







## Introduction

When the film image comes alive like a planet in the night sky of the theatre, it seems to behave like a dream that our sleep projects: it releases itself from its moorings, the strings, needles, threads, and labouring breaths that have struggled to give it life.

This book is an attempt to moor that image again. To also look at the labour that takes the needled thread through the cotton wad and makes a bed for fantasy.

The image of labour was perhaps always secondary to the power loom, the film star, the sea port of Bombay. There was a time when these were the three trademark images of a city that has always been iconised for its ability to make capital. Sometimes these industries shared landscapes and people: the migrant labour that worked in the cotton mills became the vibrant crowd that enabled businessmen to make cinema theatre districts of some parts of the city. Country wide distribution would happen in small offices around these theatres. Today, those vibrant centres are already seen as being in disuse, 'older parts' of a city that seems to be relentlessly letting out fresh tentacles northwards.

In a once unthinkable turn of history, the textiles mills were wiped out of the landscape. In the decade and more since then, the configurations of this city and its topology have rapidly changed. Land has almost become like a new bale of cloth, and the 'Real estate business', like a measuring rod that is seeking to give monetary value to every square inch. How has that other large constellation from a previous time, Cinema, survived?

Video has multiplied the forms of the moving image, and digital technology has altered the need for and the very idea of space vis a vis this medium. Today, large editing rooms have shrunk to personal desktop computers. And landscaped gardens are often merely a layer of image. It might not be a coincidence that cinema's reduced need for space has corresponded with Mumbai's ever growing urge of putting up every large tract of land for redevelopment.

This book looks at some of the people who gave room to some part of this industry in their already very small houses. A lot of these homes exist in clusters in the northern parts of the city, in the glibly named 'suburbs', which are often the energetic and difficult new centres of urban life. Meeting them in their living and working spaces led us to the other exploration of the book- of the kind of city (itself an object created from desire and labour) that is getting constructed in the process, as people take on different adventures in their attempt to earn a livelihood and their desire to transform their lives in this metropolis.

We sensed that we were often listening to stories of what the demand of earning a living in this city does to the desires that people come here with. The industry of moving images builds itself on these necessities. Often people struggle to persist with their dreams, to somehow accommodate them in their current lives. They try and mine the thin opportunities that are offered to them.

Houses, then neighbourhoods, change shape in response to their inhabitants' struggle. Grills get extended, mezzanines grow like mushrooms, technology is domesticated. The edit software on the personal computer is a thin wall away from the household mixer-grinder. A small space under the clothes-line is cordoned off for 'writing'.

Not only individual spaces, but the city must shift shape to keep up with the energy of those bifurcating dreams. Well before land is levelled and concrete is laid, pathways snake through rubble, connections grow between clusters.

A lot of us have grown up in these suburbs, and unknowingly walked these concrete- dust laden streets, not giving much attention to how we live in cinema's industrial lot. How does our training in architecture and architectural spaces enable us to look at cinema city? This book is an expression of what we, as residents of this city, as students and designers of imagined and existing built spaces, as viewers curious about the moorings of the image we see, came upon, when we walked these roads attentively.



## Themes & Methodology

The term 'Cinema City' cannot be reduced to the sum of its two parts. i.e. 'city' within which cinema is seen/made, as if the city is somehow an empty container - a place where we live; or the 'cinema' is just a space in which we imagine the city - the space that we dream in. We believe that the discourses regarding both of these can play off each other and lead to new ways of seeing the city / cinema.

The space of desire bridges them. Both are cultural artefacts we dream and live in, in both we make ourselves anew. In both we find the utopias/dystopias that we try to inhabit within the parameters that exist in the everyday- our bodies, relationships, networks, buildings, machines, institutions. In a way, the city and cinema are merely the clumsy 'concrete assemblages' through which we approach our own desires.

We would like to look at the architect's tool, drawing, as a similar clumsy assemblage. The drawing wants to be able to make an 'image'.

In the following pages, we have drawn and photographed and drawn around photographs, hoping to 'image' cinema city by following the assembly line of cinema, what is perhaps euphemistically called the 'production process'.

We started out by mapping the addresses in 'Film India', a professional directory of various film related services available in the city. We walked into some of those dense address clusters on the map. We have looked at the spaces inhabited by each of these individual producers, at various stages of production- the actor, the wig maker, the editor, the recycler.. In its contemporary domesticated form, when so much of the final product of the moving image is being produced in people's houses, we have tried to make maps of the built structures to be able to see those buildings as the imaginative acts of individuals working to transform their lives, via this production. And through them and about them, at the rapidly changing map of the city.

# Concentration Of Film Related Activities



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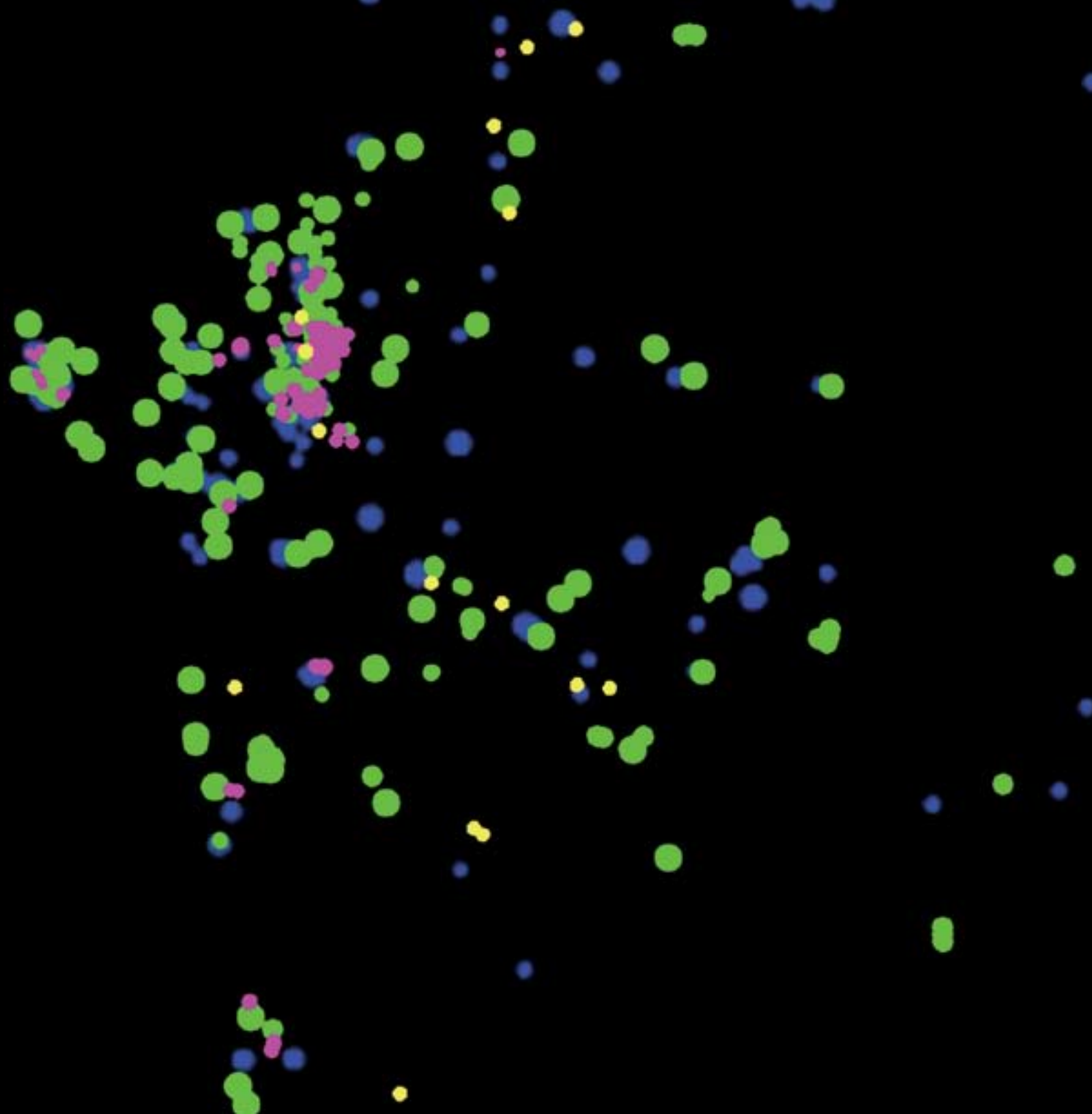
Legend

- 1. SVP NAGAR
- 2. ADARSH NAGAR
- 3. LOKHANDWALA MARKET
- 4. FAME ADLABS AND INFINITI
- 5. FUN REPUBLIC AND YASH RAJ
- 6. LINK PLAZA, GOLD GYM & MEGA
- SITE BOUNDARY

NOTE: The map indicates the different parts of the film cluster under study. Names of landmark buildings have been indicated but names in detail have been mentioned on drawings.



PARTS OF THE FILM CLUSTER





## The Neighbourhoods of the Film Cluster



Adarsh Nagar



Lokhandwala Market



Link Road



S.V.P.Nagar



The Neighbourhoods of the Film Cluster - Work & Living



GROUND FLOOR PLAN SHOWING TYPES OF SWEATSHOPS

- Legend
- INSTITUTE/ CLASSES
  - POST PRODUCTION/ AUDIO DUBBING
  - ASSOCIATION
  - PRODUCTION HOUSE
  - BEAUTY PARLOUR/ CLINIC
  - PHOTO-SHOOT AGENCY
  - REHEARSAL/ AUDITION HALL/ STUDIO
  - DRESSWALA/ EQUIPMENT
  - OTHER COMMERCIAL/ RETAIL
  - RESIDENTIAL

*Adarsh Nagar*



GROUND FLOOR PLAN SHOWING TYPES OF SWEATSHOPS

- Legend
- INSTITUTE/ CLASSES
  - POST PRODUCTION/ AUDIO DUBBING
  - ASSOCIATION
  - PRODUCTION HOUSE
  - BEAUTY PARLOUR/ CLINIC
  - PHOTO-SHOOT AGENCY
  - REHEARSAL/ AUDITION HALL/ STUDIO
  - OTHER COMMERCIAL/ RETAIL
  - RESIDENTIAL

*SVP Nagar*

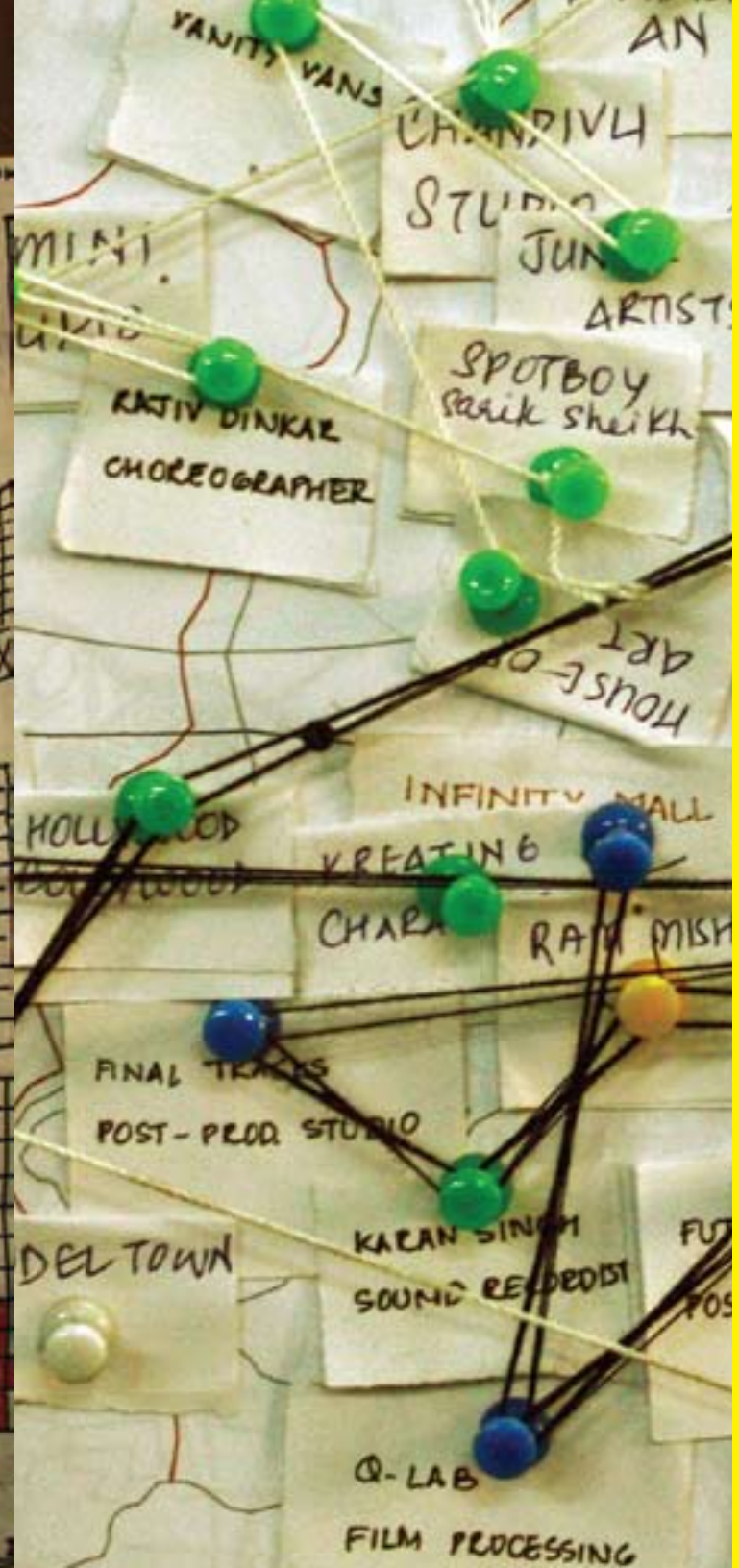
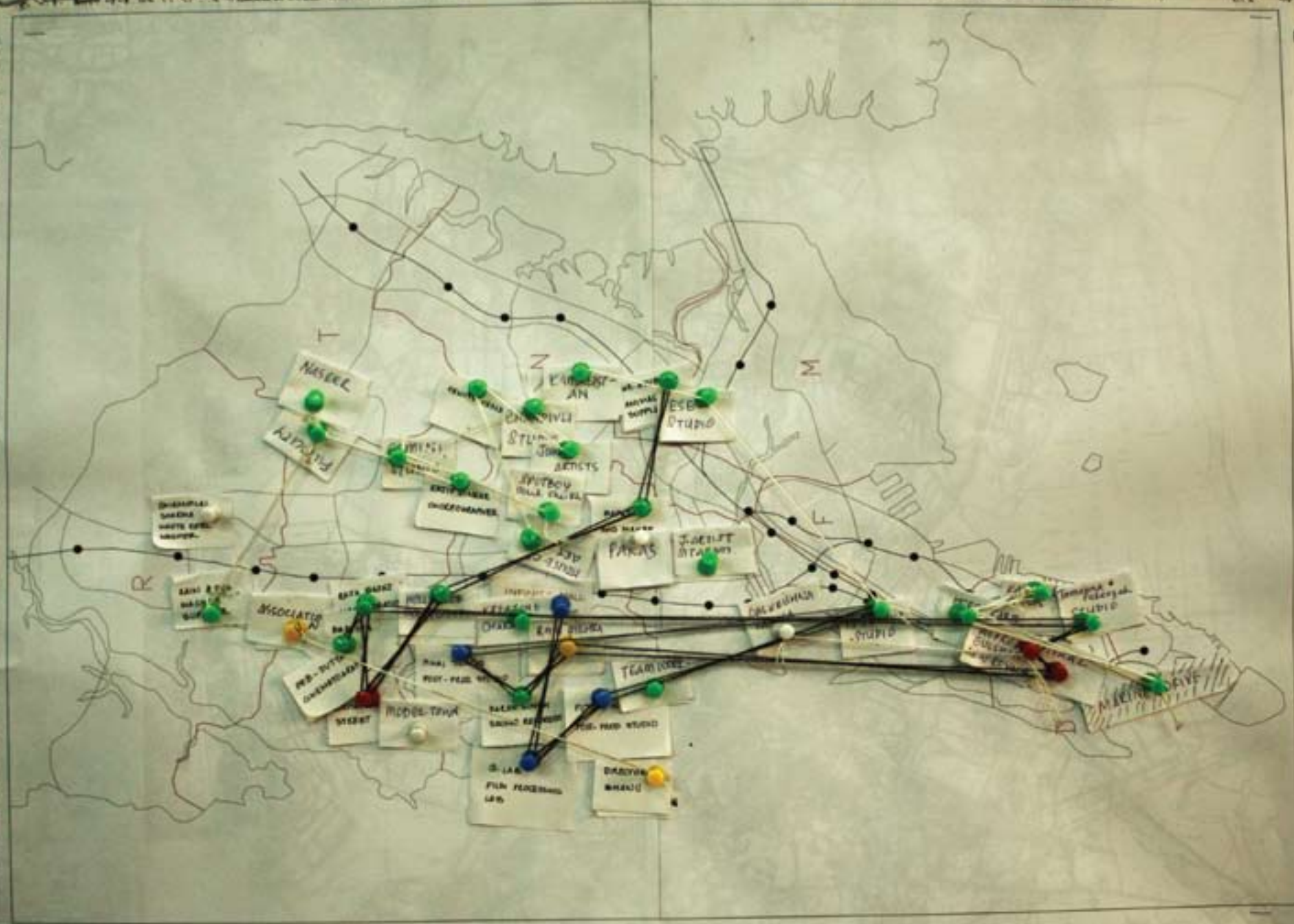


The Neighbourhoods of the Film Cluster - Leisure

Link Rd



Lokhandwala Market



## Compere & Dubbing Artistes

**Pradeep Shukla**  
5/69, Deep Co. Op. Soc.,  
D.N. Nagar, Andheri (W),  
Mumbai-58. Tel.623-7074/  
624-2540

**Prithpal S. Bajaj**  
11, Meera Madura, Lokhandwala  
Rd., 4 Bungalows, Andheri(W),  
Mumbai-53. Resi.629-0423  
Pager:9624-219314

**Promode Das Gupta**  
4, 'Swati', D.N. Nagar,  
J.P. Rd., Andheri (W), Mumbai-58  
Tel. 623-6942

**Purnima Munsaf**  
26/830, Suryamukhi, Shastri  
Nagar, Goregaon (W),  
Mumbai-104.

**Pushpa Saxena**  
A-14, Gautam Apts., Off. J.P. Rd.,  
Andheri (W), Mumbai-50.  
Tel. 623-4132

## R

**R. Murgesan**  
C-4, Sarvodaya Bldg., Postal  
Colony Rd., Chembur, Mumbai-71.  
Tel.662-6783/282-0963

**Rahul Mulani**  
2, 17th Floor, Inder Tower,  
Kakasaheb Gadgil Marg,  
Prabhadevi, Dadar, Mumbai-25.  
Tel. 422-6785

**Raj Joshi**  
7/A, 320, New D.N. Nagar,  
Andheri (W), Mumbai-58  
Tel.623-3666

**Rajendra Joshi**  
3/B, Bhatia Bldg., Ash Lane,  
Gokhale Rd., Dadar, Mumbai-26.  
Tel.422-8351

**Rajiv Sinha**  
304, 2nd Floor, Conquer  
Bldg., Near RTO, 4 Bungalows,  
Andheri (W), Mumbai-53.  
Resi.629-6217

**Raju Srivastava**  
22, Utara Apts., B, Jan Kalyan  
Nagar, Maloni, Malad (W),  
Mumbai-64. Tel.808-1908

**Rakesh Dubey**  
P-11/4, P & T Colony, Sahar Rd.,  
Andheri (E), Mumbai-69.  
Tel.Req:8361917

**Ramanna Wadhwan**  
4, Monalisa, Off 9th Rd.,  
Arya Vidya Mandir Marg, J.V.P.D.  
Scheme Mumbai-49. Tel.620-6778

**Ramesh Tiwari**  
216/2, Ratiraj, Sher-E-Punjab  
Soc., Mahakali Caves Rd.,  
Andheri (E), Mumbai-93.  
Tel.834-9026/837-4396

**Ram S. Chopra**  
602, Royal Gate, Yari Rd.,  
Versova, Andheri (W), Mumbai-61.  
Tel.626-4843

**Rashmi Dhawan**  
124, Nibhana, Pali Hill, Bandra  
(W), Mumbai-50. Tel. 649-6891

**Ratna Bhushan**  
101, Link View, Khandelwal  
Layout, Evershine Nagar,  
Malad (W), Mumbai-64.  
Tel.889-9189

**Ravindra Berde**  
24, Mangal Kiran Soc., Near  
Mhada, Kandivli (E), Mumbai-67.  
Tel.389-3467

**Ravi Patwardhan**  
Plot No-1, 'Swagar', Shri  
Dattanagar Co-op Hsg. Soc.,  
Hajari Rd., Naupada, Thane-602.  
Tel. 640-8685/ 540-9155/9451

**Rekha Bhimani**  
28-B, Laxmi Estate, Verma Nagar,  
Andheri (E), Mumbai-69  
Tel.835-3630/832-9280/836-0755

**Robin Gupta**  
9, Nandini, Off J.P. Rd.,  
7 Bungalows, Andheri (W),  
Mumbai-58. Tel.634-3845

**Roni Desai**  
34, Vasundhara, Warden Rd.,  
Mumbai-26. Tel.487-3892

**Ronnie Pal**  
B-9, Gujrat Soc., 20th Rd.,  
Khar (W), Mumbai-52.  
Tel.648-2811

## S

**Sanjay Shukla**  
A/2, Jay Villa, Linking Rd.,  
Santacruz (W), Mumbai-54.  
Tel.648-2995

**Sanket Jaiswal**  
7/73, CPWD Colony, Sahar Village,  
Vile Parle (E), Mumbai-99.  
Pager:9602-128136

**Sarita Sethi**  
32, Panchsheel Apts., 64, Pali Hill,  
Bandra (W), Mumbai-50.  
Tel.649-6092/604-7754

**Sat Sharma**  
5, Rajeshri, 1st Fl., Dattatraya  
Cross Lane, Santacruz (W),  
Mumbai-54. Tel.612-9486/  
612-5615

**Satish Shah**  
30-A, Anand Nagar, Forjet St.,  
Mumbai-36. Tel.388-2578/  
385-2049

**Savitri Kochar**  
B/4, 2nd Floor, Shiv Kufir,  
280, S.V.S. Rd., Shivaji Park,  
Dadar, Mumbai-26. Tel.445-1628/  
446-8535

