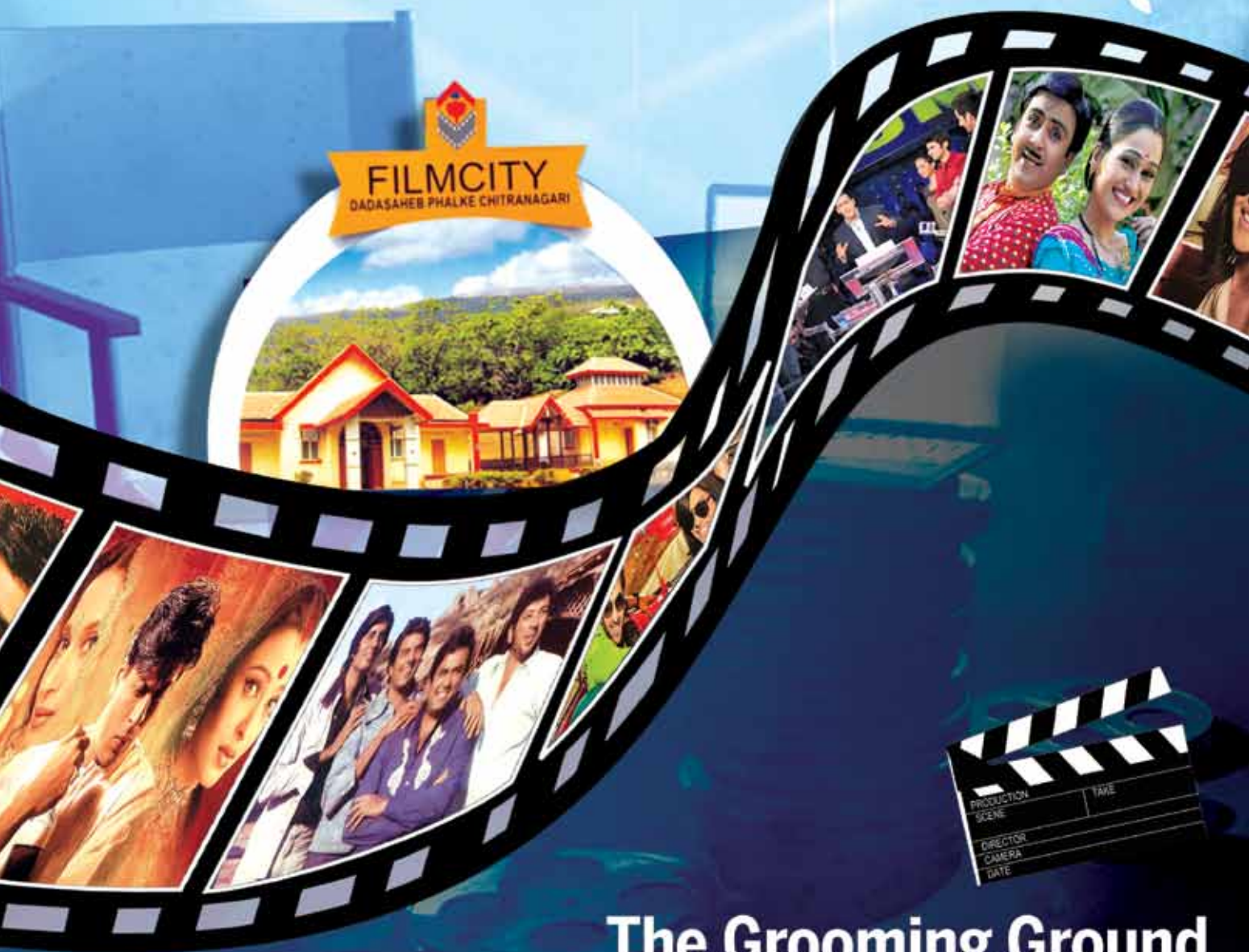
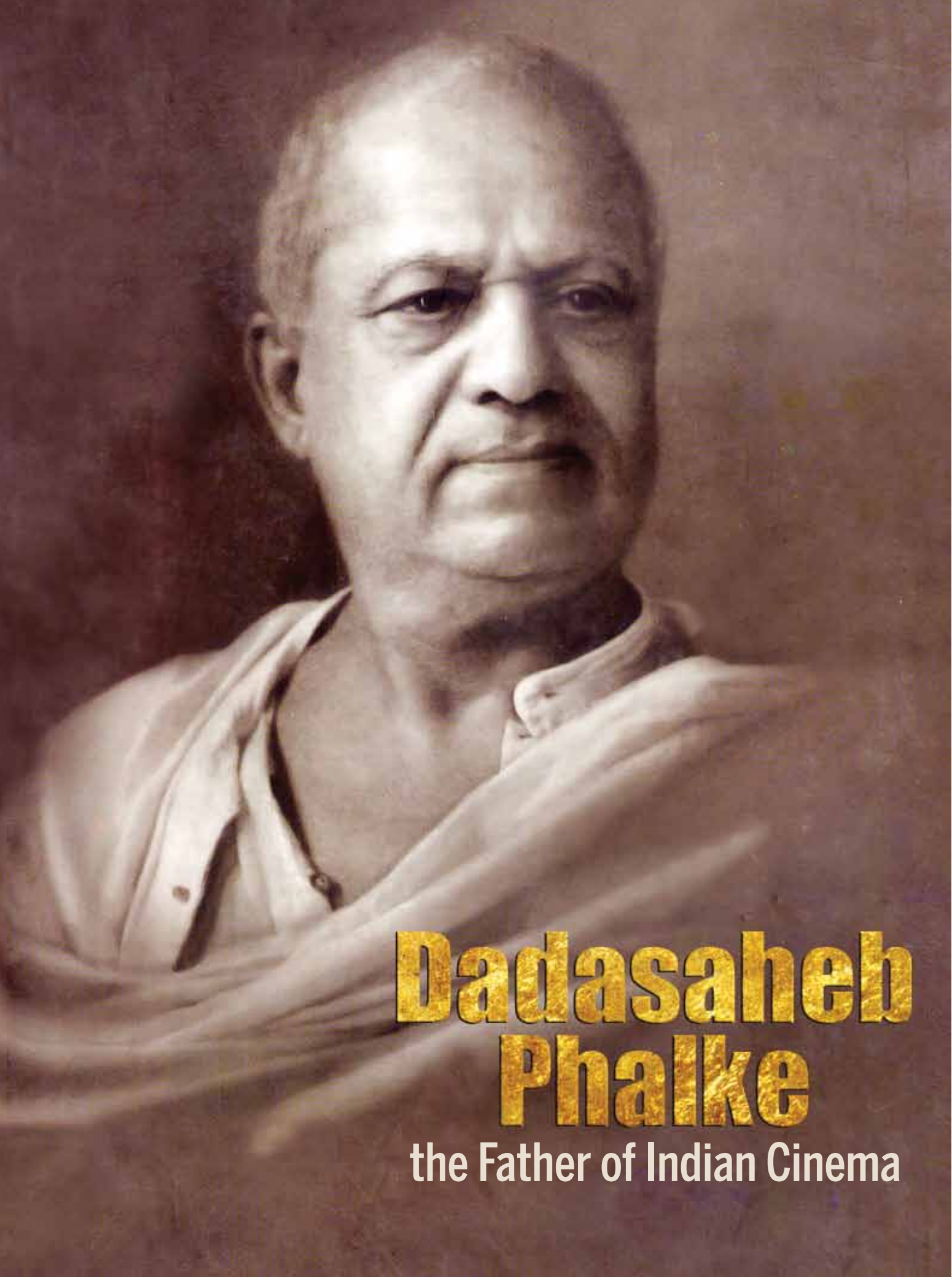


MAHARASHTRA AHEAD



The Grooming Ground
of Indian Cinema

Dadasaheb Phalke Chitranagari



**Dadasaheb
Phalke**

the Father of Indian Cinema

LIGHTS, SOUND, CAMERA ...



Dear Readers,

Capital of Indian cinema, is yet another identity of the multi-faceted Mumbai rightly, not only because the first film was screened here at the fag end of the 19th Century, first Indian silent film was shown here; but for being the fertile land for Indian film industry, a major contributor to the national exchequer.

Indian Film Industry is one of the largest in the world and Aamchi Mumbai accounts for almost 60 per cent of film productions. Hence, it is the metonym of Indian cinema. Therefore, it is aptly called Bollywood on the lines of Hollywood, the centre of movie studios and movie stars. On this backdrop, Dadasaheb Phalke Chitranagari, popularly known as Film city, was established in 1977.

Spread over 500 acre area with the natural ambience conducive for making a film or a TV serial, Chitranagari is being looked after and governed by the Maharashtra Film, Stage and Cultural Development Corporation, a State Government initiative. The people who come to earn their bread and butter take refuge in the Chitranagari which contributes 50 per cent of the revenue generated by Indian entertainment industry.

It is one of the largest studio complex in India with ready-to-shot infrastructure such as AC studios, locals that provide scenic beauty and the atmosphere to fulfill their aspirations. It is an abode for people from different spheres of life, different strata of the society. People from every nook and corner of India come together here showing picture of a country in itself.

Chitranagari has brought forth millions of artists from different sectors of the industry. However, it has remained in the back-stage. Hence we have decided to project the Chitranagari in this special issue. Besides focussing on it's different perspectives, the issue has also shown glimpses of the tinsel town, a cynosure for millions.

I am sure that you will enjoy the issue. Looking forward to your valuable suggestions.

Pramod T. Nalawade

Editor-in-Chief, 'Maharashtra Ahead', DGIPR



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A Government of Maharashtra production



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Branding the Film City

Branding is the key word in the corporate world today. In the age of public-private participation even the Government undertakings need to get branding. In the capital city of Indian cinema there is a corner buzzing 24x7 with fan-fare and yet its resonance is silent. The huge area surrounded by the scenic beauty is a different world all together, popularly known as the Film City, developed by the Maharashtra Film, Stage & Cultural Development Corporation Limited. It is named The Dadasaheb Phalke Chitranagari, as befitting tribute to the father of the Indian cinema.

Spread across 521 acres, the Film City has practically every possible terrain one can ask for. It has hills, lakes, bridges, long and winding roads and green expanse. There are some 40 different outdoor locations available for shooting in the Film City. In addition, it offers 16 well equipped soundproof studios and 80 air-conditioned makeup rooms.

Film City has a well-secured car parking space. Because of its strategic location it is preferred by the most stars. It is also well-accessed to the domestic and international airports.

A world class museum to be set up in the Film City to showcase Indian cinema is an ambitious plan of the MFSCDC. It will house picture galleries and memorabilia from the films of the past. The museum will promote Indian cinema through exhibitions, audio visuals and research on the subject. Artifacts used in the landmark films will be on display.

This issue of the Maharashtra Ahead will facilitate the Phalke Chitranagari to reach out to all concerned helping to build the Film City brand on one hand; on the other hand it will explore the hidden world for many people who are still unaware of the activities going on here. Feedback from the readers will enable the MFSCDC to improve facilities and I am sure the Corporation will take proper cognizance of it.

- Prithviraj Chavan
Chief Minister

For All Those Unsung Heroes

Film City is the place where there are many unsung heroes of real life who portray reel heroes and create the new world for others every time they work. Contribution to the State treasury by these people, the back stage artists, is significant. This issue is also the tribute to all of them.

Film city is not just a location to soothe eyes, it is a sacred place for many where their wishes and aspirations are fulfilled. The work place where every body is satisfied with whatever he gets and yet striving to get more everyday. It is the fine synthesis of realism, surrealism and existentialism that gives people from all strata of the society the solitude, solace and succor whenever they need it.

Any business is a two-way communication. It is not only the give and take of money and commodity but there is also an exchange of thoughts. A good businessman is he who gives exactly what his customer wants. This is not the definition, but merely an attribution of the success. The world has changed and so has changed the words. Conversation has changed in to communication, customer in to client, businessman in to entrepreneur; demand in to opportunity and so on and on.

Hence, in keeping with the policy of the public-private participation the MFSCDC has entered into an agreement with a private party on Build-Operate-Transfer basis to create the facilities like high quality colour processing service, digital studio, animation work and VFX and film restoration services within the complex. To be in tune with the time, plans are also on anvil to make the Film City a tourism attraction.

I hope this issue will also cover different perspectives of the business of entertainment.

