**Volume 6│Cinema**

**A ‘real’ life story of the ‘reel’.**

This book encapsulates the history of Indian cinema from its humble origins in the silent era to its contemporary and technology-driven age.

Frame by frame it discovers cinema—popular and parallel, mainstream and regional. With cinema being the newest art form, mixing technology with classical and folk traditions, this volume culminates in analysing one of the largest film industries in the world, the Hindi film industry.

By scouring through the pages of this book the reader is transported to the extraordinary world of 70 mm.

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**Pathfinders**

* **Shantaram Rajaram Vankudre**, who made a name for himself as V. Shantaram, had a long career, starting out in the early years of Indian Cinema and then seeing it grow into a giant industry.
* Arguably the most gifted film-maker of his generation in the Bombay film industry, **Guru Dutt Padukone** brought to his cinematic output the vision of a romantic-idealist. His personal angst, which ultimately led to his suicidal death at 39, is reflected in his best-known films like *Pyaasa* and *Kaagaz Ke Phool*, acknowledged classics of Indian cinema. Like his contemporaries Bimal Roy and Raj Kapoor, Dutt turned to the India of his times for his subject material.
* In 1956, at Cannes, Francois Truffaut, the noted French film-maker, then a critic with the ‘Cahiers du Cinema’, walked out of the screening of a Bengali film, reluctant to watch a slow-moving story about Indian peasants. However, the film, *Pather Panchali* impressed the jury and was awarded a special prize for ‘Best Human Document’. With this first offering in the Apu trilogy, adman and illustrator **Satyajit Ray** stormed onto the international scene and has ever since remained Indian cinema’s best-known film-maker for discerning audiences abroad.
* Producer, director and actor **Raj Kapoor**, the eldest son of the legendary theatre and film personality Prithviraj Kapoor, is acknowledged as the first real showman of Indian Cinema. As an actor, he created the image of a passionate, naïve and emotionally innocent vagabond (*Barsaat,* 1949; *Awara,* 1951; *Shree 420*, 1955; and *Chori Chori* 1956).
* **Gopala Ratnam Subramaniam**, better known as Mani Ratnam, revolutionised and redefined Tamil cinema by giving it range, technical gloss and a powerful national impact.
* The cusp of the new millennium opened an inviting space for a new kind of art cinema, accessible and yet distinctly personal. **Rituparno Ghosh** seized that space, adhering to the Satyajit Ray school of classical narrative and then taking the form further while inflecting it with contemporary concerns. He brought a self-reflective acuity to the art and craft of film-making to the extent of being self-critical about the exploitative tendency of film-makers. This demands not only confidence in one’s craft but a degree of rare introspective honesty.