POPULAR INDIAN CINEMA: PRE-INDEPENDENCE

1. **SAWE DADA: H.S. Bhatwadekar: (1899-1903)**
   Wrestlers (1899) to Delhi Darbar (1903)

2. **Hiralal Sen: (1899-1917)**
   1898, assisted Prof. Stevenson on a show of the short ‘Flower Of Persia’, in Kolkata. Subsequently, bought Urban Bioscope from London and with his brother Motilal, established Royal Bioscope Company and made 42 Shorts between 1899-1913
   + *Alibaba & Forty Thieves*
   + **INDIA’s FIRST COMMERCIALS:**
     *Jabalusum Hair Oil and Edwards Tonic*
   + India’s first political Docu-films: Anti-partition Demonstration & Swadeshi Movement (1905)

   Hiralal Sen had Cancer – In 1917, a fire at Royal Bioscope destroyed all his films

3. **The Elphinstone Bioscope Company – Jamshedji Framji Madan (1902)**
   Started with foreign movie shows in tents. Later diversified into distribution

4. **Dada Saheb Phalke – first FEATURE film in India: Raja Haishchandra – (1913):**
   [https://www.youtube.com/watch?v=YwSGcgIsbcs](https://www.youtube.com/watch?v=YwSGcgIsbcs)

   National leaders like **Bal Gangadhar Tilak** admired movies and supported Dadasaheb Phalke in his attempts in creating a swadeshi cinema. He was the first in Marathi press to carry film reviews in his daily newspaper *Kesari*

5. **KEECHAK VADHAM – R Nataraja Mudaliar (1916)**
   First Tamil (silent) film

6. **MADAN THEATER COMPANY (1919- 1921) (Formerly Elphinstone)**

   After World War I, Madan's Theatre business started growing rapidly. In 1919, Madan Theatres and its associates had a great control over theatre houses in India those days.

   J J Madan, third son of Jamshedji Framji Madan, became managing director of Madan Theatres after the death of his father in 1923. Madan Theatres reached a peak in late 1920s when it owned 127 theatres and controlled half of the country's box office.


   **INDRASABHA** (1932) – 72 songs was also produced by J J Madan.
Early movies: (1920s-30s)

1. Religious: Vaman Avatar (1930),
2. Mythological: Indrasabha (1932),
3. Historical tales: Ashoka (1922),
4. Folk based: Shirin Farhad (1931)
5. From Literature: Giribala (1929)

By 1932, cinema has become a passion and a great attraction. Every citizen had seen now or then, some movie that introduced him with power of cinema. And still those were only silent movies.

1931: FIRST TALKIE: Ardeshir Irani’s ALAM ARA
Big Hit: Police force was deployed to control the crowd

DEVIKA RANI – The ‘DRAGON LADY’ of Indian Cinema

**Karma** – First Bilingual film starring Devika Rani & Himanshu Rai (made in UK).

1934: The Bombay Talkies film company is established, in Malad, Mumbai

1935: *Jawani Ki Hawa*, a thriller.

1936: *Jeevan Naiya* and *Achhut Kanya* are released to wide acclaim.

1940: Himanshu Rai dies.

1942: Madhubala makes her debut as a child artist named Baby Mumtaz in the movie *Basant*.

1943: *Kismet*, the highest-grossing film of all time, also the first movie to collect 1 crore.

1944: Dilip Kumar's first movie *Jwar Bhata* is released.


1954: The Bombay Talkies company is closed down.


**EARLY SUPER STARS**
K.L. Saigal, Prithviraj Kapoor, Himanshu Rai, Motilal Rajvansh, Ashok Kumar

**THE FIRST SUPERSTAR TRINITY**
RAJ KAPOOR, DEV ANAND & DILIP KUMAR
POST-INDEPENDENCE INDIAN CINEMA >> NATION BUILDING

The Indian Cinema has undergone a massive change over the years after Independence. With all its peculiarities, it has been a reflection of the socioeconomic, political and cultural changes that took place in the country.

