Chemmeen*, *Anupama* (1966), *Aashirwad* (1968), *Satyakam* (1969), *Guddi* (1971), *Bawarchi* (1972), *Mili* (1975), *Khubsoorat* (1980) and *Bemisal* (1982). He was the first to introduce Dharmendra in comedy roles, through *Chupke Chupke*, and gave Amitabh Bachchan his big break with *Anand* in 1970, along with Rajesh Khanna, he also introduced Jaya Bhaduri to Hindi cinema in his film *Guddi*.

Chetan anand

Chetan Anand (3 January 1921 – 6 July 1997) was a famous producer, screenwriter and director from India, whose debut film, *Neecha Nagar*, bagged the Palme d'Or (Best Film) award, at the first ever Cannes Film Festival in 1946. Later he co-founded Navketan Films with his younger brother Dev Anand in 1949.

He was the eldest brother of the Anand family as he was the elder brother to Hindi film actor-directors, Dev Anand and Vijay Anand. In the early 1940s, while he was teaching History, he wrote a film script on king Ashoka, which he went on to show to director Phani Majumdar in Mumbai. Anand failed to qualify for the Indian Civil Service (ICS) exams in London. As luck would have it, Phani Majumdar cast him as a lead in his Hindi film, *Rajkumar*, released in 1944. He also became associated with Indian People's Theatre Association (IPTA) in Mumbai.

He soon took to film direction with the well-acclaimed movie *Neecha Nagar* which bagged the Palme d'Or (Best Film) award (then known as 'Grand Prix') at the Cannes Film Festival in 1946. *Neecha Nagar* became the first Indian film to gain international recognition and was the debut of Pandit Ravi Shankar.

By the early 1950s, he and his younger brother Dev Anand had set up Navketan Productions in Mumbai. *Afsar*, starring Dev Anand and Suraiya, was the first film made by Navketan, which turned out to be a moderate success. It was followed by *Taxi Driver* and *Andhiyan*, both of which he directed for the Navketan banner.

Later on Chetan Anand started his own production house and gave films to Hindi cinema like *Haqeeqat*, *Heer Raanjha*, *Hanste Zakhm*, and *Hindustan Ki Kasam*.

Apart from 17 feature films he is also known for the acclaimed television serial, *Param Vir Chakra*, which was aired on Doordarshan in 1988.

Basu chatterjee

Basu Chatterjee (born 10 January 1930) is an Indian film director and screenwriter. Through the 1970s and 80s, he became associated with what came to be known as middle cinema or middle-of-the-road cinema, with film makers like Hrishikesh Mukherjee and Basu Bhattacharya, whom he assisted in *Teesri Kasam* (1966). Like them his films too dealt with light-hearted stories of middle-class families often in urban settings focussing on marital and love relationships. With exceptions like *Ek Ruka Hua Faisla* (1986) and *Kamla Ki Maut* (1989), which delved into social and moral issues. He is best known for his films, *Chhoti si Baat* (1976), *Chitchor* (1976), *Rajnigandha* (1974), *Piya Ka Ghar* (1972), *Baton Baton Mein* (1979) and *Shaukeen* (1982) Chatterjee started his career as an illustrator and cartoonist with weekly tabloid, *Blitz* published in Bombay (now Mumbai) by Russi Karanjia. Here he worked for 18 years, before he changed career paths to filmmaking when he assisted Basu Bhattacharya in Raj Kapoor and Waheeda Rehman starrer, *Teesri Kasam* (1966), which later won National Film Award for Best Feature Film. Eventually he made his directorial debut with *Sara Akash* in 1969, which won him Filmfare Best Screenplay Award.



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Some of his best films are *Rajnigandha* (1974), *Baton Baton Mein*, *Chhoti si Baat*, *Shaukeen*, *Swami*, *Apne Paraye*, *Dillagi*, *Chitchor*, *Khatta Meetha* and *Ek Ruka Hua Faisla*. He directed the TV Series *Byomkesh Bakshi* and the popular *Rajani* (TV series) for Doordarshan. He was a member of the jury at the 10th Moscow International Film Festival in 1975. Chatterjee is a member of International Film And Television Club of Asian Academy Of Film & Television. He had his retrospective as part of Kala Ghoda Art Festival Mumbai in February 2011.

Award

2007: IIFA Lifetime Achievement Award

- 1991: Filmfare Best Screenplay Award - Kamla Ki Maut
- 1980: Filmfare Critics Award for Best Movie - Jeena Yahan
- 1977: Filmfare Best Director Award - Swami
- 1976: Filmfare Best Screenplay Award - Chhoti Si Baat
- 1975: Filmfare Critics Award for Best Movie - Rajnigandha
- 1972: Filmfare Best Screenplay Award - Sara Akash

Sai paranjpe

Sai Paranjpye started her career in All India Radio (AIR) in Pune, Maharashtra, India as an announcer.

Over the years, Paranjpye has written and directed plays in Marathi, Hindi, and English for adults and children. She has written and directed six feature films, two children's films, and five documentaries. She has written many book for children, and six of them have won national or state level awards.

Paranjpye worked for many years as a director or a producer with Doordarshan Television in Delhi. Her first made-for-TV movie, *The Little Tea Shop* (1972), won the Asian Broadcasting Union Award at Teheran. In the 1970s, Sai twice served as the Chairperson of Children's Film Society of India (CFSI), which is a government of India organization with the objective of promoting and ensuring value-based entertainment for children.^[11] She made four children's films for CFSI, including the award-winning *Jādoō Kā Shankh* (1974) and *Sikandar* (1976).

Paranjpye's first feature film, *Sparsh*, was released in 1980. It won five film awards, including the National Film Award. *Sparsh* was followed by the comedies, *Chashme Buddoor* (1981) and *Kathā* (1982). *Kathā* was a musical satire based on the folk tale of a tortoise and a rabbit.

She next made TV serials, *Ados Pados* (1984) and *Chhote Bade* (1985). Paranjpye worked as director, writer and narrator for Marathi drama, *Maza Khel mandu de*. It was played on 27 September 1986 at Gadkari Rangayatan, Thane.

Paranjpye's subsequent movies include *Angoothā Chhāp* (1988) about National Literacy Mission; *Disha* (1990) about the plight of immigrant workers; *Papeeha* (1993); *Saaz* (1997) (inspired by the lives of Indian playback singing sisters, Lata Mangeshkar and Asha Bhosle); and *Chakā Chak* (2005), which was aimed at creating public awareness about environment issues.

She also made the serial *Hum Panchi Ek Chawl Ke*, *Partyana*, *Behnaa*. Sridhar Rangayan assisted her in the film 'Papeeha' and in the serials 'Hum Panchi Ek Chawl Ke' and 'Partyana'

Sai directed several documentary movies, including those on *Helping Hand* (London), *Talking Books*, *Capt. Laxmi*, *Warna Orchestra*, and *Pankaj Mullick*. Sai's 1993 documentary, *Choodiyan*, on the anti-liquor agitation in a small Maharashtra village for the Films Division, received the National Film Award for Best Film on Social Issues.



In 2001, Sai made a movie for children, *Bhago Bhoot*. At the first *Indian International Women's Film Festival* in Goa in 2005, a review of Sai's movies was held, and it featured her best movies. She headed the jury in the feature film category of the 55th National Film Awards for 2007.

Gulzar

Sampoorn Singh Kalra (born 18 August 1936), known popularly by his pen name **Gulzar**, is an Indian poet, lyricist and film director. Born in Jhelum district in British India, his family moved to India after partition. He started his career as a lyricist in the 1963 film *Bandini* and the song 'mora gora rang laile' became very famous than he worked with many music directors including R. D. Burman, Salil Choudhury, Vishal Bhardwaj and A. R. Rahman. He directed films such as *Aandhi* and *Mausam* and TV series during 1970s and 1980s.

Gulzar also wrote poetry, dialogues and scripts. He was awarded Padma Bhushan, the third-highest civilian award in India, the Sahitya Akademi Award and the Dadasaheb Phalke Award the renowned award in Indian cinema. He has won several Indian National Film Awards, Filmfare Awards, one Academy Award and one Grammy Award.

