INTRODUCTION:

India has one of the oldest film industries in the world. Though the first film advertisement in India appeared in the Times of India on 7 July 1896, inviting people to witness the Lumiere Brothers’ moving pictures, "The Wonder of the World", it was not until early 1913 that an Indian film received a public screening. Indian cinema has become a part and parcel of our daily life whether it is a regional or a bombay film industry. It has a major role to play in our society. Though entertainment is the key word of Indian cinema it has far more responsibility as it impacts the mind of the audiences. In the 20th century, Indian cinema, along with the Hollywood and Chinese film industries, became a global enterprise. Indian cinema has found markets in over 90 countries where films from India are screened.

Bombay Film Industry– The Pioneer of Movies
The 1970s saw the advent of movies in Bombay Film industry. The audiences were captivated and mesmerized by the aura of actors like Rajesh Khanna, Dharmendra, Sanjeev Kumar, Hema Malini, and many others. One of the most talented director, Manmohan Desai was considered by several people as the father of bombay film movies. According to Manmohan Desai, “I want people to forget their misery. I want to take them into a dream world where there is no poverty, where there are no beggars, where fate is kind and god is busy looking after its flock.”Sholay film directed by Ramesh Sippy, not only got international accolades but also made Amitabh Bachchan a ‘Superstar’. Several women directors like Meera Nair, Aparna Sen and others showcased their talents in the 1980s. The 1990s saw a whole new batch of actors like Shah Rukh Khan, Salman Khan, Madhuri Dixit, Aamir Khan, Juhi Chawla, Chiranjivi, and many more. This new genre of
actors used new techniques to enhance their performances which further elevated and upgraded the Indian Film Industry. 2008 was a notable year for the Indian film industry as A.R. Rahman received two academy awards for best soundtrack for Slumdog Millionaire. Indian cinema is no longer restricted to India and is now being well appreciated by international audiences. The contribution of the overseas market in Bollywood box office collections is quite remarkable. Around 30 film production companies were listed in National Stock Exchange of India in 2013. The multiplexes too have boomed in India due to tax incentives. Indian cinema has an identity that is very unique and unmatched. We have moved from the black and white silent films to 3D, but our cinema continues to retain its basic essence - to thrill. Even as internet downloads and television continue to cannibalize the theatrical revenues of Indian films, the lure of the 35 mm is something else altogether. It was Dada Saheb Phalke who introduced India to world cinema at a time when working in films was taboo. After the success of his film 'Raja Harishchandra', several filmmakers in Bombay and Madras began making silent films. By the mid 1920s, Madras had become the epicentre for all film related activities. Raghupathi Venkaiah Naidu, SS Vasan, AV Meiyappan set up production houses in Madras to shoot Telugu and Tamil films.

Dada Saheb Phalke

Central in Phalke's career as a filmmaker was his fervent belief in the nationalistic philosophy of swadeshi, which advocated that Indians should take charge of their own economy in the perspective of future Independence. Inspired from an imported film - *Life of Christ* - Phalke started mentally visualizing the images of Indian gods and goddesses. What really obsessed him was the desire to see Indian images on the screen in a purely Swadeshi venture. He fixed up a studio in Dadar Main Road, wrote the scenario, erected the set and started shooting for his first venture *Raja Harishchandra* in 1912. The first full-length story film of Phalke was completed in 1912 and released at the Coronation cinema on April 21, 1913, for special invitees and members of the Press. The film was widely acclaimed by one and all and proved to be a great success.
Raja Harishchandra
The opening tableaux presents a scene of royal family harmony- with a space "outside" the frame from where the people emerge, and to which space the king when banished seeks shelter. The film’s treatment is episodic, following the style of the Indian folk theatre and the primitive novel. Most of the camera set-ups are static, with plenty of movements within the frame. Phalke hailed from an orthodox Hindu household - a family of priests with strong religious roots. So, when technology made it possible to tell stories through moving images, it was but natural that the Indian film pioneer turned to his own ancient epics and puranas for source material. The phenomenal success of Raja Harishchandra was kept up by Phalke with a series of mythological films that followed - Mohini Bhasmasur (1914), significant for introducing the first woman to act before the cameras - Kamalabai Gokhale. The significant titles that followed include - Satyawan Savitri (1914), Satyavadi Raja Harischandra (1917), Lanka Dahan (1917), Shri Krishna Janma (1918) and Kalia Mardan (1919).