**Shailaja Ganguly**  
Bungalow No-1, Saras Baug,  
Sion Trombay Rd., Deonar  
Mumbai-88. Tel.551-9371

**Shakti Singh**  
105, 'A' Wing, Vind Apts., Juhu  
Versova Link Rd., Andheri (W),  
Mumbai-58. Tel.624-8860

**Shivraj K. Suvama**  
H-001, Rishikesh, Apna Ghar,  
Samarth Nagar, Andheri (W),  
Mumbai-58. Tel.626-4529

**Shri. D. S. Desai**  
President, D. S. Desai  
Trust, 100, Malad (W),  
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## Video Editors

**Hemant Gaikwad**  
128/26, B.D.D. Blocks, G.K. Rd.,  
Naigaon, Dadar, Mumbai-14.  
Tel.415-3920

**Himanshu Joshi**  
Radha Sadan, Corner of 18th &  
1st Rd., Khar (W), Mumbai-52.  
Tel.645-4484/648-6093

**Inder Sahdev**  
1227, Manish Nagar, J.P. Rd.,  
Andheri (W), Mumbai-58.  
Tel.623-2841

**J.S. Chauhan**  
Nanjali Co-Op. Hsg. Soc.,  
Sharmila Apts., 1st Floor, Flat  
No-4, Kalyani Nagar, Pune-14  
Tel.622908

**Javed Sayyed**  
501 B, Morar Ashish, Lewis  
Wadi, Eastern Express Highway,  
Opp. Ntn Castings, Thane-604.  
Tel.534-8894

**Jeelendra Rao**  
2, Shubh Hari Darshan, Plot  
No.605, 19th Rd., Khar (W),  
Mumbai-52. Tel.648-2342/0144

**Jeetu Rao**  
4/307, Andheri Konkan Nagar  
Sec., Kondivta Rd., J. B. Nagar,  
Andheri (E), Mumbai-59.  
Resi.829-6912/648-2342

**Jiten Sinha**  
17th Flr., Atlanta, 209, Nariman  
Point, Mumbai-21. Tel.204-5020

**Jeethi Mani**  
C-31, Mehra, Nepeansea Rd.,  
Mumbai-35. Tel.282-5625  
Resi: 362-2095

**Jumbo**  
5/178, D.N. Nagar, J.P. Rd.,  
Andheri (W), Mumbai-58.  
Tel.624-5062

**Jyoti Sarup**  
B-64, Abhishek Apts., Juhu  
Versova Link Rd., Andheri (W),  
Mumbai-56. Tel.623-3218/  
422-6339

**Kamal Rajput**  
9, 3rd Marine St., 3rd Flr.,  
Dhobitalao, Mumbai-2.  
Off.209-5373/206-0844

**Kamal Saigal**  
C/o. Motram Kiny House, Eksar  
Koliwada, Borivali (W),  
Mumbai-92. Tel.895-6598

**Kaushal Mishra**  
29/1028, Subhash Nagar,  
Chembur, Mumbai-71  
Tel.556-0301/551-6718

**Keshav Naidu**  
B/504, Blue Diamond, 5th Floor,  
L.M. Rd., Opp. Marry Hospital,  
Dahisar (W), Mumbai-68.

**Kishore Jadhav**  
Ekta Video, 5A, Chopra Niwas,  
5th Rd., T.P.S. IV, Almeida Rd.,  
Bandra (W), Mumbai-50.  
Tel.642-6308/640-5272

**Knikoo Dhar**  
7015, Densil Apts., Plot 41,  
Off Lokhandwala Complex,  
Andheri (W), Mumbai-59.

**Krishna Jaiswal**  
E-3, Maharana Pratap Nagar,  
Lodha Heritage, Achole Rd.,  
Nallasopara (E), Dist-Thane-401209  
Tel.873-8825 Resi.(02623)72625

**Kulwant Singh**  
B/5, Shabri Hsg. Soc., Pipe Line,  
Saki Naka, Andheri (E),  
Mumbai-72. Tel.Req.494-2343/  
852-0008

**Kundan Kadwadkar**  
2/5, Bhagwan Singh Colony,  
Senapati Bapat Marg, Mahim,  
Mumbai-16. Tel. 422-4696

**M. Gopinath**  
Room No-202, AL-4, Sec-17,  
Airoli, New Bombay.  
Tel. Req:789-1449.  
Off.493-3678

**Mahesh Bohidar**  
46, Amar Mahal, Chembur,  
Mumbai-69. Req.649-6306/  
604-9176/640-8786

**Mahesh Mistry**  
B/6, Manorath, Dattapada Cross  
Rd.2, Borivali (E), Mumbai-66.  
Tel.805-3724/ 646-3231

**Manish R. Dodeja**  
Shyam Sadan Apts., Near Sabri  
Masjid, S.V. Rd., Oshiwara,  
Mumbai-102. Tel.670-3595

**Manohar Ghanekar**  
Sadguru Enterprises, 80/20,  
Rajaram Bhavan, Sudarshan  
Colony, Thane (E). Tel.540-5088

**N.B. Gore**  
203, Pallavi Apts., B Wing, Pant  
Nagar, Ghatkopar (E),  
Mumbai-75. Off.510-3586  
Resi.510-3586

**P. Vedachalam**  
105, A Wing, Accord, Dr. Charat  
Singh Colony, Andheri (E),  
Mumbai-63. Resi.834-6071

**Prakash Jadhav**  
H/8, Dev Chhaya Bldg.,  
Dr. A.M. Raut Rd., Shivaji Park,  
Dadar, Mumbai-28.  
Resi.446-1453



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Pre-Production



# Lokhandwala Market





juhi began working in the film industry when she visited her uncle during one of her vacations. he happened to know a producer who gave her a small role. most of his time at dance rehearsals he would often stay shut at home so apurva is from a rich business family. he could save money. apurva got an expensive portfolio made of his pictures. his partner manages the house for him. dreams of having a house in an astrologer read his palm and told him his future lay in mumbai. he had also worked in a local news channel as a news anchor she remembers walking to an audition in adarsh nagar and eating maggi for days on end. however he has financial support from home. it was during one such shoot that she met her husband and they fell in love immediately. he was another struggler, who danced in music videos. oscar dance hall 2 apurva has realised that it is not easy to make it in the film industry and he is not cut out for the hard work that auditions demand. he has decided to turn producer.. it was expensive to travel to auditions..that too as he had not family backing. 12 hours a day at film city she feels her work schedule is comfortable compared she has to work for almost 20 hours a day while shooting for a serial, which may be at balaji studio or film city. she frequents infiniti mall and movies. her geographical knowledge of the city does not extend much beyond the film cluster he moves about in a honda city. all his money is sourced from home. however she pursued he attends as many parties as possible to market himself. he shops at all the branded outlets at infinit mall and megamall. he is confident that his good looks.. owing to a flamboyant lifestyle which included wearing branded clothes and accessories and frequenting expensive restaurants, sunny often compromised on the invisible aspects of his life, namely food and shelter. he used to discreetly survive on vadapav and chai and lived out of a small suitcase in a non furnished apartment. sunny regularly goes to a gym to maintain his looks and spends more than thirty percent of his income on clothes, looks and accessories.

Model Fashion World - Clothes Store









## ARVIND RAMESH RAUT

Arvind Raut much prefers watching the old Hindi film classics like 'Mother India' to films he has worked on. He started off as an assistant to a production manager in Ram Gopal Varma's company, the 'Factory'. After 2 years, he became a production manager himself. He is a freelancer now, working on 4-5 projects in a year, including events, shows, films and advertisements.









PARAS CHATURVEDI - Production Manager

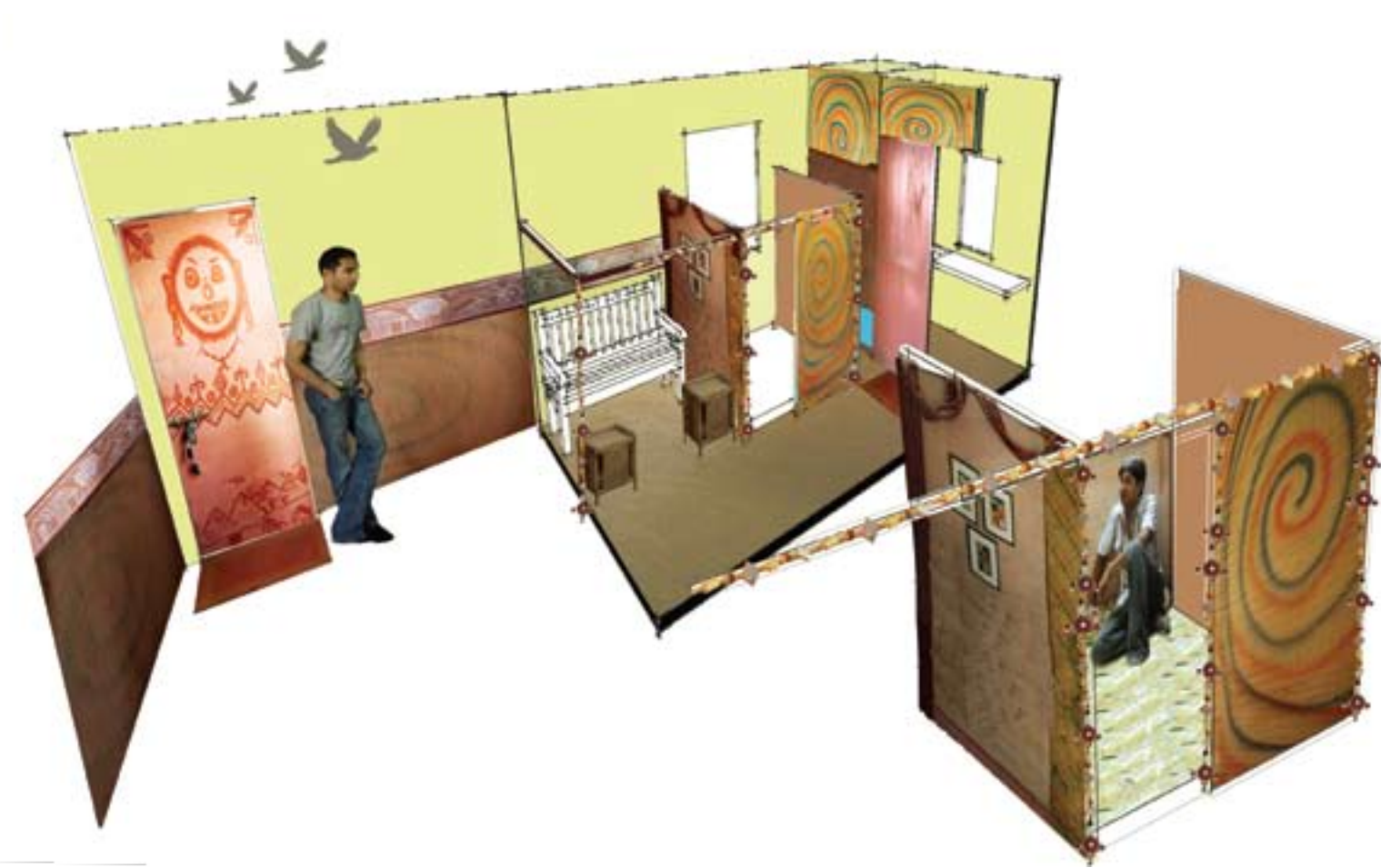


Chaturvedi came to Mumbai from his village in Rajasthan to direct films. He became a Production Manager instead. He shifted between his village and this city for years, lived with his sister for a while in Mumbai, moved out to the Lokhandwala area and then to a slum in Andheri (East). He still lets himself dream, drawing strength from the knowledge that his village home will always take him back.









## Dedipya Bhanu - Director

Bhanu continues to pursue his desire to direct. He comes from a family conversant with 'sahitya kala'- literature and the arts. He got support: his parent shifted with him from Jaipur to Bombay, his wife has a regular job. Bhanu directs small informational commercials and makes short films. He has recently seperated a 'seating space' for script writing, from his office space for commercials. Acknowledging the power that makes film making possible, he says that his dream now is 'to own a big production house'.

Hitesh Chaurasiya - Sound Designer



# Associations

In an industry which is increasingly in the informal sector of production, the associations are meant to somewhat protect the rights of the workers. Under the larger umbrella of the FFI- the Film Federation of India- all associations, be they of actors, editors, stuntmen, dancers, are supposed to ensure minimum decent payments, guard registered ideas against copyright infringement, ensure contractual payments and so on. Many ironies persist in this desire to organise: the associations are sometimes too expensive for the personnel who need to fight for their rights; they can only guarantee payments on contracts which are only made at larger scales of production; the associations themselves can be bullies, sometimes accused of forcing people to join.

**SHIVSENA CHITRAPAT SHAKHA**  
CINE ARTISTS, TECHNICIANS & WORKERS  
Regd. A.L.C./Karyasan/17/10327

**IDENTITY CARD**

Name: **PARMANAD KUMAR.**

Designation: **EDITOR.**

Membership No.: **\*1763\***

Date of Issue: **18.09.08.** Chairman: *S. Shiv L* Secretary: *Parmanad Kumar*

Address of Member **B/507, SAWALI GO-OP. HSG. SOC. MALWANI PLOT NO.1, GATE NO. 8, MALAD, MUMBAI:400 095.**

Head Office: **G-9 Nootan Nagar Co-op. Hsg. soc. Ltd., Guru Nanak Road, Bandra (W), Mumbai-400050. Ph.: 26557001/ 26404712**

**RULES & REGULATIONS**

1. This membership is not transferrable.
2. The membership card should always be in the possession of the member concerned while on duty.
3. The membership card should be produced when demanded by the employer or any other authority of our C.R.D.S.
4. Inform to the C.R.D.S. immediately in case the identity card is lost. The card will be renewed accepting nominal fees.
5. This Identity Card is valid upto **31. 03. 2009.**
6. Affiliated to AICWC R.No. U91120 NH2001 NPL132819/A.L.C./KARYA SAN 17/10048

MOB: **9967451890**

M. No. **215** Tel.: 55737862 / 56853298

**JUNIOR ARTISTES ASSOCIATION**  
Regd. No. 2892 (T.U.A.1925)

Gala No.3, Navakar Wadi, Behind B.M.C. Market, Jogeshwari (E), Mumbai - 60

**AFFILIATED TO F.W.I.C.E - MUMBAI-60.** Shri **RAJ BABBAR** Honorable M.P. Lokasabha and Chairman of J.A.A.

Name: **ZAFAR MEHBOOB KHAN**

Recent For Junior Artistes Association

Member Since: **12-2-06** President: *Zafar*

Address: **JANMOND KI CHAWL, GOANDEVI DONGRE, J.P. RD, NR NAVARANG CINEMA, ANDHRAI (W) MUM-58**

To: **26283283** Age: **28 Yrs**

- This card is temporary
- This card is valid for a year, from the date of issue.
- In this period any complaint or fault came to association membership will be cancelled by the present committee.
- No Guarantee of work.
- This membership card is not transferrable and shall always be in the possession of member while on duty.

Date of Issue: **FEB-06** Signature of the Member: *Zafar*

M. No. **36446.**

**FILM STUDIOS SETTING & ALLIED MAZDOOR UNION**  
Regd. No. BY-II 7942  
AFFILIATED TO F. W. I. C. E.  
7, Teresa Triumph Co-op Hsg. Society Ltd, 56, Baman Puri Road, J.B. Nagar, Andheri (E), Mumbai - 59.

Issue Date: **21.11.2008.**

This is to certify that Shri **RAJESH YADAV.**

R.No. **5, Budha, ramba-Prayadv-chi, Bhandup, mumbai-400079.**

**LIGHT MAN.**

Member of the Union: **COLOUR XEROX**

Chairman: *[Signature]* Gen. Secretary: *[Signature]* Sign. of the Member: *[Signature]*

- (1) This membership card is not transferrable
- (2) This membership card should always be in the possession of the member while on duty.
- (3) This membership card should be produced when demanded by the Employer or any officer of the Union or Association.
- (4) Inform the Union immediately, in case of loss of this membership card
- (5) Do not work with NON MEMBERS.
- (6) Inform office before going to out door.
- (7) This card will be valid for one year.
- (8) No Benefit to Temporary member from the Union

HELLO : 2837 9343 / 2525 1526

**JAA** *Junno Artists' Association*  
Regd No. 2852-T.U. ACT, 1925  
Gala no. 3, Purshottam Compound, Navakar Wadi, BMC Market, Jogeshwari (E), Mumbai - 60

**Mr. Parsottambhai O. Solanki**  
Chairman of J.A.A. & Minister of Gujarat

Name: **JUNED ANSARI**  
Grade: **DECENT**  
Member Since: **D.O.B: 12.9.1984**

Signature: *[Signature]* Signature of Chairman: *[Signature]*

M. No. **35544.**

**FILM STUDIOS SETTING & ALLIED MAZDOOR UNION**  
Regd. No. BY-II 7942  
AFFILIATED TO F. W. I. C. E.  
7, Teresa Triumph Co-op Hsg. Society Ltd, 56, Baman Puri Road, J.B. Nagar, Andheri (E), Mumbai - 59.

Issue Date: **30.8.2008.**

This is to certify that Shri **RAMPYARE HARIJAN.**

Prabhadevi Road, Century bazar, Kal-yandas, opp. Udyog bhavan, Saisunder bldg-Worli-18.

Member of the Union: **LIGHT MAN**

Chairman: *[Signature]* Gen. Secretary: *[Signature]* Sign. of the Member: *[Signature]*

- (1) This membership card is not transferrable
- (2) This membership card should always be in the possession of the member while on duty.
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- (8) No Benefit to Temporary member from the Union

HELLO : 2837 9343 / 2525 1526

Year	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008

Address: **R.NO.230 DEVLOTHI CHAWL GUZULALA CHAWL . Anthers - 58**

Tel No.: **9323884678**

**INSTRUCTIONS**  
This card is the property of CINE COSTUME & MAKE UP ARTISTES ASSOCIATION. This card is non transferrable. Always carry this card while on duty. This Card should be reproduced to the Authorized Vigilance officer of CCMA & HDA & FWICE. In case of loss of the card inform to CCMAA immediately. This card must be surrendered immediately on cessation of Membership.

# List of Associations

1. Association of Cine and TV Art Directors
2. Association of Cine & TV Advertising Production Executives
3. Association of film editors
4. Association of Voice Artistes
5. Cine & TV Artistes' Association
6. Cine Agents Combine
7. Cine Costume & Make-up Artistes' Association
8. Cine Dancers' Association
9. Cine Music Directors' Association
10. Cine Musicians' Association
11. Cine Singers' Association
12. Cine Still Photographers' Association
13. Film Studio Setting & Allied Mazdoor Union
14. Indian Film Dance Directors' Association
15. Indian Film & Tv Directors' Association
16. Junior Artistes' Association
17. Mahila Kalakar Sangh
18. Movie Actions Dummies & Effects Association
19. Movie Stunt Artists' Association
20. The Film Writers' Association
21. Western Indian Cinematographers' Association
22. Western Indian Motion Picture Sound Engineers' Association
23. Federation of Western India Cine Employees

M. No. 27921.

FILM STUDIOS SETTING & ALLIED MAZDOOR UNION, MUMBAI-59  
7, Teresa Triumph Co-op. Hsg. Soc. 56, Bamanpuri Road, J. B. Nagar, Mumbai-59. Reg. No. BY-II 7942

Issue Date: 24.2.2007.

This is to certify that  
**Shri NAZIR MOHD. HANIF SHAIKH.**  
Address: Manabai chawl, Gao ndevi Dongari, jai prakash Rd, Andheri (West) Mumbai.  
**PRODUCTION BOY.**

Sign. of the Member    Gen. Secretary    Chairman

**RULES**

- (1) This membership card is not transferable.
- (2) This membership card should always be in the possession of the member while on duty.
- (3) This membership card should be produced when demanded by the Employer or any officer of the Union or Association.
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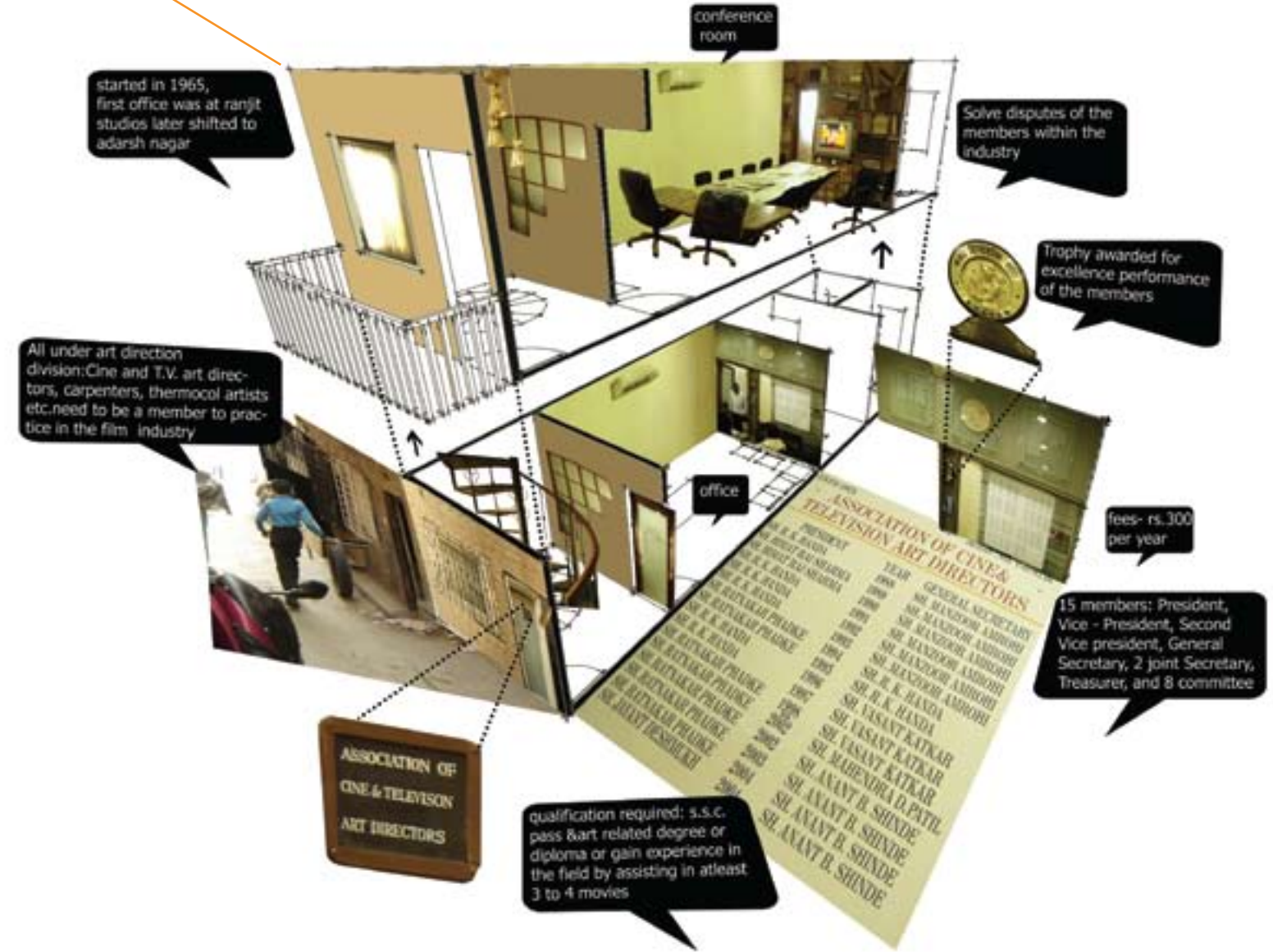
HELLO : 2837 93 43 / 2825 15 26

**Cine Costume Make-up Artists And Hair Dressers Association**

Name: **M. VASEEM.M.SALEEM**  
Dept.: **C.D.**  
Mem. No.: **3743**  
D.O.J.: **10/1/08**    Valid Thru: **2012**

Authorized Signatory

8, Newbark Apartments, Gulabai Pata Road, Dindor East, Mumbai 400 014. Tel No. 2411 4828 / 2413 9122  
Registered under Trade Union Act Mumbai. Regd. No. 1871 East. in 1985 Affiliated to F.A.I.C.E.







