SYLLABUS

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

VI Semester

Subject – Film Journalism

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UNIT I
THE BIRTH OF CINEMA

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 an 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 were 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 trvel around the world. He came to india nad 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. Dadasahab 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, Satyawan Savitri (1914), Satyavadi Raja Harischandra (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 innitial 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.

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 rehearsed several times before which they were approved by V. Shantaram.he showed the Indian china realation 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 jhank payal baaje','navrang'' 'geet gaya patthron 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 consitituted 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 ofArdeshir 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 anAcademy 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 vaijayantimala 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 andHema 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, Udayer 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 introduceDharmendra 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. 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. Kamini Kaushal and 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 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 know 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) byRussi 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.

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 *Jādoo 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

Sampooran 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 thanhe* 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 Awardand 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 theAcademy 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 Anwesha 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 vuní 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 boardbecause 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 theJames 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 onJawaharlal 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 criticKhalid 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 responseThe 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 sath sath 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 andAmrita 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 fil 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 Iand 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 atInternational 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 aBollywood 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 Film fare 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.

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