In 1968 film *Aashirwad* had dialogues and lyrics written by Gulzar. The soundtrack of the film notably includes the rap song "Rail Gaadi" sung by actor Ashok Kumar. until the 1969's *Khamoshi*, where his song "Humne Dekhi Hai Un Aankhon Ki Mehekti Khushboo" became popular. Ganesh Anantharaman in his book *Bollywood Melodies* describes Gulzar's words to be daringly defiant than the faux paus of "Dekhi Hai Khushboo". As a lyricist, Gulzar had close association with the music director Rahul Dev Burman. He has also worked with Sachin Dev Burman, Shankar Jaikishan, Hemant Kumar, Laxmikant-Pyarelal, Madan Mohan, Rajesh Roshan, and Anu Malik. Gulzar worked with Salil Chowdhury (*Anand* (1971), *Mere Apne* (1971)), Madan Mohan (*Mausam* (1975)) and more recently with Vishal Bhardwaj (*Maachis* (1996), *Omkara* (2006), *Kaminey* (2009)), A. R. Rahman (*Dil Se..* (1998), *Guru* (2007), *Slumdog Millionaire* (2008), *Raavan* (2010)) and Shankar-Ehsaan-Loy (*Bunty Aur Babli* (2005)). Gulzar took inspiration from Amir Khusrow's "Ay Sarbathe Aashiqui" to pen "Ay Hairathe Aashiqui" for Mani Ratnam's 2007 Hindi film *Guru* which had music composed by A. R. Rahman. Another Ratnam-Rahman hit, "Chaiyya Chaiyya" from *Dil Se..* also had lyrics written by Gulzar, based on the Sufi folk song "Thaiyya Thaiyya" with lyrics by poet Bulleh Shah. For another collaboration with Rahman for Danny Boyle's 2007 Hollywood film *Slumdog Millionaire*, Rahman and Gulzar won the Academy Award for Best Original Song for "Jai Ho" at the 81st Academy Awards. The song received international acclaim and won him a Grammy Award (shared with Rahman) in the category of Grammy Award for Best Song Written for a Motion Picture, Television or Other Visual Media.

After writing dialogues and screenplay for films like *Aashirwad*, *Anand*, *Khamoshi*, Gulzar directed his first film *Mere Apne* (1971). The film was a remake of Tapan Sinha's Bengali film *Apanjan* (1969). He then directed *Parichay* and *Koshish*. *Parichay* was based on a Bengali novel, *Rangeen Uttarain* by Raj Kumar Maitra. He wrote story of *Koshish* based on the struggle faced by deaf-dumb couple. In 1973, he directed *Achanak* inspired by the 1958 murder case *KM Nanavati v State of Maharashtra* after he directed *Aandhi*, based on the Hindi novel "Kaali Aandhi" by Kamleshwar. His next film *Khushboo* was based on Sharat Chandra Chattopadhyay's *Pandit Mashay*. His *Mausam* which won National Award for 2nd Best Feature Film,^[21] Filmfare Best Movie and Filmfare Best Director awards, along with other six Filmfare nominations, was loosely based on the story "Weather", from the novel, *The Judas Tree*, by A.J. Cronin. His 1982's film *Angoor* was based on Shakespeare's play *The Comedy of Errors*.



In 1988, Gulzar directed an eponymous television serial *Mirza Ghalib* starring Naseeruddin Shah, broadcast Doordarshan. Later he also directed *Tahreer Munshi Premchand Ki*.

None of the Gulzar's film were very commercially successful. His films told stories of human relationships entangled in social issues. *Libaas* was a story of extra-marital affair of an urban couple. Due to its objectionable subject the film never got released in India. *Mausam* pictured a story of a father who tries to improve the life of his prostitute-daughter. In *Maachis*, a young Punjabi boy pick up to terrorism to fight the situations only to realise its temporary nature. *Hu Tu Tu* dealt with corruption in India and how a man decides to fight it. Many of his popular songs were sung by Kishore Kumar, Lata Mangeshkar and Asha Bhosle. These include "Musafir Hoon Yaron" (*Parichay*), "Tere Bina Zindagi Se Koi" (*Aandhi*), and "Mera Kuch Samaan" (*Ijaazat*).

Basu bhattacharya

Basu Bhattacharya (1934–1997) was a Hindi film director, most famous for his 1966 film *Teesri Kasam*, starring Raj Kapoor and Waheeda Rehman (based on a short story - "Maare Gaye Gulfam" by Phanishwar Nath 'Renu', which won the National Film Award for Best Feature Film in 1967; he also produced *Sparsh* in 1985 starring Shabana Azmi and Naseeruddin Shah, which won the Filmfare Best Movie Award and the most famous box office hit and critically acclaimed film directed by him remains *Avishkaar* starring Rajesh Khanna and Sharmila Tagore which received five stars in Bollywood Guide "Collections" and Rajesh Khanna received Filmfare Best Actor Award in 1975. In 1979, he was a member of the jury at the 12th Moscow International Film Festival.

He started his career in 1958 by assisting, Bimal Roy in films like, *Madhumati* and *Sujata* and later married, Bimal Roy's daughter, Rinki Bhattacharya, much to Bimal Roy's disapproval. This created a rift between him and his mentor. The couple had a son Aditya Bhattacharya (director), and two daughters: Chimmu and Anvesha Arya (a writer). Later after much domestic abuse, his wife Rinki moved out in 1983, and the couple formally divorced in 1990.

- *Uski Kahani* (1966)
- *Teesri Kasam* (1966) - Won National Film Award for Best Feature Film
- *Anubhav* (1971)
- *Avishkaar* (1973)
- *Daku* (1975)
- *Tumhara Kalloo* (1975)
- *Sangat* (1976)
- *Known Yet Not Known* (1977)
- *Madhu Malti* (1978)
- *Griha Pravesh* (1979)
- *Madhuman* (1981)
- *Horký podzim s vuni manga* (1984)
- *Anveshan* (1985) (TV)
- *Solar Energy* (1986)
- *Science India* (1986)
- *Panchavati* (1986)
- *Ek Saas Zindagi* (1991)
- *Aastha: In the Prison of Spring* (1997).



Mahesh bhatt

Mahesh Bhatt (20 September 1949) is a prominent film director, producer and screenwriter from India. Bhatt's early directional career consisted of acclaimed movies, such as *Arth*, *Saaransh*, *Janam*, *Naam*, *Sadak* and *Zakhm*. He now produces and writes for commercial and At the age 26. Bhatt made his debut as a director, with the film *Manzilein Aur Bhi Hain* in 1974. His 1979 *Lahu Ke Do Rang*, starring Shabana Azmi and Vinod Khanna in lead roles, bagged two Filmfare Awards in 1980: Helen received her first Filmfare as Best Supporting Actress and Madhukar Shinde won it for Best Art Direction. The film did "above average" at the box office. His first major hit came with *Arth* (1982), when he turned to his personal life for inspiration. Later, he made many more films taking insights from his personal life, where he highlighted personal narratives, ranging from out-of-wedlock birth to extramarital affair and created critically acclaimed work such as *Janam* (1985) and *Naam*(1986).

A stand-out film from his earlier period is *Saaransh* (1984), an exploration of an old couple's anxieties in a universe governed by arbitrary violence, and dramas like *Kaash* (1987), which dealt with real-life family situations with a tragic end. *Saaransh* was entered into the 14th Moscow International Film Festival.

In 1987 he turned producer when he set up his own banner, "Vishesh Films", with his brother Mukesh Bhatt. He went on to become one of the most recognised directors of the Indian film industry in the coming decade, giving both serious productions like *Daddy* (1989), launching his daughter Pooja Bhatt as a movie actress, and *Swayam* (1991) as well as commercial romantic hits like *Awaargi* (1990), *Aashiqui* (1990) and *Dil Hai Ki Manta Nahin* (1991), in which he cast Pooja with actor Aamir Khan. He next directed *Sadak* (1991) which remains his highest grossing work to date either directed or produced under his Vishesh Films. He won critical acclaim for *Sir* (1993), which saw Pooja Bhatt acting with Naseeruddin Shah along with the hit *Gumraah* and *Criminal* (1994). In 1994 he won the National Film Award - Special Jury Award for *Hum Hain Rahi Pyar Ke* (1993).

Following this, he directed dramas like *Dastak* (1996), the debut film of Miss Universe 1994-turned-actress Sushmita Sen, and *Tamanna* (1997), and tried his hand at comedy with *Duplicate* in 1998. *Zakhm* (1998) was returned to the censor board because of right-wing pressure critical of its references to the Mumbai riots of 1993.