INDIAN CINEMA - 1930s - ERA OF SOCIAL PROTEST & INNOVATION

Big Studios:
PRABHAT, BOMBAY TALKIES, NEW THEATRES

Notable Films:
- V Shantaram’s ‘Duniya Na Mane’
- Franz Ozten’s ‘Achhut Kanya’ (Produced by Bombay Talkies)
- Mehboob’s ‘Aurat’.

First COLOR film: Ardeshir Irani’s KISAN KANYA (1937)

INDIAN CINEMA – 1940s: BOLDER THEMES, POLITICS

1943: Bolmbay Talkies’ 'Kismet' in 1943 directed by GYAN MUKERJEE, starring Ashok Kumar became one of the biggest hits in the history of Indian cinema. It had some bold themes - the first anti-hero and an unmarried pregnancy. It clearly showed that the filmmakers of the era were bolder than the times in which they were living in.

A close relationship between epic consciousness and the art of cinema was being established:
- V. Shantaram (Dr. Kotnis Ki Amar Kahani),
- Raj Kapoor (Barsaat and Aag) and
- Mehboob Khan (Roti)

Rapid strides in the South, where Tamil, Telugu and Kannada films were taking South India by storm.

MUSIC: Beginning of the golden era of music. The duo Shankar Jaikishan (SJ), O.P. Nayyar, Madan Mohan, C. Ramchandra, Salil Chaudhury, Naushad, S.D. Burman - all burst upon the scene with distinctive styles.
GOLDEN AGE OF INDIAN CINEMA (1944-1960)

FOLLOWING INDIA’S INDEPENDENCE, THE PERIOD FROM LATE 1944-60 IS REGARDED BY THE FILM HISTORIANS AS THE GOLDEN AGE OF INDIA CINEMA.

FILMS SUCH AS MEHBOOB KHAN’S MOTHER INDIA WAS NOMINATED FOR THE BEST FOREIGN LANGUAGE FILM AT ACADEMY AWARDS.

CHETAN ANAND’S NEECHA NAGAR WON THE GRAND PRIZE AT THE FIRST CANNES FILM FESTIVAL.

TELUGU FILM MAYABAZAR AND NARTHANASALA WAS LISTED BY IBN LIVE’S 2013 POLL AS THE GREATEST FILM OF ALL TIMES.

TAMIL MOVIE CHANDRALEKHA ALSO CAME UP DURING THIS PERIOD.

SOUND AND CRITICS POLL RANKED SATYAJIT RAY’S APU TRIOLOGY 4th GREATEST FILM OF ALL TIMES.

THE APU TRIOLOGY AND PYAASA WERE FEATURED IN TIME MAGAZINE’S ALL TIMES 100 BEST MOVIES LIST.

SOON AFTER (1965 – 1975) CAME UP MODERN INDIAN CINEMA WITH THE RISE OF AMITABH BACHHAN, DHARMENDRA & MANY OTHERS.

GOLDEN AGE: 1950s & 60s

The first International Film Festival of India held in early 1952 at Bombay had a great impact on the Indian Cinema.

The big turning point came in 1955 with the arrival of Satyajit Ray and his classic Pather Panchali which opened up a new path leading the Indian film to the World Film scene. International recognition came to it with the Cannes award for best human document followed by an unprecedented crop of foreign and national awards.

The impact of neorealism was evident in some distinguished films like Bimal Roy's Do Bigha ayal BaajZamin, Devadas and Madhumati; Rajkapoor's Boot Polish, Shri-420 and Jagte Raho;V. Shantharam's Do Aankhen Barah Haath and Jhanak Jhanak Pe; Mehboob’s Mother India; Gurudutt's Pyaasa and Kagaz Ke Phool and B.R.Chopra's Kaanoon.

The first Indo-Soviet co-production Pardesi by K.A.Abbas was also made during the fifties. The transition to colour and the consequent preference for escapist entertainment and greater reliance on stars brought about a complete change in the film industry.

The sixties was a decade of mediocre films made mostly to please the distributors and to some extent, meet the demands of the box office.
**GOLDEN AGE: 1960s (Hindi – Notable Films)**

The sixties began with a bang with the release of K.Asif's *Mughal-E-Azam* which set a record at the box-office. It was followed by notable productions, which include romantic, musicals, and melodramas of a better quality.