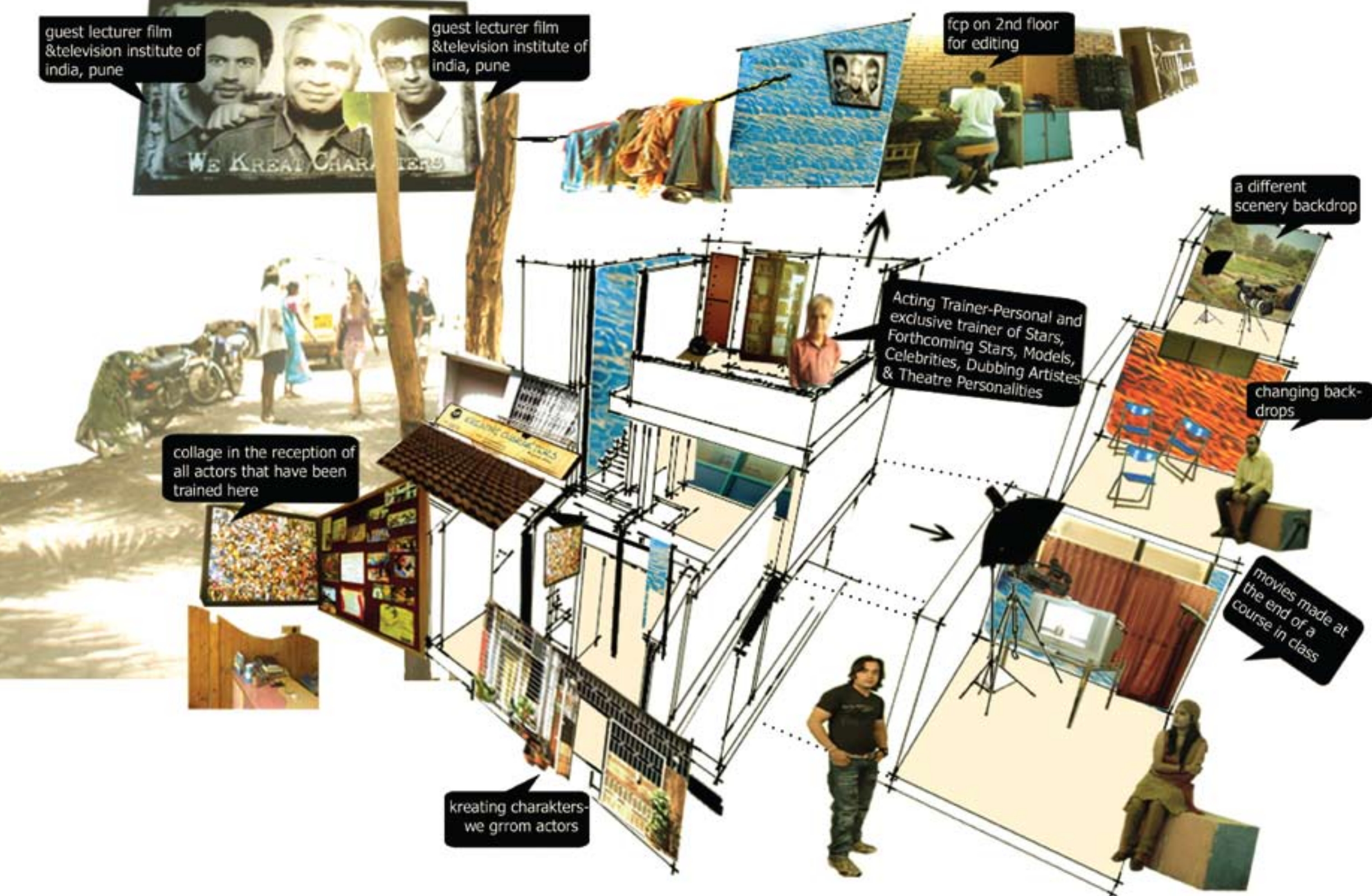
Association Of Cine & Tv Art Directors



Indian Film & Tv Directors Association









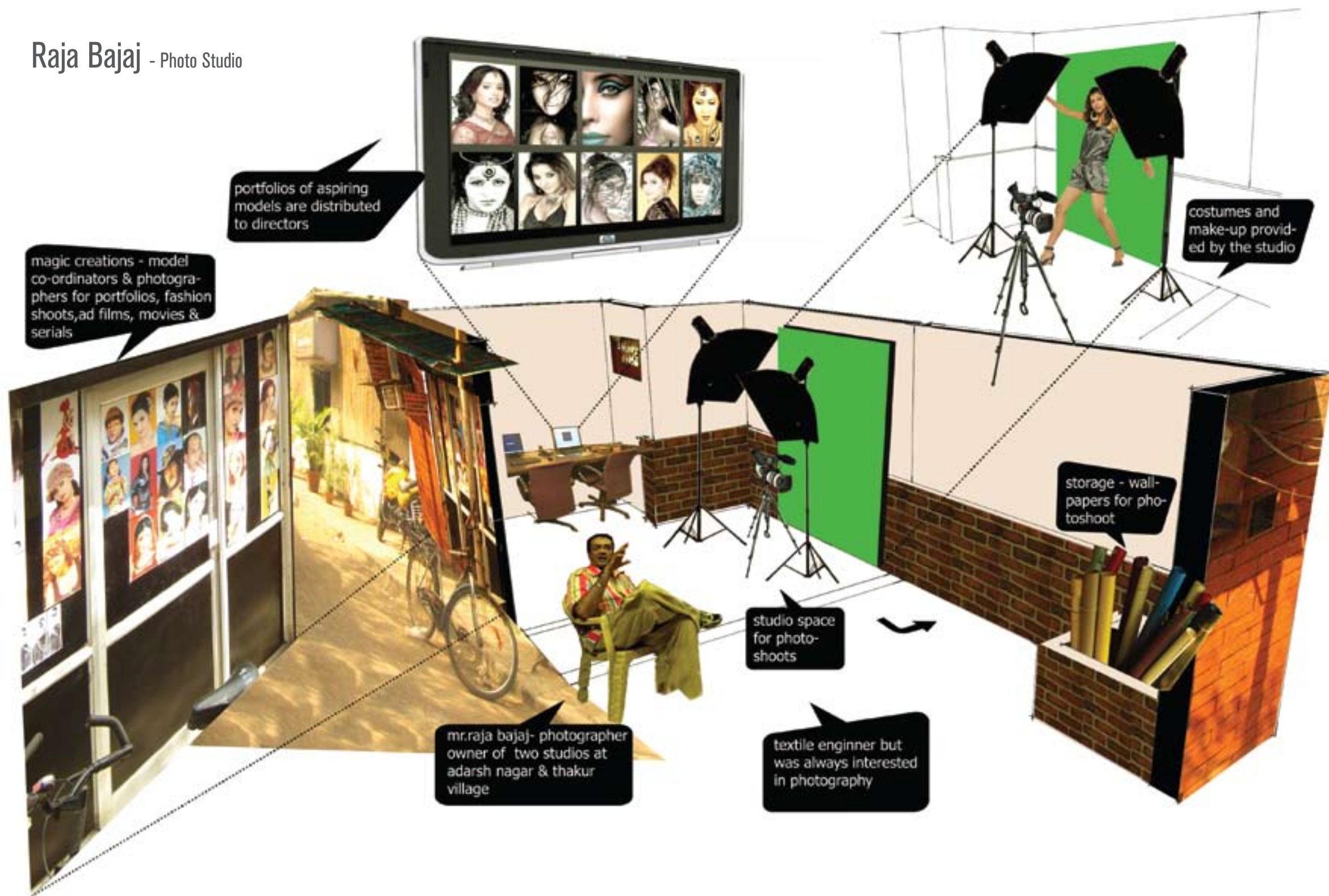
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WE KREAL CHARAKTER



# Raja Bajaj - Photo Studio



EMDC - Dance School

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## SITARAM - Junior Artiste

Q: How did you start in the film line?

A : I worked in a hospital, I had read an advertisement about the hospital wanting an artist.. I used to read books and make jokes and people would say that I should do drama

Q: Are you from Mumbai?

A: Yeah, I am from proper Maharashtra. I first became a member of the Junior Artist Association. In '74 I earned Rs.13 . Today this job can pay anything between Rs. 1300- 13000 a day. In '86 I joined as assistant to Pappu Nanda. I have worked on advertisements for 'Cadbury Chocolates', 'Water Kingdom', 'Haat pakad ke rakhna chodna nahein'.( "Don't let go of my hand!"). You remember that line? I want to continue as a junior artist, I don't want to do everything myself. My whole family is here in Mumbai.

Q: How many junior artists are there?

A: Junior artistes are part of an association. There are 22 departments at a shoot.

– spot boy, light man, sitting wala, Art Director, Dancer, Junior Artist ....

Whatever is the director's requirement for a shoot...for instance he might say, " For this shot, I require females artists, this age, these many.. wearing goggles, caps..whatever" I get those particulars arranged. With dancers it is a little different- they have dance troupes.

Q: From when is this profession in existence?

A: Junior artists have always been there, for 40 – 50 years. They are like background artists.

No picture is made with the hero heroine alone. If the hero and heroine are sitting alone in the hotel, what's the use.. You need people sitting in the background. Like they say "bina patiyoin ke jhaad ka kya fayeda" – "Of what use is a big bush that does not have leaves?"

Q: Where is your office?

A: Junior artist Men's office is in Jogeshwari and the Women's is in Andheri

Q: What's the schedule of your shifts?

A: 7 – 2, 2 – 10, 9 – 5, 9 – 6. In the film line everybody works in shifts.

It's only the dancers who don't work in shifts. The Dance masters have their dance contracts which dictate the number of songs and number of girl and boy dancers.

Q: If a newcomer wants to join you then how do you take his screen test?

A: See, earlier we used to have a lot of films being shot in villages. We used to have a lot of shots with crowd of people. We could not become kings or emperors in the films, instead, we were given the roles of the monkeys. This way everybody got a part, became some member of the village. Now it is not the same. Now, every person is selected individually- does he suit the scene or not? Since the shoots are no longer in villages, they hand pick modern looking people, find out whether he is a good artiste... The Junior Artiste had no retirement fund. When it exists, it is not more than Rs. 15-25,000

Q: When do you visit your village?

A: During Holi, for other festivals.

Q: Which place do you prefer, Mumbai or your Village?

A: My work is in Mumbai, I have got used to it.

Q: What are your plans for the future?

A: See, I failed in the ninth standard: we did not have enough money to buy the books. Today, if you tell my son there is a shoot going on next doors, it doesn't mean anything to him. He has no interest in films.

Q: Do you believe Mumbai is the city of dreams?

A: In Bombay no one can go hungry: you might have 2 lakh rupees, you might have two rupees. Both kinds of people live here. You can get off at VT station and get vada pav for 5 rupees and water for 2 and feed your whole family. Whoever told you Mumbai is a city of dreams is right. But if you have to to survive in Mumbai you have to have a house. Only one who has a house can live with his family in Mumbai





Production

## Costumes - Hollywood Bollywood Dresswala

The grandly named 'Hollywood Bollywood Dresswala' has two units on the main road at Lokhandwala complex. The unit with a glittering shop front works on sales. The other unit, set into the rear of the same area, is a workshop where costumes for the lead and supporting actors are stitched. Here tailors and craftsmen live and work, labouring away on sewing machines, making dazzling robes for stars or replicating something seen on screen for a client seeking a transformation.



Shop: Hollywood Bollywood Dresswala

New Link Road, Andheri

Shops and restraunts on Link Road

Mannequins on the window displaying their creations

Mr. Sonu, Owner of Hollywood Bollywood dresswala. He worked with Magan dresswala for 25 years and owns two workshops in Adarsh Nagar

Collection of dress materials and dresses, sold and given on rent also for shootings

Tel. : 022- 64500311

# Hollywood Bollywood Dresswala

Offers all kinds of Costumes for MOVIS, STAGE, GATHERING & DRAMAS  
Sh Nagar, New Link Rd., Opp. Adarsh Bar & Restaurant, Andheri (W), Mumbai - 400 053.







**Hollywood Bollywood Dresswala**  
THE 100% AUTHENTIC  
FOR ALL KINDS OF COSTUMES FOR MOVIES, SERIALS, GATHERING & DRAMAS  
10/10, New Link Rd., Dny. Search Bar & Restaurant, Andheri (W), Mumbai - 400 063.

mr. sonu owner of hollywood bollywood dresswala owns 2 shops and workshop in adarsh nagar

masks given on rent for serials and school functions

racks used for storing fabrics & costumes

guns given on rent for movies, serials

small counter used for cooking by the dressmen, tailors

workshop area

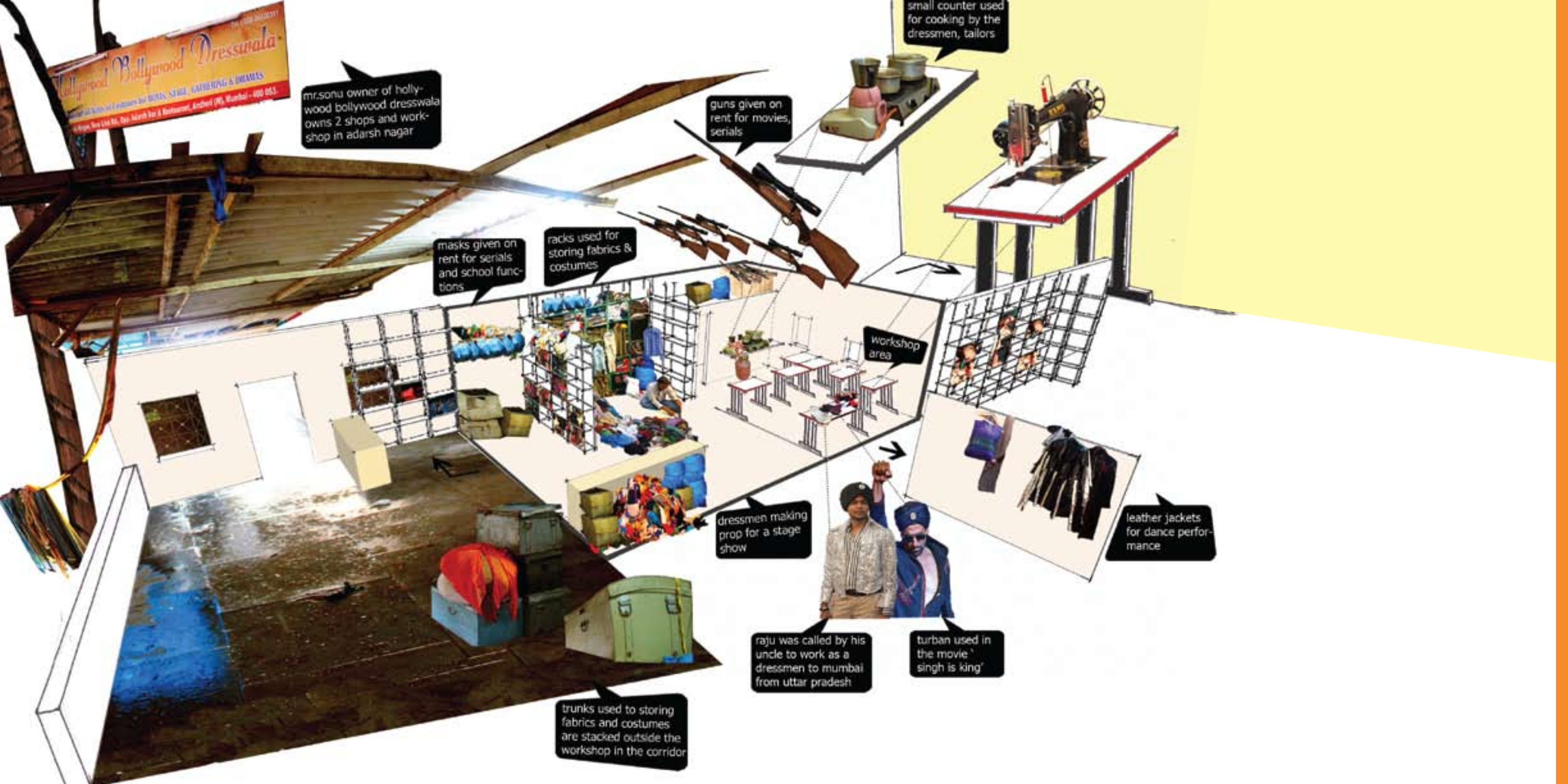
dressmen making prop for a stage show

leather jackets for dance performance

raju was called by his uncle to work as a dressmen to mumbai from uttar pradesh

turban used in the movie 'singh is king'

trunks used to storing fabrics and costumes are stacked outside the workshop in the corridor











# Fog, Rain & Storm Fan Supplier - Surendra Yadav

Anurag Enerprises, Goregaon West

**Q: For how long have you been here?**

A : It's been a year now.

**Q: Do you like Mumbai city?**

A : No. Not really. I'm here for the money.

**Q: So if you get lots of money would you go back to your village?**

A : Yes. I would. If I can have a deposit of 10-20 lakhs of rupees with me, I would go back to my village and leave this work.

**Q: Do you have anything that you own in your village?**

A : Yes, I have farms. My parents, wife and kids, all live there. My parents are old. My elder brothers and their families have also shifted here.

**Q: So how often do you visit your village?**

A : Whenever I get time. I also go if there is a family function like a wedding..

**Q: Don't you go during vacations?**

A : We don't have fixed vacations. When there is no work, I can treat that time like a holiday, and go to my village. When there is work, I must get back.

**Q: Does your family come here?**

A : Yes, they do sometimes.

**Q: Do they like to check out the shoots and the city, etc. ?**

A : Not really. They come here to work. Money is what matters.

**Q: Your brothers and their families are all here?**

A : Yes.

**Q: Which village do you come from?**

A : It is this village in Uttar Pradesh in the district of Gaupur. Why do you ask me this? Are you guys from some T.V. channel?

**Q: No. We are part of this project from college and this project is about cinema and its impact on the city. As part of this project we are taking interviews of many people from this industry.**

A : So after taking these interviews from people what are you going to do with them?

**Q: We will either publish it in a book or we may put it up on our website.**

A : Mr. Kishore Sawant told me that you guys would come in at around 1:00 p.m.. It is 4 p.m. now. I didn't do any work during the day nor could I go anywhere because of this interview.

**Q: We had to go to a few other places as well to take interviews. Where are you staying in Mumbai?**

A : Right here, behind this office. This man here takes care of the equipment and manages the place. If we encounter any problem or if we need anything we have to talk to him about it.

**Q: How many people live here along with you?**

A : There are 3-4 others but right now, they have gone to their village.

**Q: When all the equipment you have here goes for a shoot do you go along with it?**

A : Yes. We do.

**Q: When there isn't any shoot happening?**

A : We stay here. We are here all day long at such times. We have a few people working for us and even they are here all day.

**Q: And what is their work schedule like?**

A : They come here in the morning at around 10 o' clock. They are there till around 4 o' clock in the evening. After which if there is any work left, they go and finish it, else they go home.

**Q: So are there any upcoming projects where your services will be required?**

A : We will have to make rains for this new movie based on the 26th July floods in Mumbai and the shooting schedule will last almost two months, throughout which time they will be need the 'rain'!

**Q: Which banner is making the film?**

A : Vishesh Films. It's a Mahesh Bhatt production.

**Q: On which other feature film have you worked?**

A : 'Devdas'. From start to end, I have worked on that movie.

**Q: Any other movies?**

A : Many. I have worked on a lot of them but I can't really remember the names of all of them.

**Q: Do you watch movies?**

A : Yes. I watch every film. Regardless of whether I have worked on it. Sometimes if someone else has worked on it, it's interesting to see their work as well.