His last film as director was *Kartoos* (1999). Thereafter, Bhatt retired a director and took to screenwriting, churning out stories and screenplays for over twenty films, many of which were box-office successes, like *Dushman*, *Raaz*, *Murder*(2004), *Gangster* (2006) and lastly *Woh Lamhe* (2006), based on the life of actress Parveen Babi, and on whom he has also scripted the 1982 film *Arth*.

Ramesh Sippy

Ramesh Sippy (born 23 January 1947) is an Indian film director, best known for directing the most popular and critically acclaimed film of the industry *Sholay*.

Sippy's father was producer G. P. Sippy. His son Rohan Sippy is a film director. Ramesh Sippy visited the sets of the film *Sazaa*, his father's first film, when he was 6 years old. His first film job came at age nine, when he played Achala Sachdev's son in the 1953 film *Shahenshah*. He worked in both the production and direction departments in films like *Johar-Mehmood in Goa* and *Mere Sanam*, which his father was producing. He worked for 7 years as an assistant before becoming the director of *Andaz*, in 1971. Although this was only a moderate success, his second film *Seeta Aur Geeta* (1972) was highly successful.



In 1975 he directed *Sholay* which went on to become the biggest blockbuster in Bollywood film history and won major acclaim. *Sholay* still remains one of the biggest blockbuster films in Hindi film history and remains one of the favourites for Hindi film audiences globally. While *Sholay* was a tribute to the Westerns, his next film *Shaan* in 1980 was inspired by the James Bond films. In 1982 he brought together veteran actor Dilip Kumar and the reigning superstar of the time Amitabh Bachchan in *Shakti*. While the film was only moderately successful, it won the Filmfare Best Movie Award. In 1985 he directed *Saagar* which was considered a comeback film for Dimple Kapadia.

He directed a successful television serial titled *Buniyaad* which focused on the Partition of India and aired on Indian television channel Doordarshan in 1987. The last three films he directed, *Bhrashtachar* (1989), *Akayla* (1991), and *Zamana Deewana* (1995) were box office flops and he has since not directed any film, as of 2013.

His string of hits with Amitabh Bachchan made him one of the golden directors who had a special working relationship with the actor (Yash Chopra, Prakash Mehra, Manmohan Desai, and Hrishikesh Mukherjee being the other four). In 2005 he received the Filmfare Best Film of 50 Years award for his legendary film, *Sholay*.

He has produced films directed by his son Rohan Sippy, such as *Kuch Naa Kaho* (2003), *Bluffmaster* (2005) and *Dum Maro Dum* (2011). In 2006 he produced *Taxi No. 9211* which was directed by Milan Luthria. In 2008 he produced Kunaal Roy Kapur's

Shyam Benegal

Shyam Benegal (born 14 December 1934) is an Indian director and screenwriter. With his first four feature films *Ankur* (1973), *Nishant* (1975), *Manthan* (1976) and *Bhumika* (1977) he created a new genre, which has now come to be called the "middle cinema" in India. He has expressed dislike of the term, preferring his work to be called New or Alternate cinema.

He was awarded the Padma Shri in 1976 and the Padma Bhushan in 1991. On 8 August 2007, Benegal was awarded the highest award in Indian cinema for lifetime achievement, the Dadasaheb Phalke Award for the year 2005. He has won the National Film Award for Best Feature Film in Hindi seven times. In 1959, he started working as a copywriter at a Bombay-based advertising agency, Lintas Advertising, where he steadily rose to become a creative head. Meanwhile, Benegal made his first documentary in Gujarati, *Gher Betha Ganga* in 1962. His first feature film had to wait another decade while he worked on the script.

In 1963 he had a brief stint with another advertising agency called ASP (Advertising, Sales and Promotion). During his advertising years, he directed over 900 sponsored documentaries and advertising films.

Between 1966 and 1973, Shyam taught at the Film and Television Institute of India (FTII), Pune, and twice served as the institute's chairman: 1980–83 and 1989–92. By this time he had already started making documentaries. One of his early documentaries, *A Child of the Streets* (1967), garnered him wide acclaim. In all, he has made over 70 documentary and short films.

After returning to Bombay, he received independent financing and *Ankur* was finally made in 1973. It was a story of economic and sexual exploitation in his home state, Andhra Pradesh, and Benegal instantly shot to fame. The film introduced actors Shabana Azmi and Anant Nag and won Benegal the 1975 National Film Award for Second Best Feature Film. Shabana won the National Film Award for Best Actress.

In Benegal's next, *Nishant (Night's End)* (1975), a teacher's wife is abducted and gang-raped by four zamindars; officialdom turns a deaf ear to the distraught husband's pleas for help. *Manthan (The Churning)* (1976) is a film on rural empowerment and is set against the



backdrop of Gujarat's fledgling dairy industry. For the first time, over five lakh (half a million) rural farmers in Gujarat, contributed ₹ 2 each and thus became the film's producers. Upon its release, truckloads of farmers came to see "their" film, making it a success at the box office. After this trilogy on rural oppression, Benegal made a biopic, *Bhumika (The Role)* (1977), broadly based on the life of well-known Marathi stage and film actress of the 1940s, Hansa Wadkar (played by Smita Patil) who led a flamboyant and unconventional life. The main character sets out on an individual search for identity and self-fulfillment, while also grappling with exploitation by men.

Unlike most New Cinema filmmakers, Benegal has had private backers for many of his films and institutional backing for a few, including *Manthan* (National Dairy Development Board), and *Susman* (1987) (Handloom Co-operatives). However, his films did not have proper releases. He turned to TV where he directed serials like *Yatra* (1986) for the Indian Railways, and one of the biggest projects undertaken on Indian television, the 53-episode television serial *Bharat Ek Khoj* (1988) based on Jawaharlal Nehru's book, *Discovery of India*. This gave him an added advantage, as he managed to survive the collapse of the New Cinema movement in the late 80s due to paucity of funding, with which were lost many neo-realist filmmakers. Benegal continued making films throughout the next two decades. He also served as the Director of the National Film Development Corporation (NFDC) from 1980 to 1986.

Following the success of these four films, Benegal was backed by star Shashi Kapoor for whom he made *Junoon* (1978) and *Kalyug* (1981). The former was an interracial love story set amidst the turbulent period of the Indian Mutiny of 1857, while the latter was based on the *Mahabharata* and was not a big hit, although both won Filmfare Best Movie Awards in 1980 and 1982, respectively.

Benegal's next film, *Mandi* (1983), was a satirical comedy about politics and prostitution, starring Shabana Azmi and Smita Patil. Later, working from his own story, based on the last days of Portuguese in Goa, in the early 1960s, Shyam explored human relationships in *Trikal* (1985). Soon, Shyam Benegal stepped beyond traditional narrative films and took to biographical material to achieve greater freedom of expression. His first venture in this genre was with a documentary film based on Satyajit Ray's life, *Satyajit Ray*, in 1985. This was followed by works like *Sardari Begum* (1996) and *Zubeidaa*, which was written by filmmaker and critic Khalid Mohamed.

In 1985 he was a member of the jury at the 14th Moscow International Film Festival

In 2008, his film *Welcome to Sajjanpur*, starring Shreyas Talpade and Amrita Rao, was released to a good response. The film's music was composed by Shantanu Moitra. In March 2010, Benegal released the political satire *Well Done Abba*.

Benegal is making his come back on the small screen with **Samvidhaan**, a 10-part mini-series revolving around the making of Indian Constitution to be aired on Rajya Sabha TV from 2 March 2014.

Ketan Mehta

During his career he has made ten feature films, seven documentaries and two television serials - *Captain Vyom* and *Mr. Yogi*. His repertoire of themes includes comedy, satire, romance, violence and rebellion.

After graduating from the Film and Television Institute of India, Mehta joined the Indian Space Research Organisation as a television producer. There, he was given almost total freedom in what to create. Mehta's first film, *Bhavni Bhavai*, a Gujarati film, won him acclaim. His movies have been selected for various international film festivals such as Nantes (France) and



the Moscow Film Festival, where they have won numerous awards over the years. *Mirch Masala* was one of Mehta's notable efforts, and won him the Best Film Award at Hawaii. It was released to 52 cinemas in the United States. Mehta has also had the honour of serving as a member of the jury in various national and international film festivals.