Satyajit Ray  (2 May 1921 – 23 April 1992)
He was an Indian filmmaker. Ray was born in the city of Calcutta into a Bengali family prominent in the world of arts and literature. Starting his career as a commercial artist, Ray was drawn into independent filmmaking after meeting French filmmaker Jean Renoir and viewing Vittorio De Sica’s Italian neorealist 1948 film Bicycle Thieves during a visit to London.

Ray directed 36 films, including feature films, documentaries and shorts. He was also a fiction writer, publisher, illustrator, calligrapher, music composer, graphic designer and film critic. He authored several short stories and novels, primarily aimed at children and adolescents. Feluda, the sleuth, and Professor Shonku, the scientist in his science fiction stories, are popular fictional characters created by him. He was awarded an honorary degree by Oxford University.

Ray’s first film, Pather Panchali (1955), won eleven international prizes, including the Best Human Document at the 1956 Cannes Film Festival. This film,
along with *Aparajito* (1956), and *Apur Sansar* (1959) form The Apu Trilogy. Ray did the scripting, casting, scoring, and editing, and designed his own credit titles and publicity material. Ray received many major awards in his career, including 32 Indian National Film Awards, a number of awards at international film festivals and award ceremonies, and an honorary Academy Award in 1992. The Government of India honoured him with the Bharat Ratna in 1992.

**Indian Cinema Starts Talking**

In the early thirties, the silent Indian cinema began to talk, sing and dance. *Alam Ara* produced by Ardeshir Irani (Imperial Film Company), released on March 14, 1931 was the first Indian cinema with a sound track. Mumbai became the hub of the Indian film industry having a number of self-contained production units. The thirties saw hits like *Madhuri* (1932), *Indira*, *MA* (1934), *Anarkali* (1935), *Miss Frontier Mail* (1936), and *Punjab Mail* (1939).

**V Shantaram**

Among the leading filmmakers of Mumbai during the forties, V Shantaram was arguably the most innovative and ambitious. From his first talkie *Ayodhya ka Raja* (1932) to *Admi* (1939), it was clear that he was a filmmaker with a distinct style and social concern whose films generated wide discussion and debate. He dealt with issues like cast system, religious bigotry and women's rights. Originally titled *Mahatma*, the film was entirely banned by the colonial censor on the ground that it treated a sacred subject irreverently and dealt with controversial politics. *Amarjyoti* (1936) was an allegory on the oppression of women in which the protagonist seeks revenge. It could perhaps be called the first women's lib film in India.

**Calcutta film Industry**

The Cinema of West Bengal (Bengali: টলিউড), refers to the Tollygunge-based Bengali film industry in the city of Kolkata, West Bengal, India. The industry is known for producing many of Indian cinema’s most critically
acclaimed Parallel Cinema art films, with several of its filmmakers gaining international acclaim, most notably Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Tapan Sinha and Buddhadeb Dasgupta. Madan Theatres of Calcutta produced Shirin Farhad and Laila Majnu (1931) well composed and recorded musicals. Both films replete with songs had a tremendous impact on the audience and can be said to have established the unshakeable hold of songs on our films. Chandidas (1932, Bengali), the story of a Vaishnavite poet-priest who falls in love with a low caste washerwoman and defies convention, was a super-hit. P C Barua produced Devdas (1935) based on Saratchandra Chatterjee’s famous story about frustrated love, influenced a generation of viewers and filmmakers. Chokher Bali literally translated to "sand in the eye", figuratively to "constant irritant is a Bengali drama film based on the novel Chokher Bali by Rabindranath Tagore. It was directed by Rituparno Ghosh in 2003. Chokher Bali won the National Film Award for Best Feature Film in Bengali and was nominated for the Golden Leopard (Best Film) award at the Locarno International Film Festival in 2003. The film screened at the 34th International Film Festival of India on October 19. It was the Official Selection at the Chicago International Film Festival in 2003 and was showcased in over 25 international festivals including the Toronto International Film Festival, London Film Festival, Palm Springs, Karlovy Vary and Washington DC International Film Festival besides winning the Apsara Film Producers’ Award for the Best Regional Film 2004. Aishwarya Rai had won the Best Actress award at the Anandalok Awards 2003.