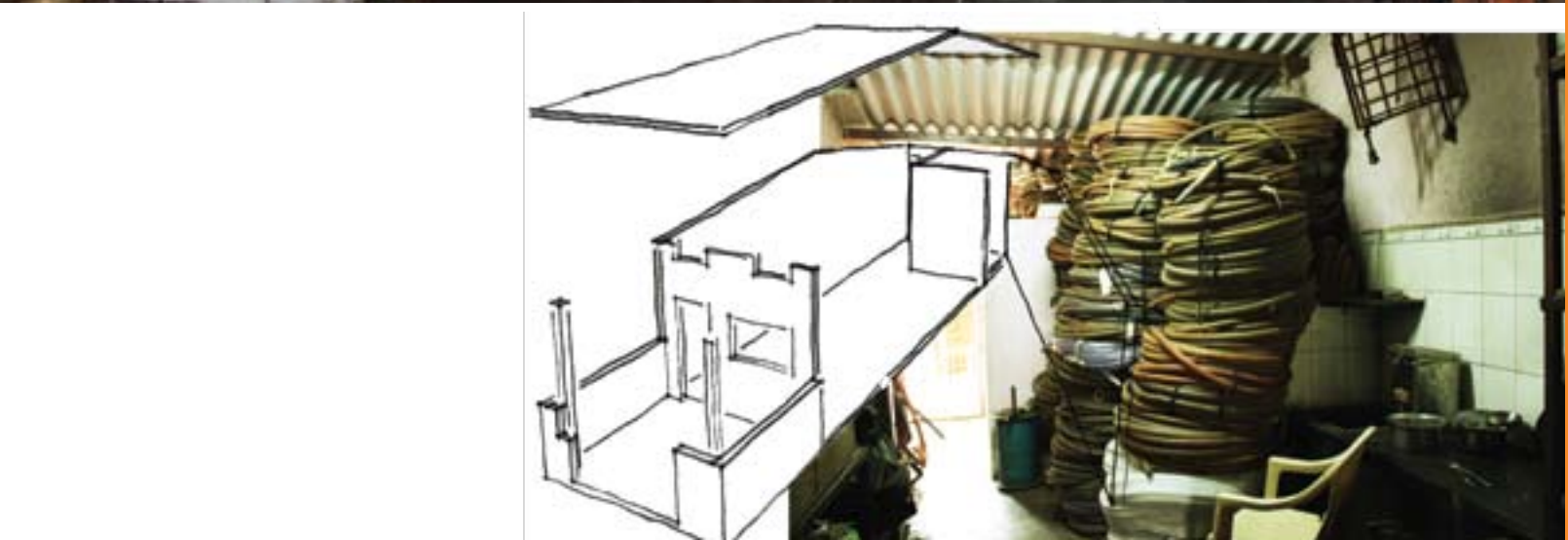
**Q: How many people will one find in Mumbai sharing the same profession as yours?**

A : About 30-35. They all work on different projects. Some will work for the Yash Raj banner while some will work for Karan Johar. Some work on ad. films, some on television serials and some just keep working on any of the other random projects that come their way. Eventually, everyone has their fixed clientele.

**Q: Do you have a fixed clientele?**

A : Yes. I do. It includes Tips Films, Rajshri Films, Vishesh Films, etc. There are a few television serials as well and also some 4-6 ad film makers who always work with us.







## Animal Supplier - Mohammad Ayub Khan



Mohammad Ayub Khan (Munna Bhai) has always lived in Mumbai. He grew up in an orphanage called the Chembur Children's Home. He moved out at the age of 14. As a young boy, he liked taking care of animals. He chose to make a profession out of his special talent. His first film as an animal trainer was 'Ziddi' in the year 1999 for which he had to train two dogs for a chase sequence. Since then, animals trained by him have appeared in many films and television serials. For the film 'Waqt' he had to train 30-35 dogs for an action scene with Akshay Kumar.

Today, while Khan lives in a small house on one side of a narrow street in a low rise settlement, his dogs live in their own little furnished home on the other side, facing their master's house.





## Stud Farm - Verma Brothers



“Ab toh dacoit films nahi banti... ab sirf underworld. Aur underworld toh ghode pe nahi aati hai na ki haathi pe. Ab sab gadi main ya motorbike main. Hum ab jyadatar shaadi ke ghode dete hai. Woh dacoit filmwali raunak nahi rahi”.

“They don't make dacoit movies anymore... now it's the underworld. And the underworld never comes riding a horse or an elephant. Now it's all cars and motorbikes. So now it's mostly for weddings that we supply horses. Now the opulence of dacoit films is gone.”

Vikhu Verma, stud farm owner, on the decline of business in supplying horses to the film industry.



### Sabitaprasad Gishing

Born 1978; Janakpur, Nepal. 1999 migration to Bombay | 2001 student in Kreative Dance Academy | 2007 job as horse attendant in stud farm











FURNITURE AND ARTIFACT SUPPLIER - House Of Art

# Mr Mansur

*Art House, Sai Services Building Andheri East*

Old furniture markets like Chor Bazaar and Oshiwara are mined to find the varied pieces that crowd Mr. Mansur's 'Art House' shop. These fantastical pieces, while waiting to enliven some barren set, are crowded together in a gallery flanking the Western Express Highway, near the Andheri flyover. The shop shares space with a large car showroom and garage.

However as both the advertising and television industries look for more modern interiors, many production managers prefer to hire furniture from a line of shops along the Link Road in Goregaon. These shops get more money from renting out sofas and beds to clients than they do from selling them. There is also the hope that once seen on TV, the particular piece of furniture will become a desirable object for people who aspire to live in houses that resemble those they see on screen.







## Wig Maker - Jalal Malik

Some of the hair tonsured by thousands of devotees at the Tirupati temple, in Andhra Pradesh makes its way into the workshop of Jalal Malik. Jalal learnt this art from his uncle who made wigs for theatre shows in Delhi. He then came with his uncle to Bombay. Today Jalal makes wigs in one of the small village like settlements that dot the Mumbai suburbs( many of them were once real villages). He is helped by his wife, who has learnt the craft from him. They supply fake moustaches, beards and hair pieces, particularly to mythological productions for television, where the right hair piece goes a long way in getting a character right. Particular styles are also made on order.







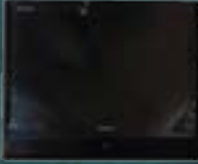




Vanity Van Supplier - Bhanurao Dhanaji Kamble



FOODS CARRIER



Bhanurao Dhanaji Kamble is a pioneer in the field of driving 'vanity vans'. These are luxurious 'make up rooms cum caravans' that definitively separate the star from the ordinary mortals at a film shoot. He drove Poonam Dhillon, apparently the first actor to use this personal home- away-from- home on location. After working with her for more than a decade, he began designing and supplying his own vans. His 5 vans, parked just off the Western Express Highway, supply an elite clientele that includes Chiranjeevi and Amitabh Bacchan. Individual stars order comprehensive changes in the interiors of the particular van they like to use. Chiranjeevi specially called for 'his' van to use in his pre-election rally.







**Spot Boy** - Bhaiyalal N. Patel

**Q: Where can we find more people to interview?**

A : You will get 4-5 more people under the tree near Hindustan studio at around 9-10 a.m.. You can talk to 2-3 of them as well.

**Q: Is it true that these days they don't shoot on Juhu beach?**

A : They used to go there quite frequently earlier. At that time there was nothing around here However there is a certain kind of fear all over now. How can you take big artists to Chowpatty .. actually anywhere out in the open?

**Q: So they make a set of Juhu beach elsewhere nowadays?**

A : Yes! You have to make it.

**Q: And where do they make such sets?**

A : If you have to make a beach then you have to first buy a floor , then you have to spend on sand, wood, water, etc. We make such sets these day.

**Q: What about outdoor locations? Maybe a beach which people don't visit?**

A : Yes. But then that's quite far away.

**Q: Do you go outdoors for such shoots?**

A: I do go.

**Q: Which places have you been to for outdoor shoots ?**

A: I have been to Bhopal , Goa, Khandala, Punjab....

**Q:: So isn't it good that you keep visiting places like these ?**

A: Yes. For such outdoor shoots an entire group is made. There are around 50-60 people and when you have to stay with them for around a month or so, then it becomes like being in an altogether new family. After the shooting is over, after all the songs are shot, the family breaks on the last day and everyone goes back to their own lives.

**Q: Tell me something about your family. Where does your family reside?**

A : They all live in Gondia. My mother, my father, my brothers and sisters, they all live there. I regularly send them money from here.

**Q: So do you stay here alone or with your friends?**

A: I stay here with my friends and one brother .

**Q: Where is your house in Mumbai?**

A : Andheri.

**Q:: In Andheri (East) or Andheri (West) ?**

A: Andheri (East).

**Q: Do you take your kids along with you sometimes for these outdoor shoots? To see a new place, maybe?**

A : No! Never.

**Q: So you have never even taken them to the sets here, or on an outdoor shoot?**

A : Never. This is just my work.

**Q: What if sometimes your kids wish to see a shoot?**

A: I never take them along . I have seen people take family and kids along.. the kids get bored waiting around in the sun, they want to go home! (laughs)

**Q: Is a shoot very time consuming?**

A: Yes! Sometimes it takes a full day to finish a small piece of work. Every man on a set is busy all day. Everyone has to work. From the artistes to everyone else present on the set.. everyone is busy because they have this given time to work in and they know that.

**Q: What is the schedule like ? Does the shoot start on time or is there always a delay of 2-3 hours?**

A: A preferred kind of shoot starts between 9-10 a.m. There is a break from 1 p.m. to 2 p.m. After which from around 2.30 p.m. to around 9 p.m., the work has to be finished.

**Q: So you have to work from morning 9 a.m. to evening 9 p.m.? They must be paying you for overtime as well, isn't it?**

A : Yes! You have a lot of work on settings and lighting to do in the morning so that the set is ready for shoot from 2:30 pm.

**Q: What happens when the same set is used for about a week or so? What changes have to be made every morning to the set in such a case?**

A: The director hands down a list of changes to be made to the assistant everyday. Accordingly we make the changes, be it lighting, building, etc. and at the end of the entire schedule the set is broken down.

**Q: Everything is broken down ?**

A : Yes. The photo is there, if ever it is needed. Otherwise the work is done and the set is broken.

**Q: Who handles all this work?**

A: The art director and his sub-ordinates.

**Q: So as spot boys you work for the artistes most of the time?**

A: We have to keep an eye on everything. We have to help the art directors, the lighting technician and all other technicians. We have to help co-ordinate all the work.

**Q: So what is the minimum number of spot boys required for a single shoot of a film or a serial?**

A : Six. One handles market work. One is given the responsibility of making tea.. he will make tea all day. Someone is also required to load and unload goods from spot to spot on the set.

**Q: Each one is assigned a particular job?**

A: It has to all be co-ordinated. One person has be attentive to the director's needs, one to the cameraman's, one to the artiste's.

**Q: How are you intimated about a shoot ? Do they call and tell you ?**

A : No. I go and meet them at the office. There was this director named Raghunath Jalani for whose group I worked for almost 15-20 years.

**Q: Is there an association in which you register yourself, one that provides you with work?**

A : Yes.

**Q: Did this association exist when you started out as a spot boy 15- 20 years ago?**

A: Yes

**Q: So wherever this association decides to send you, you must go?**

A: Yes. They inform us in advance. They tell us that what material is needed in which place and how the work is to be done.

**Q: OK. Thank you so much for sparing your precious time.**

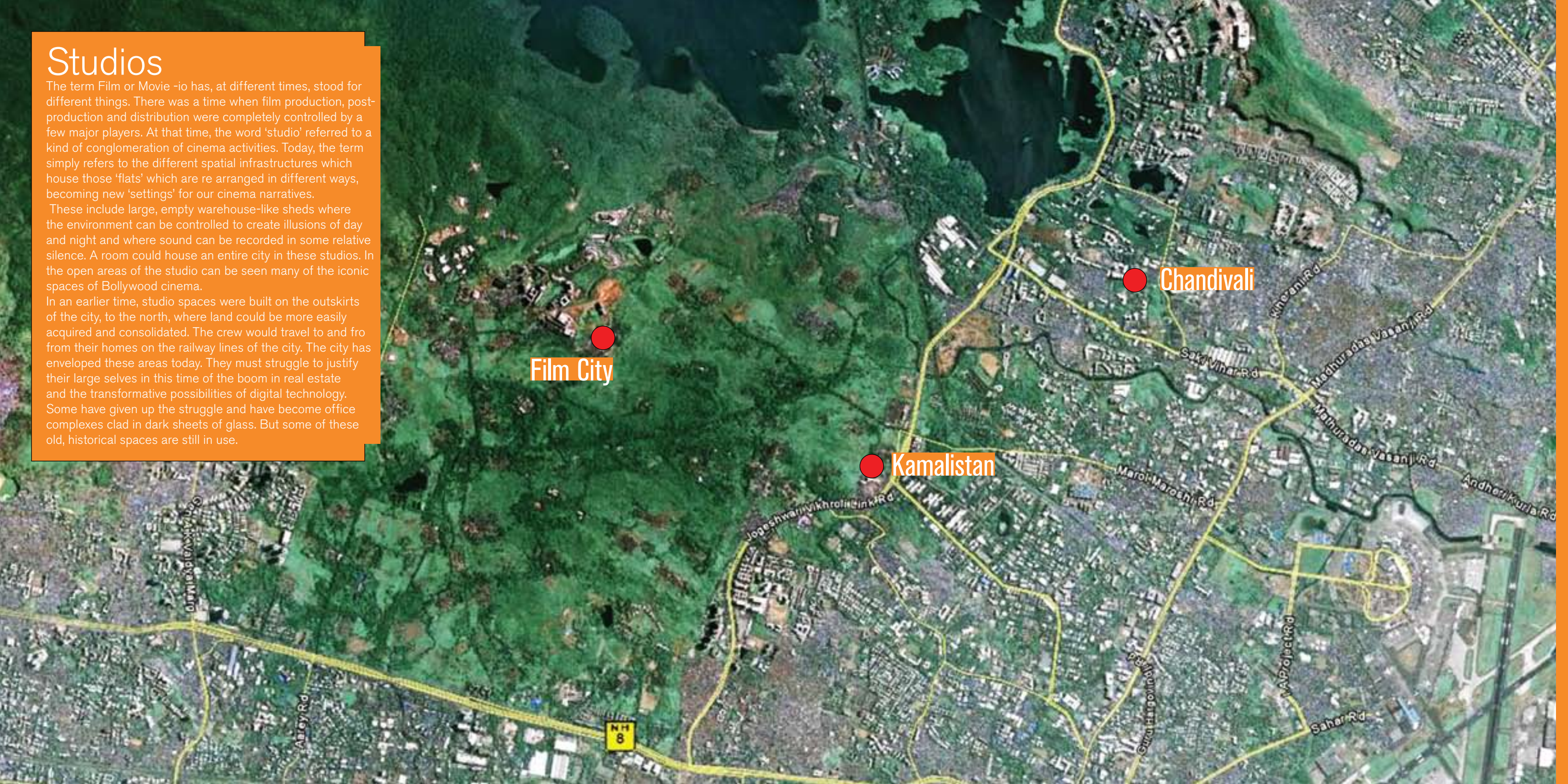
A: No problem.

# Studios

The term Film or Movie -io has, at different times, stood for different things. There was a time when film production, post-production and distribution were completely controlled by a few major players. At that time, the word 'studio' referred to a kind of conglomeration of cinema activities. Today, the term simply refers to the different spatial infrastructures which house those 'flats' which are re arranged in different ways, becoming new 'settings' for our cinema narratives.

These include large, empty warehouse-like sheds where the environment can be controlled to create illusions of day and night and where sound can be recorded in some relative silence. A room could house an entire city in these studios. In the open areas of the studio can be seen many of the iconic spaces of Bollywood cinema.

In an earlier time, studio spaces were built on the outskirts of the city, to the north, where land could be more easily acquired and consolidated. The crew would travel to and fro from their homes on the railway lines of the city. The city has enveloped these areas today. They must struggle to justify their large selves in this time of the boom in real estate and the transformative possibilities of digital technology. Some have given up the struggle and have become office complexes clad in dark sheets of glass. But some of these old, historical spaces are still in use.



Film City

Kamalistan

Chandivali



North of this studio is a grandiose high-rise residential district called Hiranandani Complex; to its immediate south is a large slum settlement alongside low income housing pockets; surrounding it are the older industrial areas which were developed at a time when space was easily available in these northern parts of the city. Today, the older spaces have become anomalies. Along with those industries and the slums, Chandivali is facing the pressure of re-development. That the studio is still being used by many shooting crews to set up sets of stables and palaces, suggests that the romance of lost kingdoms still holds its own space in our image market.

It was set up in 1944 by Chandrarao Ganpatrao Kadam "The Stunt King" (1901-1995). He had worked in Gujarat as a gymnast before coming to this city in 1928. His is one of the many iconic rag-to-riches stories that mark the history of this city: of coming to Mumbai with just a few rupees in his pocket in the year 1928; becoming an actor, then a producer and director of silent films and talkies; working with well known actors like Lalita Pawar, Bhagwan Dada and Hansa Wadkar as his co-artists.

He built Chandivali studio to create diverse locations for his own shoots and also to lease out the space to other producers for their films. The 'salient backdrops' of our cinema are all here.. the villain's den, the 'authentic village', the police lock up, the fancy cottage..

The circus gymnast who made his own Big Top of this corner of Bombay is no more, but his family still owns and runs his studio.

## Chandivali Studio

Andheri (East), Mumbai





Den





Krishna Cottage



Police Station



**CRIME CHART**  
अपराध चार्ट

अपराध	मार्च	अप्रैल	मई	जून	जुलै	ऑगस्ट	सप्टेंबर	ऑक्टोबर	नोव्हेंबर	डिसेंबर	एकूट
मार्ड	3	4	5	-	-	-	-	-	-	-	-
कलहावस्	6	7	-	1	-	-	-	-	-	-	-
चोरी	8	10	11	-	7	-	-	-	-	-	-
खलावट	5	4	7	-	10	-	-	-	-	-	-
अपहरण	-	2	5	10	4	-	-	-	-	-	-
दुर्घटना	-	8	10	13	9	6	-	-	-	-	-
हकाली	4	-	2	1	-	1	-	-	-	-	-



**CRIME**  
अपराध

अपराध	मार्च	अप्रैल	मई	जून	जुलै	ऑगस्ट	सप्टेंबर	ऑक्टोबर	नोव्हेंबर	डिसेंबर	एकूट
मार्ड	3	4	5	-	-	-	-	-	-	-	-
कलहावस्	6	7	-	1	-	-	-	-	-	-	-
चोरी	8	10	11	-	7	-	-	-	-	-	-
खलावट	5	4	7	-	10	-	-	-	-	-	-
अपहरण	-	2	5	10	4	-	-	-	-	-	-
दुर्घटना	-	8	10	13	9	6	-	-	-	-	-
हकाली	4	-	2	1	-	1	-	-	-	-	-



Temple





Village





Garden





Love [1995]



Kamalistan Studio is a legend in the history of Indian cinema. The lush images from many of the films shot here by the founder of the studio, the director Kamal Amrohi, are still well remembered... Meena Kumari dancing the night away to the light of flickering lamps in 'Pakeezah'; Parveen Babi caressing Hema Malini's face with a feather in 'Razia Sultan'. Amrohi established Kamal Pictures in 1953 and Kamalistan Studio in 1958. He conceptualized the whole studio and it is said that when he shot 'Razia Sultan' here, he personally designed the gardens, the fountains, even the make up rooms... This strip of land has changed form and colour memorably in those films

Kamalistan Studios lies to the south of the large green tract of the Aarey Milk Colony in Jogeshwari. This special green view that the studio is privy to, has become the backdrop for many scenes filmed here. The manicured Mughal lawns, the Railway Station, the Court Room, the Police Station have also been popular sets, appearing in many films.

Police Station





Police Station



# Railway Station

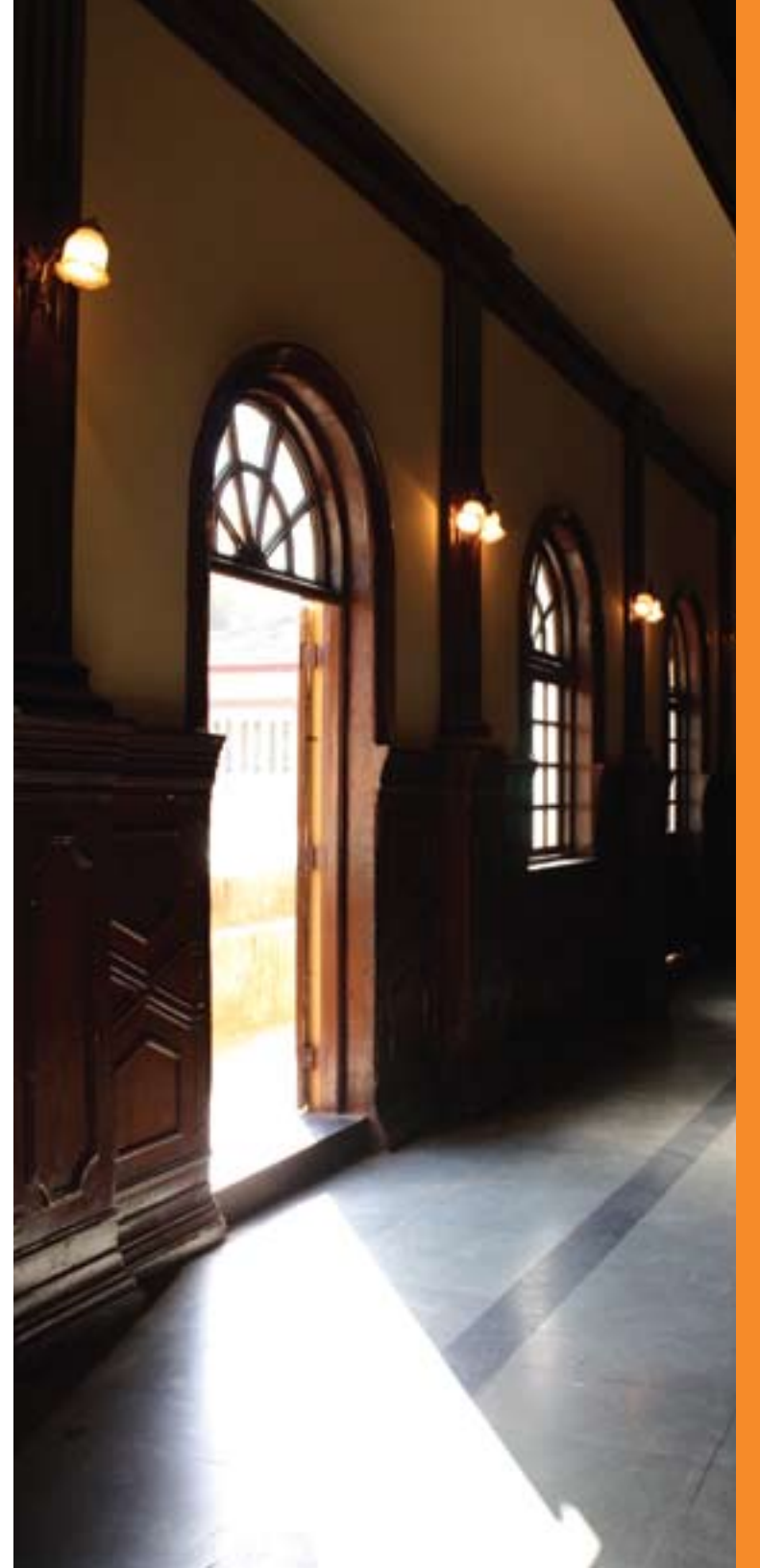
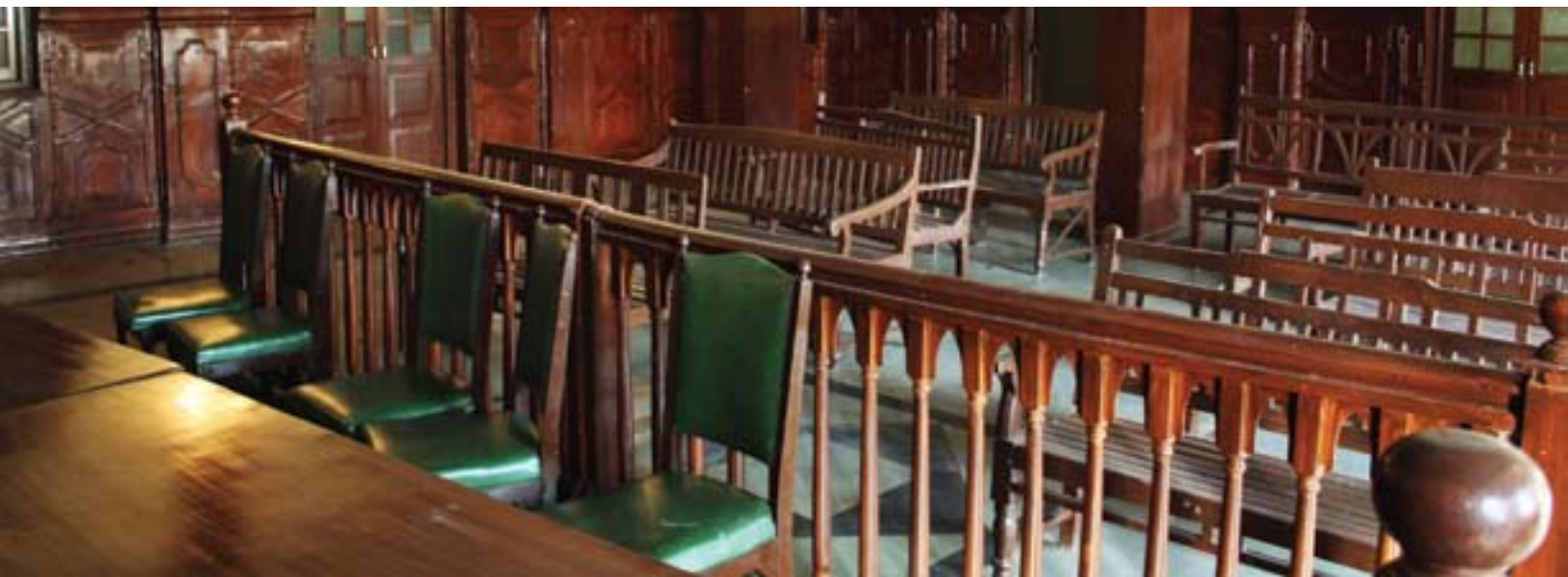