Govind nihlani

Govind Nihalani (born 19 December 1940) is an Indian director, cinematographer, and also a screenwriter and film producer. He has been directing Hindi films since the late seventies, and worked in the television medium. He is older brother of the acclaimed Hindi film director Pahlaj Nihalani. Nihalani was born on 19 December 1940 in Karachi, Sindh and his family migrated to India during the partition of 1947. He started out as a cinematographer, graduating in cinematography from the Shree Jaya Chamrajendra polytechnic in Bangalore in 1962. He was an Assistant Cinematographer to the legendary V. K. Murthy. He was associated with all the earlier films of Shyam Benegal and with the cinematography of Richard Attenborough's Oscar-winning epic *Gandhi*. Nihalani is well known for their socially relevant films.

His first directorial venture was *Aakrosh* starring Om Puri, Naseeruddin Shah, the late Smita Patil and the late Amrish Puri. This was based on a real story which was converted into a film script by the eminent Marathi playwright Vijay Tendulkar and it made a huge impact on audiences all over India. It shared the Golden Peacock for best film at the International Film Festival of India held in New Delhi in 1981. His film *Ardh Satya*, based on a story by S.D. Panwalkar, is still remembered by film lovers. It changed forever the way in which Indian cinema portrayed the police and it exposed in stark detail the police-politician-criminal nexus. Come 1997, and he adapted Bengali novelist, Mahasweta Devi's acclaimed novel by the same name to *Hazaar Chaurasi Ki Maa*.

Over the years he has directed many films which are known for the manner in which they grab the viewer's attention, and his most recent work is the 2004 film *Dev*.

Suraj badjatya

Suraj R. Barjatya is an Indian Hindi-language film director. His films are produced under the Rajshri Productions banner which was founded in 1947 by his late grandfather Tarachand Barjatya. As a director he is most known for his early hits, *Maine Pyar Kiya* (1989), *Hum Aapke Hain Koun..!* (1994), *Hum Saath-Saath Hain: We Stand United* (1999) and *Vivah* (2006).

He made his directorial debut with *Maine Pyar Kiya* (1989) starring Salman Khan which was a huge box office hit and launched both his and Salman's careers. He teamed up with Salman again for *Hum Aapke Hain Koun..!* (1994) which became one of the highest all-time blockbusters *Hum Saath Saath Hai* (1999) which was a huge hit as well.

His fourth film, *Main Prem Ki Diwani Hoon* starring Hrithik Roshan, Kareena Kapoor, and Abhishek Bachchan, was the first film directed by him to fail at the box office. He bounced back with his latest film *Vivah* (2006) starring Shahid Kapoor and Amrita Rao, which has proved to be one of the biggest blockbusters in his career. He has named the lead actor of all his movies 'Prem'.

He is a trendsetter and ushered in an era of family based themes in Indian cinema. *Maine Pyar Kiya* and *Hum Aapke Hain Koun..!*, Sooraj Barjatya's two consecutive blockbusters, are still placed among the top ten most successful films of the last 80 years.

Vivah, Sooraj Barjatya's latest film proved to be one of the biggest grossers of 2006, having celebrated a silver jubilee run at 25 centers across the country. The film was nominated for more than 15 awards.



Vidhu vinod chopra

Vidhu Vinod Chopra is an Indian film director, screenwriter and producer. *Parinda, 1942: A Love Story, Eklavya: The Royal Guard, Munna Bhai* film series (*Munna Bhai M.B.B.S.* and *Lage Raho Munna Bhai*) and *3 Idiots* are some of his highly popular films. *Murder At Monkey Hill*, won the National Film Award for Best Short Experimental Film and the Guru Dutt Memorial Award for Best Student Film.

This was followed by a short documentary highlighting the plight of India's destitute children, called *An Encounter with Faces*, which was nominated for an Academy Award in the Documentary Short Subject category in 1979. It also won the Grand Prix at the Tampere Film Festival in 1980.

J p dutta

Jyoti Prakash Dutta -Dutta produces his films under the banner of JP Films. He is known for directing many patriotic war films and films in the action genre. His films often have ensemble star casts.

In 1998, he was awarded the 'National Award for Best Feature Film on National Integration' from President of India for his super hit film *Border*. Due to the national scale of the National Film Awards, it is considered equivalent of the American Academy Awards. Ministry of Defense gives him full support for his war films.

Some of the Bollywood Hindi films that he has written, produced and directed are *Border, Refugee, LOC Kargil* and *Umrao Jaan*.

He headed the feature film section jury for the National Film Awards (2010), according to sources in the Union Ministry of Information and Broadcasting.

In 2013, it was announced that Dutta would undertake sequels to his 1997 film *Border*, and that *Border 2* would star Sangram Singh and Nafisa Ali's son Ajit Sodhi

Sanjay Leela Bhansali

Sanjay Leela Bhansali is an Indian film director. He is an alumnus of the Film and Television Institute of India. Bhansali has adopted the middle name "Leela" as a tribute to his mother, Leela Bhansali. He founded SLB Films, a film Bhansali began his career as an assistant to Vidhu Vinod Chopra and was involved in the making of *Parinda, 1942: A Love Story* and *Kareeb*. However, both had a fall out when Bhansali refused to direct *Kareeb* and made his directorial debut with *Khamoshi: The Musical*, the commercially unsuccessful but critically acclaimed narration of a daughter's struggle to communicate with her deaf mute parents. His second film was a triangle love story, *Hum Dil De Chuke Sanam* Starring Salman Khan, Aishwarya Rai, Ajay Devgan which established his individualistic stamp for visual splendour and creating auras of celebration and festivity. His next film, *Devdas* starring Shah Rukh Khan, Aishwarya Rai and Madhuri Dixit, was Bhansali's ode to the well known novel of the same name. Upon its theatrical release in India, the film surfaced as the highest grossing movie. It also won major Bollywood awards and was Indian submission for the Academy Award for Best Foreign Language Film. The musical received a significant reception at Cannes, where it premiered. Then came *Black Starring Amitabh Bachchan and Rani Mukherji*, which stood fifth in *Time Magazine* (Europe)'s *10 Best Movies of the Year 2005* from across the globe.

In 2010, Bhansali released *Guzaarish* starring Hrithik Roshan and Aishwarya Rai. He also made his debut in music direction with this film Later in 2012, Bhansali produced *Rowdy Rathore*, a



remake of the Telugu film *Vikramarkudu*, starring Akshay Kumar and Sonakshi Sinha; and directed by Prabhu Deva.

His next directorial film *Goliyon Ki Raasleela Ram-Leela*, an adaptation of Shakespeare's *Romeo and Juliet*, was a commercial success and received mixed reviews from critics. It starred Ranveer Singh and Deepika Padukone in the lead roles.

His next directorial venture is the period romance *Bajirao Mastani*. It is based on the love story between Peshwa Baji Rao I and his second wife Mastani. Ranveer Singh and Deepika Padukone will play the two title roles, while Priyanka Chopra will play Bajirao's first wife Kashibai. The film was announced in 2003 and was constantly in the news regarding the cast, including such actors as Salman Khan, Shahrukh Khan, Aishwarya Rai Bachchan, Kareena Kapoor and Rani Mukerji.

Ramgopal verma

Ram Gopal Varma also known as **RGV** is an Indian film director, screenwriter and producer, known for his works in Bollywood and Telugu cinema. Varma has directed, written and produced films across multiple genres — psychological thrillers, crime films, road movies, horror films, fictional films, experimental films, musical films, parallel cinema, and docudrama. Two of his films *Siva* (1989), and *Satya* (1998) were show cased among CNN-IBN's 100 greatest Indian films of all time. In 2005, *Indiatimes Movies* included *Satya* in its list of *25 Must See Bollywood Movies*. varma is also known as the master of Horror films in India. He is also recognized as the intellectual *fountain head* of new age Indian cinema.