- Ajit Pawar
Deputy Chief Minister

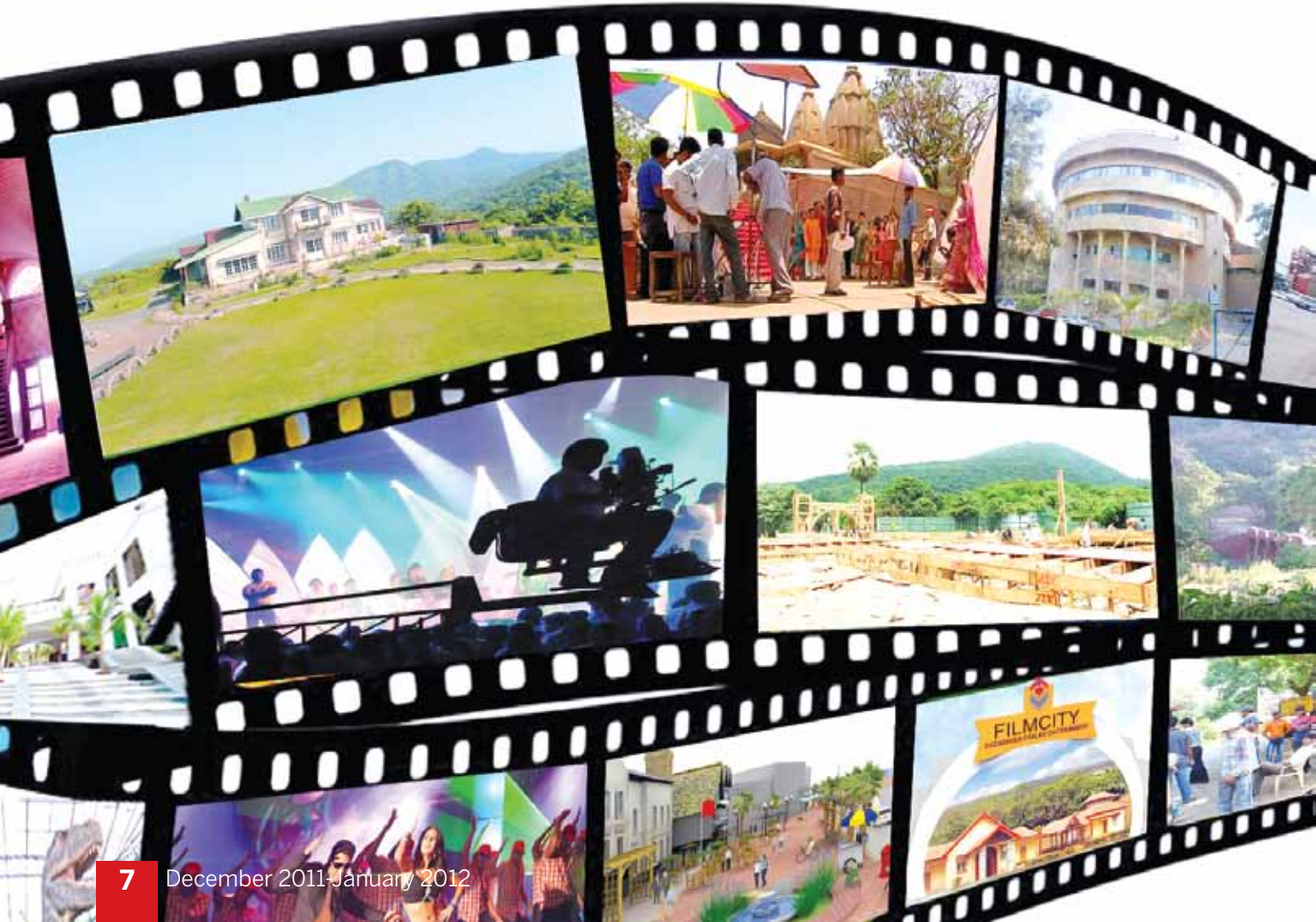




The World within a City

A city in the Capital of Maharashtra has emerged to encompass the whole world.

Away from the over-populated and congested localities of Mumbai is developed the Dadasaheb Phalke Chitranagari, known as the Film City is strategically located in the eastern suburbs of Goregaon. Spread over the sprawling 500 acres on the back drop of the scenic beauty it is an independent and self-sufficient world in itself. Nooks and corners of the Chitranagari are explored with the Managing Director of Maharashtra Film, Stage & Cultural Development Corporation Limited, Shyam Tagade.





LOCATION 1: OFFICE OF THE MANAGING DIRECTOR OF MFSCDC

The golden glow of the evening light is filtering in. The huge collage on the wall starts the flashback... Dev Anand and Waheeda Rehman feature in the romantic era of Hindi movies, the not so heroic hero's elegance, Rajendra Kumar's innocence, Meena Kumari's pathos and the effervescence of Mumtaz. This is but a window to the iconic Indian cinema and the Film City is the stage that creates these vignettes that define a nation's cultural history.

Indian film industry will soon celebrate its centenary. It is learnt that plans are afoot to encapsulate the hundred years' history, is it true?

Yes. A world class museum on the Indian Cinema is proposed in Dadasaheb Phalke Chitranagari. The museum will be located in Josh Maidan, near the main entrance. It will

house picture galleries and memorabilia from the historic landmark films. There will be scripts, sketches, letters, posters, props and costumes that have contributed to the rich legacy of Indian film industry. The museum will showcase the staggering variety of films produced in India and the journey of Indian cinema over the century. It will promote Indian cinema through exhibitions, audio visuals and research on different subject on the film domain.

The properties used the landmark films and drapery of the legendary artists will also be on display. Efforts are on to collect the things from various sources.

It is also proposed to develop a centre for showcasing national and international films and awards to make this museum a unique experience for cine lovers.

LOCATION 2: STUDIO NO 1.

A film is being shot. Artists are taking tea break in between two shots. A lady in late thirty, probably an assistant director is constantly on her mobile wanting to know when the thing she wants will reach.

The Film City sees a lot of activity. How many shoots are underway on any given day?

On an average, we have 30 to 35 shootings going on every day, so approximately over 1200 films are made here every year. Over 70 per cent of Indian motion pictures, television serials and ad commercials are produced in Mumbai, Dadasaheb Phalke Chitranagari accounts for 30 per cent of them. The popular reality show Kaun Banega Crorepati was created here. Epic serials of Chanakya and Tamas were also produced here. Recent blockbusters like Singham, Bodyguard, Don2 have all been shot in the Film City.





LOCATION 3: AN OUTDOOR SET OF A PALACE IN MAKING

Why many filmmakers prefer Film City?

Because, we offer them what he need. Spread across 521 acres, the Film City has practically every possible terrain you can ask for. It has hills, lakes, bridges, long and winding roads and green expanse.

Nearly 40 different outdoor locations, 16 well-equipped soundproof studios and 80 air-conditioned makeup rooms are available. Recording studios equipped with state-of-the-art dubbing and mixing facilities and editing suites for 16/35 mm films are also available. We also provide ready-to-use sound effects and services of qualified sound recordist.

We have entered an agreement with Reliance Media Works to offer high quality colour processing service, digital studio, animation work and VFX and film restoration services within the complex. Another tie-up with Mukta Arts will offer digital facilities like to film makers.

The strategic location of the Film City also makes it the most-preferred site for actors being a secluded place within the city's periphery, safe parking lot as well as easy access from the domestic and international airports.. Nearly 500 junior artists were used in recreate the effect of a

village in Film City.

Besides, Film City's location helps the film fraternity. For most stars it is a short fast drive along the Western Express highway and both are just a few kilometers away.

Its vicinity to the Sanjay Gandhi National Park had posed threats from wild cats and encroachments had made it unsafe. What has been done to address this issue?

It is true that there were some security concerns in the past. Now it is the past. The Film city has been fortified.

A comprehensive master plan that would give a face-lift to the Film City is on anvil. It will be implemented in phased manner. The plan will include more studios and outdoor locations like a railway station, an airport, an international teleport for up-linking and down-linking to name a few new features.

It is envisaged to exploit tourism potential. The Chitranagari will be made a tourist spot. At present no visitors are allowed to visit the studios. The revamped film studio will be opened for all. We intend to follow the functioning of international studios and demarcate areas as tourist zones.

- Mini Pant Zachariah

Stars, the Yaars of FILM CITY



During the scripting of *Kabhie Khushi Kabhie Gam*, I conceived the character of Anjali Sharma who lived in Chandni Chowk. My technical team wandered through the streets of Chandni Chowk, I wondered how it would be possible to shoot 40 days with the star cast in this environment.

Then my father Yash Johar suggested I build a replica of Chandni Chowk at Film City. And so, Chandni Chowk was created in Film City. It is the endeavour, facilities and services provided at Film City and its staff that helped filmmakers like me in projecting Indian cinema on the international screen.

- Karan Johar, Filmmaker

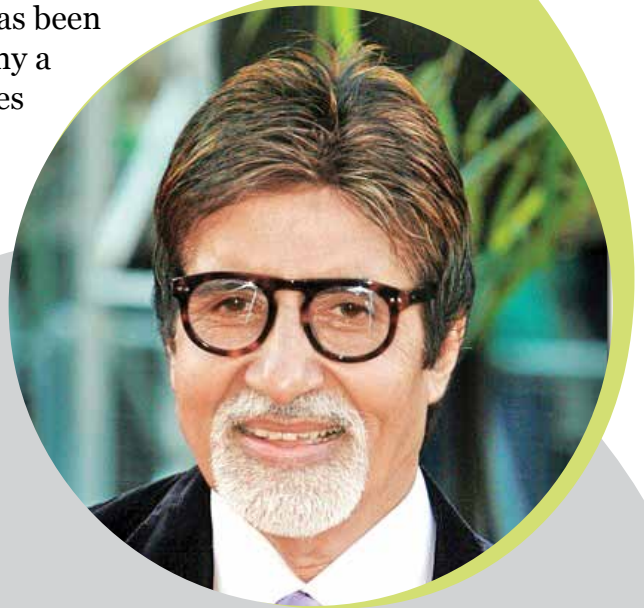
The glory of the land at Film City lies in its ability to hold sets with different perspectives and locations dating back to 320 BC Patliputra as in the epic serial *Chanakya*, a big haveli as in *Hum Dil De Chuke Sanam*, recreating Goa for *Josh* and setting up an Indian fair set for *Mela*.

- Nitin Chandrakant Desai, Art Director



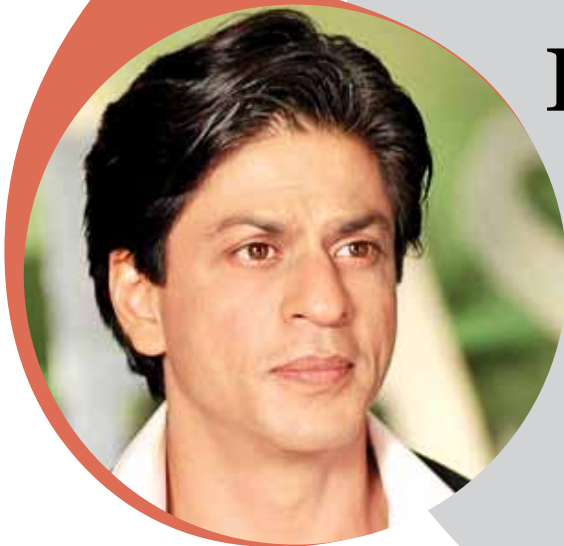
My close association with Film City has been most pleasant and rewarding – many a times wheedling out my best performances in the cozy and comfortable ambience of its surroundings.

- Amitabh Bachchan, Actor



I have acted in several films in the studios and outdoor locations of Film City. I am truly impressed by its peaceful atmosphere and professional attitude.

- Shah Rukh Khan, Actor



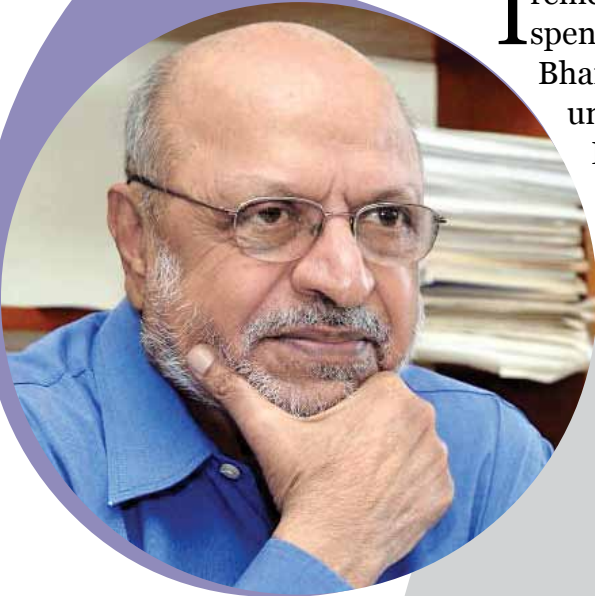
I remember my first shooting day at Film City for 'Woh Saat Din' which went on to become my first big hit. Since then my love affair with this sprawling piece of greenery has become stronger. With actors being superstitious race, the success of 'Woh Saat Din' has ensured that I shoot for at least one day for all my films at Film City

- Anil Kapoor, Actor



I remember the glorious 19 months that I spent shooting practically every episode of *Bharat Ek Khoj* in the vast and spacious undulated grounds that constitute the Film City.

- **Shyam Benegal**, *Filmmaker*



Film City is a boon to the modern-day artistes. Under the canopy of its infrastructure, artistes often tell me that they lose themselves in their role. Retakes are few and far in this location. The film gets into final shape earlier than one would have estimated.

- **Hema Malini**, *Actor*



From *1942: A Love Story* to *Mission Kashmir*, I have been shooting at Film City. It would have been impossible for me to create my cinema without Film City. The Film City administration and their facilities are invaluable to me as they are to generations of artists and technicians from the Hindi film industry.

- **Vidhu Vinod Chopra**, *Filmmaker*



Promoting New Talents

Financial aid is given to Marathi film producers to produce quality Marathi Films

In Chitranagari you would soon get an opportunity to meet your favourite Bollywood stars when a museum on Hindi cinema, the first of its kind, in India, gets ready.

Also known as Goregaon Film City, Filmalaya Studio as it was formerly called is located Between Goregaon (East) Highway and Vihar Lake. Being looked after by the Maharashtra Film, Stage And Cultural Development Corporation (MFSCDC) it has been named after the father of Indian Cinema Dadasaheb Phalke It is popularly famous as Film City.

Bollywood Film Makers and Silver Screen Producers can be seen to this place, as it is one of the largest studio complex in India. It offers infrastructure such as AC studios. It has virtually every facility that a film-maker needs, which makes it the ultimate destination for every discerning producer.

The Entertainment industry, the Film City has created employment potential for many





people. With growth, came technology. India sourced its technological requirements from the best in the world and created, creative and technological support services, comparable with the best, in the world.

Within India, Mumbai has a pride of place in the Entertainment industry. Over 60 percent of Indian motion pictures, television serials and commercials are produced in Mumbai and Film City has share of 30per cent of above work related to film production With many legendary, art, historic and entertaining films are shot here. Recent movies 'Dirty', 'Bodyguard', 'Ready' and

the television show Kaun Banega Crorepati is also shot here.