The South Indian Cinema
The Cinema of South India is used to refer collectively to the four film industries of South India, the Tamil, the Telugu, the Malayalam and the Kannada, film industries, as a single entity. They are based in Chennai, Hyderabad, Kochi and Bengaluru respectively. The first Madras production was Keechaka Vadham (The Destruction of Keechaka), produced and directed by R. Nataraja, who established the India Film Company Limited. During the 1920s, silent Tamil language film were shot at makeshift locations in and around Chennai, and for technical processing, they were sent to Pune or Calcutta. Tamil cinema emerged as a veritable entertainment industry in 1929 with the creation of General Picture Corporation in Madras (Chennai). Most of the Tamil films produced were multilingual productions, with versions in Telugu, Malayalam and Kannada until film production units were established in Hyderabad, Trivandrum and Bangalore. The first talkie of South India, Srinivas Kalyanam was made by A Narayanan in 1934.

The Golden Fifties
Fifties saw the rise of great directors like Mehboob, Bimal Roy, Guru Dutt and Raj Kapoor who changed the fate of Indian cinema. These directors entered the film industry during the 1930s and '40s, which were traumatic years for the Indian people. The fight for independence, famines, changing social mores, and global fight against fascism all contributed to the ethos in which the directors grew up.

**Mehboob**

Mehboob made his films down to earth, dramatic, even melodramatic. *Roti* made in the early 1940s inspired by the German Expressionism, is a real critique of Indian society with prophetic insight. It deals with two models - one of a millionaire, possessed by money and power in an industrial civilization, the other of a tribal couple living in a primeval state of nature. The millionaire is saved by the couple after an air crash, the tribal couple immigrate to the city; do not find happiness and return. The millionaire is ruined in the city, tries futilely to find salvation among the tribal. Mehboob remade his film *Aurat* (1940) in colour and with drastically different imagery as *Mother India* (1957), which was a massive success and later even acquired an epic status. The story revolves around Radha, played by Nargis, one of the strongest woman characters of Indian cinema. Her husband having lost both arms in an accident leaves her. Alone, she raises her children while fending off the financial as well as the sexual pressure from a moneylender. One of her sons, Birju becomes a rebel and the other one Ramu remains a dutiful son. In the end the long suffering mother kills her rebel son, as his blood fertilises the soil.

Highly successful and critically acclaimed, Mehboob's films often derive from clash between pre-capitalist ruralism and an increasingly modernised state with its commercial-industrial practices and values.