**Other notable Hindi films of 1960s:**

- Rajkapoor's *Jis Desh Mein Ganga Behti Hai* and *Sangam*;
- *Gunga Jamuna* (Directed by Nitin Bose, written & Produced by Dilip Kumar)
- Gurudutt's *Saheb Bibi aur Gulaam*; (Directed by Abrar Alvi)
- Dev Anand's *Guide*; (Directed by Vijay Anand)
- Bimal Roy's *Bandini*;
- S.Mukherji's *Jungle*
- Sunil Dutt's *Mujhe Jeene Do* and the experimental *Yaadein*;
- Basu Bhattacharya's *Teesri Kasam*;
- Pramod Chakravorthy's *Love in Tokyo*;
- Ramanand Sagar's *Arzoo*;
- Sakhti Samantha's *Aradhana*;
- Hrishikesh Mukherji's *Aashirwad* and *Anand*;
- B.R. Chopra's *Waqt*;
- Manoj Kumar's *Upkar* and
- Prasad Production's *Milan* (Directed By Adurthi Subba Rao)

Among the regional languages, Malayalam cinema derived much of its strength from literature during the sixties.

Malayalam cinema hit the head lines for the first time when Raim Kariat's *Chemmeen (1965)* won the President's Gold Medal.

Towards the end of the decade, Mrinal Sen's ‘Bhuvan Shome’, signalled the beginning of the new wave in Indian Cinema.

A cinema of social significance and artistic sincerity, presenting a modern, humanistic perspective more durable than the fantasy world of the popular cinema had developed.
**1970s: THE ‘MASALA’ & FORMULA FILMS**

The 70s completely changed the way films were made, especially in Hindi film industry. Changing social norms and changing economies influenced movies and the companies that made them. The narrative style changed. The story structure changed. Characters changed. Content changed. Masala films were the demand of the time.

The genre promised instant attraction and had great entertainment value.

The seventies further-widened the gap between multi-star big budgeted off beat films.

**The popular Hindi hits of the decade include:**

- Kamal Amrohi's Pakeezah;
- Raj Kapoor's Bobby;
- Devar's Haathi Mere Saathi,
- Ramesh Sippy's Sholay,
- Prakash Mehra's Zanjeer, Muqaddar Ka sikander, Laawaarish
- Yash Chopra’s Deewar, Kabhi Kabhie
- Mammoohan Desai's: Amar Akbar Anthony, Dharam Veer, Parvarish, and many more.
- Nasir Husian’s Hum Kisi Se Kum Nahin

Of these majority of the films were action oriented with revenge as the dominating theme. It was the age of the angry young man and Amitabh Bachchan rose to prominence with the success of Sholay, Zanjeer etc.

Dev Anand, Rajesh Khanna, Jitendra and Dharmendra continued to bask in the glory of back to back hits, the actresses were not far behind.

Right from the time of Savitri, Vyjayanthi Mala, Nargis, Waheeda Rahman and Sharmila Tagore to Sridevi, Rekha, Smita Patil, Hema Malini, several actresses became the heartthrobs of India.

Down in the South, the new wave cinema originated in Karnataka and Kerala. Pattabhi Rama Reddy’s Samskara (1970) and Adoor Gopalakrishnan’s Swayamvaram (1972) were the trend setters in Kannada and Malayalam respectively.

This continued with a series of socially conspicuous films like Chomana Dudi, Ghatasradha, Arangetram, Chuvanna Vithukal and many more.

**1970s: NON- MASALA FILMS**

The Hindi new wave reached its bloom period towards the end of the seventies with the coming of film makers like:

- Saeed Mirza (Albert Pinto Ko gussa Kyon aata hai),
- Rabindra Dharmaraj’s (Chakr),
- Sai Paranjpe (Sparsh),
- Muzzafar Ali (Gaman) and
- Biplab Roy Chowdhari (Shodh).
**1980s: MASALA + PARALLEL CINEMA**

The new cinema movement continued with full spirit in the next decade (eighties) also.

Shyam Benegal presented some good movies like:
- Manthan, Bhumika, Nishant, Junoon, and Trikal.

Govind Nihlani's Aaghat and Tamas were remarkable works.