CONCESSIONS

The State Government since 1997 has started a scheme to provide financial assistance to Marathi film producers as an incentive to produce quality Marathi Films every year. Those producers who produce first film themselves (on their own) are eligible for the financial assistance under the scheme for second and subsequent films. The films are scrutinized by the panel of experts. The aid is given in three categories A, B and C as follows: Category A: Rs.20 lakhs, Category B: Rs.15 lakhs and Category C: Rs. 5 lakhs.

If category A film is produced on 35mm negative and audio on Digital Dolby then an additional assistance of Rs.10 lakhs is granted. This financial assistance is given to maximum of 3 films produced by one producer, subject to once in three years. The MFSCDC gives 50% concession on location hire charges for shooting of Marathi Films and 25% concession for Regional language films in Chitranagari.

The first film selected as best film in Indian Panorama or State film award ceremony(Marathi





Chitrapat Mahotsav), is given assistance of Rs. 20 lakhs and Rs. One Lakh award in the name of Dadasaheb Phalke Chitranagari is also given to the Director of best, first video / film in Mumbai International Film Festival (MIIF). The MFSCDC also participates in various national and international cultural events.

The location offers the perfect ambiance for the shooting and indoor as well as outdoor infrastructure along with skilled manpower to transform the real life into reel life making the entire new city on the line of the Hollywood; aptly called the Bollywood. The word has become the popular name for commercial Hindi-language cinema produced in Mumbai, considered the national cinema of India.

A REVAMP

In Chitranagari you would soon get an opportunity to meet your favourite Bollywood stars when a museum on Hindi cinema, the first of its kind, in India, gets ready. The museum aims to provide a unique 360 degree touch-and-feel Bollywood experience where connoisseurs of Indian cinema get closer and personal with their favourite film personalities.

The redevelopment plan of film City will turn it into a leisure and tourist destination. Special walkways will be built on the premises to allow tourists to have access to shoots. However, to



ensure that tourists did not come in the way of shooting and other work, mirrors will be set up between the walkways and the film sets. To boost Bollywood tourism, production houses will even be offered discounts.

Filmdom has already become an industry since long. In 1931 a modest 28 films were produced in India, in 1947 that figure reached 280. Today, more than 1000 movies are made each year in India the film producing country in the world. The museum will have photo galleries and film memorabilia like costumes, posters and props, showcasing works of each studio that will be donated by filmmakers. ■

- Team Maharashtra Ahead

FADING MEMORIES OF *Indian Cinema*

Film studios that created the celluloid history are breathing their last

There are a lot of film studios in Maharashtra, and most of them in Mumbai. Unfortunately some of them are shutting down. However their memories will remain forever in the forms of the movies made in their premises.

Film City (renamed Dadasaheb Phalke Chitranagari in memory of the Marathi producer-director-screenwriter Dadasaheb Phalke who was father of Indian film industry) which was built by the State Government to provide facilities and concessions to the film industry is an integrated film studio complex in Mumbai. But apart from this film studios there are quite a few popular and renowned studios in Maharashtra. We attempt to focus on a few of them – some which had seen their good days and some that still exist.

Many may not be aware that the film industry base in early 1900 was not Mumbai but Kolhapur. Maharashtra Film Company, an Indian film production company was one of the first film studios in India and was formed in Kolhapur. It was established by Baburao Painter in 1919, the silent film studio at the time. Baburao is the pioneer of film studio in Maharashtra and was fortunate to receive patronage of Sahu Maharaj, the king of Kolhapur princely State. It released the first historic movie Sairandhri in Pune on 7th February 1920. Then came Dada Saheb Phalke's Hindustan Film Company. It made numerous films till the advent of talkies in 1931. With the split of V. Shantaram, began the down fall of Hindustan Film Company and it finally closed down in 1931.

V. Shantaram started his own company in 1929 in Kolhapur with V.G. Damle, K.R. Dhaiber, S. Fatelal and S.B. Kulkarni. In 1933 as the era of Talkie Films in Indian cinema started to grow they shifted to

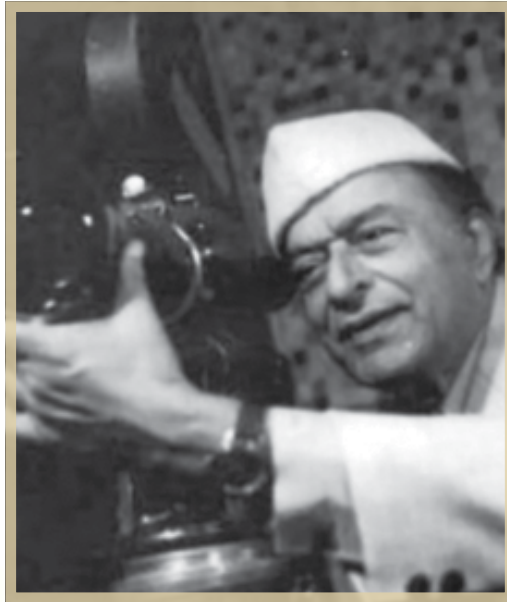
Pune where it established its own studio and produced a total of 45 films in both Marathi and Hindi, in a span of 27 years, notable amongst them are, Kunku (Duniya Na Mane in Hindi), Swarajya Toran, based on Shivaji's life, Dharmatma on life of saint Eknath, Sant Tukaram, based on the saint-poet and social reformer, Shejari, on communal harmony, Manoos (Aadmi in Hindi) about alcoholism and Amar Jyoti about woman's emancipation.

While several companies such as, Imperial Film Company, Krishna Cinetone, East India Film Company, Madan Theatre, Ranjit, Wadia Movietone were very active during the advent of Talkie films in India, Prabhat, along with New Theatres of Kolkata, stood out for their excellence and social awareness. Today, the Film and Television Institute of India is situated in Pune and houses the 'Prabhat Museum' which displays artifacts, original contracts and partnership deeds of Prabhat Film Company, along with costumes, properties, equipment, posters and stills. Prabhat's contribution in the history of cinema has also been taken into consideration by University of Chicago Library, which has a collection of 27 films produced by the Prabhat Film Company between 1932 and 1949.

The Bombay Talkies movie studio was founded in 1934 in Malad by Himanshu Rai, Rajnarayan Dube and Devika Rani along with businessmen like F. E. Dinhsaw, Sir Firoze Sethna and others with Franz Osten and Nirnanjan Pal as its first full-time filmmakers. They produced 102 movies. It was a high-tech movie studio of its time, with sound and echo-proof stages, laboratories, editing rooms, and a preview theatre. On account of its association with European technicians, particularly Germans like Osten, the Bombay Talkies set a high technical standard for film-making in India. Bombay Talkies also imparted a higher level of dignity to the medium of movie making and acting. This film company gave some legendary actors such as Devika Rani, Ashok Kumar, Leela Chitnis, Madhubala, Dilip Kumar, Raj Kapoor, Mehmood etc.

Bombay Talkies also gave a new dimension to films themes and produced films on social subjects that were not easily acceptable to the conservative society of that time. The first such movie 'Achhut Kannya' was a love story of an untouchable girl and a Brahmin boy. Other notable movies produced by the Bombay Talkies included famous movies of the period like Jawani Ki Hawa (1935), starring Devika Rani, and Jeevan Naiya (1936), a romantic movie starring Devika Rani and Ashok Kumar. It was the first public limited company movie company of India, registered under the Indian Companies Act. It was closed down in 1954.

Mehboob Studio, a film and recording studio was founded by director-producer Mehboob Khan in 1954 in Bandra (W), Mumbai. The studio is



spread over 20,000 square yards and includes five shooting stages. Mehboob Khan established this studio as a suitable option in terms of closeness to central Mumbai as Filmistan and Bombay Talkies which were situated in far-flung, Goregoan and Malad. At the time seaside land was a marshy area and secluded place. This was decades before the Reclamation.

Mother India (1957) the landmark film was made here. Guru Dutt shot his iconic Kaagaz Ke Phool here, and actor-director Dev Anand shot many of his films under Navketan Films banner here, starting with Hum Dono and followed by Guide, and even maintained an office at the studio complex for 20 years. The studio was also



used from November 2010 to January 2011 for the first-ever exhibition of sculptor Anish Kapoor in India, of which the other part was held at the National Gallery of Modern Art, New Delhi.

R.K Films was the studio that Raj Kapoor owned. It was created in 1948, one year after the independence of India. It had a rough start, as its first movie, Aag was a flop. However, RK's second production Barsaat was a hit. Probably considering this the auspicious begging Raj Kapoor carved out a scene from Barsat to create RK's identity in the form of logo. It really turned out to be a good omen and RK never turned back from there. He produced successful films such as Awaara, Boot Polish, Jagte Raho and Shri 420 one after the other. Awaara was acclaimed all over the world in those days.

R.K. Films produced many films in the next few decades, including Jis Desh Men Ganga Behti Hai (1960), Mera Naam Joker (1970), Bobby (1973), Satyam Shivam Sundaram (1978), Prem Rog (1982) and Ram Teri Ganga Maili (1985), Raj Kapoor's last film. In the 1970s, Randhir Kapoor joined his father at the studio and went on to direct several films. His brother Shashi Kapoor also appeared in several R.K. films. When Raj Kapoor died in 1988 Henna remained incomplete, Randhir took over the reins. He directed Premgranth in 1996. But after the commercial failure of Aa Ab Laut Chalen (1999) the Kapoors have made no new R.K. productions.

Filmistan was a film production company and film studio of Indian film industry. It was founded in 1943-44 by producer Shashadhar Mukherjee, who came out of Bombay Talkies after director Himansu Rai's death. Mukherjee brought talents like actor Ashok Kumar and director Gyan Mukherjee along with him. Filmistan produced a number of successful movies in 1940s and 1950s. Shaheed (1948), Shabnam (1949) and Sargam (1950) were hit in the box-office. Anarkali (1953) and Nagin (1954) were very successful. Jagriti (1954), Munimji (1955), Tumsa Nahin Dekha (1957) and Paying Guest (1957) were all hits. Today on that land a big mall has been built.

Bollywood's landmark Kamalistan was built by filmmaker Kamaal Amrohi in 1958 over 15-acre in Jogeshwari (East). It saw a slew of path-breaking films like Razia Sultan, Amar Akbar Anthony and Kaalia. The land of the studio has also been sold. Natraj Studio of Andheri is yet another lost memory of the Indian cinema. ■

- Chandragupta Amritkar

A Cynosure of Tourist in the Making

A Master Plan of Organic Architecture to give Film City a Face-lift

Inspiration for an idea comes from nature. In this form of architecture, the part is to the whole as the whole is to the part. Nature has this same sense of integrity. This sense of integrity is carried through every detail, from the site plan to the selection of the structure, to layout designs, interiors and details.

When Dadasaheb Phalake shot his first take he would have never imagined that his endeavour could become an identity of India. Today film-making has become an industry that contributes a major chunk to the Central exchequer. Indian Cinema has carved out its niche and the yeomen services Indian filmmakers and actors rendered to the genre that metamorphoses the viewer for a couple of hours has been acclaimed world over. India is world's largest film producing nation. Indian film legends have a great fan-following across the globe. In the 100 years journey of Indian

cinema there have been many milestones.

Ever since the first film was screened at Watson Hotel in Mumbai in India in 1896, the motion picture industry has captivated millions of audiences and unleashed a vast potential of talent. India produces nearly a thousand feature films every year, mostly in Hindi, although qualitative contribution by regional languages is very much noteworthy. India is also a creative hub for documentary films, short films and television serials, not to forget the advertising films.

The Entertainment Industry, the filmdom in its larger perspective, has created employment potential for over four million people. Adapting



Proposed plan of Film City.



Proposed plan of Modernisation of Film City.

to the changing times and implementation of fast-changing technology has put Indian cinema on the pavements of progress. India sourced its technological requirements from the best in the world and created, creative and technological support services, comparable with the best in the world.

The India's economic capital, Mumbai, has a pride of place in the Entertainment Industry and therefore it is known the 'city of dreams'. Of the 60 per cent of Indian motion pictures, television serials and commercials produced in Mumbai Film City has its share of almost 30 per cent.

FILMCITY

Situated in the eastern suburb of Mumbai, Goregaon, established in 1977, Film City is one of the largest studio complexes in India. It offers infrastructure such as AC studios. It has virtually every facility that a film-maker needs, which makes it the ultimate destination for every discerning producer. This is the world

where you can put your imagination to test and 'Shoot' out your thoughts. Over the last hundred years, the Indian Film Industry has grown by leaps and bounds and has undergone amazing technological changes.

To accelerate this growth, Film City has created a ready to shoot, pollution free infrastructure. It can give momentum to passion of film-makers and growth in Filmmaking. Indian film industry is changing its face. It is working in more organized way and in corporate pattern. Overall globalization has also shown its effects on this industry. This evinces immense international interest.

ilm City is equipped with the facilities matching international requirements. It offers infrastructure which could cost over a billion dollars to create such a vast expanse of lush green land with over 40 ideal shooting locations, over one lakh sq. ft. (approx.) of built-up air-conditioned and acoustically treated studio. These studios are equipped with basic facilities



Proposed plan of modernisation of Film City .

like power, water, trained support staff, catering and hospitality facilities. Film City has ready to use post production facilities and the pre-eminent networking with the best in the industry. These facilities are available at almost one-fifth of the international rates! This, not only saves the production costs substantially, but also ensures ‘no compromise’ on the production values.

THE MASTER PLAN

Renowned art director Nitin Chandrakant Desai has been awarded the assignment to design a master plan for the redevelopment of the Film City. Bids were called and some of the international players who responded include Philadelphia-based Company Burt Hill, Matt MacDonald, Design Group India, PDA Architects Pvt Ltd, Madhav Consultants Ltd, ND's Art World Pvt Ltd and Virendra Khanna and Associates. Now he is designing the master plan for the redevelopment of the Film City in

phased manner.