Bungalow & Courtroom











DERABASSI  
देराबसी

32  
NR

देराबसी  
RIKSHAW  
STAND





Hospital





Garden





Village







ION STATION

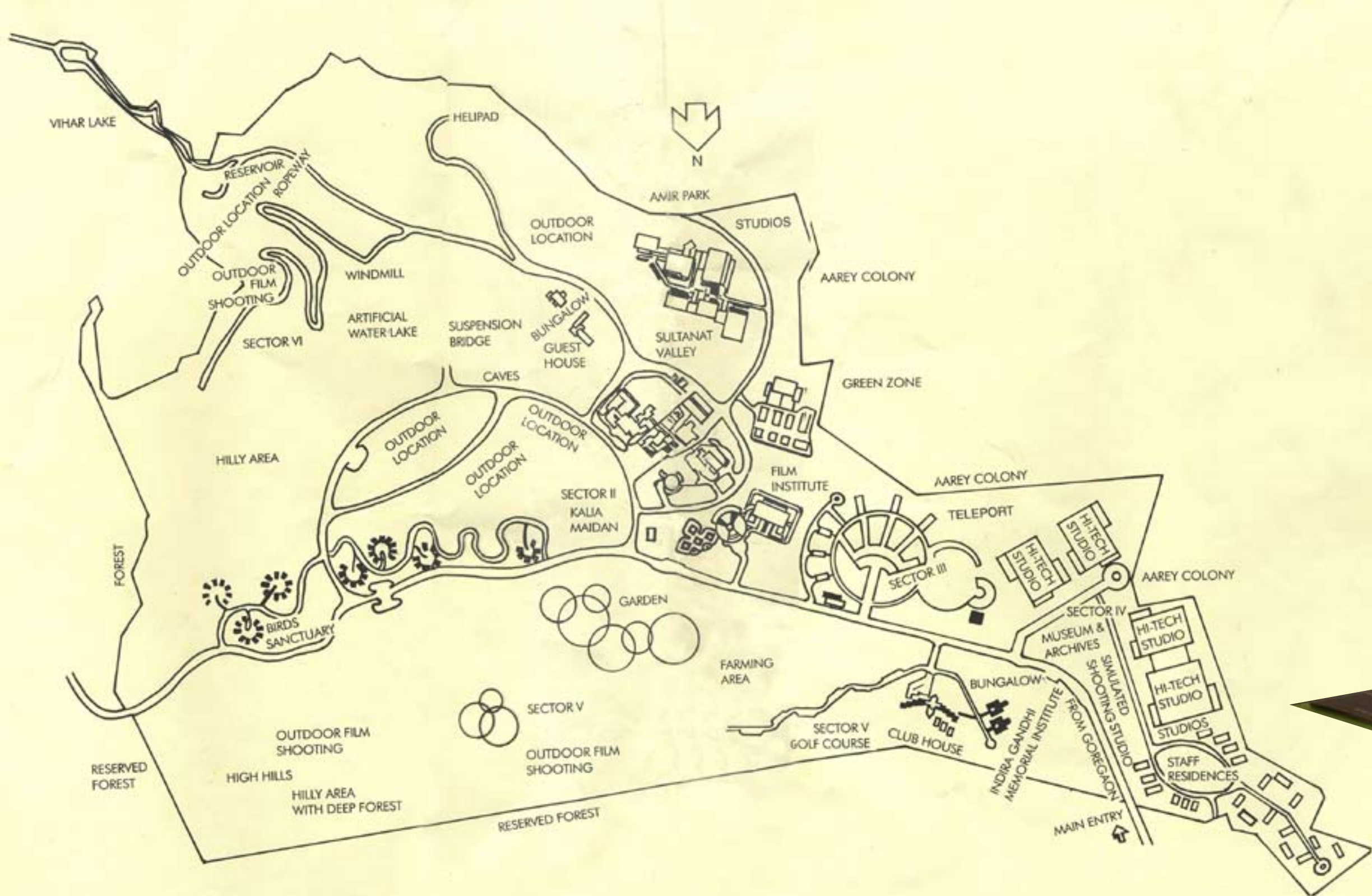
FILMCITY ROAD

FILMCITY

WARI STATION

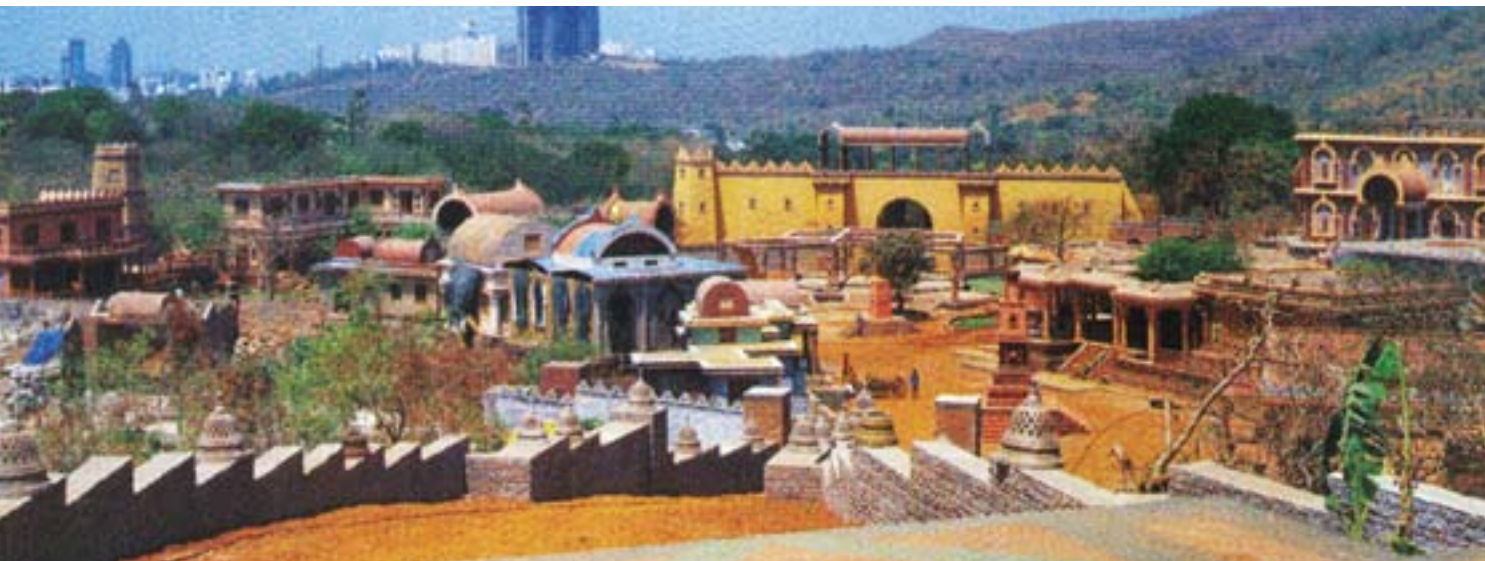
AAREY MILK COLONY

VIHAR LAKE



This studio's name has become almost synonymous, the country over, with the idea of a Bombay film studio. Tourists come to Mumbai because it is the premier 'film city' and all local guides inevitably point towards this studio. Its old name persists though it has been officially renamed- its official name today is the Dadasaheb Phalke Chitranagri- after the most prominent pioneer of Indian cinema. Film city is spread out over 500 acres of land adjoining the Borivali National Park. The Maharashtra Government (that owns the studio) has been an active promoter. Getting into the studio and getting to see the famous helipad, or the lake, or the many sets that come up and are broken down- is not easy. Many expectant tourists are stopped short by the large gates that guard the entrance. A Mumbai tour operator's web site puts it thus 'If you want to spot your screen idol or witness a blockbuster in the making and have the necessary connections to make it happen, drop in'.



















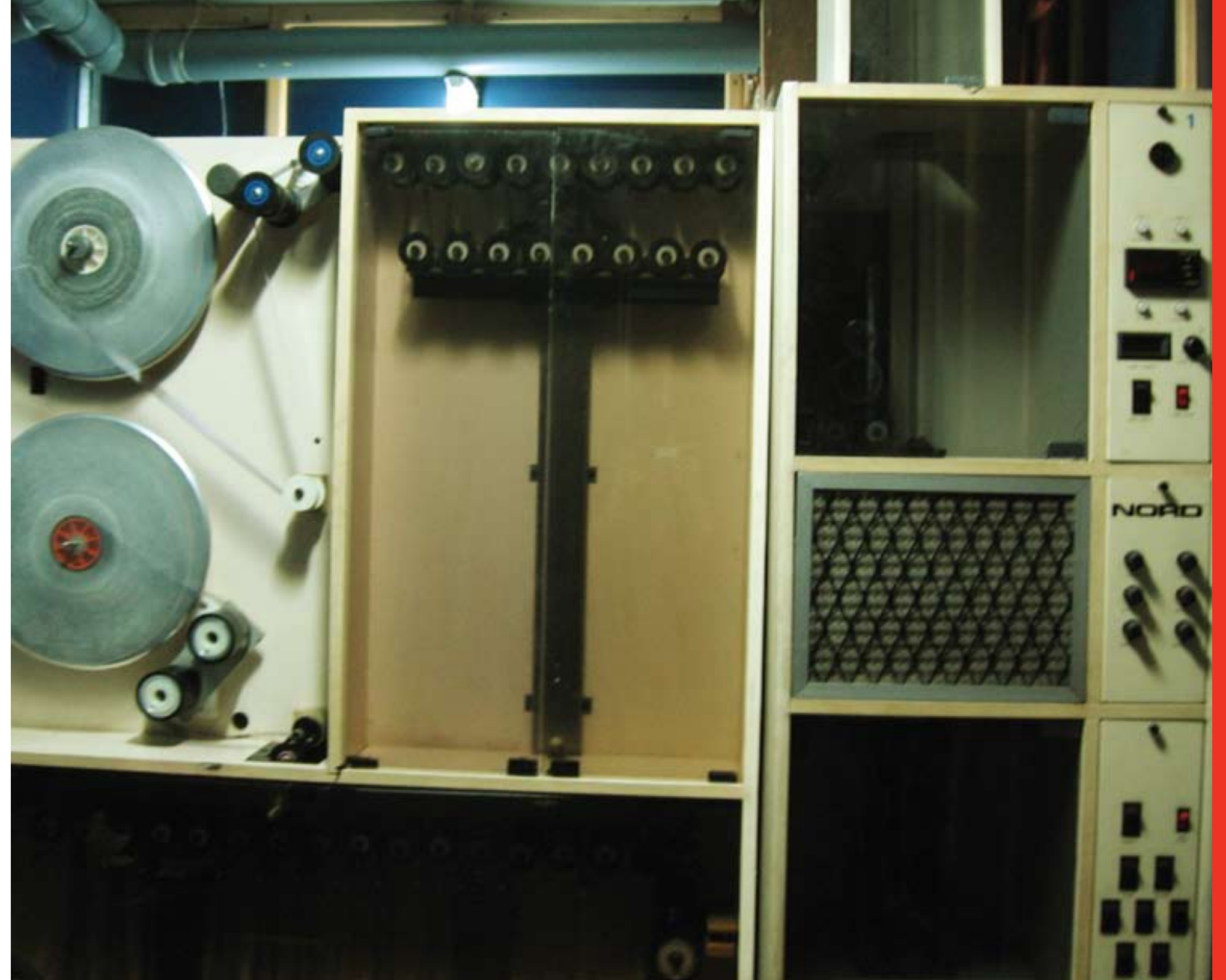
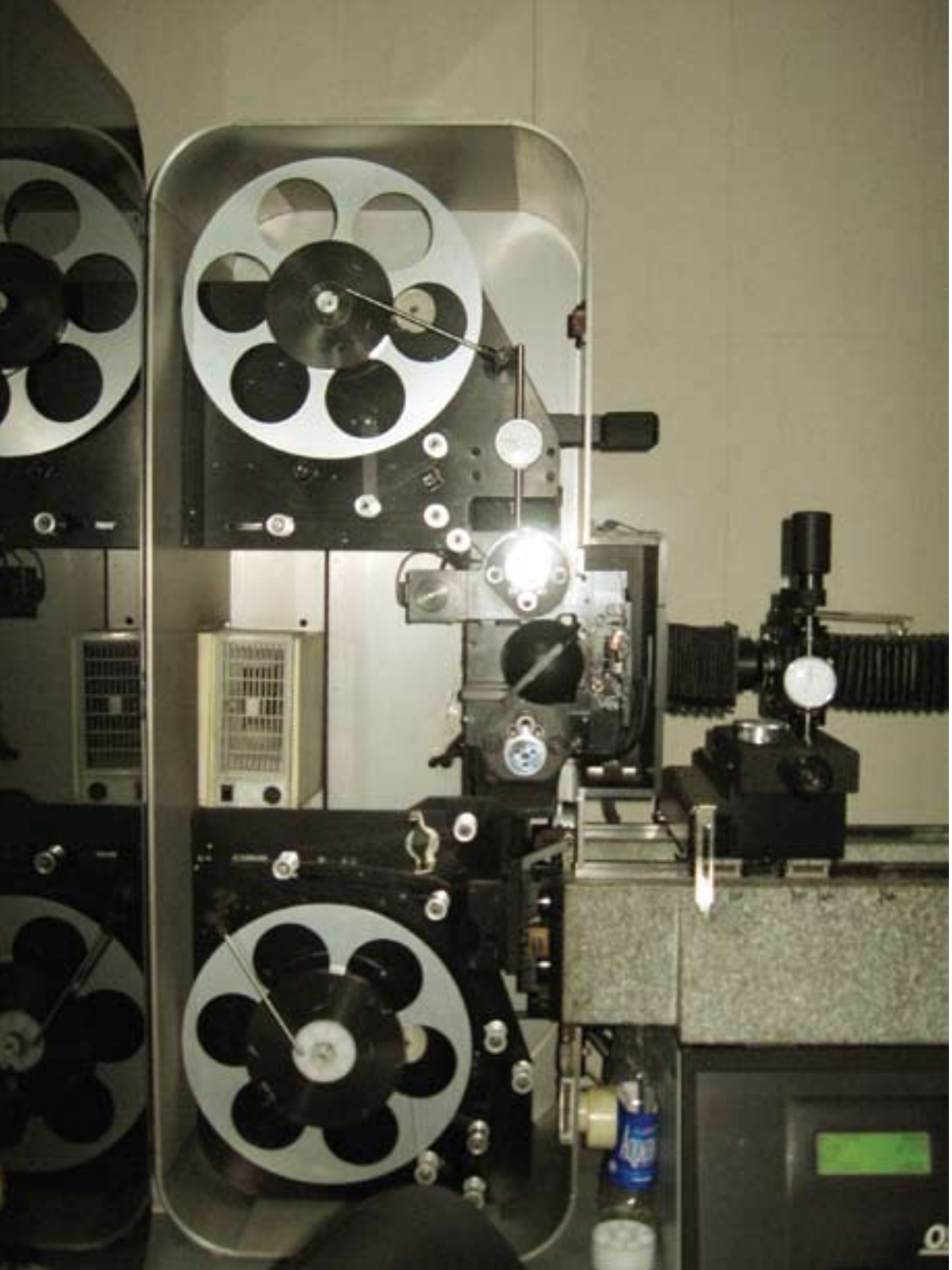
Post Production

The film shoot is romantically called the period of film 'production', but the film is far from being a product after the shoot. The units of constructed time called sequences, have been recorded. They will now need to be arranged and re arranged, worked upon, sometimes reconstructed digitally. Sound, music, colour correction must still happen, multiple copies of the film print must be made in the lab, and digital copies must be made ready for distribution.

Digital technology has shrunk production spaces. Entire films can be edited on a desktop well furnished with software that can be found in pirated versions with other pavement merchandise. Dubbing can be done in a small apartment well blocked with mattresses.

So while old studios still exist and are used by some of the large production houses, many smaller post production facilities have mushroomed in the city, their largest density in and around the Lokhandwala area in Andheri(West).





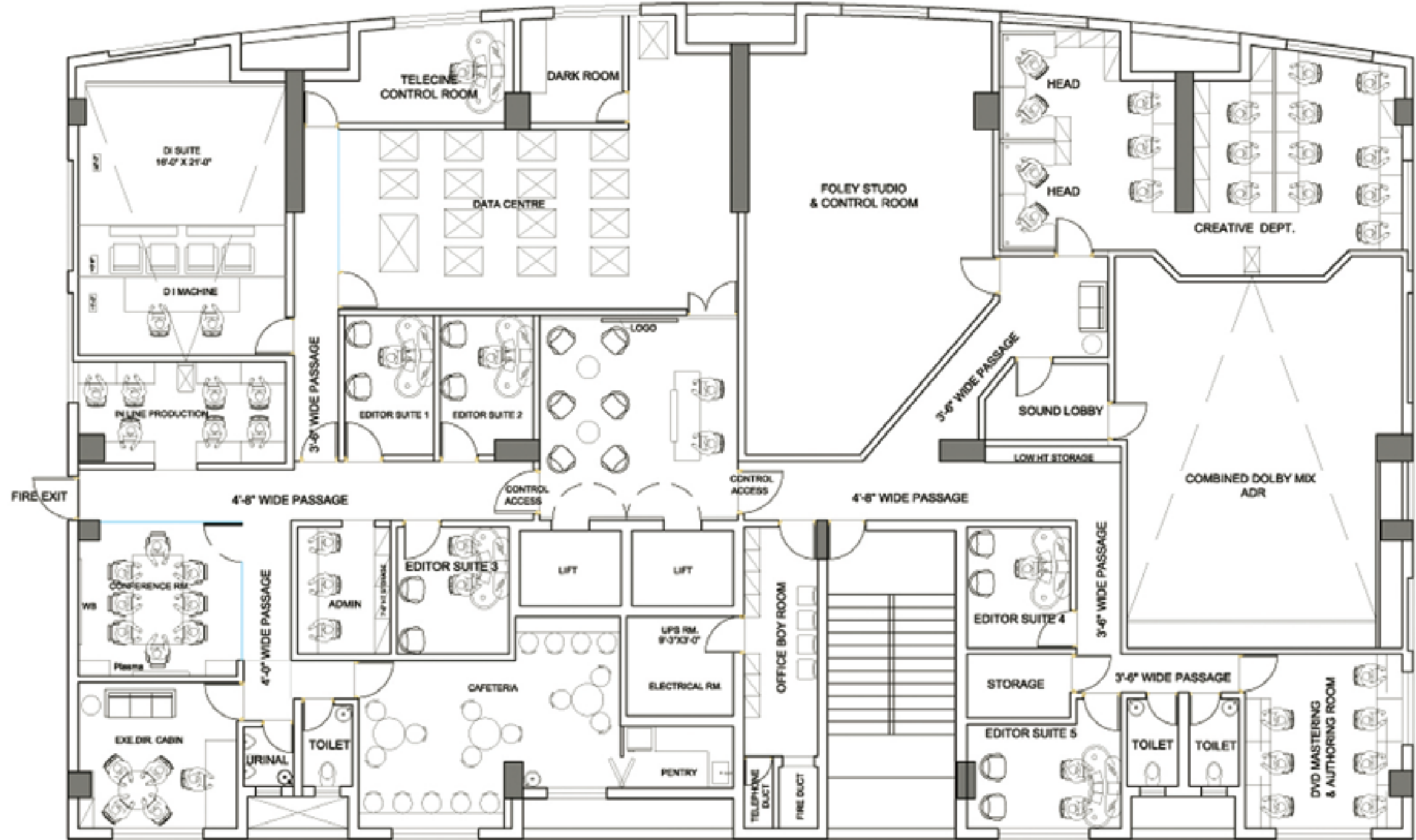
Quality Cine Labs

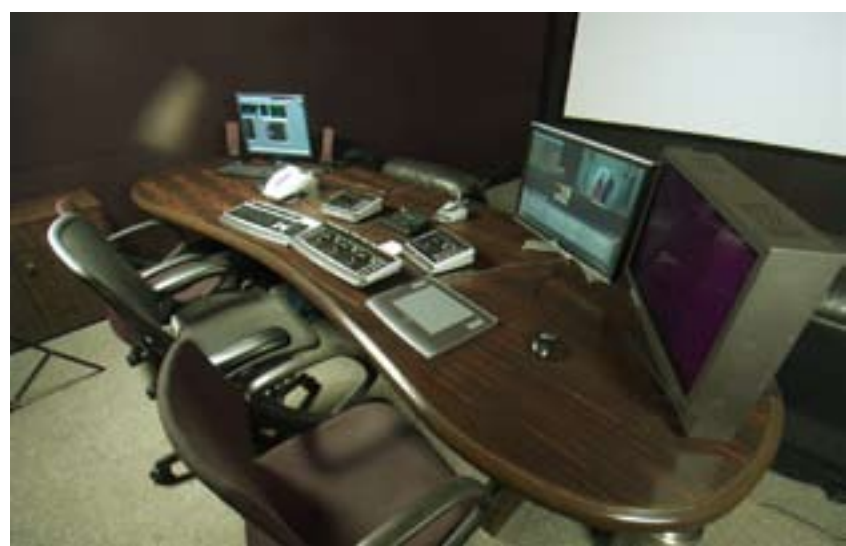


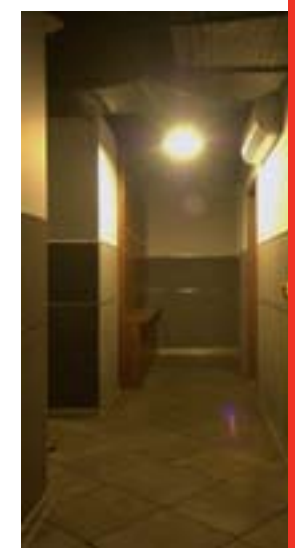
# Future Works

'Future Works' takes up an entire floor of a commercial building on the main road in the Veera Desai Road area directly opposite the Fame Adlabs multiplex. Editing, colour correction and sound mixing studios are placed around a central lobby. The quiet buzz of work in the air conditioned space makes you feel like you have walked into some specialist hospice to treat the image. People bent over rows of computer monitors work at transforming screen images, adding outlandish locations to a couple, or ghoulish features to a regular face.. The same company that runs Future Works in this cluttered cinema suburb, still retains a link to the older spaces of production: they own a sound mixing studio inside the capacious and historic structure that is Rajkamal Studio, in Parel.