**Bimal Roy**

Born in Dhaka, Bangladesh, Bimal Roy entered the field of cinema as a camera assistant. His directorial debut was with *Udayer Pathey* (1944). He introduced a new era of post World War romantic-realist melodramas that was an integration of the Bengal School style with that of De Sica. *Do Bigha Zamin* (1953) and *Sujata* were two of the most notable films of Bimal Roy, who basically was a reformist, a humanist liberal. *Do Bigha Zamin* was one of the Indian first films to chart mass migration of rural people to cities and their degradation in urban slums. Though the situation was tragic, Roy sought to relieve the starkness by brave and hopeful songs and dances. *Sujata* dealt with the disturbances created to a lost soul from the world of untouchable underclass who escaped accidentally to the world of the urban middle class.
**Guru Dutt**
He was born in Bangalore and educated in Calcutta. Guru Dutt entered into the Hindi film industry as an actor. He took up the job of choreographer and assistant director before his directorial debut *Baazi*. His earlier films were entertainers like Aar Paar (1954), Mr and Mrs 55 (1955) and CID (1956). With the darkly romantic *Pyaasa* (1957) Dutt launched a cycle of films that have remained India's most spectacular achievements in melodrama. *Kaagaz Ke Phool* (1959) the first Indian film made in Cinemascope was autobiographical in nature. It tells in flashback the story of a famous film director, his disastrous marriage, the entry of an actress into his life that leads to gossiping, his failure as a director and eventually his death. His work encapsulated with great intensity the emotional and social complexities affecting the artist at a time when the reformism associated with Nehruite nationalism disintegrated under the pressure of industrialism and urbanisation. The commercial failure of *Kaagaz Ke Phool* resulted in a real life repetition of the plot of his film when Guru Dutt committed suicide in 1964.

**Raj Kapoor** was Born in Peshwar, now in Pakistan as son of Prithviraj Kapoor. Raj Kapoor acted the role of a megastar, successful producer and a director. He started as a clapper-boy in the Hindi film industry and latter became one of the most successful directors of the industry. He set up the R K Films in 1948 and made his first directorial venture *Aag*. His earlier films *Awara* (1951) and *Shri 420* (1955) evince a sentimental approach to social reforms, presenting political independence as a loss of innocence in exchange of stability. Later he made sexually explicit films like *Bobby* (1973) and *Satyam Shivam Sundaram* (1978), which became huge hits, after the commercial failure of his most ambitious project *Mera Naam Joker* (1970).

At one hand, Hindi cinema was growing in leaps and bounds and on the other, the regional films were making their presence felt too. A number of well established Hindi film stars who became a part of the start system in India actually began their career with the Indian regional films. 1980s saw the rise of several women directors such as Aparna Sen, Prema Karnath, Meera Nair and others.
It was also the year when Rekha wooed the audiences with her stunning performance in Umrao Jaan. The regional films like Malayalam, Kannada, Telugu, Bengali and others produced a number of romantic films. Renowned film personalities like Balachander, I.V. Sasi, Balu Mahendra, Mani Ratnam, Ram Gopal Varma and others made their marks. With romantic films at the helm of Indian cinema ushered into 1990s, a mixed genre was witnessed during this time. Romantic, thriller, actions and comic movies were made. Gradually, the face of Indian cinema was undergoing changes once again. The audiences, too, were getting weary of similar storylines. Hence, the contemporary Indian cinema, keeping pace with time and technology, witnessed Dolby Digital sound effects, advanced special effects, choreography, international appeal, further investments from corporate sectors along with finer scripts and performances. The aesthetic appeal of cinema became important for filmmakers. Stars like Shahrukh Khan, Rajnikanth, Madhuri Dixit, Aamir Khan, Chiranjeevi S, Hrithik Roshan, and others explored all possible techniques to enrich Indian cinema with their performances. Even in contemporary Indian cinema, a troupe of new faces came. The post generation of the existing stars are making Indian cinema rich in its true sense using their youthful vivacity and talent. Films such as Gandhi, Terrorist, Amu, Phir Milenge, Diksha, Taare Zamin Par, Pipli Live, etc. are intended to educate the masses. Films such as Sarkar, Rajneeti, Page 3, and Fashion reflect the political and social scenarios of contemporary society. As years fly away, Indian cinema betters itself with more number of films making it to the golden pages of its history.
The 21st century was when Indian cinema finally found some sort of a balance between the ever genres of popular commercial and parallel cinema. Several new films were produced which brought to light the fact that Indian cinema could be meaningful and yet be commercially successful. Some of the best movies of the past decade have been – Lagaan (2001), Devdas (2002), Koi... Mil Gaya (2003), Rang De Basanti (2006), Lage Raho Munnabhai (2006), Chak De India (2007), Wake Up Sid, No Smoking, Dev D, Mr and Mrs Iyer, Raincoat, My Brother Nikhil, Mumbai Meri Jaan, Aks, Pinjar, Monsoon Wedding, Omkara, Maqbool, Oye Lucky Lucky Oye, Khosla Ka Ghonsla, Blue Umbrella, and more recently Peepli Live. Among the mainstream films, Lagaan won the Audience Award at the Locarno International Film Festival and was nominated for Best Foreign Language Film at the 74th Academy Awards, while Devdas and Rang De Basanti were both nominated for the BAFTA Award for Best Foreign Language Film.