He directed path breaking film's like *Siva* (1989) and *Kshana Kshanam* (1991) for which he has garnered Nandi Awards for Best Direction. In 1993, he scripted Tamil, thriller *Thiruda Thiruda*, 1999, He has garnered the National Film Award for scripting, political drama, *Shool* - "For unveiling the complete collapse of the socio-political system. A very effective portrayal of the determined fight of a single citizen in the centre of a facade of democracy", as cited by the Jury. In the same year He directed *Prema Katha* for which he received his third Nandi Award for Best Director. He garnered three Filmfare Awards, five Andhra Pradesh state Nandi Awards, and five Bollywood Movie Awards. In 2010, He received critical acclaim at the International film festival of Fribourg, Switzerland. He gained recognition in Bollywood with the 1990 Hindi film, *Shiva* premiered at International Film Festival of India, and the 1991 supernatural thriller, *Raat*. In 1995 he directed another blockbuster, *Rangeela* which won seven Filmfare Awards. He then directed *Satya* (1998), which won six Filmfare Awards, including the Critics Award for Best Film, and was show cased among the Indian panorama section, *Satya*, together with his 2002 film *Company* (which he directed, won three IIFA Awards, seven Filmfare Awards, and a Bollywood Movie Award for best direction, and was premiered at the 2004 Austin Film Festival) and the 2005 film *D* (which he produced), form an "Indian gangster trilogy". In 2006, he re-made a new version of *Shiva*, which was screened at the New York Asian Film Festival, where a retrospective featuring several of his previous movies was staged. Alongside *Shiva*, the festival screened his earlier successful films *Company*, *Ek Hasina Thi*, *Ab Tak Chhappan* and *Sarkar*.

Karan johar

Karan Johar (born 25 May 1972) often informally referred to as **KJo**, is an Indian film director, producer, screenwriter, costume designer, actor and television host based in Bollywood. He is the son of Yash Johar. He is also the head of the production company Dharma Productions. He is most known for directing and producing some of Bollywood's highest grossing films in India and abroad. Four of the films he has directed, those starring Shahrukh Khan, have been India's highest grossing productions in the overseas market. The success of



those films resulted in crediting Johar for changing the way Indian cinema has been perceived in the West.

Johar entered the film industry as an actor in Aditya Chopra's *Dilwale Dulhania Le Jayenge* (1995). He later made his directorial debut with the highly successful romantic comedy, *Kuch Kuch Hota Hai* (1998) which won him a Filmfare Award For Best Director and Filmfare Best Screenplay Award. His following directorial efforts were the family drama, *Kabhi Khushi Kabhie Gham* (2001) and the romantic drama, *Kabhi Alvida Naa Kehna* (2006), a movie which dealt with the theme of adultery. Both films were major financial successes in India and abroad. Johar thus established himself as one of the most successful filmmakers in Bollywood. His fourth film, *My Name Is Khan* (2010) was met with positive reviews and grossed 200 crore worldwide. It earned him his second Best Director award at the Filmfare ceremony. Having done so, he has established himself as one of the most successful directors and producers in Indian Cinema.

Aditya chopra

Aditya Chopra is a three-time National Award winning Indian film director, producer, screenwriter and distributor. His work as a director includes *Dilwale Dulhania Le Jayenge* (1995), *Mohabbatein* (2000), and *Rab Ne Bana Di Jodi* (2008).

He is also the current chairman of India's 45 year-old multi-national film, media and entertainment conglomerate, Yash Raj Films (YRF). Chopra has written and produced a number of critically acclaimed and commercially successful films under the banner like *Veer-Zaara* (2004), *Hum Tum* (2004), *Bunty Aur Babli* (2005), *Fanaa* (2006), *Bachna Ae Haseeno* (2008), *New York* (2009), *Band Baaja Baaraat* (2010), *Ishaqzaade* (2012), *Ek Tha Tiger* (2012), *Jab Tak Hai Jaan* (2012), *Shuddh Desi Romance* (2013), *The Dhoom Trilogy* (2004, 2006 & 2013) and *Gunday* (2014). Chopra has also tried to break away from typecast and forayed into production of off-beat films with unique subjects in projects like *Kabul Express* (2006), *Chak De India* (2007), *Rocket Singh* (2009), *Aurangzeb* (2013), *Detective Byomkesh Bakshi* (2014) and *Paani* (2015), that do not necessarily fit into the realms of Masala films. As of December 2013, Chopra has produced the highest grossing film of Indian Cinema and has produced six other films that have accumulated worldwide gross earnings of more than INR 200 crore. Moreover, in the year 2014, Chopra became the first Indian producer to move towards a true film studio model through Independent projects helmed by producers, writers and directors under the YRF banner.



UNIT-III

Cinema and Literature –

Cinema & literature are always interrelated. There are so many films made in Hollywood and Bollywood that is based on literature. Although most of the films did not perform good on box office but some performed extreme good. The literature always attract to the films directors to make a movie and autobiography but nobelsts are never satisfy with the experiments of the directors, because according to them films do not represent the actual material where as directors have to do changes for the dramatization and entertainment factors. It is a main conflict between the nobelsts and the directors. Literature spread its fragrance gradually where as in the cinema. But the similarity in both the things is that they have to connected with a huge mass and that is ultimate aim. But writer can not write according to cinema. Once film makers requested to premchand for script writing but premchand didn't feel comfortable and completed his contract some how and went back to his place.

Another main difrence is that films

Has to gives its everything within three hours where as litreture capture reader's mind gradually.. Some time the entertainment is also unavailable in literature but in cinema its absence cannot be ignored. Gulzar, Satyajee Ray, Pramthesh Barwva, vijay anand are some directors who are well known for making movies based on novels. Dialogues are another important factors because dialogues has to modify according by filma makers. Some times original writer are not alive so authencity can not be determined.

Innovation factors is also present in cinema like the same 'Devdas' can be made differently by the various directors. Each one has its own angle whereas novelist has his own perception. Which cannot match with cinema.it can be a good thieng that a director has emotion in his films as in litreture but directors more concentrate on location ,star cast,music etc.

Following are some films which is based on novels – Godaan, Mill Majdoor, Shatranj ke Khiladi, basically written by Prem Chand.

Guide written by R.K. Narayan.

Rudali

Namkeen

Aandhi

Mausam by Gulzar

Pather Panchali

Devdas

Sara Akash

Utsav by girish karnad

Charulata

Khusboo

Pinjar three idiots, Omkara, Maqbool

Hollywood has also a great art of making films on litreture.they have a series of this kind of movies

James Bond,thunderball,casino royale,doctor no, Romeo and Juliet, war and peace are some hits of hollywood

Cinema and Painting

M.F. Hussain, Taiyab Mehta, Vishvanathan, Vivan Sundra, Akbar Padmsi are renowned painter who added movies in their painting.movies always attract to painters. even MF Hussain also direct movies like Meenakshi and Gajgamini. although his these films were not hit but his first



film 'through the eyes of a painter' got popularity at international level. this film was also awarded in berlin film festival. The relation between painting and cinema is quite old. Especially at the early age when outdoor shooting was not possible so directors used to take help of painters to paint scenario in the studio only. Such set consist tress ,waterfall ,jungle, houses etc. painting is the only medium through which audience see their favorite films and actors in colorful form .from the starting era painters used to make films posters on the street walls and big posters and even it was the attraction for the audience to come theaters. Mother India, Guide, barsaat, Aan ,Mehboob ki mehndi, Mugal E Azam having magical attraction in the posters. Famous film director Satyajee Ray was found of painting and started his carees as agraphic artist.later on he made a film on his blind painting teacher vinod bihari that named 'the inner eye'.

Painting is a type of inspiration for film directors because it helps to them for making sets.director sanjay leela bhansali firstly make painting for their sets, visualize it and than Make shooting sets accordingly. 'Sawariya' and 'devdas' are the example.

The great Indian painter Ravi Verma who gave the face of Indian God & godess was a great influence for Dada Saheb Phalke his effect can be easily seen on Dada Saheb's early movies like Raja Harish Chandra,Bhakta Pundalik,mohini bhasmasur lanka dahanetc.

'Rangrasiya' is a controversial movie which is based on life of Ravi Verma made by Ketan Mehta but could not release in India.

This year when bollywood completed 100 years of cinema so many painters of india and students of fine art colleges made lots of wall paintings. Collage,series of paintings to tribute cinema.

Now a days we can find very good painters in bollywood. Salman Khan Deepti Naval, Juhi Chawla usually in news for their painting and auction those painting. Anil Kapoor, Hema Malini, Shahrukh Khan,arjun rampal,john Abraham,ritesh deshmuKh can be easily seen in the art exhibition.some times they spend a big amount to purchase these paintings.

Following are some movies in which we can see painting as a major part-
Geet gaya patharon ne.