Rajkamal Studios was bought over by the legendary film maker V Shataram, from the Wadia Company in 1942. At one time it was one of the most sophisticated studios in the country with two stages, a dubbing theatre, a huge dance floor and a film archive.











# Future Works At Rajkamal Studios









## Final Tracks - Post Production Studio

Final Tracks is a small studio that offers a variety of post-production facilities to producers. It is run by Ram Misra.

41 years ago, he started his career in Bombay as an assistant to Vijay Anand on the film 'Tere Mere Sapne'. He had come to Bombay from Jhansi. He has worked since as a producer, then a distributor, for many films. His first home production was a Marathi film 'Cash Karu Ki Aish Karu' in 2000 ('Shall I make money or shall I have fun?'). He has also worked on the TV serial 'Chupa Rustom', 'Des Pardes' and many films in regional languages. The Indipop album 'Maa-he-ru' was produced by him. 'Final Tracks' lies on the main road of the housing colony it is located in, and looks onto other low-rise structures. It is a tiny unit that you enter through a small courtyard on the street. There is a small studio on the ground floor with a room set aside for editing. On the first floor/mezzanine besides the office space sits a freelance sound technician at a console. Karan Singh, who frequently works here, is originally from Delhi, where he left behind disapproving parents when he came to Bombay in 1994 with his wife and children. He has been working as a sound recordist since then for Misra and also as a freelancer.









Distribution

Bal Krishna Vaidya - Poster Painter







... this is banner art... in this convention villains are usually green, blue, pink & Mauve. Nowadays the hero and the villain are the same colour! Who's the hero then?  
- *on the convention of hand painted banner*







## Mohammed Asif Sheikh & Mohammed Shamsheer Sheikh - Poster Mounters



At precisely 3pm, Mohammed Asif Sheikh and Mohammed Shamsheer Sheikh arrived at the site. Within seconds Asif had climbed the scaffolding and had reached the bottom of the 20 feet by 40 feet billboard. Shamsheer pulled out a well folded flex and joined him up there. Asif took the flex and climbed to the top of the billboard. He unfolded it and started nailing the flex on the previous advertisement itself. Shamsheer started nailing it from the bottom. They walked on the billboard's framework: each entwined his feet and leaned outwards to check whether the alignment was alright, knotted one arm around a vertical beam while taking nails out of his pocket, and hardly spoke a word. This acrobat-like performance went on for 15 minutes. Neither the height, nor the absence of any safety belt affected the smoothness of their performance.

"If we use a safety belt, then it would take us nothing less than 2 hours to do what we can easily do in 15 minutes. But didn't you see how at least one part of our body was entangled in the scaffold; we make sure we are never in a vulnerable position. Inshallah! Until now, no one has died whilst working, hopefully it will remain that way." Asif said proudly. Just then Shamsheer got a phone call informing him of the next billboard that they had to change. "We have been in this field for around 3-4 years. Actually, I could have put this flex up by myself, but thought I could use my nephew's (Asif) help and in turn it would help him gain confidence, as he's a little new to this. We all learn by watching and through practice only. Now, he has to put up a 10 X 20 flex at Grant Road, and I need to go to Goregaon."









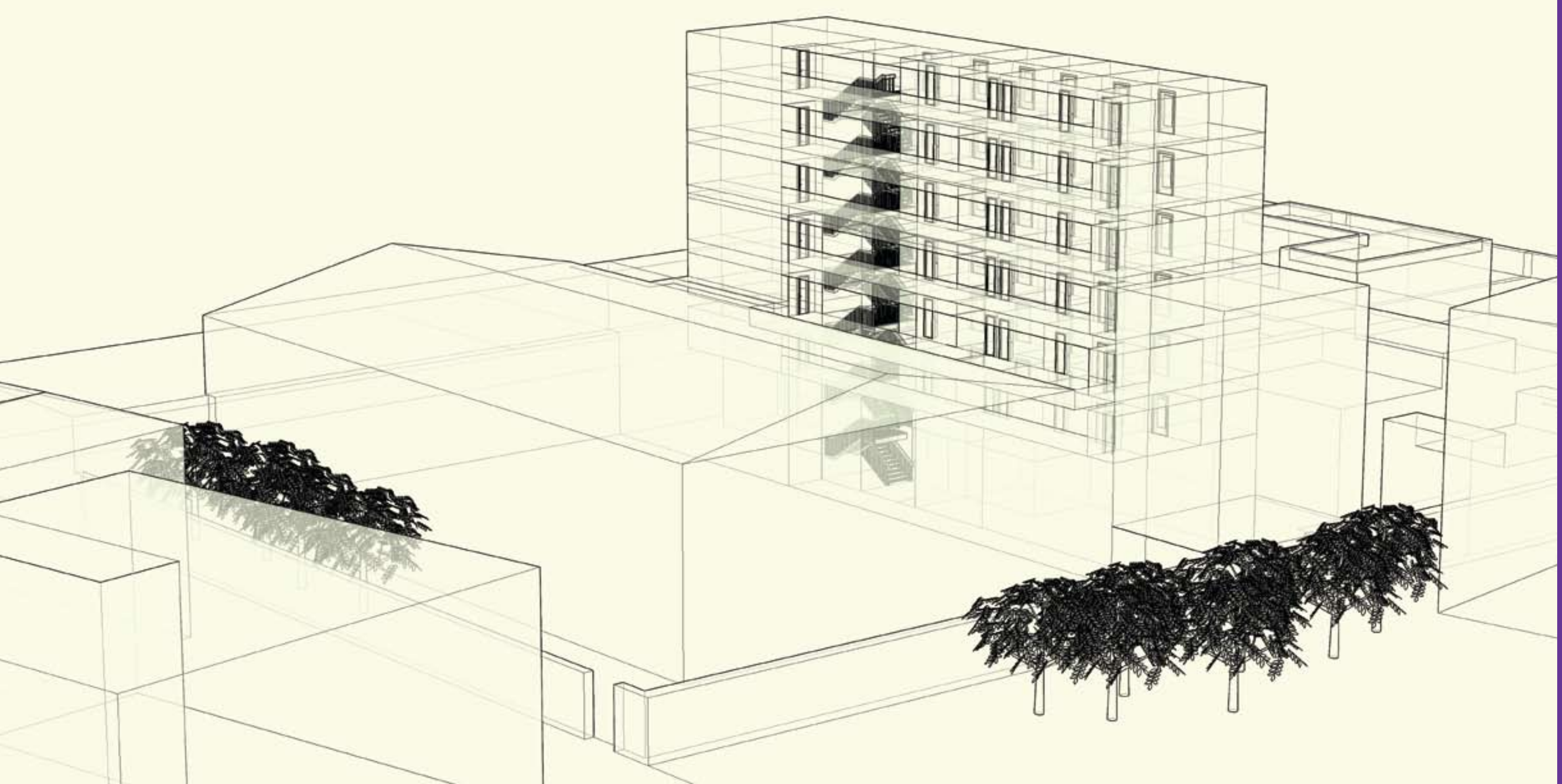


# Naaz

Pila House drew its strength as an entertainment district, from the large presence of migrant labour in its precincts. The old Parsee theatre, the Natya Sangeet of the late 19th century, the tamasha and the rising star of feature films, all jostled for space once upon a time in this vibrant neighbourhood.

The clout of cinema grew, pushing out earlier forms of entertainment. Navketan's 'Taxi Driver' premiered at Imperial, also called Haathiwaala theatre for the two large concrete elephants that stand on its lot, Pathe, which later became Swastik, Minerva, Novelty, Super Cinema, Ripon (now famous as Alfred Cinema). Naaz, started as the West End theatre in 1927. It went on to become famous for its canteen that served as the city's market place for distributing prints for Hindi films, all over India. A lot of distributors still work out of small unpretentious offices tucked away in the building.

First the entry of big money from diamond companies and the music industry, then the corporatization of the film industry has led to a shift in business practices. The distributor is not yesterday's all powerful figure, and has to take much larger risks to buy distribution rights. Large companies sometimes prefer to make direct deals with the exhibitors in important territories. Even so, deals continue to be made at Naaz, over tea, pastries and film gossip, even if the distribution is mostly of smaller Bhojpuri films, B grade Hindi films and English films dubbed in Hindi.



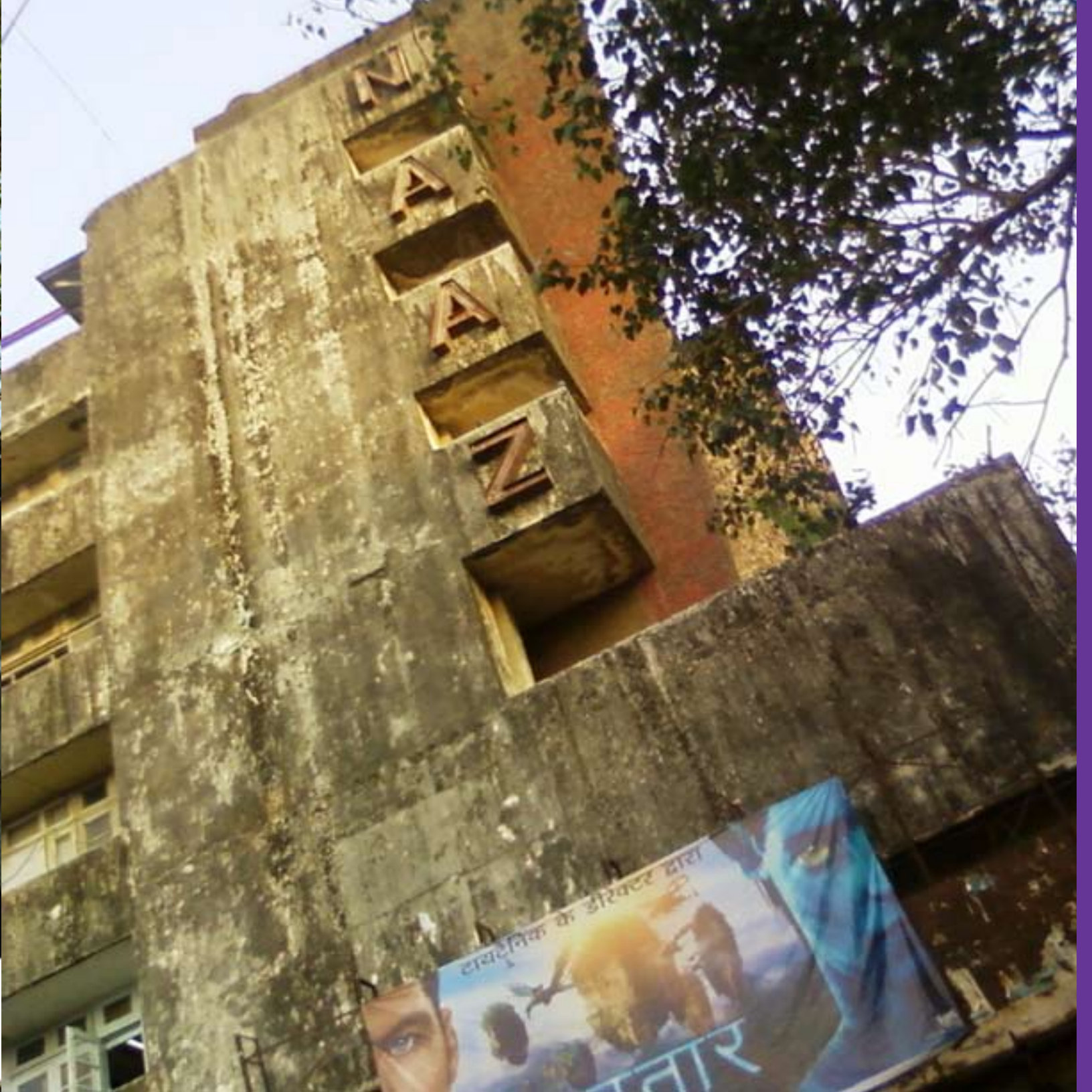


Weekend → 1927  
 → Naaz → 1957  
 Capacity → 1200  
 2 classes  
 1 Hollywood, 1 Bollywood  
 ↑  
 Eros, Metro, Sterling, Regal, Strand - Colaba, Kailash, Parkat, Lane  
 3. Leinster rd. Naaz, Opera house, Roxy, Imperial, Swastik, Novelty  
 later - Minerva  
 1970s Maratha  
 swastik called parthe  
 naaz was called wastand. Alfred  
 Inside - Super, Shalimar, Alfred, Shani  
 (concrete)  
 for masses } Better business in terms  
 (value for money) of volumes of people →  
 poor man's entertainment. Fila

• Since made for world market  
 • Lack "masala" for masses  
 • Locally they don't do well  
 • Anything that is creative cannot go for mass production  
 • Movies earlier always had a social theme, social message and that ppl can vibrate with it  
 All load bearing structures - earlier theatres -  
 earlier needed a bigger plot for people to stand, parking  
 The cost for theatres is pathetic nowadays  
 Old cinema → 1200 at a time  
 Also the linkage - link between upstairs to downstairs was better cleaning. Hence they don't put art work inside the auditorium.  
 Height → 55' for old cinema approx. → 25' for new  
 Largest capacity - Samrat - 1500

Minerva - 1500  
 Metro - 1497  
 Naaz Liberty - 1200  
 Single screen → 10%  
 Multiplex → 20-21%  
 Equipment is more advanced than before, acoustics, projection + sound system  
 Earlier there were carpets, people had civic sense, now no carpets - maintenance  
 Whenever earlier steel was used - limited production - imported British steel  
 Liberty  
 Eros + Sterling  
 Excelsior  
 Capitol - Stone structure  
 Dreamland  
 Opera house. 1920s - 30s  
 Metro. Diana Alfred

South Indians and Muslims are more still movie buffs. Cinema de kelles business since they are more orthodox.  
 ① Liberty + Metro + Edward?  
 ② Apsara + Dreamland + Novelty  
 Shalimar + Super  
 ③ Central plaza + Imperial + Majestic  
 ④ Jamuna + Ganga + Diana  
 ⑤ Roxy + Opera house  
 ⑥ Alfred + Daulat + Gulshan + New Roshan + Nishant + Silver + New Royal  
 Andis - Palceega + Tanuma  
 ⑦ Eros + Sterling + New Excelsior + Strand (Colaba)









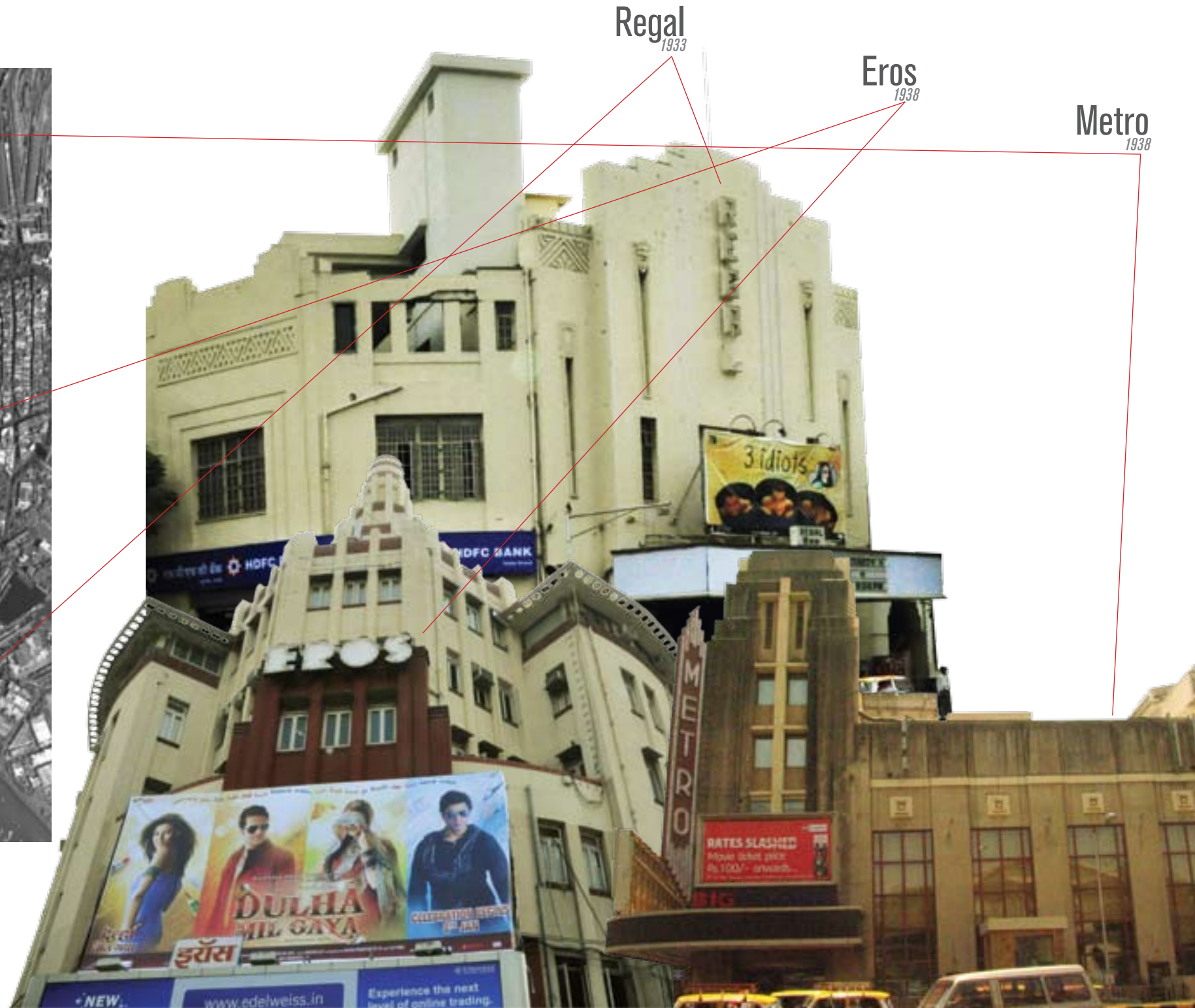
Display

# Art Deco Theaters

In the 1930s huge transformations of the landscape of the city were undertaken involving large scale reclamations of land from the sea including the iconographic Marine Drive. Perhaps one of the most unashamedly indulgent architectural styles, Art Deco lent itself easily to symbolize the aspirations of a upwardly mobile middle class in a Bombay that saw itself as progressive and modern. With names like Sunrise Court, Ivorine and Eden Court and iconography borrowed from automobiles, exotic oriental locations like Egypt and Mesopotamia, these buildings became portals to opulent imaginations of other places. It is natural then that the great monuments of this period are the movie theaters built at the corners of important junctions in the new city with towers that rise marking the corner, colorful facades ornamented with playful details, interiors in marble and chrome with murals on the walls depicting stories of travel.

Three of these are Eros, Regal and Metro, all located at important locations between the older fort of the city and the newer areas that developed to the West. Regal theatre marks the southern edge of the older Fort district. Built in 1933, directly opposite the Prince of Wales Museum, it was designed by Charles Stevens. It was the first of Bombay's art deco cinemas. It was one of the first buildings in the city to have an underground parking system with an elevator to bring the patrons to the upper levels. Eros, built in 1938, lies directly at the corner of Oval Maidan- one of the most famous open spaces in the city. Its distinctive telescope shaped tower and colorful façade is part of the assemblage of historic buildings around it. The interior is in black and white marble and the iconography of the interior details borrows heavily from Indian architecture.

Metro, the third of these theatres, lies to the north of the fort area. This was also built in 1938, by Metro-Goldwyn-Mayor studios to showcase their films in Bombay. Subsequently, the building was the favored location for the star-studded premiers of big Hindi blockbuster films all through the 1970s and 80s. Towards the turn of the century, big theatres like Metro started losing their audiences to multiplexes. The building was recently transformed into a multiplex with efforts to retain its historical art deco details.