Though India has always been partial to its film stars, with actors like Amitabh Bachchan, Shah Rukh Khan, Amir Khan, Salman Khan and Akshay Kumar having careers which span decades, it has also of late become open to new and young talent like Ranbir Kapoor, Abhay Deol, Neil Nitin Mukesh and John Abraham.

The 2000’s saw a growth in the popularity of Indian cinema all over the world. After a very long time mainstream Indian films seemed to have caught the fancy of the international markets. The lines of distribution which had been silently working towards commercial distribution of Indian films abroad found themselves in demand in over 90 countries outside of its own. Dev Benegal’s Road movie (2010) was sold for international distribution before it was sold in India. This was just the right amount of boost that the filmmakers required and there was a marked improvement in the quality of the content produced with superior technological
innovations in cinematography, special effects and story lines. The earlier trends in cinema had sought only to please the Indian audiences, but this has changed with time and now films are made with a global perspective in mind. The entire film experience is no longer limited to the cinema halls. There are now progressive pre-release marketing, promotions of television channels and radio. 

Old film production studios that had monopolised the market in the 90’s reinvented themselves to suit the new Indian cinema goer’s preferences (Like Yash Raj Films and Dharma Productions). In the year 2009, despite the economic slowdown, India produced more than 3000 films (over 1315 feature films). The Indian film industry today easily eclipses Hollywood both in terms of the number of films produced and theatrical admissions. Indian films find a market not only domestically but also in over 100 different countries across the globe. With time it has produced countless award winning films and directors who have received the highest honours at prestigious film festival and award functions on an international level. But the current challenge that lies before the industry today is to learn how to market its content effectively. Fortunately the trade pundits have given indications of some very strong growth drivers like expansion of multiplex screens resulting in better realizations of revenue, increase in number of digital screens facilitating in wider film prints releases, enhanced penetration of home video segment, increase in number of TV channels fuelling demand for film content and improving collections from the overseas markets.

**A.R Rahaman**

Allah-Rakha Rahman born A. S. Dileep Kumar on 6 January 1967) is an Indian composer, singer-songwriter, music producer, musician and philanthropist. Rahman’s works are noted classical music with electronic music, world music and traditional orchestral arrangements. Among his awards are two Academy Awards, two Grammy Awards, a BAFTA Award, a Golden Globe, four National Film Awards, fifteen Filmfare Awards and thirteen Filmfare Awards South. Rahman’s body of work for film and stage has given him the nickname of "the Mozart of Madras", and Tamil commentators and fans call him *Isai Puyal* (English: the Musical Storm).

In 2009, *Time* included Rahman on its list of the world’s most influential people. The UK-based world-music magazine *Songlines* named him one of "Tomorrow’s World Music Icons" in August 2011. With an in-house studio (Panchathan Record Inn in Chennai) Rahman’s film-scoring career began during the early 1990s with the Tamil film *Roja*. Working in India’s film industries, international cinema and theatre, Rahman is one of the world’s all-time best-selling recording artists. In a notable two-decade career, he has been acclaimed for redefining contemporary Indian film music
and contributing to the success of several films. Rahman has become a notable humanitarian and philanthropist, donating and raising money for a number of causes and charities.