Maan

Tare Zamin Par

Safar

Dil Chahta Hai

Devdas

Lutera

Safar

Cinema and Theater –

The cinema can not be imagine without theater.theater played a vital role to give reality to the cinema. Theater and cinema always carry a strong and deep relationship. Raw material of cinema is being available by theater only. There are many theater artist who moved to cinema and enriched it.but just because of special display style nad basic facilities theater can be differentiated from cinema.

Although theater is not that much glamorized as films. It is considered as the serious & dry medium. But some elements can easily define the difference between theater & cinema. Like



cinema gives an imaginary feel where as theater is all about the reality. Theater is a type of recreation of life we can see the live character and they directly interact with u but cinema can't establish relation to the audience like theater. in the films exaggeration is also possible but theater does not allow to do so. its very near to reality.

Direction is another important factor of both the things. in the theater artist can perform only once, no chances for retake that's why they required more rehearsal and hard work. it is the reason that film artist can't work in theater. ultimately the last decision is given by the director only.

Nasiruddin Shah, Sabana Azmi Anupam Kher, Farookh Sheikh A.K. Hangal, Om Puri, paresh rawal,jaya bachhan, pankaj kapoor ,satish shah are some renowned personalities of theater and even activity working in cinema. When farookh sheikh passed away before that a play performed by him and shabana named'tumahari amrita' in around fifteen countries.

Now a day lots of theater artist giving their noticeable presence in Indian cinema. Irfan Khan, Nawaz Uddin Siddiqui, Boman Irani,manoj bajpai are few of them.

Popularity of cinema and theater also matter. Cinema is very much famous but lake of publicity theater is losing its popularity. Tickets rates for theater is quite expensive but theater lover don't bother and pay this much amount. Regional theater has their own impact

Vikram Ghokhle, Girish Karnad, Habib Tanveer are some famous writer who are writing script for movies also.

Cinema and music –

Any Indian movie cannot be imagine without music. There are so many films which is famous just because its music. Even the first talkie movie Almarara Ara had music. In the silent era 'Piyano' in the background used to play role of music tooleven the first talkie movie alamara music was their and firozshah mistry is considered as first music director.now a days songs are comparatively in less number but it was not so in the early age .there were 27 songs in satyawadi raja harishchandra, 24 songs in laila majnu and 71 songs in indrasabha and it's a record till date . Taansen, Heer Ranjha, Mahal, Navrang jhank jhank Payal baje are some important name is the list which is meant for the musical black buster in bollywood.

Bollywood film directors always appreciates to folk music of India and we can see the effect in the movies like sasural genda phool, Mehngai Dayan Khaye Jaat etc even music directors frequently use flute, chang, dholak, sitar for making their songs unique.rajesh khanna's song'mere dil me aaj kya hai' is very good example of this.

The classical music of ancient India rages also reflect in the cinema i.e., the song 'Mere dil me aaj kya hai' based on raag, 'Kahe chedd chedd more from Devdas'.

Ae Malik tere bande hum, Rag Bhairav.

Ghanan ghanan ghir ghir aaye badra.

Tum mile dil khile.

Albeal sajan aayo re.

Raj Kapoor's movies had a great utilization of music in his movies. Awara, shri 420, barsat, jisadesh me ganaga behti hain are some of them.



Naushaad husnalal –bhagatram, khemchand prakash,kalyanji anandji, SD Burman, Bapp Lahiri, RD Burman, Laxmikant Pyarelal are those music directors who gave new heights of music in Indian cinema.lata mangeshkar, asha bhonsle mohd. Rafi mukesh kishore kumar.manna day are shining stars of Indian film music industry.

Every music director had his own style like laxmikant pyarelal is known for melodious music, S.D. burman is known for folk music,R.D. burman is known for experimental music and western based music like dum maro dum.in the bappi lahiri music we can see the effect of bangali touch.

Following films in the bollywood are famous for music.

Baiju Bavra

Sur Sungam

Hum Dil De Chuke Sanam

Sangeet

Sapne

Sargam

renaissance
renaissance
renaissance



UNIT-IV

Cinematography

Cinematography is the combination of the various techniques described above. This includes camera shots, camera angles, camera movement and lighting. Use the term cinematography to group all of these together, for example, 'The cinematography in that film was exceptional.'

Camera Shots

A camera shot is the amount of space that is seen in one shot or frame. Camera shots are used to demonstrate different aspects of a film's setting, characters and themes. As a result, camera shots are very important in shaping meaning in a film.

An **extreme long shot** (*animation on right*) contains a large amount of landscape. It is often used at the beginning of a scene or a film to establish general **location** setting). This is also known as an establishing shot.

A **long shot** (*animation on right*) contains landscape but gives the viewer a more specific idea of setting. A long shot may show the viewers the building where the action will take place.

A **full shot** (*animation on right*) contains a complete view of the **characters**. From this shot, viewers can take in the costumes of characters and may also help to demonstrate the relationships between characters. For more information on costumes and acting refer to Chapter 4.

A **mid shot** (*animation on right*) contains the characters or a **character from the waist up**. From this shot, viewers can see the characters' faces more clearly as well as their interaction with other characters. This is also known as a social shot

A **close-up** (*animation on right*) contains just **one character's face**. This enables viewers to understand the actor's emotions and also allows them to feel empathy for the character. This is also known as a personal shot.

An **extreme close-up** (*animation on right*) contains one **part of a character's face** or other object. This technique is quite common in horror films, particularly the example above. This type of shot creates an intense mood and provides interaction between the audience and the viewer.

When analyzing a film you should always think about the different camera shots and why they are being used. The next time that you are at the cinema or watching television see what camera shots are being used.

These camera shots are used in all forms of visual texts including postcards, posters and print advertisements.

Scene

In film making and video production, a **scene** is generally thought of as the action in a single location and continuous time. Due to the ability to edit recorded visual works, it is typically much shorter than a stage play scene. Because of their frequent appearance in films, some types of scenes have acquired names, such as love scene, dream scene, action scene, car chase scene, crash scene, etc. There is usually an opening scene and a closing scene.

A scene is a part of a film, as well as an act, a sequence (longer or shorter than a scene) and a setting (usually shorter than a scene). While the terms refer to a set sequence and continuity of observation, resulting from the handling of the camera or by the editor, the term scene refers to the continuity of the observed action - an association of time, place or characters. The term may refer to the division of the film from the screenplay, from the finished film, or it may only occur in the mind of the spectator who is trying to close on a logic of action. For example, parts of an action film at the same location, that play at different times can also consist of several scenes. Likewise, there can be parallel action scenes at different locations usually in separate scenes, except that they would be connected by media such as telephone, video, etc.

In contrast, the traditional movie script was divided into acts, but those categories are less frequently used in the digital technology. The scene is important for the unity of the action of the film, while a stage



drama is typically divided into acts. The division of a movie into scenes is usually done in the script. Some action scenes need to be planned very carefully.

Camera angles

It is important that there should not be confusion between camera angles and camera shots. Camera shots are used to demonstrate different aspects of setting, themes and characters. Camera angles are used to position the viewer so that they can understand the relationships between the characters. These are very important for shaping meaning in film as well as in other visual texts.

The following are some examples of differences between the different camera angles-

A **bird's eye angle** (*animation on right*) is an angle that looks **directly down upon a scene**. This angle is often used as an establishing angle, along with an extreme long shot, to establish setting.

A **high angle** (*animation on right*) is a camera angle that looks **down upon a subject**. A character shot with a high angle will look vulnerable or small. These angles are often used to demonstrate to the audience a perspective of a particular character. The example above demonstrates to us the perspective or point of view of a vampire. As a viewer we can understand that the vampire feels powerful.

An **eye-level angle** (*animation on right*) puts the audience on **an equal footing with the character/s**. This is the most commonly used angle in most films as it allows the viewers to feel comfortable with the characters.

A **low angle** (*animation on right*) is a camera angle that **looks up at a character**. This is the opposite of a high angle and makes a character look more powerful. This can make the audience feel vulnerable and small by looking up at the character. This can help the responder feel empathy if they are viewing the frame from another character's point of view.

As with camera shots, you will be able to see many examples of camera angles in any film or visual text that you view. The next time that you watch television or see a film, take note of the camera angles and think of how they affect your perception (idea) of different characters.

A **Dutch angle** (*animation on right*) is used to demonstrate the confusion of a character. The example above should disorientate you.

Camera movement

Composers of films also use camera movement to shape meaning. The following are some examples of common camera movements and how they can be used to shape meaning in films.