Eros



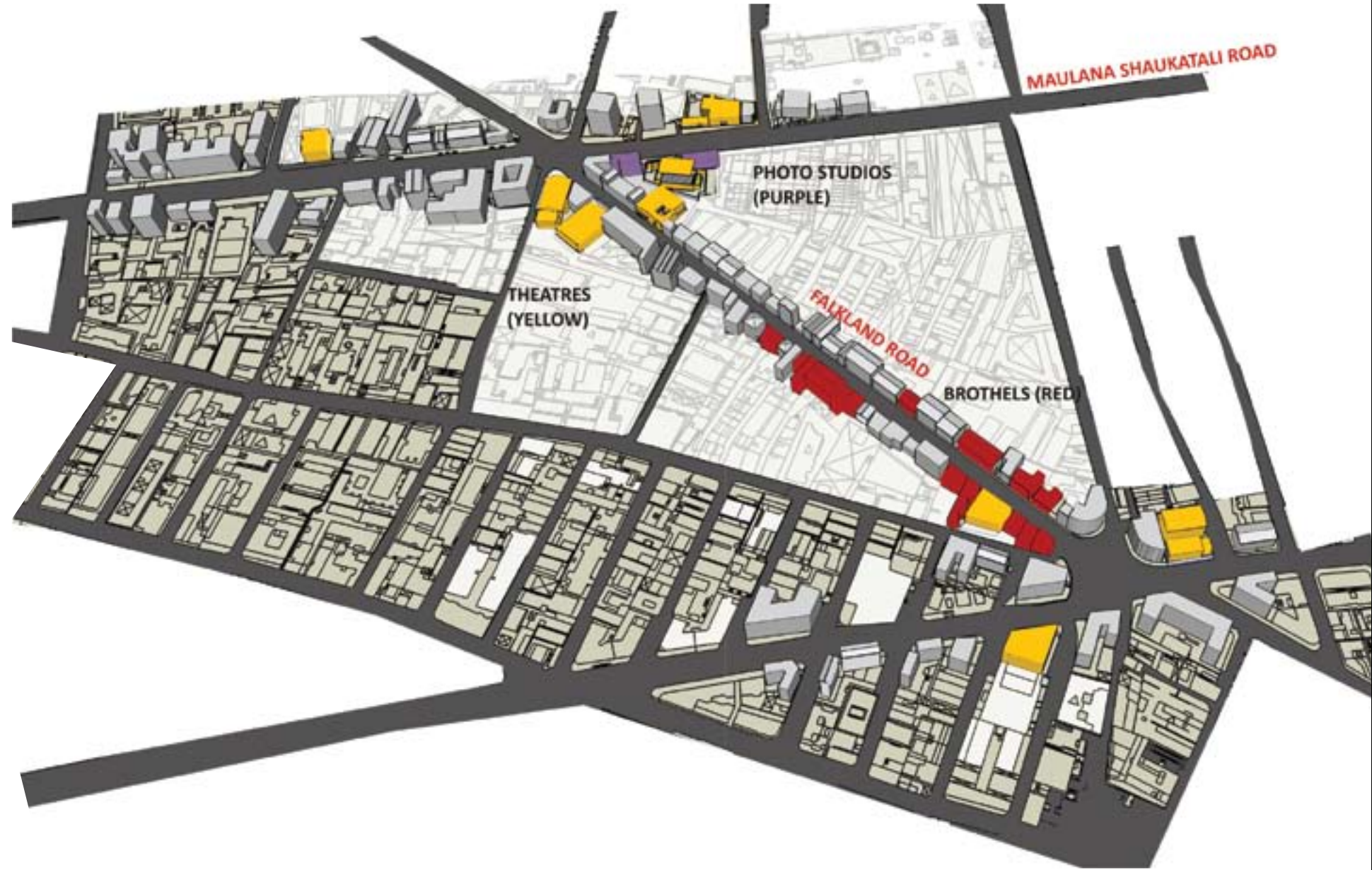
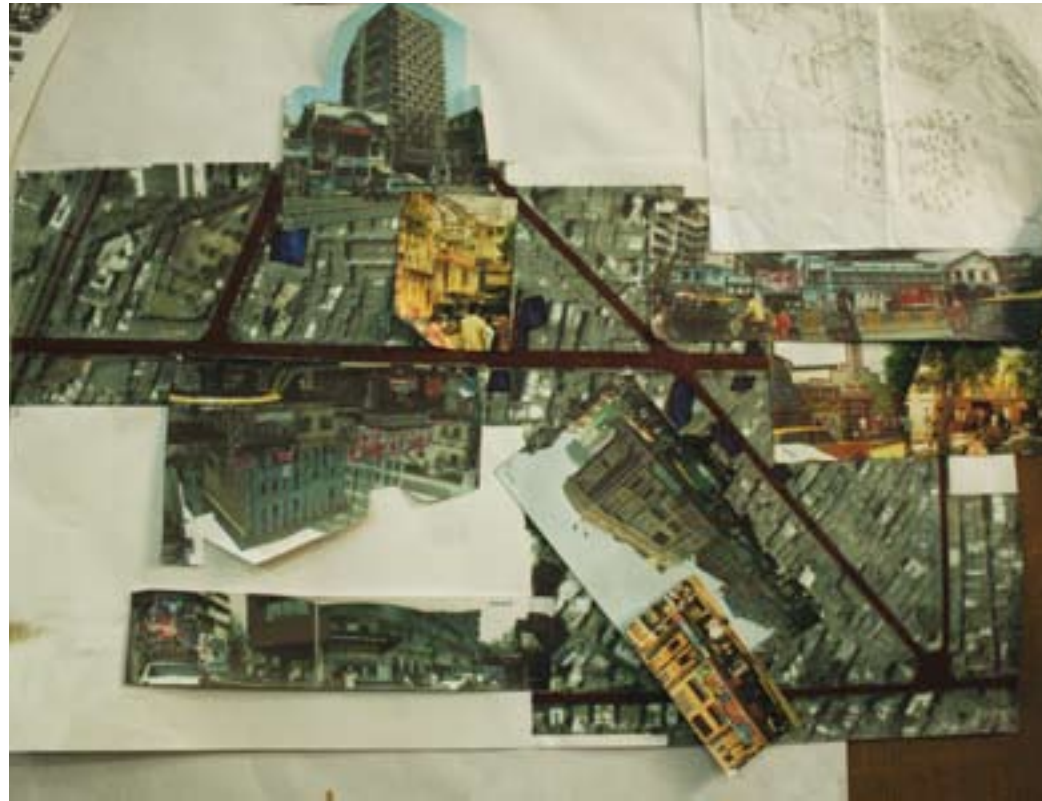




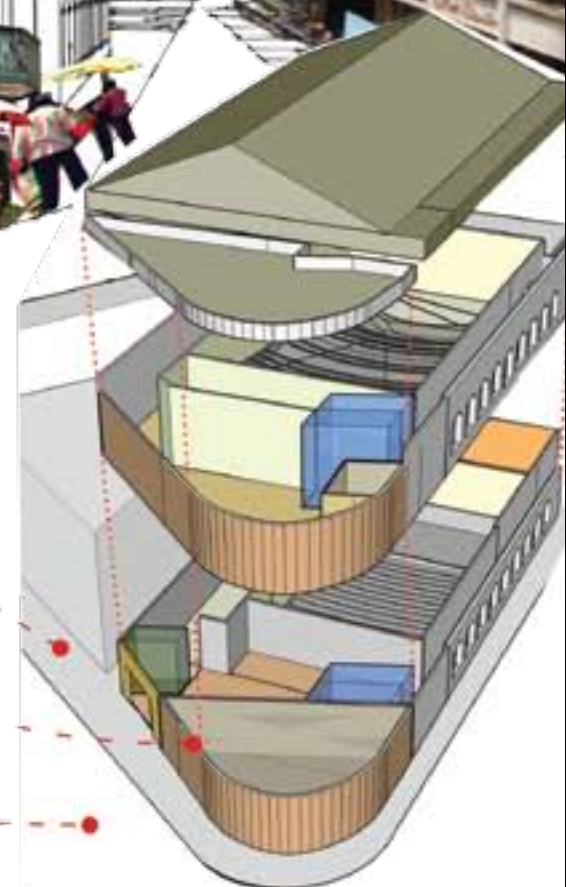
Liberty

# Pila House

Pila House is the historic entertainment district of the city. Carved out of a sprawling graveyard it was demarcated as the entertainment district - Play House, in 1850. It lies sandwiched between the inner city bazaars to the south, the mill lands to the north, the docklands to the east and the luxury apartments of Malabar Hill to the west. The neighborhood is a location for the intersection of desires emanating from all these surrounding spaces and its labyrinths. Cinema theaters line its streets showing films for classes forgotten by the multiplexes. Most of these halls were originally used by traditional Parsi drama groups and were subsequently transformed into cinemas.



# Alfred Cinema



Owner: Sultan Seth  
Started: Early 1900s  
Former name: Rippon theatre  
Initially used for: Plays  
Time Schedule: 10:30 - 12:00 Adult 'C' grade movies, 12:00 - 24:00 older Bollywood Masala films  
Marketing/ Promotion: Hand painted as well as printed posters  
Ticket: Rs. 15 - 20  
Capacity: 750 people  
Audience: Migrant daily wage laborers and workers who work in shifts.



# NEW ROSHAN

Owner: Merchant Kedar

Started: Early 1900s

Former name: Elphinstone theatre

Initially used for: Plays

Time Schedule: 10:30 - 12:00 Adult 'C' grade movies 12:00 - 24:00 old masala films

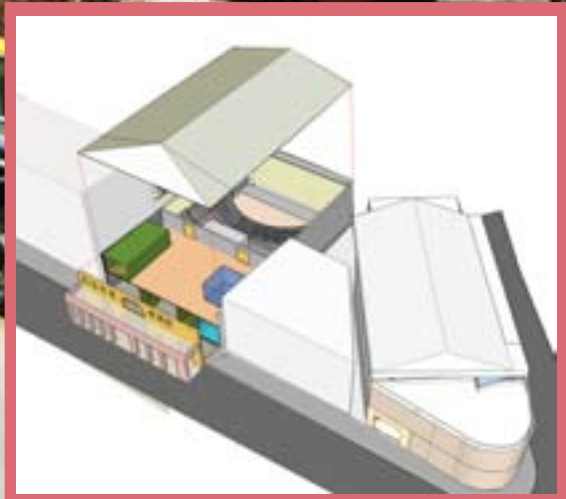
Marketing/ Promotion: Hand painted as well as printed posters

Ticket: Rs. 15 - 20

Capacity: 668 people

Audience: Migrant daily wage laborers and workers who work in shifts.





New Roshan & Alfred : Axo View

# GULSHAN

Owner: Ismail Kapadia & Ibrahim Khatri

Started: First quarter of 20th century

Land ownership: Sharing the land with beetle-leaf seller

Initially used for: Movies

Time Schedule : No morning shows, 4 shows daily: 12-3, 3-6, 6-9, 9-12

Movie typology: 2 weeks Bhojpuri films, 2 weeks Bollywood films

Marketing/ Promotions: Hand painted posters

Ticket: Rs. 6 - 15

Capacity: 680

Audience: Migrant daily wage laborers and workers who work in shifts.

No female audience

... for the poor there were just two kinds of entertainment, one was the red light area and the other was cinema. This area had both of them, so they used to spend time here and leave. There were no families living in this area.

Owner of Gulshan Talkies and adjacent restaurant on Pila House, the entertainment district



# Single Screen Theaters

For most of us who grew up in the 70s and the 80s, this is where we went to watch films. Clustered around the railway stations and within the markets around them, these huge concrete frame structures were the centers of the film watching rituals of families and groups of friends on days off. Today as film watching habits transform and as the audiences either flock to the mass produced or 'niche' films screened in multiplexes; or to the regional films and old fashioned pot-boilers of the 80's found in slum theaters and on television, these monstrous monuments to the film watching rituals of the past crumble away. Many of them struggle to survive in spite of the onslaught of change; still others give way and are transformed into multiplexes and malls.



Jaya

## Jaya | Diamond | Ajanta | Milap

This is a group of theaters around Borivili railway Station in the western suburbs of Mumbai connected to each other by a network of streets that sell everything from household goods, clothes to jewellery. Jaya is the largest of the three. You enter the front courtyard of the theater through a small alley lined with hawkers. The building is three storied with the entrance of the theater to the right. Above the theater are a series of small shops and office establishments. There used to be a break in the wall from where you could walk over to the other theater 'Diamond'. This breach as subsequently been walled up and now one has to walk back to the main road and take a longer route to get there. Smaller than Jaya, 'Diamond' was known for its unusually steep Balcony level, where you literally look down at the screen. The stalls below, though cheaper, gave a better view.



Diamond

A narrow pedestrian street selling CD's and clothes thronging with people connects Diamond to 'Ajanta'- the third and the last of this triad. From a name that evokes historical cave temples this theater saw a history of devolution, as it first gave up showing the more expensive mainstream Hindi films and started showing cheaper films in Bhojpuri or Marathi, until it finally gave up trying to resist inevitable change and was demolished. Today a multiplex is being built where it stood.



Ajanta

Another theater that awaits the Multiplex treatment is 'Milap' further south on S V Road. With a name that means 'Meeting' it is easy to see this building as emblematic of a deeper change in the city where meetings between classes at public spaces are becoming rarer. This monumental theater has been evacuated for some years now. Completely stripped of everything, the seats, the screen, the projector, all that remain of the paraphernalia of film watching is the empty shell of the building and a few fragments of film on the ground. The only inhabitants of the space are the lone afternoon sleepers who lie underneath the trees in its compound and the men who have started a makeshift garage in the space.



JAYA

EQUIPPED WITH TECHNOLOGY  
P. 500 S  
60

સુખ સ્વપ્ન સંસ્થા  
અભિયાન શરૂ કરવા માટે  
જી.જી.જી. સંસ્થા

Bank of Baroda  
ATM  
24 Hours

FOLIO

SUN



Diamond



Ajanta











WELCOME TO BALCONY





Minerva was a large cinema theatre founded in the inner city in the 1970's. Close to the important railway junction of Bombay Central, which would bring in many new migrants from the northern parts of the country everyday, this large theatre once received large audiences. Today, the run down structure awaits a promised new life as 'Osaiinama'- a museum dedicated to cinema and its artifacts.



Apsara

**BRIDGESTONE SELECT**

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**DHOOOM 2**

**13B**

INXNETTON



but there was no trace of the boy," said Shinde.

SIX thousand electronic meters, at its around 600

# Bharatmata theatre eviction upheld

Kartikeya | 7/04

Mumbai: A city civil court on Thursday dismissed an appeal filed by the owners of Bharatmata theatre in central Mumbai challenging the eviction notice issued against them in 2002. Kapil Bhopatkar, owner of the over 70-year-old theatre, which shows Marathi movies

theatre 72 years ago and now it wants the theatre to move out. The theatre is a popular hub for Marathi cine goers and has screened all of Dada Kondke's films. *Maheer chi Saadi* was among the films that witnessed a silver jubilee there. "The land is in prime locality and NTC wants to build residential and commercial

# Rly official booked for not providing first

Mumbai: The complaint with police against Guru Teg Bahadur for not providing to an injured allegedly led to



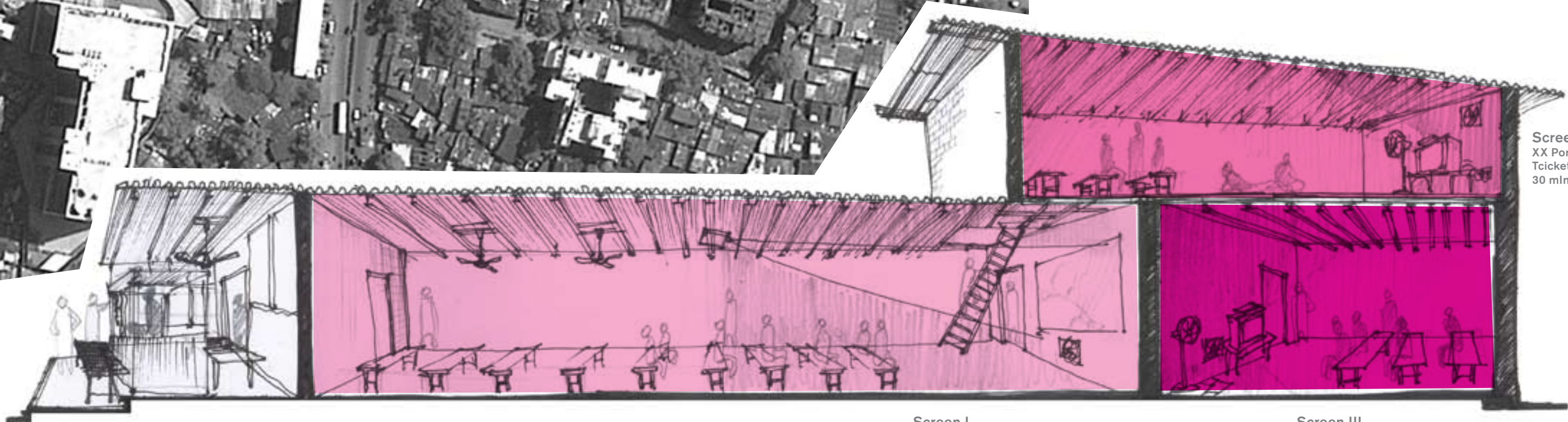
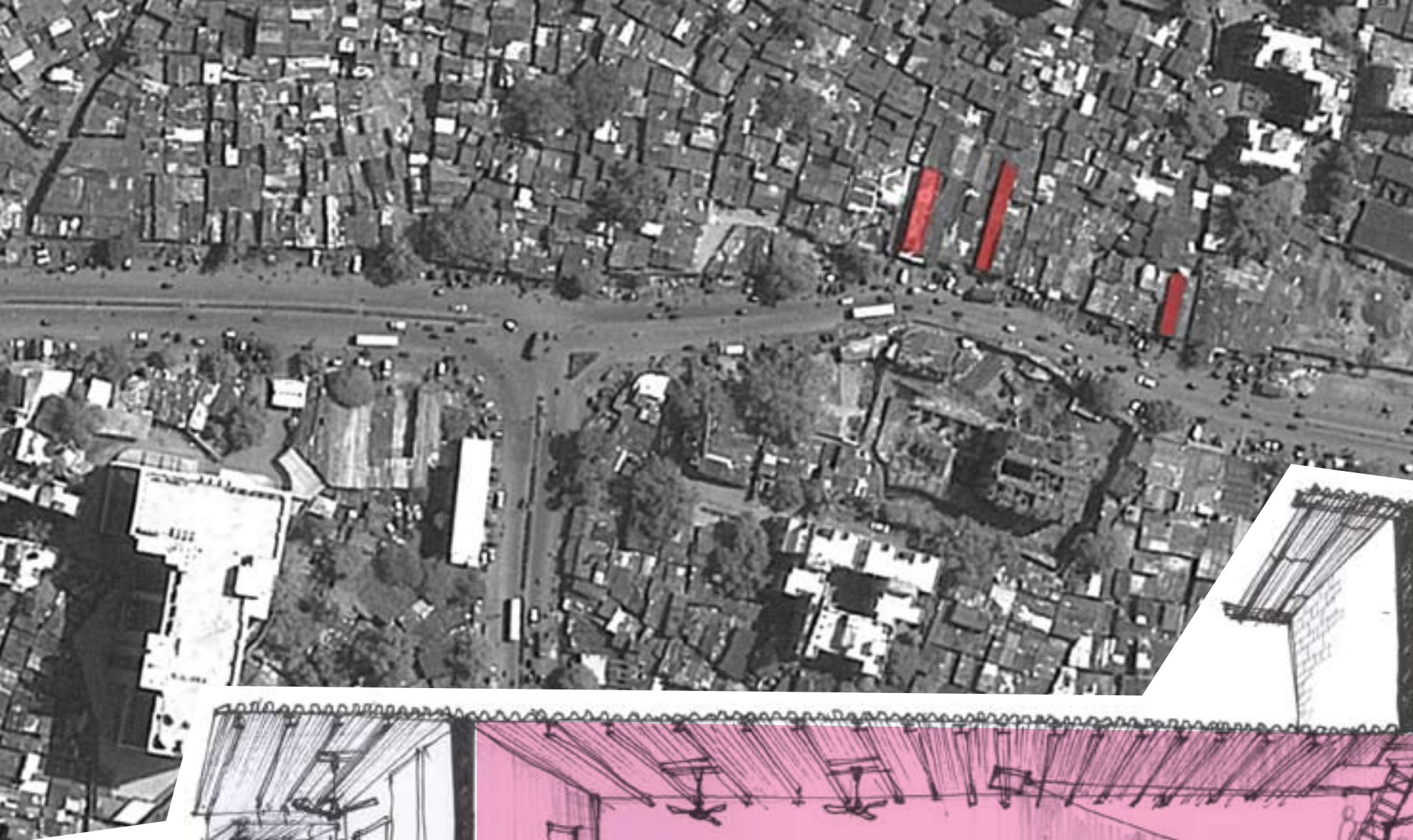






# Slum Theaters

Inserted into the dense fabric of the slums of the city where over 50% of the population live are thin slices of entertainment spaces for the mainly male migrant labor of the city. Finding the ticket prices in the multiplexes too exorbitant they flock to these theaters where tickets can be bought for as little as 5 Rupees. The theaters are long thin buildings that are completely introverted. They only open out through a narrow door to the street. At night this façade is completely closed making it hard to find these establishments; but in the day they are marked on the street by the posters of the films being shown inside. The ticket collector sits guard in front while Inside is a series of dark stuffy rooms where DVD players play pirated films projected on screens or on large screen televisions to men sitting in corners on the floor or on the few chairs and benches there might be. As you move from one room to the next the pornographic content of each of the films increases- from the relatively mainstream right up in front to the x-rated tucked away at the back.



Screen I  
Old Bollywood Films  
Tickets Rs. 15

Screen III  
XXX Pornographic Films  
Tickets Rs. 15  
30 min

Screen II  
XX Pornographic Films  
Tickets Rs. 15  
30 min

# Mala Video

Location: Malwani Slum, Orlem, Malad (W)  
Ticket Rate: Rs.10-25 depending on the movie screened  
Movies screened: Hindi, Regional (Telugu), sometimes cricket matches

The slum theater is part of a network of similar establishments scattered around the whole slum. The owners and managers of the 7 theaters in the area all belong to a large extended family. While an uncle owns the theaters, the nephews are involved in their day to day running. Each of these theaters shows different films from 10 in the morning till midnight. Three of the theaters screen Hindi films that range from recent films to older films and movies in Telugu because of the strong presence of a Telugu speaking community in the area. The family owns one projector and hires another six for the remaining theatres for Rs. 250 a day.