The new-look Film City will include an amusement park, where tourists coming to Mumbai will understand the real essence of the film industry. The changes at Film City will be implemented keeping in mind the convenience of film-makers and entertainment of the tourists. Modernization will help upgrading the existing facilities to the international standards. It will also create new facilities so as to cater the ever-increasing demands of entertainment industry.

Makeover of Film City will transform it in to a most sought-after tourist destination by its virtue of being in the vicinity of Sanjay Gandhi National Park, a wild-life sanctuary. The master plan is envisioned to promote Film City as a cultural centre. It will be developed to facilitate better film production and make Film City a prominent place for film tourism by providing film museum, amphitheatre, screening hall, auditorium and related cultural activities.

The newly-designed Film City will be a



Proposed plan of modernisation of Film City .

space for creative media, art production and an opportunity to enjoy and learn. The occupancy will be healthy and safe. Better site connectivity and preservation of scenic beauty are the major aspects of redevelopment to be taken care of.

ORGANIC DESIGN

The proposed master plan is in the abode of the existing natural topography which gives the master planners an initiative to adapt to an impression of a botanical leaf. As an adaptation of the structure of leaf the master plan is comprised of a central vein and sub-veins. The central vein forms the main avenue and the sub-veins lead to the functional and supporting building complexes which are needed for the film-making.

The botanical leaf is an organic design. Behind every good organic design there is a great idea at work because Organic Architecture is based on ideas and not style. Inspiration for an idea comes from nature.

In Organic Architecture, the part is to the

whole as the whole is to the part. Nature has this same sense of integrity. This sense of integrity is carried through every detail, from the site plan to the selection of the structure, to layout designs, interiors and details. It is based on principles is constantly evolving and searching for fresh forms. The designs are based on ideas which are fresh. They respond to unique circumstances, embracing new possibilities offered by technology.

DESIGN PROCESS

The designing of the master plan is proposed to strengthen the identities of existing natural landscape. With ease of movement between local facilities, supporting areas and museum spaces forming cohesive functional living space. It is innovative in being largely contour-oriented; thereby lending it an organic shape that requires a minimal site formation. Built forms are dynamic, balance compositions of buildings along with the axis of central spine.



Proposed plan of modernisation of Film City .

Structures are located on flatter plateau. Create an environment that cultivates the 21st Century Film City, matches and enhances the excellence of the talented, creative people working there. The prime focus is to promote. Film Production as well as Film Tourism.

ENTRANCE GATE

Proposed entrance provides unique identity to entire complex. Large span, tall canopy shall be designed with contemporary materials such as glass and steel provides desired Tech look. Overall aesthetics shall make deep mark on the visitor’s minds. Ticketing center, security kiosk, information center will be parts of the main gate.

MONUMENTAL AVENUE

The Monumental Avenue provides an easy, smooth connectivity between spaces (retail, outdoor, shooting floors, museum, convention centre) creating a visual axis to Obelisk and entertainment zone. It branches out to connect other zones as well, acting as a central spine. The Avenue is kept as a pedestrian way till the second round about making it safer for the general public visiting the Film City premises. Monumental Avenue will be like a central spine of the leaf. If you move on the pedestrian friendly Monument Avenue from the first round-about facing east. Peripheral roads start branching out from Monument Avenue. Roads meet at second round-about. All roads continue ahead...

Monument Avenue and peripheral roads meet at third round-about. Monument Avenue continues ahead towards the fourth round-about. Roads further branch out from there. Shops with themed facades indicating various eras of Bollywood on both sides of the Monument

Avenue and entertainment district at the end makes it complete.

BOLLYWOOD SQUARE

Thoughtful and detailed planning has led to the allocation of the hotel and convention center at the end of the central spine which also houses the 'Obelisk' the high point of the complex. The centrality of the location ensures easy access to the various studios, sets, outdoor locations and museum in the Film City.

CONVENTION CENTRE

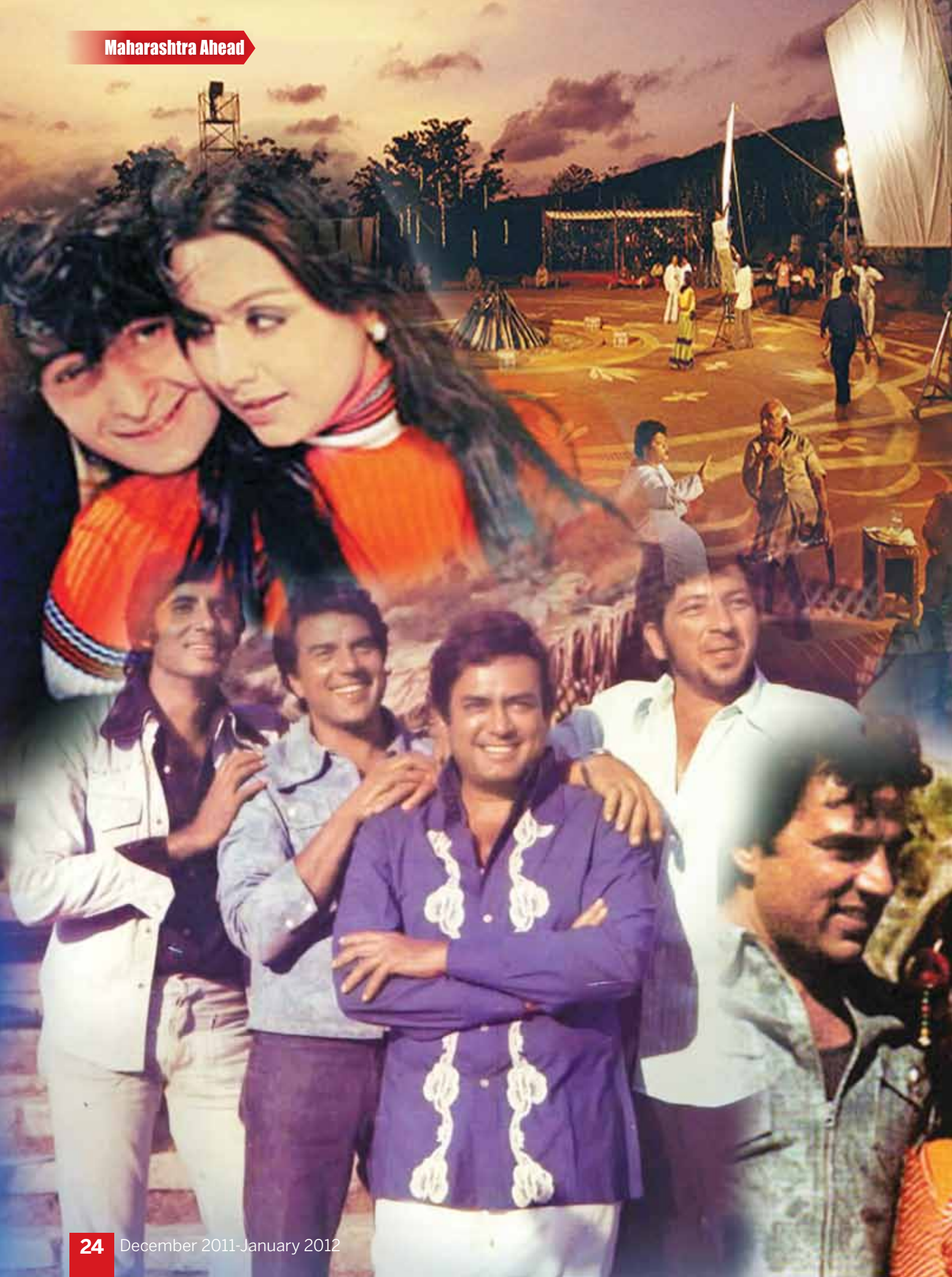
Located in the heart of the Film City, the hotels come complete with array of choices from 3 stars to 5 star properties enhancing the convenience of the people using the facilities of Film City. The convention will boast a total area of 16,500 sq. mtrs. And will be designed to accommodate all types of events. The center can host concerts, conventions, award function and other events.

TOURISTS' ATTRACTION

To attract tourists in Film City it is proposed to create spaces for activities, features and items related to films mainly as tourist attraction. This may include items such as mock shooting floors, galleries depicting various aspects of film-making, film museum etc. It is also proposed to create items and features other than films for tourist attraction. It includes items such as musical fountain, art gallery, theme park, gardens, food plazas, open spaces for public performance.

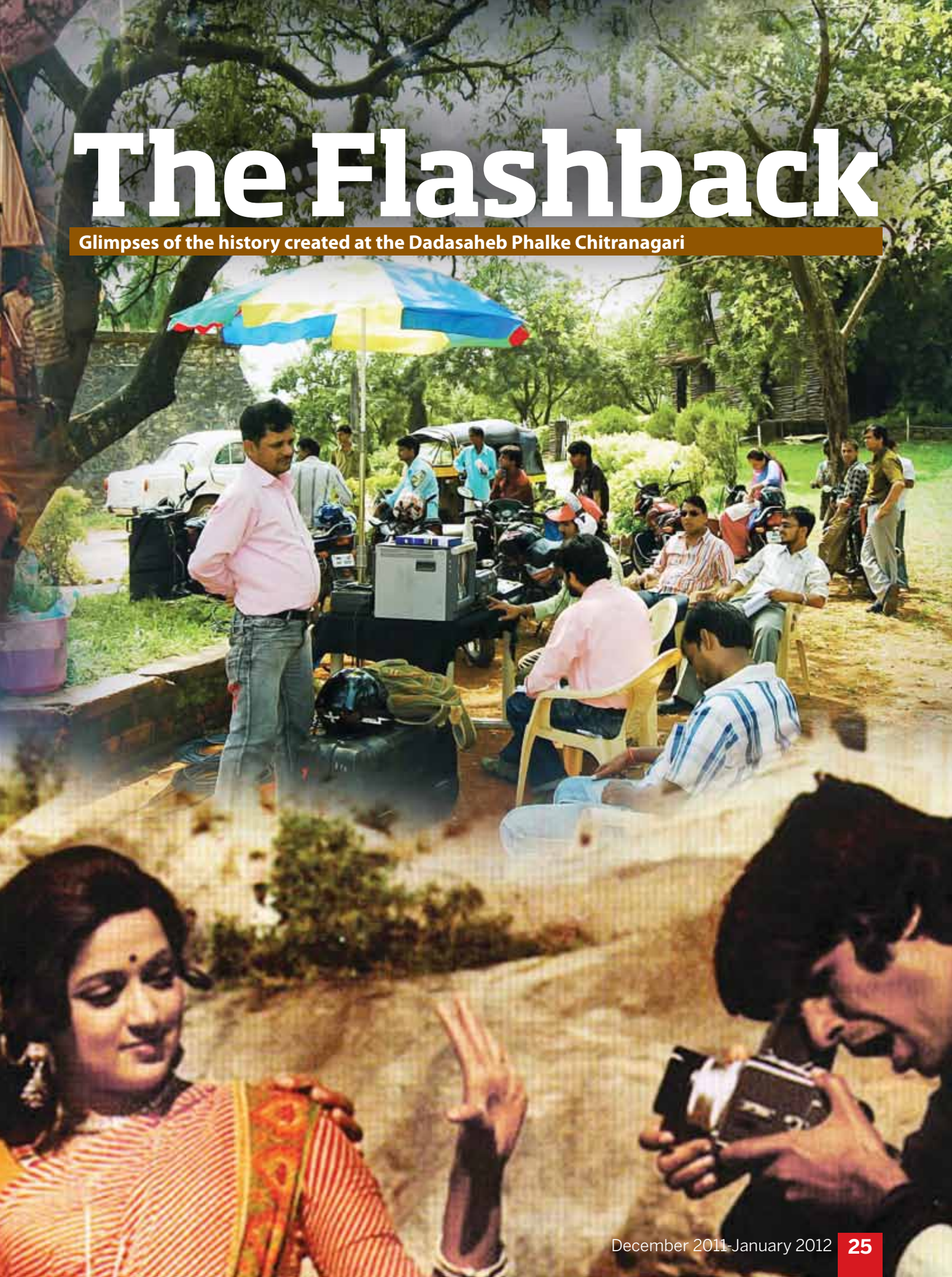
So next time if you have a guest from abroad, you can take him to Aamchi Filmcity giving him a warm welcome in Aamchi Mumbai!