Other important films with new style of treatment include:
- Damul (Prakash Jha),
- 36 Chowringhee Lane (Aparna Sen),
- Umrao Jaan (Muzzafar Ali),
- Andhi Gali (Buddhadeb Dasgupta),
- Aajka Robin Hood (Tapan Sinha), etc.

The new wave masters of Kerala, Adoor Gopalakrishnan and Aravindan, consolidated their position in the 80s with their films:
- Elippathayam, Mukhamukham, Anantharam, E sthappan, Pokkuveyil, Chidambaram, and Oridath.

Elippathayam won the prestigious British film Institute award for 1982.

Shaji N. Karun's maiden film Piravi (1988) bagged several national and international awards and was shown in nearly forty film festivals.

Meera Nair, the young woman director, debuted with Salaam Bombay (1988) won Camera D’Or at Cannes. Also nominated for Academy Awards.

**Late 80s + 90s: REVIVAL OF ROMANCE**

The late 80s and early 90s saw the revival of the musical love stories in Hindi cinema.

**Popular Films:**

Mr. India, Tezaab, Qayamat Se Qayamat Tak,
Maine Pyar Kiya, Chandni, Tridev,
Hum, Ghayal, Saudagar, Rakhwala,
Jo Jeeta Wohi Sikander, Heena, Hum Hain Rahi Pyar Ke,
Baazigar, Aaina, Yeh Dillagi, Hum Aapke Hai Kaun, Krantiveer, Raja, Rangeela etc.
1990s: DESI HEARTS, INTERNATIONAL AUDIENCE

From Bengal, Orissa, Assam and Manipur came films like:
Tahader Katha, Bagh Bahadur, Charachar (Buddhadeb Dasgupta),
Uttoran (Sandip Ray), Wheel Chair (Tapan Sinha),
Unishe April (Rituparno Ghosh), Adimimansa,
Lalvanya Preethi (A.K.Bir), etc.

In the South Malayalam Cinema presented some notable films.
They include: Vasthuhara (Aravindan), Vidheyan (Adoor), etc.

From Tamil and Telugu cinema, there came few films like Anjali, Roja and Bombay (Mani Ratnam), etc.

English films like Miss. Beatty's Children (Pamela Rooks), and English August (Dev Benegal) were also produced during this period.

2000s – NEW MILLENIUM

Now, the Indian cinema has reached the new millennium and a revolution of sorts has happened in terms of defining glamour, entertainment, commercial values, budgeting, marketing and box office reports.

Today Indian Cinema, especially, Hindi cinema is not only popular in India but in parts of the Middle East, Pakistan, UK and virtually every other place where Indians live.

Films like Lagaan, Salaam Bombay and Monsoon Wedding making the international market sit up and take notice definitely indicate that India is poised for bigger things as far as Cinema goes. Monsoon Wedding was the all-time top 10 foreign box-office hits in America.

Apart from regular screenings at major international film festivals, the overseas market contributed a sizeable chunk to Bollywood's box office collections.

Regular foreign Investments made by major global studios such as 20th Century Fox, Sony Pictures, and Warner Bros put a stamp of confirmation that Bollywood had etched itself on the global podium.

Emergence of new age filmmakers like Anurag Kashyap, Rajkumar Hirani, Dibakar Banerjee, Vishal Bhardwaj, etc., has changed the scene.

There are movies on a number of themes. There are comedies, thrillers, horror, fiction, movies with message like Taare Zameen Pe, Vicky Donor, Munnabhai MBBS, Chak De India, Lajja, and many more.
DIVERSITY OF INDIAN CINEMA

THERE ARE ABOUT APPROXIMATELY 16 DIFFERENT FILM INDUSTRIES IN INDIA, DEPENDING UPON THE LANGUAGE USED BY AN INDIVIDUAL INDUSTRY.

HINDI, BENGALI, TAMIL, TELUGU, MALAYALAM, KANNADA, PUNJABI, BHOJPURI, MARATHI, GUJARATI, KONKANI, ASAMESE, ORIYA, ENGLISH, RAJASTHANI, and SINDHI.

GENRE / MARKET / DISTRIBUTION VARIETIES

MAINSTREAM // PARALLEL // MIDDLE-OF-THE-ROAD // INDIE