A **crane shot** (*animation on right*) is often used by composers of films to signify the end of a film or scene. The effect is achieved by the camera being put on a crane that can move upwards

A **tracking shot** and a **dolly shot** (*animation on right*) have the same effect. A tracking shot moves on tracks and a dolly shot is mounted on a trolley to achieve the effect in the example above. This camera movement is used in a number of ways but is most commonly used to explore a room such as a restaurant. By using a tracking shot or a dolly shot the composer of a film gives the viewer a detailed tour of a situation. It can also be used to follow a character.

Panning (*animation on right*) is used to give the viewer a panoramic view of a set or setting. This can be used to establish a scene.

An **Evangelion shot** (*animation on right*) is derived from the popular anime series 'Neon Genesis Evangelion'. This camera movement begins as an extreme close-up and zooms out abruptly, creating a blurring effect to emphasize the speed and size of the object

Lighting

Lighting is a very important aspect for shaping meaning in films. What kind of atmosphere is created in a room lit by candles? Have you ever heard of mood lighting? A room that is brightly lit by neon lights might seem to be sterile or a shadowy room might be eerie or scary. The lighting technicians in a film crew have the task of creating lighting to suit the mood and atmosphere of each scene in a film.



Sounds in films

We might think of film as an essentially visual experience, we really. **Though** cannot afford to underestimate the importance of film sound. A meaningful sound track is often as complicated as the image on the screen. The entire sound track is comprised of three essential ingredients:

- **The human voice**
- **Sound effects**
- **Music**

These three tracks must be mixed and balanced so as to produce the necessary emphases which in turn create desired effects. Topics which essentially refer to the three previously mentioned tracks are discussed below. They include dialogue, synchronous and asynchronous sound, and music.

THE HUMAN VOICE: dialogue

Dialogue authenticates the speaker as an individual or a real person rather than the imaginary creation of a story teller. As is the case with stage drama, dialogue serves to tell the story and expresses feelings and motivations of characters as well. Often with film characterization the audience perceives little or no difference between the character and the actor. .

When voice texture fits the performer's physiognomy and gestures, a whole and very realistic persona emerges. The viewer sees not an actor working at his craft, but another human being struggling with life. It is interesting to note that how dialogue is used and the very amount of dialogue used varies widely among films.

SOUND EFFECTS: synchronous and asynchronous sounds

Synchronous sounds are those sounds which are synchronized or matched with what is viewed. For example:

in the film DDLJ shahrukh khan playing the piano, the sounds of the piano are projected.

Synchronous sounds contribute to the realism of film and also help to create a particular atmosphere. For example:

The “click” of a door being opened may simply serve to convince the audience that the image portrayed is real, and the audience-may only subconsciously note the expected sound. However, if the “click” of an opening door is part of an ominous action such as a burglary, the sound mixer may call attention to the “click” with an increase in volume; this helps to engage the audience in a moment of suspense.

Asynchronous sound effects are not matched with a visible source of the sound on screen. Such sounds are included so as to provide an appropriate emotional nuance, and they may also add to the realism of the film. For example:

A film maker might opt to include the background sound of an ambulance's siren while the foreground sound and image portrays an arguing couple. The asynchronous ambulance siren underscores the psychic injury incurred in the argument; at the same time the noise of the siren adds to the realism of the film by acknowledging the film's (avowed) city setting.

MUSIC: background music

Background music is used to add emotion and rhythm to a film. Usually not meant to be noticeable, it often provides a tone or an emotional attitude toward the story and/or the characters depicted. In addition, background music often foreshadows a change in mood. For example, dissonant music may be used in film to indicate an approaching (but not yet visible) menace or disaster.

Background music may aid viewer understanding by linking scenes. For example, a particular musical theme associated with an individual character or situation may be repeated at various points in a film in order to remind the audience of salient motifs or ideas.



Film sound is comprised of conventions and innovations. We have come to expect an acceleration of music during car chases and creaky doors in horror films. Yet, it is important to note as well that sound is often brilliantly conceived. The effects of sound are often largely subtle and often are noted by only our subconscious minds. Yet, it behooves us to foster an awareness of film sound as well as film space so as to truly appreciate a twentieth century art form, the modern film.

Film institution of India

Film and television institute of India

The **Film and Television Institute of India (FTII)**, is an autonomous Institute under the Ministry of Information and Broadcasting govt. of India. It is aided in parts by Central Government of India. It is situated in the premises of the erstwhile Prabhat Film Company in Pune India. It is established in year 1961. The institute gives diploma diploma course in script and certification in direction, cinematography, editing and sound recording. Recently they have starting two year writing. FTII is a member of CILECT (International Liaison Centre of Schools of Cinema and Television), an organization of the world's leading schools of film and television. Dharmendra Jai Narain is the present Director of Film and Television Institute of India.

There is a big studio in the campus of the institute with full of latest technology and equipments. To give the practical aspect of film making is the main motto of the institution. So they can give skilled artist to the india film industry.

Films which is made by the students send to the national and international film festivals. Naseeruddin shah, sabana azmi, ketan Mehta, smita patil, prakash jha, vidhu vinod chopra are notable alumani of FTII.

Central film certification board

Central Board of Film Certification (CBFC) is a Statutory body under Ministry of Information and Broadcasting, regulating the public exhibition of films under the provisions of the Cinematograph Act 1952.

Films can be publicly exhibited in India only after they have been certified by the Central Board of Film Certification.

The Board, consists of non-official members and a Chairman (all of whom are appointed by Central Government) and functions with headquarters at Mumbai. It has nine Regional offices, one each at Mumbai, Kolkata, Chennai, Bangalore, Thiruvananthapuram, Hyderabad, New Delhi, Cuttack and Guwahati. The Regional Offices are assisted in the examination of films by Advisory Panels. The members of the panels are nominated by Central Government by drawing people from different walks of life for a period of 2 years.

The Certification process is in accordance with The Cinematograph Act, 1952, The Cinematograph (certification) Rules, 1983, and the guidelines issued by the Central government u/s 5 (B)

At present films are certified under 4 categories

U- Unrestricted public exhibition

U/A- Unrestricted Public Exhibition - but with a word of caution that Parental discretion required for children below 12 years

A-

Restricted to adults

S-

Restricted to any special class of persons

National film development corporation

The **National Film Development Corporation of India (NFDC)** is the central agency established in 1975, to encourage good cinema in India based in Mumbai. It functions in areas of film financing, production and distribution and under Ministry of Information and Broadcasting, Government of India



The primary goal of the NFDC is to plan, promote and organize an integrated and efficient development of the Indian film industry and foster excellence in cinema.

NFDC also provide financial aid to the directors for making meaningful and movies of social message. The main films in this category are *Mehbooba* (1986), *Sati* (1989), *Rudali*, *Salim Langde Par Mat Ro*, *Suraj Ka Satwa Ghoda*. The popular film 'Gandhi' made by Sir Richard Attenborough was made with the help of NFDC only.

Doordarshan also frequently make films with corporation.

Film director Rajmeheshwari is the chairperson right now. NFDC has head quarter in Mumbai.

Films division

Film division of India commonly popular as Film Division is a film production house belonging to information and broadcasting ministry. Film Division was established in 1948. It is the largest organization in the world which make short films. The main aim of the film division is to promote and publicize government's plans and achievement through short movies, documentaries and news reel. And these films are shown in all the theater in the country. We can imagine the popularity of the division that UNESCO counted it's a top ten film institution in the world. FD always help to the government for removal of untouchability, promotion of national integrity, family welfare etc.

It has its head office in Mumbai and more than 20 regional offices. Delhi, Bangalore and Kolkata are film making centres. FD has collection of more than 8000 films. According to digital age FD has started its own broadband services and started interactive website. They have good interference in animation and making animated films with the help of OPUS, CONCERTO, MAYA software.

Satyajit ray film and television institute

Satyajit Ray Film and Television Institute (SRFTI) is a film institute in Kolkata, West Bengal.

The institute was established in 1995, and registered as a Society on 18 August 1895 under the West Bengal Societies Registration Act, 1961 and currently is an autonomous society funded by Ministry of Information and Broadcasting. It has been named after the acclaimed film director, Satyajit Ray.

SRFTI is the premier institute of India for film training which stands in line with Film and Television Institute of India (FTII) for its quality of education and reputation in the Indian film industry and a member of CILECT (International Liaison Centre of Schools of Cinema and Television), an organization of the world's leading schools of film and television.