- Archana Shambharkar

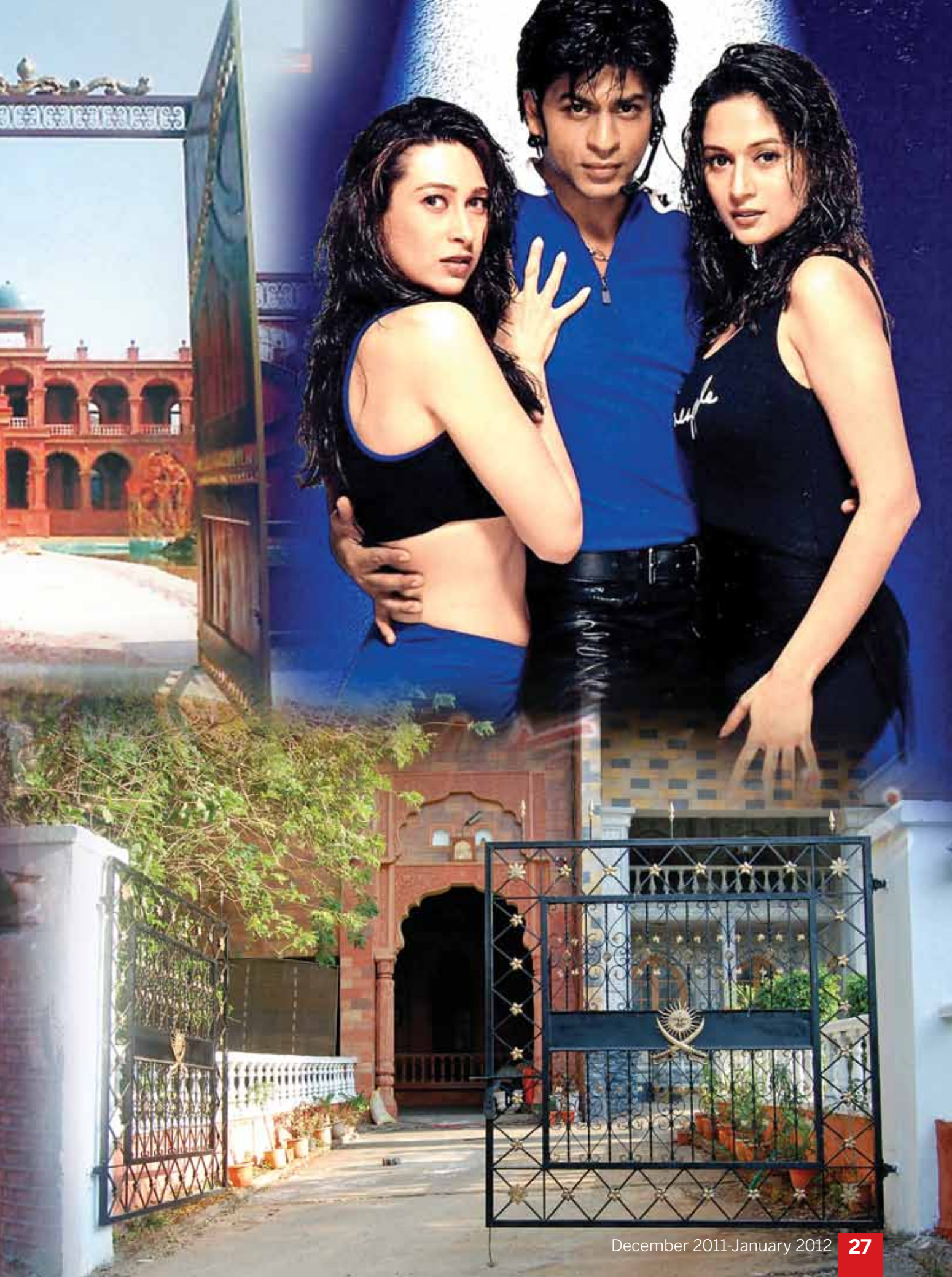


The Flashback

Glimpses of the history created at the Dadasaheb Phalke Chitranagari







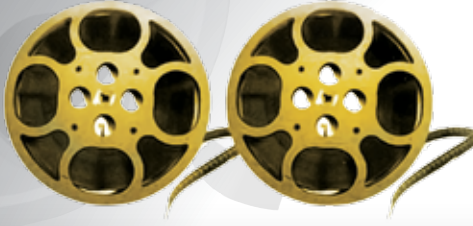




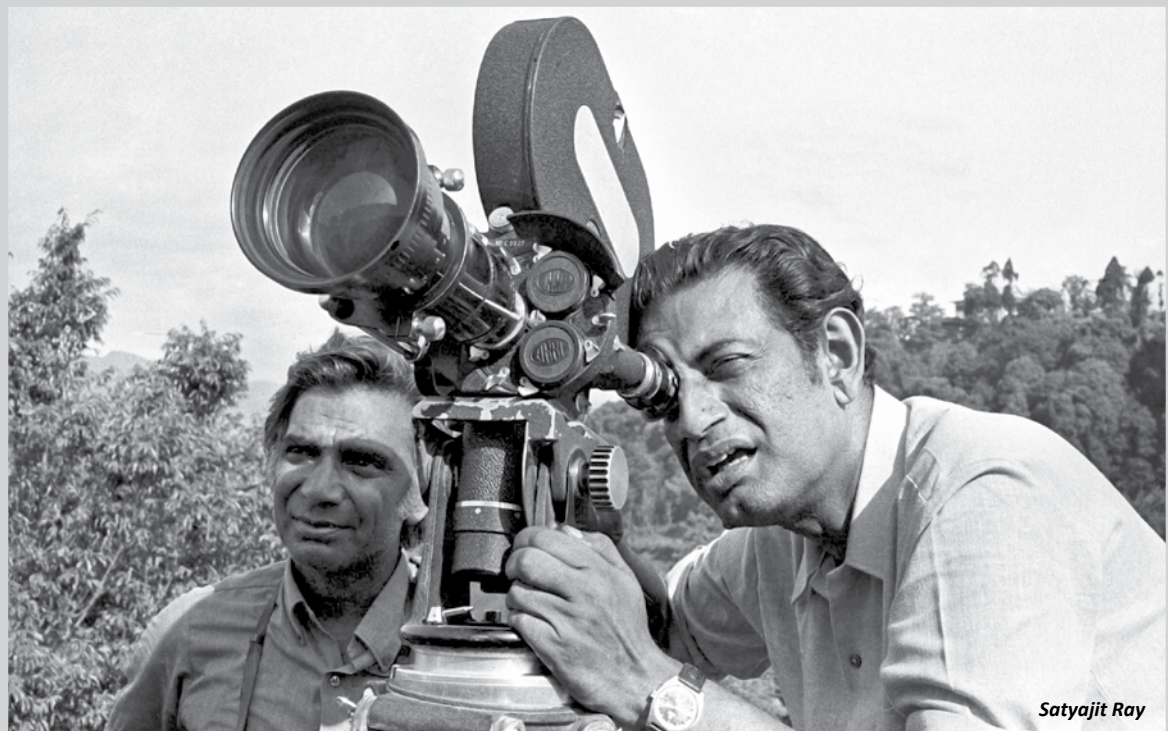




1



Years of Indian Cinema



India produces around a quarter of the world's films; our cinema halls (13,000 at last count, since some single screens shut to be reborn as multiplexes) seat a daily audience of more than 15 million. Who can beat US? US as in India that is Bharat, not the United States, homeland of Hollywood which inspired Bollywood and Tollywood and Kollywood and Pollywood...the list is long and I could go on and on...but let me stop here.



Pollywood belongs to our hostile neighbour round the corner from J & K. The others belong to US as in India that is Hindistan hamara. Please note the letter I and not U in the aforementioned word. Because Hindi or Hindustani is the preferred choice of language for the majority of films, which are labelled Bollywood. Lest it be forgot, Bollywood is not representative of Indian cinema but is only ONE of several cinemas (more of this later) that enrich our vast and wondrous culture.

It is pertinent to note that customarily, books are adapted for the widescreen. Among the regional languages, Malayalam cinema has derived much of its strength from literature. Film scripts have also been turned into books.

In the case of Mumbai born writer and film buff Kiran Nagarkar (his Saat Sakkam Trechalis is considered a landmark in post-independence Indian literature) a screenplay transmuted into a book. Not many know that Nagarkar's literary bestseller Ravan and Eddie was conceived as a screenplay which never made it to the screen. The never-say-die Nagarkar immortalised his characters in a book and they are back and guaranteed to have you laughing out loud in a new

book titled The Extras which was launched at the Max Mueller Bhavan in Mumbai. The two boys from the book of the same name are adults now, and having grown up in the city of movie stars who dance and drip glamour, Ravan and Eddie dream of strutting down the road to super-star-

Folk theatre, song and dance have been the traditional means of entertainment for people through the ages.

In the 21st century, the digital medium has captivated today's film enthusiasts with razzle-dazzle special effects. What did Indians do for entertainment before the advent of film? A light and some glass slides were all it took for a Maharashtrian family to cast a visual spell long before the cinema was even dreamed of.

They called it the Shambharik Kharolika — a visual treat conjured through a collection of antique hand-painted glass slides and a contraption called the 'Magic Lantern' currently in the safekeeping of the National Film Archives of India (NFAI) thanks to the generosity of owner Sunil S. Patwardhan, a bank officer from Mumbai whose grandfather Mahadeo had held the first ever show on February 20, 1892 in Kalyan. NFAI's late Director Vijay Jadhav had organised a special treat of the Magic Lantern at the 40th International Film Festival in Goa.

Mahadeo Patwardhan had crafted a magic lantern at home using lamps similar to those found at railway stations. In 1983, the then NFAI Director P.K. Nair acquired the device and some 300 slides from the Patwardhans' original collection of over 1,000 slides depicting tales from the Ramayana, Sita Swayamvar, Mahabharata, Sati Anasuya, Raja Harishchandra, Shekhar Dashratha and the circus among others.



Raja Harishchandra



Dadasaheb Phalke

dom. But can Ravan, a taxi driver, and Eddie, a bouncer-cum-bartender at an illegal bar, rise from their dusty CWD chawl to the glittering heights of international fame?

To complicate matters further, their love lives hang by a thread. Eddie, who survives a vicious bout of VD acquired from a B grade (or C grade?) starlet finally gets Belle, the Anglo-Indian girl of his dreams, and must figure out how to overcome prejudice from both their families in order to keep her. And Eddie's sister Pieta, the object of Ravan's adoration, is completely oblivious to his existence – until he saves her life.

Complete with a cast of soul-searching drunks, a nemesis called Three Point One, and nymph-like damsels in distress, *The Extras* is a book about Bollywood, Bombay, and a near-epic struggle against obscurity and towards self-realization. Outrageously exuberant and funny in the telling, it is touching in its depiction of the large and small tragedies that shape our lives.

"Granting industry status to the film industry may be a good idea" says Nagarkar whose book is a fictional account straddling Bollywood.

And needless to add, one of several publi-

cations on or about India's film industry. "The state govt should fund new directors" say Kiran Rao and Ratna Pathak Shah who point out that "big banners have funds but not independent filmmakers."

The Indian film industry, as mentioned earlier, has several styles which can be categorised in terms of film-making narratives (language, style) not to speak of the critics and audience reception. These styles can be broadly grouped into "arthouse" and "commercial" formats, both of which are made in several Indian languages, as well as English.

The first ever movie screened for public viewing in India was not a domestic product. It came from the Lumiere brothers, Auguste Marie Louis Nicolas and Louis Jean, two of the earliest filmmakers in history whose six silent short films were screened at Bombay's Watson Hotel, India's oldest surviving cast iron building, currently known as the Esplanade Mansion.

The films were screened on July 7, 1896 a mere seven months after the French premiere on 28 December 1895. Today, the (still contested) national language Hindi dominates Indian productions and few know that Marathi cinema pioneered the movie industry in India.

The first wholly Indian-made feature film, was the 1913 Marathi silent film, *Raja Hrishchandra*, produced and directed by Dadasaheb G Phalke who is known as the Father of Indian Cinema.

By 1920, there were 27 productions; today India makes more than 800 feature films each year. Phalke was inspired by a film on the life of Christ and would draw on modern art forms, photography, festivals, folk and urban theatre, and foreign cinema.

Phalke's production team included a crew which performed Marathi and Sanskrit Sangeet musicals and plays. He set the norm for three of Indian cinema's popular genres: the mythological, the devotional and the historical. Another genre, called "social films", was also established made during the silent era. Mahadeo Patwardhan died in 1902, shortly before the advent of the 'talkies' in 1918 which sounded the end for both silent movies as well as his creatively incandescent magic lantern.

Interestingly enough, a silent film from France, *The Artist* by Michel Hazanavicius (which was screened at the 42nd IFFI in Goa) bagged three wins, best comedy, best actor in a comedy Jean Dujardin and best music at the Golden Globes ceremony on Sunday January 15th 2012 in Los Angeles.

As of writing, a black and white film by a new young film-maker is on the anvil, the latest innovation in a rich legacy that goes back to the first Indian talkie was Alam Ara (1931) which was followed in 1932 by the first Marathi talkie film, Ayodhyecha Raja (produced by Prabhat Films)

Directed by Ardeshir Irani, Alam Ara's Hindustani dialogues and seven songs contributed to its box office success which inspired other filmmakers to increase the number of songs in their films till it reached a whopping 71 in "Indrasabha".

1931 marked the beginning of the talkies not only in Hindustani bhasha but also Bengali (Jumai Shasthi), Telugu (Bhakta Prahlad) Tamil (Kalidass) Gujarathi (Narasinh Mehta), Kannada (Dhurvkumar); Oriya (Sita Bibaha); Assamese (Joymat); Punjabi (Sheila) and Malayalam (Balan).

Three big banners-Prabhat, Bombay Talkies and New Theatres made films for a wide audience. A number of films exhorting the need for social justice were also made in this period by V.Santharam (Duniya Na Mane, Aadmi and Padosi) German film-maker Franz Osten (Achut Kanya) Damle & Fatehlal (Sant Tukaram) and Mehboob (Watan, Ek hi Raasta and Aurat.)

Ardeshir Irani would make a colour picture Kisan Kanya in 1937.

It wasn't long before regional film industries flourished beginning with these three films and

followed by Marathi, Gujarati, Kannada, Malayalam, Oriya, Assamese, Konkani, English and several other dialects.

Cosmopolitan Bombay remained the hub of the Hindi-Urdu film, boasting creative sparks like the scriptwriter and AIR journalist Saadat Hasan Manto who was also, as beleaguered New York based PIO writer Salman Rushdie puts it, "the undisputed master of short fiction" and whose wonderfully irreverent and poignant story about Partition, Toba Tek Singh was made into a movie in 2005 by Afia Nathaniel.

As in Hollywood, a studio system thrived in Bombay, which was a pale shadow in comparison to the enormous clout wielded by Hollywood studios like MGM and Paramount. The phenomenon of the independent producer, who introduced the star system would start only in the period just before Independence.



Achhut Kanya



Ayodhyecha Raja



Ayodhyecha Raja

The adverse fall out of chasing stars was steep hikes in payment, a trend which has continued to the present day with stars like Shahrukh, Salman, Amitabh Bachchan, Katrina and Aishwarya commanding crores.