Amitabh Bachchan
Amitabh Harivansh Bachchan born on 11 October 1942 is an Indian film actor. He first gained popularity in the early 1970s for movies like *Deewar* and *Zanjeer*, and was dubbed India’s first "angry young man" for his on-screen roles in Bollywood, and has since appeared in over 180 Indian films in a career spanning more than four decades. Bachchan is widely regarded as one of the greatest and most influential actors in the history of Indian cinema. So total was his dominance of the movie scene in the 1970s and 1980s that the French director François Truffaut called him a "one-man industry." Bachchan has won many major awards in his career, including three National Film Awards as Best Actor, a number of awards at international film festivals and award ceremonies and fourteen Filmfare Awards. He is the most-nominated performer in any major acting category at Filmfare, with 39 nominations overall. In addition to acting, Bachchan has worked as a playback singer, film producer and television presenter. He also had a stint in politics in the 1980s.

The Government of India honoured him with the Padma Shri in 1984, the Padma Bhushan in 2001 and the Padma Vibhushan in 2015 for his contributions to the arts. The Government of France honoured him with its highest civilian honour Knight of the Legion of Honour in 2007 for his exceptional career in the world of cinema and beyond. Bachchan made his Hollywood debut in 2013 with *The Great Gatsby*, in which he played a non-Indian Jewish character, Meyer Wolfsheim.

Regional Cinema
The first film in Southern India was made in 1916 by R Nataraja Mudaliar- *Keechaka Vadham*. As the title indicates the subject is again a mythological from the Mahabharata. Another film made in Madras - *Valli Thiru-Manam* (1921) by Whittaker drew critical acclaim and box office success. Hollywood returned Ananthanarayanan Narayanan founded General Pictures Corporation in 1929 and established filmmaking as an industry in South India and became the single largest producer of silent films. Kolhapur in Western Maharashtra was another centre of active film
production in the twenties. In 1919 Baburao K Mistry - popularly known as Baburao Painter formed the Maharashtra Film Co. with the blessings of the Maharaja of Kolhapur and released the first significant historical - *Sairandhari* (1920) with Balasheb Pawar, Kamala Devi and Zunzarrao Pawar in stellar roles. Because of his special interest in sets, costumes, design and painting, he chose episodes from Maratha history for interpreting in the new medium and specialised in the historical genre. The attack against the false values associated with the Western way of life and their blind imitation by some Indians was humorously brought out by Dhiren Ganguly in his brilliant satirical comedy - *England Returned* (1921) - presumably the first 'social satire' on Indians obsessed with Western values. And with that another genre of Indian cinema known as 'the contemporary social' slowly emerged. Baburao Painter followed it up with another significant film in 1925 - *Savkari Pash* (The Indian Shylock) - an attempt at realistic treatment of the Indian peasant exploited by the greedy moneylender. In Bengal, a region rich in culture and intellectual activity, the first Bengali feature film in 1917, was remake of Phalke's *Raja Harishchandra*. Titled *Satyawadi Raja Harishchandra*, it was directed by Rustomjee Dotiwalla. Less prolific than Bombay based film industry, around 122 feature films was made in Calcutta in the Silent Era. The first feature film in Tamil, also the first in entire South India, *Keechakavatham* was made during 1916-17, directed by Nataraja Mudaliar.

**Indian Film Industry – Facts and Figures**

India is the world’s largest producer of films with over 1,200 movies released every year. Bollywood, India’s Mumbai-based Hindi film industry, produces over 200 films annually. The rest are produced in 25 different regional languages. In addition to Bollywood, India is home to Kollywood (Tamil/Tamil Nadu), Tollywood (Telugu/Andhra Pradesh) and Mollywood (Malayalam/Kerala).

In 2011, the size of the Indian film industry was estimated to be over INR 90 billion, and with an estimated compound annual growth rate (CAGR) of 10.2 percent, it is expected to reach INR 150 billion by 2016. Indian cinema accounts for just 7 percent of global box office revenue.

Some 1.83 million people are employed in the film industry in India.

The film and television industry in India is one of the world’s largest markets in terms of number of consumers and offers significant growth potential. Over the past few years the industry has experienced rapid double-digit growth and it is expected that this trend will continue in future, resulting in increasing contribution to the Indian economy.