National film archive of India

The **National Film Archive of India** was established as a media unit of the Ministry of Information and Broadcasting in February 1964. Its three principal objectives are

- To trace, acquire and preserve for posterity the heritage of Indian cinema;
- To classify, document data and undertake research relating to films;
- To act as a centre for the dissemination of film culture.

With headquarters at Pune, Maharashtra, NFAI has three regional offices at Bangalore, Calcutta and Thiruvananthapuram. Developed from scratch by P. K. Nair, NFAI's activities relating to dissemination of film culture are manifold. Its Distribution Library has about 25 active members throughout the country and it also organises joint screening programmes on weekly, fortnightly and monthly basis in six important centres. It has over 10,000 films, over 10,000 books, over 10,000 film scripts, and over 50,000 photographs. Another important programme is the film teaching scheme comprising long and short term Film Appreciation courses conducted in collaboration with the film and television institute of India (FTII) and other educational and cultural institutions. At the International level, NFAI supplied several Indian classics for major screening programmes.

Film festivals (National and International)

International film festivals of India

The **International Film Festival of India (IFFI)**, founded in 1952, is one of the most significant film



festivals in Asia. Held annually in the beach state of Goa, on the western coast of the country, the festival aims at providing a common platform for the cinemas of the world to project the excellence of the film art; contributing to the understanding and appreciation of film cultures of different nations in the context of their social and cultural ethos; and promoting friendship and cooperation among people of the world. The festival is conducted jointly by the Ministry of Information and Broadcasting and the government of Goa. The 1st edition of IFFI was organized by the Films Division, Government of India, with the patronage of the first Prime Minister of India. Held in Mumbai from 24 January to 1 February 1952, the Festival was subsequently taken to Madras, Delhi, Calcutta and Trivandrum. In all it had about 40 features and 100 short films. In Delhi, the IFFI was inaugurated by Prime Minister Pt. Jawaharlal Nehru on 21 February 1952.

Since its beginnings in 1952 the IFFI has been the biggest event of its type in India. Subsequent IFFIs were held in New Delhi. From the 3rd edition in January 1965, IFFI became competitive. It has since then moved to Trivandrum, capital of Kerala. In 1975 the Filmotsav, non-competitive and to be held in other filmmaking cities in alternate years, was introduced. Later, Filmotsavs were merged in IFFI. In 2004 the IFFI was moved to Goa from Trivandrum. Since then IFFI has been an annual event and competitive.

Mumbai international film festival

Mumbai International Film Festival for Documentary, Short and Animation Films (MIFF), is a festival organized in the city of Mumbai by the 'Films Division', Ministry of Information and Broadcasting, Govt. of India. It was established in 1990, and focuses on documentary, short and animation films.

This festival is held at the National Centre for the Performing Arts (NCPA), Mumbai. Various sessions of film discussion and promotional work for cinema is presented, sound is managed by young and renowned sound engineers alike with proper announcements being made before film sessions at INOX, NCPA, Cinemax and Liberty Cinemas (in 2012).

Films are accepted from all over the world though there is a clear emphasis on Indian cinema.

International child film festival

International Children's Film Festival India (ICFFI) also popularly known as The Golden Elephant is a biennial festival that strives to bring the most delightful and imaginative national and international children's cinema to young audiences in India. Outstanding features, shorts, live action and animation films are screened over seven days of festive celebrations, attended by more than one hundred thousand children and hundreds of film professionals from across the world.

ICFFI is organized by Children's Film Society India (CFSI) – a autonomous body under the Ministry of Information & Broadcasting, Government of India committed to nurturing a dynamic children's film culture in the country. Since its inception in 1955, CFSI has been producing, exhibiting and distributing exclusive, entertaining and enriching content for children. CFSI is currently chaired by Amole Gupte – renowned director and actor.

Every two years, the festival begins on 14th November, the birth date of Pandit Jawaharlal Nehru – India's first Prime Minister – also fondly referred to as Chacha Nehru (Uncle Nehru), because of his love for children. Pandit Nehru established CFSI soon after India's independence with the hope that indigenous and exclusive cinema for children would stimulate their creativity, compassion and critical thinking. It is this vision of Jawaharlal Nehru that guides ICFFI.

In a world that is cluttered with consumerist & often violent content for children, ICFFI is committed to promoting cinema that is humane and non-violent, and yet delightful and fun! Special care is taken to program films that cultivate an understanding of other cultures, lives and experiences and encourage children to reflect on the world around. Workshops and open forums at the festival aim towards stimulating critical appreciation and creative pursuit of cinematic arts amongst young people. The festival also supports the work of children's filmmakers by rewarding them for their dedication and talent.



ICFFI is one of the largest and most colourful children's film festivals in the world. A unique feature of the festival is its audience: more than a hundred thousand children travel from little villages and towns from across India to view high quality international children's cinema that they would never be exposed to otherwise. Here they get an opportunity to interact with other kids, eminent guests and directors from different parts of the world. ICFFI is dedicated to these little delegates and to those imaginative film-makers who attempt to make films for the toughest audience of all – children!

National Film Awards

The **National Film Awards** is one of the most prominent film award ceremonies in India. Established in 1954, it has been administered, along with the International Film Festival of India and the Indian Panorama, by the Indian government's Directorate of Film Festivals since 1973. Every year, a national panel appointed by the government selects the winning entry, and the award ceremony is held in New Delhi, where the President of India presents the awards. This is followed by the inauguration of the National Film Festival, where the award-winning films are screened for the public. Declared for films produced in the previous year across the country, they hold the distinction of awarding merit to the best of Indian cinema overall, as well as presenting awards for the best films in each region and language of the country. Due to the national scale of the National Film Awards, it is considered the Indian equivalent of the American Academy Awards.

The Awards were first presented in 1954. The Government of India conceived the ceremony to honor films made across India, on a national scale, to encourage the furthering of Indian art and culture. Since 1973, the Indian Directorate of Film Festivals administers the ceremony along with other major film events in India annually. It is the highest award given for films in India.

Filmfare awards

The **Filmfare Awards** are presented annually by The Times Group to honour both artistic and technical excellence of professionals in the Hindi language film industry of India. The Filmfare ceremony is the oldest and most prominent film events dedicated to Hindi films in India. The awards were first introduced in 1954, the same year as the National Film Awards. They were initially referred to as the *Clare Awards* or *The Clares* after Clare Mendonca, the editor of *The Times of India*. A dual voting system was developed in 1956. Under this system, "in contrast to the National Film Awards, which are decided by a panel appointed by Indian Government, the Filmfare Awards are voted by both the public and a committee of experts. The Filmfare awards were first introduced in 1954. **The Clares** was the original name of the award ceremony, named after *The Times of India* critic **Clare Mendonca**. Readers of *Filmfare* were polled to decide the winners, and over 20,000 readers spread throughout India participated in the polls; trophies were given to winners of the popular vote. In the first awards function, held on 21 March 1954 at the Metro Theatre of Mumbai, only five awards were presented: Best Film, Best Director, Best Actor, Best Actress, and Best Music Director. *Do Bigha Zameen* was the first movie to win the award for Best Film. The first winners for other four categories were: Bimal Roy for his direction of *Do Bigha Zameen*, Dilip Kumar for his performance in *Daag*, Meena Kumari for her performance in *Baiju Bawra*, and Naushad Ali for his music in *Baiju Bawra*.

Oscars(Academy) awards

The **Academy Awards**, commonly known as **The Oscars**, (rebranded as The Oscars in 2013) is an annual American awards ceremony honoring cinematic achievements in the film industry. Winners are awarded the statuette, officially the **Academy Award of Merit**, that is much better known by its nickname Oscar. The awards, first presented in 1929 at the Hollywood Roosevelt Hotel, are overseen by the Academy of Motion Picture Arts and Sciences (AMPAS). The Oscar Academy Awards are an electoral race to the trophy to best film in any category.

The awards ceremony was first televised in 1953 and is now seen live in more than 200 countries. The Oscars is also the oldest entertainment awards ceremony; its equivalents, the Emmy Awards for television, the Tony Awards for theatre, and the Grammy Awards for music and recording, are modeled after the Academy Awards. The 86th Academy Awards ceremony was held on March 2, 2014, at the Dolby Theatre in Los Angeles, later than usual as to not clash with the Winter Olympics in Sochi, Russia.