Human nature being what it is, one describes old as gold and refers to the past as the good, old days. Memorable films produced during the forties were Shantharam's Dr. Kotnis Ki Amar

Kahani, Mehboob's Roti, Chetan Anand's Neecha Nagar, Blitz columnist K A Abbas's Dharti Ke Lal, Sohrab Modi's Sikander, J.B.H. Wadia's Court Dancer, S.S. Vasan's Chandralekha, Vijay Bhatt's Bharat Milap, and Raj Kapoor's Barsaat and Aag.

Thanks to his left wing connections, Abbas would make the first Indo-Soviet co-production *Pardesi* during the fifties. Indeed, the 1950s and 60s could be regarded as the "Golden Age" of Indian cinema in terms of films, stars, and music.

In terms of international acclamation though none could match the late, great Satyajit Ray who pioneered a genre of films known as "Parallel" or art cinema.

He made his first film, *Pather Panchali* /Song of the road, in 1955 with aid from the West Bengal government and by pawning his wife's jewelry to part-finance this film).

Ray was awarded an Oscar for lifetime achievement in 1992. Other renowned "art" filmmakers were Ritwik Ghatak who made his first film *Nagarik* in 1952, and Mrinal Sen who made his first film *Raatbhor* in 1955.

Arguably, the most popular genre with Indian viewers was the "social". The Barjatyas' Rajshri Productions made family pleasers like "Dosti", some productions (not necessarily Rajshri's) would be saturated with cliches, stereotypes and what would today be termed as reactionary values which were upheld by the domineering mother-in-law (Lalita Pawar) who browbeat her submissive daughter-in-law.

Rajshri's Sooraj Barjatya would eventually make *Hum Aapke Hain Kaun* in 1994, which would become the biggest box-office hit in Indian cinema history.

A large number of fine films would emerge from such talents as as Raj Kapoor (*Shree 420*, 1955), Guru Dutt (*Pyaasa*, 1957), Mehboob Khan (*Mother India* 1957), BR Chopra (*Naya Daur* 1957) and Bimal Roy (*Madhumati* 1958). Thanks to modern technology coloured versions of films like *Naya Daur* and *Mughal e Azam* have introduced these classics to new generations. Interestingly, it is these filmmakers that are internationally recognised even today and not contemporary film-makers.

As French filmmaker Bertrand Tavernier who was awarded the Lifetime Achievement Award at the recent 42nd International Film Festival of India (IFFI) in Goa said, "French movie goers are aware only of Indian filmmakers like Satyajit Ray and Mrinal Sen, whom I have tremendous respect for, as well as Shyam Benegal. Indian film-makers need to know what is happening in the rest of the world. I believe that Indian and French directors can learn from one another. Films can be a great means to discover and understand the varied cultures of the world; to tell stories in different ways."

Storytelling unfortunately is not the strong point of the contemporary Indian film-maker. As in the past, melodrama, music and dance remain key features, an inheritance from an early Muse, Parsi theatre (which could well have been inspired by Goan tiatr) Bollywood. Commercial regional cinemas would also emulate Hollywood's star system, never mind ripping off screenplays and music. (Stricter enforcement of copyright law will help the film industry in its fight with cable operators, say filmmakers.)

The star system in the 50s and 60s was dominated by Dilip Kumar, Dharmendra and the late Rajendra Kumar, Raj Kapoor and Dev Anand. A decade later, the Super Star was personified by

Amitabh Bachchan (*Sholay* 1975), whose "angry young man" resonated with the front bench and beyond. The seventies saw the demise of the Muslim social and the historical film, an out-



standing example of which is Pakeezah (1971) starring the late Meena Kumari.

Around this time, governmental funding via agencies like the NFDC (and its predecessor the Film Finance Corporation) which has, till date, funded or produced over 300 films in various Indian languages featuring such talented actors like Shabana Azmi, Smita Patil, Om Puri and Naseerudin Shah. Interestingly, most of these actors are alumni of the Film and Television Institute (FTII) in Pune which also yielded talented directors like Kumar Shahani, Mani Kaul, Saeed Mirza, Shyam Benegal and Ketan Mehta among others.

The oeuvre of these film-makers consists of what has come to be known as the New Wave Indian film. The battery of filmmakers include M S Sathya (Garam Hawa 1973) Ritwik Ghatak

Colour television came to India only in the 1980s, but it was pirated videocassettes which were seen as a threat to cinema. The 80s were dominated by action films, revenge and romantic movies which were punctuated with notable political films made by filmmakers like the Mumbai-educated Assamese film maker Jahnu Barua who made his first film Aparoopaa in 1982 and Saeed Mizra eg Albert Pinto ko Gussa Kyon Aata Hai (1980), Mohan Joshi Haazir Ho! (1984) and Salim Langde Pe Mat Ro (1989).

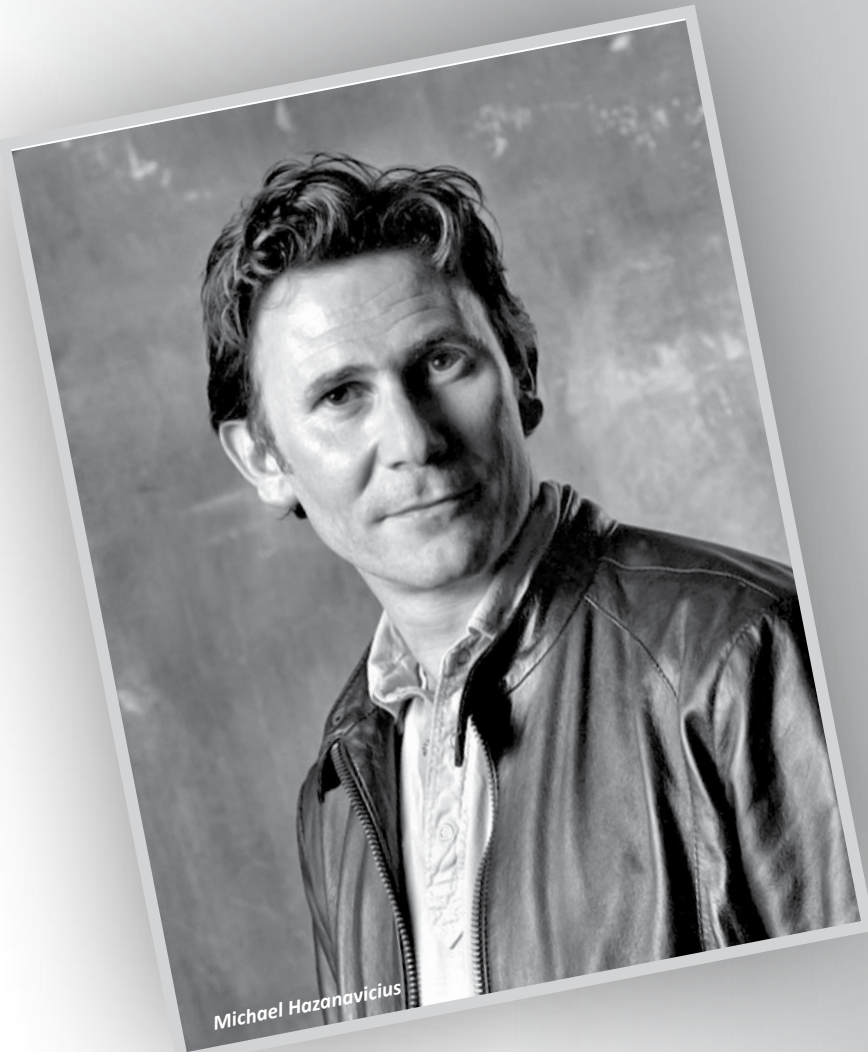
The 1990s were the heyday of Madhuri Dixit (who has made a comeback on TV on her return from a decade long post-marriage sojourn in the US, Juhi Chawla (who turned her back on films to marry an industrialist, and notably Aamir Khan, Salman Khan and Shahrukh Khan, a trinity whose popularity remains unabated.

Of the three, Aamir Khan has begun making sensitive films after his marriage to assistant director Kiran Rao, Salman remains the top draw with the masses, children and women, while Shahrukh has extended his popularity abroad, notably Germany and the US/UK.

Interestingly, Hollywood has not beckoned this triumvirate as it has Anil Kapoor and Freida Pinto who have begun picking up choice assignments in Hollywood post their success in Danny Boyle's Slum Dog Millionaire.

By and large, India's movie industry remains informal (films rarely have scripts) and family-dominated. (eg the Kapoor, Anand and Bachchan families) Exceptions are Govind Nihalani who worked as Shyam Benegal's cameraman and directed his debut feature Aakrosh in 1980 which was followed by socio-political films like Party (1984), Tamas (1987) and Drishti (1990).

Films, like the monsoon and taxes, will always



be with us and neither video-cassettes nor satellite and cable television, could keep the audience glued to the couch in the living room. Film aesthetes would form societies often screening choice films which didn't make it to the cinema halls. The first film society was founded in Bombay in 1943; Satyajit Ray founded a film society in Calcutta in 1947. In the 1970s there were at least 150 film societies all over India. The Press Club of Mumbai has a film society which screens classics every Saturday.

The first International Film Festival of India was held in Bombay, Madras and Calcutta under the aegis of the Films Division in 1952.

New wave film makers like Mani Ratnam (Bombay 1993/4), who introduced the music director AR Rehman preferred to use high tech studios in South India (which could already boast of luminaries like Adoor Gopalakrishnan, B V Karanth, Girish Karnad and Girish Kasaravalli) and released dubbed versions of their films which became box office hits.

As did romance movies from Yash Chopra, who was responsible for blockbusters like Dilwale Dulhania Le Jayenge and Kuch Kuch Hota Hai.



Bhojpuri cinemas are slowly becoming part of mainstream. "Our film Ganga which we released five years, we opened up Indian territories such as Gujarat, CPCL, Rajasthan & Nizam, said Mr. Deepak Sawant, Producer of upcoming Bhojpuri film "Gangadevi."

With regard to International Market Bhojpuri cinema has a significant audience across the world such as Mauritius, Fiji, Bangkok, Toronto, Nepal, Trinidad & Tobago and UAE. These are currently being catered through CDs, VCDs etc.

But Hollywood has found it hard to make a dent at the Indian box office and now resorts to dubbed versions which have found favour with viewers. Even so, Bollywood holds the largest slice of the India's movie industry pie in terms of the number of movies produced.

If you can't beat em, join em. Today, Hollywood and other foreign entities have made a foray into Indian films with joint productions.

Large corporatised entertainment companies like Fox, Star, WB and Anil Ambani's Reliance have tied up with Hollywood mogul Steven Spielberg, which could be a game changer in the next few years even as banks like Canara Bank and Indian Bank lost heavily financing films. Some years ago, a leading financier, Bharat Shah was arrested for his alleged links with a fugitive gangster.

And though famous movie stars entered politics (MGR, Jayalalita, Jayaprada, Shatrughan Sinha) and relatives of politicians (Smita Thac-

keray) entered the movie industry, few have cared to unravel the murky knots that tie up the industry's finances. Some film production companies, such as Mukta Arts, have made public share issues, others like Bachchan's ABC entity burnt their fingers in the corporate sector. Needless to say, the India film industry has yet to emulate the professionalism of foreign filmmakers.

In 2001, a low budget Hindi film could be made for as little as Rs. 15 million. Big budget movies can set the producer back by US\$30 million thanks to star fees, high-tech and expensive travel costs to shoot in exotic locations worldwide. Sadly, script writers and film editors remain poorly paid.

Contemporary India cinema boasts of films like Terrorist, Amu, Phir Milenge, Diksha, Tare Zamin Par, Pipli live. Also films such as Sarkar, Rajneeti, Page 3, and Fashion which reflect the political and social scenarios of contemporary society.

UFO Moviez India ltd, the world's largest satellite-based digital cinema network, screened a new Marathi film 'Jhakaas' in 110 UFO digital theatres in the first week of December. It is also increasing its network strength of digital theatres in Maharashtra.

Two new theatres Abhishek Cinema (Kudus, Tal-Wada Chinchghar Road) and Ganesh Movie Max (NH-8, Mastan Naka, Manor, Palghar) have opened in Thane. Abhishek Cinema (Kudus) is the only theatre in the village and is well maintained unlike the only cinema hall in my (Goan) village which closed down.

Theatre owners Keshav G. Patil of Abhishek Cinema and Lucky Singh of Ganesh Movie Max are very happy with UFO's digital services after having taken the initiative of installing IMPACT ticketing, stating "UFO digital technology has given the local residents a wonderful chance to view new film releases first day first show at the same time as the rest of India. This has also resulted in increased audiences in theatres, which in turn, has led to pivotal changes in the film distribution landscape. These theatres are very good examples of how UFO's unique satellite delivery capability can empower people in remote corners of India to get access to the latest entertainment."

UFO Moviez claims it is helping to revive Marathi and other regional cinema in India through its unique satellite based delivery model to theatres across India and beyond metros. Marathi (and other regional language films) have got a fresh lease of life thanks to UFO's digital cinema solutions enabling a widespread first

day first show release at lower costs.

The number of Marathi film playing theatres on the UFO Moviez network has increased to 323 as of December 2011, from 59 in the year 2006. The total number of Marathi films released on the UFO Moviez network stands at 237 as of November 30, 2011, up from 11 in the year 2006. 72 Marathi films have released till date this year on the UFO Moviez digital network.

Marathi film 'Deool' released in 102 UFO digital theatres in the first week (November 4, 2011) and went on to screen in 275 theatres as on date.

'Morya' screened in 118 UFO digital theatres in the first week of release (August 19, 2011) and has played out to audiences in 267 UFO digital theatres till date. In 2011, the first Marathi film to release in 100+ UFO digital theatres was Mahesh Manjrekar-produced Marathi film 'Faqta Ladh Mhana' (released on August 5, 2011).

In 2010, two other Marathi films – Paaaradh (released in August 2010) and 'Ideachi Kalpana' (released in December 2010) – opened to audiences in 100 or more UFO digital theatres in their first week.

Thanks largely to the widening of the market brought about by UFO Moviez' technology solutions, the number of Marathi film playing theatres has witnessed a steady increase - from 59 in 2006, to 290 in 2010 and 323 in 2011, as on date. 2007-2008 witnessed a 2.5 fold jump in Marathi playing theatres on the UFO Moviez network.

In April 2009, 'Mee Shivaji Raje Bhosle Boltoy' released on 84 UFO digital screens, but gathered momentum and as of date, it has been screened on 205 UFO digital screens. Similarly, in January 2010, 'Natarang' screened on 47 UFO digital screens in the first week and till date, has been screened on 166 UFO Digital screens. Marathi cinema is experiencing a surge in popularity like never before and UFO Moviez is happy to be a part of its growth!

Popular Marathi Stars bought accolades for the BIG Marathi Rising Star Awards 2011 which were aired on 11th December 2011 showcasing energetic performance by Sachin Pilgaonkar, dances by Kashmira Shah and the very talented Makarand Anaspure's act, among many other performances.

BIG Marathi Rising Star Awards 2011 marks the beginning of a new era for the Marathi entertainment industry which brings together and felicitates emerging and veteran stars across every genre of entertainment.

PROFILE OF A RISING NEW STAR



Mumbai girl Anuya Bhagwat is beginning 2012 with the biggest and the best names in Tamil cinema in 'Robot' director Shankar's next film, 'Nanban', the Tamil remake of Rajkumar Hirani's '3 Idiots'. She is the only Maharashtrian after superstar Rajanikanth to act in ace director Shankar's film.

During the music launch of the film held in Coimbatore, Anuya was the only actress to share the dais with Tamil superstars such as Vijay, Jeeva, Srikanth, Satyan and Satyaraj. The journey of Anuya's rise to the top began with 'Siva





Sadat Hussain Family



Alam Ara

Manasula Shakti' (SMS), a romantic comedy where she was a vivacious RJ.

Anuya says, "On the first day of Nanban's shoot, Shankar Sir appreciated my performance in my debut film SMS and this appreciation was greater than any other award that I could have won! No wonder he cast me for this important performance based role without any audition. It's a great privilege to be part of the film and the climax of Shankar Sir's most eagerly awaited blockbuster of this year. I'm sure Nanban will be a turning point in my life."

Talking about her rare distinction of being the only Maharashtrian after superstar Rajinikanth to make it big in Tamil films, Anuya says, "Rajinikanth Sir, who started his career with strong characterizations and went on to be a superstar, is an icon I look upto. I am a novice compared to him but am proud that I have the same Maharashtrian origins as Rajinikanth and have also worked in director Shankar's film."

"Today, there is tremendous scope for strong female characters and women-centric roles. I like to challenge myself with varied characters

and surprise audiences and myself. Being highly versatile, I don't like to get stuck in a groove or a mould but would like to explore, evolve and experiment. I believe glamour is also characterization as much as a realistic portrayal," Anuya adds. From a bubbly RJ in my debut film 'SMS' to shooting all the men of the hero's family in my second film 'Madurai Sambavam' to being an 'abla naari' (helpless woman and a cowardly victim of circumstances) in her third film, Anuya has played it all.

Part of the first batch of the revival course at FTII, Anuya has honed her skills in multiple ways. During her FTII days, Anuya did CFSI's feature film 'Mahek', which got screened at the London Film Festival and won the best feature film at Arpa and Houston Film Festival and is now part of Ottenbein University, Ohio's syllabus. She also played diverse roles including that of a prostitute and a widow.

Anuya is an accomplished dancer with a flair for western, Latin American and Ballroom dancing. She is also a blue belt in Karate.

Prabhat's Sant Tukaram was the first Indian film to win the Best Film Award at the Venice film festival in 1937. In 1954 at the very first edition of the National Awards, Shyamchi Aai another Marathi film, won the first President's Gold Medal for Cinema. The film was directed by Acharya P K Atre, and it was an adaptation of the eponymous novel by Sane Guruji.

Marathi Cinema was in its full bloom by this time with the advent of greats like V. Shantaram, Master



Vinayak, Bhalji Pendharkar, Acharya Atre, followed by Raja Paranjpe, Dinkar D Patil, G. D. Madgulkar, Sudhir Phadke. The 60s saw the emergence of directors like Anant Mane who made Marathi films based on the folk art form Tamasha. Then came directors like Datta Dharmadhikari and Raj Dutt who made traditional family dramas. The early 70s saw the advent of Dada Kondke who captured the audiences with his sense of humour. He later went on to create satirical, pun-ridden films often including social and political commentary, many of which became cult classics. By this time Marathi Cinema was caught in either the Tamasha genre or tragedies revolving around traditional family dramas on one side and the comedies of Dada Kondke.

The 80s saw two comedy heroes catapult to stardom, Ashok Saraf and Laxmikant Berde. Around the mid 80s two young actors, donned the director's mantle: Mahesh Kothare and Sachin Pilgaonkar. Pilgaonkar directed Navri Mile Navryala and around the same time Mahesh Kothare directed Dhumdhadaka.

Pilgaonkar's film was a box-office hit while Mahesh Kothare's film not only became a mega hit at the box-office but it also became a trend-setter and brought young audiences to Marathi Cinema. Ma-

hesh Kothare then went on to make comedy films that became major hits. He made the first Marathi film shot on the anamorphic format (Cinemascope) - Dhadakebaaz. He brought a number of innovations in the technical quality of Marathi films and was also the first to bring Dolby Digital sound to Marathi Cinema with the film Chimni Pakhara. He made the first Marathi film with Digital Special Effects, Pachadlela in 2004.

While the theatre of Maharashtra earned recognition at the national level, the cinema failed to make a mark. A major reason was the proximity to the production centre of Hindi cinema (Bollywood), which encroached on the identity of Marathi cinema. Other reasons include the shortage of cinema halls for distribution due to poor marketing, lack of money magnets, a vibrant theatre scene and the emergence of private television. It also lacked the powerful lobby at the national level unlike Bengali and South Indian cinema because state congress (ruling party over 40 Years) encouraged Hindi Cinema for profit mainly ; the regional film industrial advantage being soaked up by Bollywood. Revival of Marathi Cinema (Marathi New Wave).



V. Shantaram

In past few years, the Marathi cinema industry has produced many films that are not only critically acclaimed but commercially successful as well. It has brought fresh ideas, untouched subjects and deeper human sensitivity on the celluloid.

Acclaimed director Dr Jabbar Patel explains the reasons behind the change, "The kind of Marathi cinema that is being made today is very fresh and different. This is thanks to directors and writers getting exposed to world cinema via television, film festivals etc. They are coming up with new storylines and innovative concepts."

Actor Mrunal Kulkarni remarks, "There is a lot of content and variety in Marathi films. A lot of bold subjects have been handled well by them. They carry a lot of substance." But, she adds, "We need to start watching a lot more Marathi films. Until we see the films ourselves, we will never be able to appreciate them when they are sent to the Oscars."

With outstanding contribution and efforts from different producers and directors of Mumbai Film Industry, Marathi cinema relatively outshined other Indian Film Industries such as Bollywood in the first quarter of 2010 in terms of box office collections and critical appreciation.

Marathi Cinema received critical acclaim in the year 2004 with the film Shwaas bagging the Golden Lotus National Award[8]. It was also India's official entry to the 77th Academy Awards and it also won the President's medal for best film, beating Bolly-

wood's prolific output with quality.[9] Shwaas, after Shyamchi Aai (1950) is only Marathi film to win the President's Medal.

The Maharashtra state government has begun to issue grants to Marathi film (between 1.5 and 3.0 million rupees). After the success of "Shwaas", Indian media players like Shringar Films and Zee Telefilms are exhibiting a re-emerging interest in Marathi cinema. The growing popularity of Marathi television (notably Zee Marathi and ETV Marathi) has also helped to popularize older Marathi cinema and promote the genre. Zee Talkies, a 24 hour channel dedicated to Marathi movies has been introduced. Movies like Aga bai areecha, Khabardar, Dombivali fast, Anaahat, Sarivar sari, Yanda kartavya aahe, Uttarayan, Tingya, "Saade Maade Teen", Valu - The Wild Bull,

"SAAWALI", "De Dhakka, Maati Maay, Kadachit, Me Shivajiraje Bhosale Boltoy/ "SAAVARIYAA.COM", Samaantar, Rita, Restaurant, Nirop, Vihir, Vartul, Gabhiricha Paus, Harishchandrichi Factory, Natarang, Jogwa have received commercial and/or critical success. This decade has seen the emergence of stars like, Makrand Anaspure, Sunil Barve, Shreyas Talpade, Ankush Chaudhari, Sandeep Kulkarni, Sadashiv Amrapurkar, Sonali Kulkarni, Amruta Subhash, Ashwini Bhawe, Sanjay Narvekar, Sachin Khedekar, Bharat Jadhav. Film-makers like



Kedar Shinde, Gautam Joglekar, Gajendra Ahire, Bipin Nadkarni, Mahesh Manjrekar, Ankush Chaudhari, Prashant Pethe, Sanjay Surkar, Chandrakant Kulkarni, Satish Manwar, Nishikant Kamath, Paresh Mokashi, Umesh Kulkarni, Mangesh Hadawale, Avdhoot Gupte, Nitin Nandan, Yogesh Dattatraya Gosavi, Sachin Kundalkar are new entrants with veterans like Mahesh Kothare, Chitra Palekar (Maati Maay), Sumitra Bhawe (Devrai, Vaastupurush, Doghi, Nital, Badha) Smita Talwalkar, Amol Palekar (Anaahat, Samaantar, Bangarwadi), Renuka Shahane (Rita).

The 2009 Marathi film Harishchandrachi Factory (With a budget Rs. 6 Crore), depicted the struggle of Dadasaheb Phalke in making Raja Harishchandra in 1913, India's first feature film, directed by theatre-veteran Paresh Mokashi was selected as India's official entry to Academy Award in the Best Foreign Language Film Category, making it the second Marathi film, after Shwaas, to receive this honour.

2009 released the blockbuster musical movie |Natarang, which got both commercial and critical applause .

2010 saw release of Vihir (Umesh Kulkarni), Zenda (Avdhoot Gupte), Jhing Chik Jhing (Nitin Nandan), Pratisaad - The Response (Yogesh Dattatraya Gosavi), Mumbai - Pune - Mumbai (Satish Rajwade), Paaradh (Gajendra Ahire) had given different direction to Marathi films. ■

- Ronita Torcate



Harishchandra's Real Factory

FTII is one of the five prestigious film schools across the world

Renowned Film and Television Institute of India has turned out to be the face of Indian cinema for last several decades producing many artists of Indian film industry. It celebrated the Golden Jubilee in 2011.



The Film and Television Institute of India (FTII) which completed 50 years on March 20, 2011 is a premier institution that has trained many renowned actors and film-makers in the Indian film industry. It is renowned not only for the outstanding performances of its students, but it is also respected for the quality of training it has been providing consistently.

Established half a century back (the institute was established in the year 1960 at Prabhat Studio Premises in Pune but started its courses in 1961) with a prime objective to impart training in film-making and television programme production, FTII has grown rapidly over the years. Initially,

the institute had only four courses but now it offers 12. Many renowned film-makers, actors and technicians like Subhash Ghai, Mani Kaul, Naseeruddin Shah, Jaya Bachchan, Raza Murad, Shatrughan Sinha, Mithun Chakraborty, Tom Alter, Kanwarjit Paintal, Adoor Gopalakrishnan and Sanjay Leela Bhansali have received training here. These personalities are respected worldwide and have bagged many national and international awards.

FTII comprises of two wings-Film and Television. While the film wing of the institute started in the year 1961, the television wing of the institute commenced its function in 1971 at New Delhi. It relocated to Pune in October 1974. The

library of the institute contains huge collection of books and periodicals on various subjects connected with film-making, both Indian and Foreign. The institute also boasts of a Film Library, where films both Indian and foreign, besides the films produced by the students are kept. The institute is also counted as one of the five prestigious film schools across the world that imparts proper film and television course with the Government funding, and is member of renowned Centre International De Liasion Des Ecoles De Cinema Et De Television (CILECT). It has a Governing Council and a director, who is chosen by the later.

The FTII is an autonomous body under the Ministry of Information and Broadcasting of the Government of India. Its policies are determined by a Governing Council. The Appointment Committee of Cabinet (ACC) of Government of India appoints the Director of the Institute. The FTII is a member of CILECT an international association of film schools.

The Institute offers three-year post-graduation diploma courses in direction, editing, cinematography and audiography; two-year courses in acting, art direction; a one and a half year course in computer graphics and animation; a one-year course in feature film scriptwriting. One-year post-graduate certificate in direction, electronic cinematography, video editing and audiography are also part of the courses.

The FTII is well-equipped with the most up-to-date equipment. Students initially work with the low-end equipment and gradually get to use the advanced equipment through demonstrations and individual practicals. There are two Film studio floors - Studio I & II - of dimensions 175 ft X 80 ft and 97 ft X 51 ft respectively. There are 4 Nos. of 35 mm Cameras and 4 Nos. of 16 mm cameras for film shooting and the video cameras from the low-end to the high-end digital models. The HMI type of lights are now routinely available to the students.

Similarly Film editing facilities include and array of Moviolas and Steenboks and for video editing the facilities available are from the low-end to high-end. At another level, there are the nonlinear editing systems.

In Sound department the Institute has sufficient number of nagras, an exclusive Sound studio dubbing with rock-n-roll projection facilities and it has recently acquired the Harrison audio mixing console too.

On the television side, there are two Television studios - Studio I & II - of dimensions 60 ft X 40 ft X 22 ft and 50 ft X 40 ft X 22 ft fitted



Scholarship

The institute offers a limited number of scholarships to deserving students in the three year Diploma courses in Film and Television and One Year Certificate Course in Television. The scholarships are awarded at the beginning of the year based on the performance at the time of admission and later based on the performance in the annual examination in theory, practical and projects. Various State Governments also award scholarships to student belonging to their States.

Besides these there are a number of memorial awards instituted by individuals or trusts.

Efforts are being made to provide appropriate financial support to deserving students in other courses as well.

with the state-of-the art facilities. The studios are fitted with motorized lighting systems, computer-driven martin special effect facilities, follow Spots etc. One studio is fitted with digital broadcast quality studio camera chain. There are multilingual character generators (CGs) and computer-driven tele-prompt facilities among the accessories. Ultimate chrome-keyer is another pride possession of the Television



COURSE	PRE-REQUISITE QUALIFICATION(S)	NO. OF SEATS
Three Year Post Graduate Diploma in Direction	Bachelor's Degree	12
Three Year Post Graduate Diploma in Cinematography	Bachelor's Degree	12
Three Year Post Graduate Diploma in Sound Recording and Sound Design	Bachelor's Degree with Physics as a subject at Senior Secondary (10+2) level	12
Three Year Post Graduate Diploma in Editing	Bachelor's Degree	12
Two Year Post Graduate Diploma in Acting	Bachelor's Degree	12
Two Year Post Graduate Diploma in Art Direction and Production Design	Bachelor's Degree in Architecture/ Painting /Applied Arts / Sculpture/ Interior Design in or any related field in the Fine Arts or an equivalent qualification	12
One Year Post Graduate Certificate Course in Feature Film Screenplay Writing	Bachelor's Degree	12
One Year Post Graduate Certificate Course in Direction	Bachelor's Degree	12
One Year Post Graduate Certificate Course in Electronic Cinematography	Bachelor's Degree	12
One Year Post Graduate Certificate Course in Video Editing	Bachelor's Degree	12
One Year Post Graduate Certificate Course in Sound Recording and TV Engineering	Bachelor's Degree with Physics as a subject at	
Senior Secondary (10+2) level	12	

wing. The Institute has a full-fledged Graphics Department ready to offer inputs and the department has acquired O2 Silicon Graphics facility for use in its working. A computer laboratory has been set up recently with internet facilities to which the students have easy access.

The Institute has a spacious book library with a substantial collection of books related to film, television, theatre, fine arts, literature etc. The Institute also subscribes to a number of technical and general periodicals published in the country

and abroad. The Institute has a film and a video library with a good collection of films and videos from all over the world.

The best part is that there is no age limit for entry to any of the regular course at the FTII. The FTII does not conduct any placement services nor can the institute guarantee any employment. However the network of FTII alumni is very active all over the country (especially in Mumbai) and that helps students finding employment after completion of their studies. ■

- Team Maharashtra Ahead

Pune International Film Festival



Pune is among the fastest growing cosmopolitans in India today. Its all-round growth has made it an attractive global destination for many segments. Because of the highly reputed FTII (Film and Television Institute of India), Pune is also a hotbed of filmdom that has consistently created fresh talent for all genres of the film industry. The presence of the FTII also fits in well with Pune's overall personality of being the "Oxford of the East". Completing the film connection of the city is also the historic and well-stocked National Film Archive of India.

Typically like a growing cosmopolitan, Pune has seen it all. From the nostalgic theatres to sprawling expanses of multiplexes and crowded shops to the numerous malls, the evolution of this multi-hued city has been spectacular. For the film buffs of the city and India, Pune enjoys significance. On occasions pertaining to the industry, stars from all the verticals descend on this city. With a multi-cultural blend of population with varied interests, Pune provides an ideal platform for an International Film Festival.

The Pune International Film Festival was launched in 2002, with an idea of attracting the best in celluloid to Pune. The first "International Film Festival" received a response brimming with success, since the PIFF has evolved into a major annual event.

WORLD CINEMA

- Best International Film: Rs. 10 lakhs (\$20,000 Approximately) Government of Maharashtra "Prabhat"
- Best International Film Director Rs. 5 lakhs (\$10,000 Approximately) Government of Maharashtra "Prabhat"

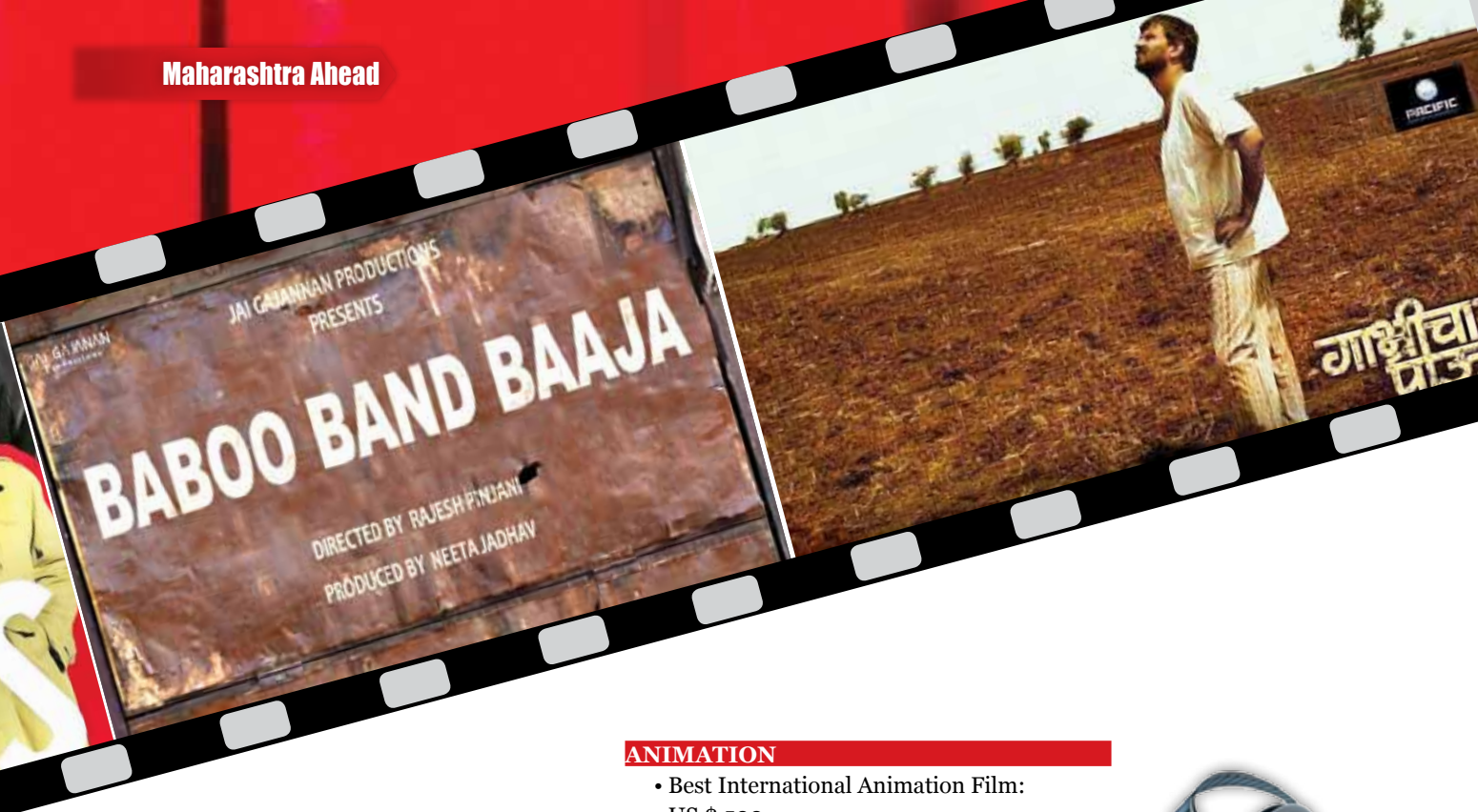
MARATHI CINEMA

- Government of Maharashtra - "Sant Tukaram" Best International Marathi Film Rs. 5Lac. Akhil Bhartiya Marathi Chitrapat Maha Mandal
- Best Marathi Film Director Rs.25,000
- Best Marathi Film Actor Rs.25,000
- Best screenplay Rs.25,000
- Best Cinematographer Rs.25,000

PIFF SPECIAL AWARD

Student of the final year (direction) From Film & Television Institute of India Rs.25,000

For Whistling Woods International, Student Competition



LIVE ACTION (SHORT FILM)

- Best Film US \$ 2000
(Divided equally between the Director & Producer)
- Best Director US \$ 1000
- Best Screen Play US \$ 1000

ANIMATION

- Best International Animation Film: US \$ 500
- Best Animation Film: US \$ 500
- Best student cinematographer
- Young Cinematographer of the Year Award
- Best Student Audiographer Award
- Sennheiser Art Audiographer Equipment worth US \$ 1500



WINNERS SINCE 2005

Year	Prabhat- Best international Film Rs.10 Lacs	Prabhat- Best International Director Rs.5 Lacs	Sant Tukaram-Best Marathi Film Rs.5 Lacs
2005	Yesterday (South Africa)	Josue Mendez (Days of Santiago)	-
2006	The Child (Belgium)	Jean- Pierre & Luc Dardenne (L'enfant)	Dombivali Fast
2007	The Old Barbar (China)	Costa Gavras (The Axe – Le Couperet)	Shevri
2008	XXY (Argentina)	Teressa Prata (Sleepwalking Land)	Tingya
2009	Lake Tahoe (Mexico)	Sergey Dvortsevov (Tulpan)	Gabhricha Paus
2010	White Lightening (UK)	Maria Prochazkova (Who is Afraid of the Wolf)	Natrang
2011	Dooman River (South Korea)	Borys Lankosz (The Reverse)	Baboo Band Baaja

PRESTIGIOUS AWARDS FOR MARATHI CINEMA SINCE 2000

Production Year	Film	Director	Actor	Actress	Music
2000	Gabhara	-	Sachin Khedkar (for Gharabaher)	Aishwarya Narkar (for Ghe Bharari)	-
2001	-	-	-	-	-
2002	Dahavi Pha	-	Shreyas Talpade (for Reshamgaath)	Reema Lagoo (for Reshamgaath)	Shriram Umrani (for Dahavi Pha)
2007	Nital	Sumitra Bhawe, Sunil Sukathokar (for Nital)	Umesh Kamat (for Samar Ek Sangharsh)	Nandita Das (for Maati Maay)	-
2008	Tingya	Mangesh Hadawale (for Tingya)	Ajinkya Deo (for Vasudev Balwant Phadke)	Ashwini Bhawe (for Kadachit)	Ajay-Atul (for Tujhya Majhya Sansarala)
2009	Harishchandrachi Factory	Paresh Mokashi (for Harishchandrachi Factory)	-	-	-




M.I.F.F.

MIFF, Glimpses of Intl Documentaries

The Mumbai International Film Festival (MIFF) which began its journey in 1990 as Bombay International Film Festival (BIFF) has since grown in size and stature as one of the premier international events of documentary film movement. The past editions have been overwhelming successes and now MIFF is considered as one of the best organized international festivals in the world. MIFF is recognized on par with topmost International Film Festivals like Leipzig, Berlin, Oberhausen, Cracow, and Tampere etc. The festival competitive has an edge over others as it gives on the front of the cash awards. The Indian Competition Section has also been revived to promote national talents. 'Best Student Film Award' which was introduced in MIFF-2010 has been retained in MIFF-2012 to promote student filmmakers within India and the award money has been enhanced from

Rs. 25, 000 to Rs. One lakh. The award is sponsored by Indian Documentary Producers' Association (IDPA).

In addition to the above, a 'Dr.V. Shantaram Lifetime Achievement Award' will be given to an Indian documentary film-maker for his/her contribution to documentary movement. The award comprises of a trophy and Rs. Five lakh. This is the only festival which has highest award of Rs. Five lakh and Golden Conch as top honors. On an average, more than 35-40 countries participate in every edition of the festival.

MIFF is a platform for the documentary film makers to meet, interact and exchange ideas. MIFF attracts the best of films made all over the world on varied subjects. Many internationally renowned film makers like Nagisa Oshima, Werner Kobe, Krzysztof Zanussi, Peter Wintonik, etc. have participated in the festival as Jury/participants. Internationally acclaimed film makers will grace the MIFF2012 as Jury.

To promote and encourage documentary film movement in the North-Eastern regions and Jammu & Kashmir, MIFF will showcase

a special package of films from these regions. Many young film makers vouch for the fact that the MIFF has inspired them in many ways. The recent trend of MIFF is that it not only attracts the film makers but also large number of mass communication students from various parts of the country.

From a micro animation of 33 seconds to an enormous 200 minutes documentary, MIFF - 2012 received 791 entries from all over the world from 37 countries. Apart from Indian and International competitions in documentary, fiction and animation categories, the festival boasts of a bouquet of acclaimed films curate and sourced from India and abroad in special packages and retrospectives.

This include the acclaimed Eye Candy Animation films, films from Afghanistan and Balkan shorts, best of festivals, films from film schools, world war specials, North-East package and a specially curretted and restored films on Pt. Jawaharlal Nehru by National Film Archive (NFAI) and decades' cream from Film and Television Institute of India(FTII).

- Ntiti Sapre



The Film City is being equipped with state-of-the-art facilities and also a tourist destination.





FILMCITY
DADASAHEB PHALKE CHITRANAGARI



THE **MAGAZINE**
FOR YOUR **MONTHLY**
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O.I.G.S. Presented by The Government of India

MAHARASHTRA AHEAD

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