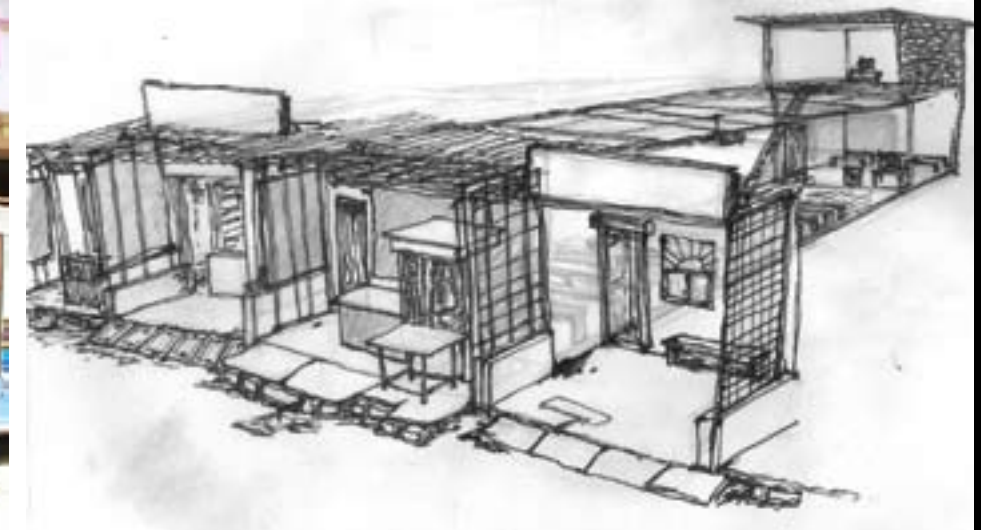
All the films screened here are shown illegally. Sometimes DVDs are obtained from neighboring video libraries. These are the older Bollywood films or films in other regional languages. There are even alleged stories that the police seize pirated DVDs from nearby dealers and rent them to the slum theatres for a fee!

In the theater there are seven rooms out of which two are used as storage and living spaces and the other 5 are used to screen movies.

The locals say that the theatre has been running for 30 years. These seven rooms were bought 30 years ago. Initially the ticket rate was one rupee and fifty paise and the films screened were mainly in Marathi language for the residents who were predominantly Marathi speaking. There were separate benches for women. But later, with the Marathi community shifting to the far suburb of Mankhurd and this area being occupied by migrants from Andhra Pradesh, the owners of the theatre started screening Telugu. These theaters exist on precarious line between the legal and the illegal. Police raids are frequent. As a result studying these is fraught with danger, because any formal documentation may prove detrimental to the theatre.







# TAMBU | Traveling Tent Theaters

There are Cinema Cities that work as vectors emanating from the metropolis across the landscape of the country. These vectors carry with them images that shape the imagination of the city. Traveling Tent ('Tambu') Theaters are such a phenomenon. Begun 50 years ago, they now exist only in the State of Maharashtra. Every few months a miniature Cinema City springs up for a period of 15 days in a village and then travels to another. Often part of religious festivals, these theaters are the highlight of traveling fairs that move from village to village, attracting their audiences from the surrounding places. For a short period of time a space outside the village comes alive with the lights and sounds of cinema. Kohinoor Talkies is one such theater that travels across the length and breadth of the state 8 months of the year. It is only during the monsoon season that they pack up all their goods in a warehouse in the town of Paithan.

The theater is generally set up just outside the main village. Often the land belongs to temple trusts that lease it out. Permissions are required from local authorities like the gram panchayat and the collector. It takes around a day to set up the theater including the projector room, tent screen, ticket counter and the fencing to prevent people from entering without a ticket. The company leases the truck that carries the equipment from one town to the other, along with the labor to set it up. The cost of rental varies from 5,000- 10,000 rupees as per the distance and location of travel. The distributors, along with the film prints, supply movie posters and other publicity materials.

Each tent has a capacity to seat around 2000 to 3000 people. Shows start in the evening at 6 or 7 o'clock and continue all night till dawn. The films are acquired for a fee of around 10,000 to 30,000 rupees from a distributor in Aurangabad. The films shown are Telugu films that have been dubbed in Hindi as they are full of the action, dance and melodrama that the theater owners say the locals enjoy. Films in Marathi, the local language, are also popular while Hindi movies are hardly screened.





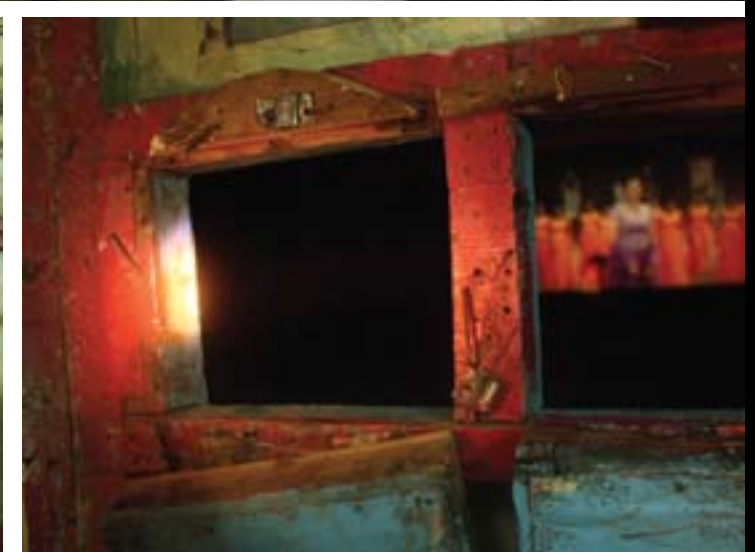


## Mapping the route of Kohinoor Traveling Talkies

VILLAGE	TALUKA	DISTRICT	PERIOD
Deulgaonraja	Deulgaon	Buldhana	30 days
Mukamulli	Mehekar	Buldhana	8 days
Dhoni, Vasind	Shahapur	Thane	15-20 days
Singola	Jamner	Jalgaon	8 days
Goregaon	Hingoli		15 days
Hivrashram		Buldhana	5-6 days
Dahrkalyan		Jalna	8 days
Barashu		Parbhani	25 days
Islapur	Kinwat	Nanded	8 days
Nagdosh	Kimwada		5-6 days
Dhotra	Sillod	Aurangabad	10 days
Paithan	Paithan	Aurangabad	20-25 days
Shiknapur	Shiknapur	Satara	8 days
Yermala	Osmanabad	Osmanabad	8-10 days
Tirh	Osmanabad		10-15 days
Ranjangaon		Aurangabad.	20 -25 days







# Multiplexes

Cinema theaters, once the landmarks of entertainment in the city are nowadays buried in the much larger consumer spectacle of the mall. The theaters are generally placed on the top floor of these massive buildings. From the outside the only indication of the cinema halls are the posters that advertise the films. A new genre is sought to be created- the 'multiplex' film- that caters to the upwardly mobile middle classes of the urban centers of the country. The old large single screen theatre is replaced by multiple smaller, more luxurious and more expensive spaces.

The Link Road in Andheri in the western suburbs of Mumbai has become one of the most important streets of the city. Along this street many such malls and multiplexes can be found replacing older industrial and housing areas. Three such malls stand on the main road within the Lokhandwala Complex area, which houses many of the newer production spaces for the film industry. The southern-most is Fun Republic which is often the chosen venue for film festivals. This theater is part of a larger complex housing restaurants and a few shops. The building is arranged around a courtyard with large hoardings all around. A small preview theater on the top floor is used by filmmakers to hold screenings for friends and potential distributors. Further down the road is one of the first multiplexes in the area-Fame Adlabs. This massive green aluminum clad building has two entrances- one into the theater on the first floor and the other into the lobby of a shopping center where cell phone accessories and jewellery are sold. The final theater in this triad are the Cinemax theaters in the Infiniti Mall. With a pseudo-temple dome in aluminum over the entrance and a glass façade, this site is extremely popular as a place to hang-out for struggling actors looking to make a break into the industry. The architecture of the space is the stage set on which the struggling actor strives to make his image everyday. The clothes they wear and the attitude that they strike is part of the performance they put on to try and be noticed. Following an interview for this book, one actor who refused to let on where he really lived, asked the researcher to wear fancier clothes when she comes to speak to him again. Bemused, when the researcher asked him the reason for this strange request, he replied that it was important who he gets seen with: his reputation was at stake.





Fame Adlabs



Cinemax

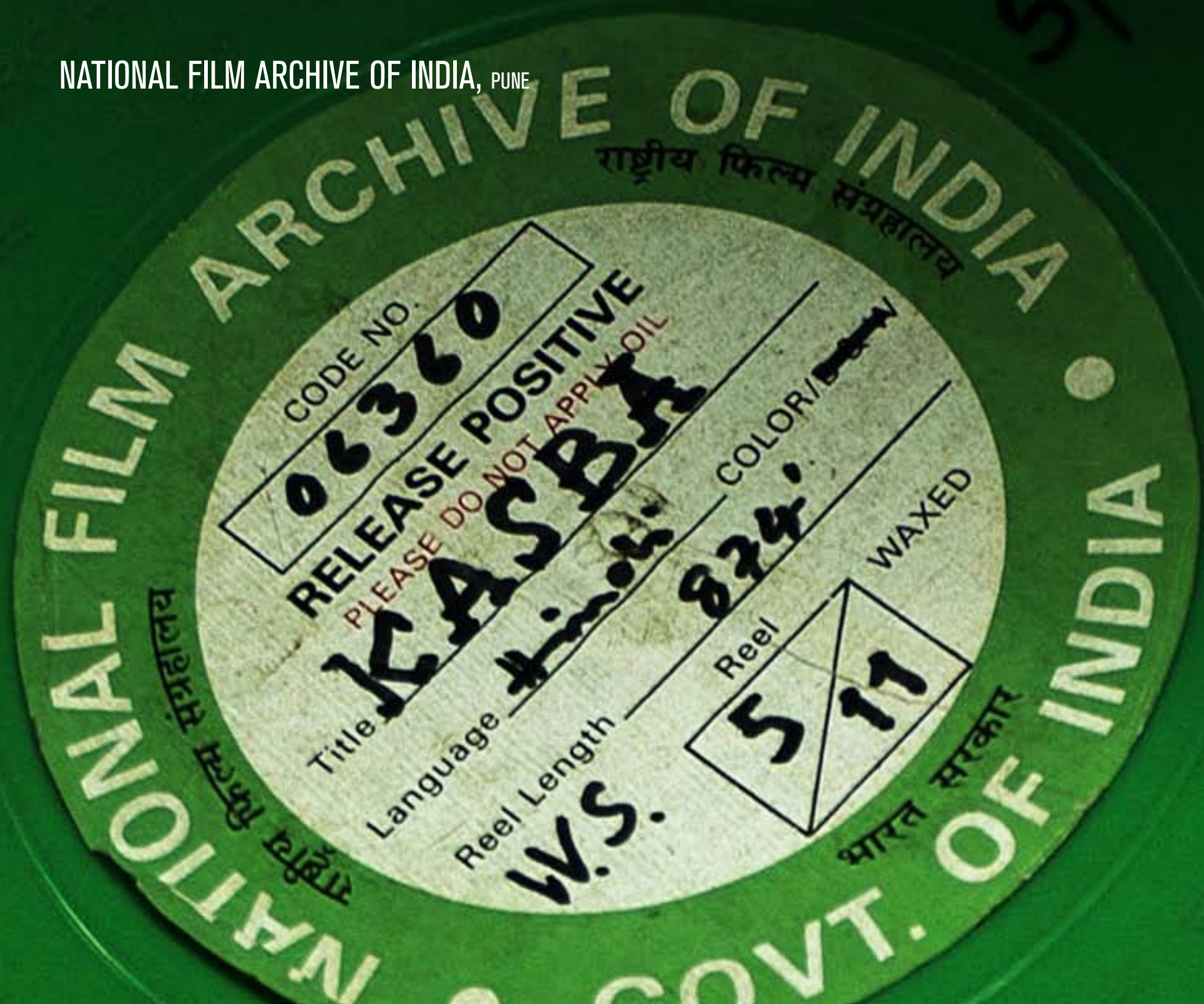


Fun Cinemas





Archiving|Recycling



“The mission of the National Film Archive of India is to safeguard the heritage of Indian Cinema for posterity and act as a centre for dissemination of a healthy film culture in the country. Promotion of film scholarship and research on various aspects of cinema also form part of its charter. Familiarizing foreign audiences with Indian Cinema and to make it more visible across the globe is another declared objective of the Archive.”

That is from NFAI's website. The archive was started in the 1960s with the persistent initiatives of a few individuals working at the Film and Television Institute of India. The foremost among them is P.K. Nair, academic and film historian, who headed the archive for many years. What started as a informal effort of a few cinema enthusiasts has now grown into a full-fledged organization under the Ministry of Information and Broadcasting.

The archive now has temperature and humidity controlled vaults for storing film prints and negatives of invaluable films that constitute Indian film history. It also has a large collection of world cinema classics. It is here that films are preserved in their pristine celluloid form – something a film enthusiast would give an arm and a leg to experience and watch on the big screen.

The archive has been a great resource for film festivals, academic institutions, film societies and individuals alike. Apart from film prints the archive also keeps film stills, posters and publicity materials, which are available for viewing and for research purposes.









## Photo Studio



If cinema is a mirror in which we make ourselves anew, then the old entertainment district of Pila House could be seen as an endless house of mirrors..where the possibility of transformation takes many different shapes.

Like the idea of having the companionship of superstars - offered by the small photo booths that huddle on the main road between the old cinema theatres 'Pakeezah' ( the pure one- named after a shimmering film of the same name) and 'Tamanna' (desire).

You can walk into a studio and make your personal dream: choose a location from a number of backdrops, choose a life sized film star cut-out as your companion and get your photograph taken.

The backdrops are like doors to the dream places shown in many Hindi films- lush landscapes or foreign cityscapes.

The choice of companions are contemporary- a muscled Salman Khan, a dapper Shahrukh, or a lissom Katrina Kaif or Kareena. Perhaps following the known codes of payment in the film industry, it costs more to be photographed with the men.

ROYAL GUEST HOUSE

डु.पी. स्टूडियो  
269, बीकानेर रोड, जयपुर

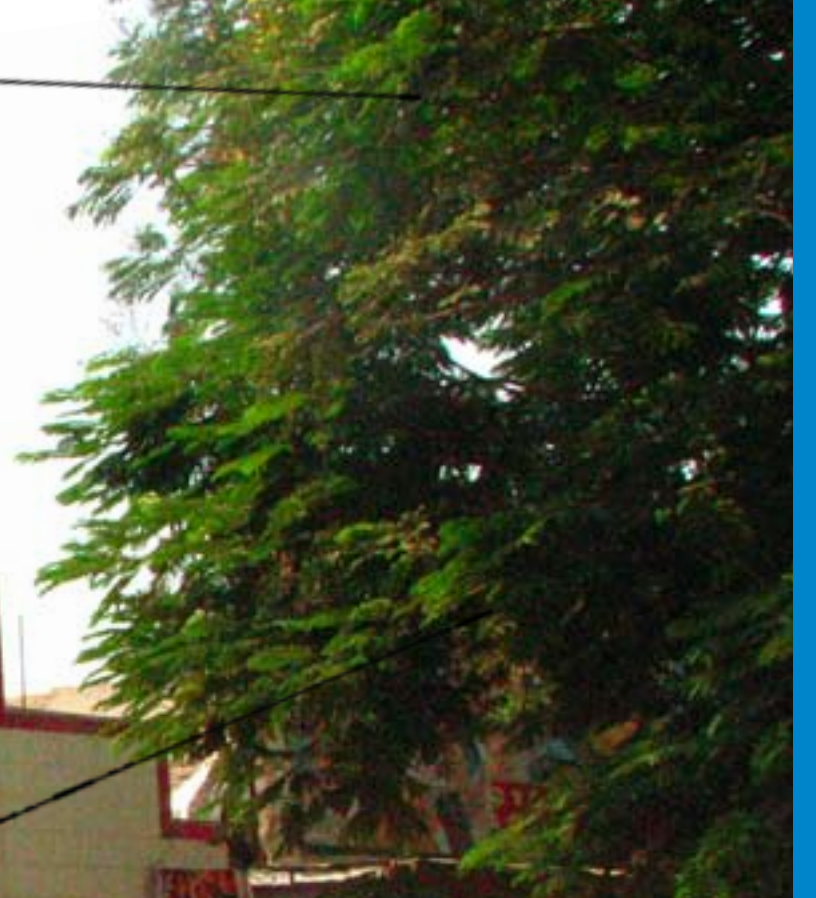
STUDIO

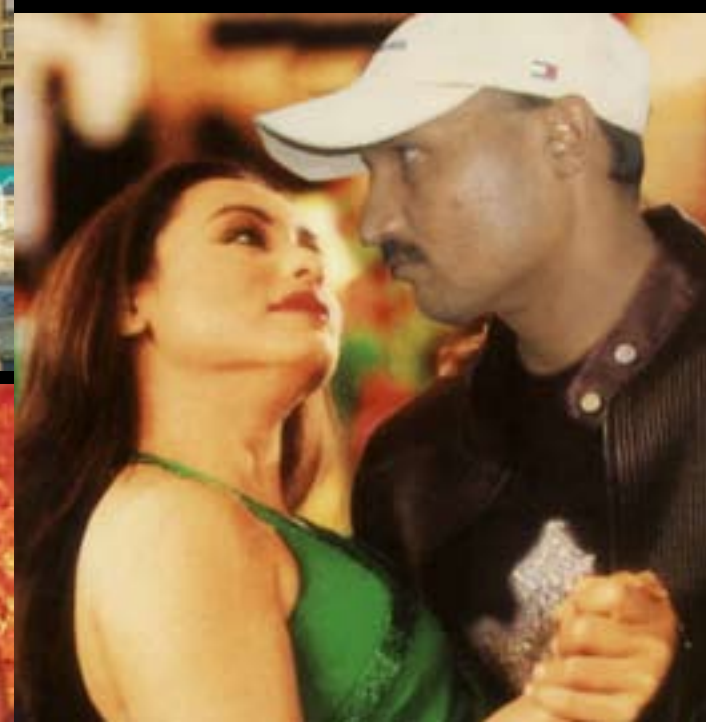
NEW ROYAL GUEST HOUSE



ROYAL

रॉयल टॉकीज







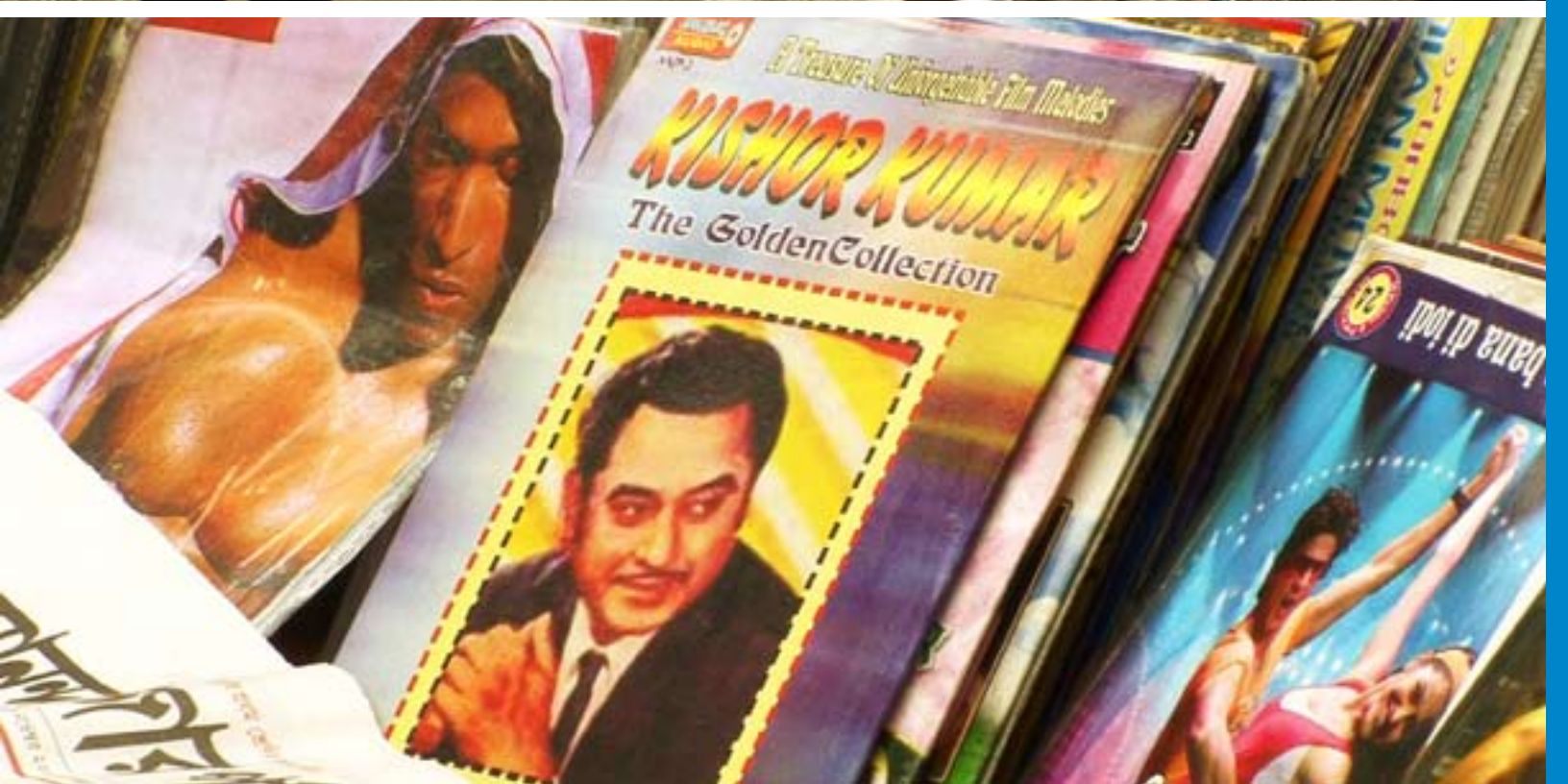
## Bar Dancers



### **Kareena aka Sandhya**

Born 1982, Moradabad, UP  
1998 Migration to Bombay  
1998-1999 work as domestic worker  
2000 casual dancer in beer bar  
2002 permanent dancer in beer bar  
2005 jobless due to ban on bar dancing  
2006 casual and freelance sex worker

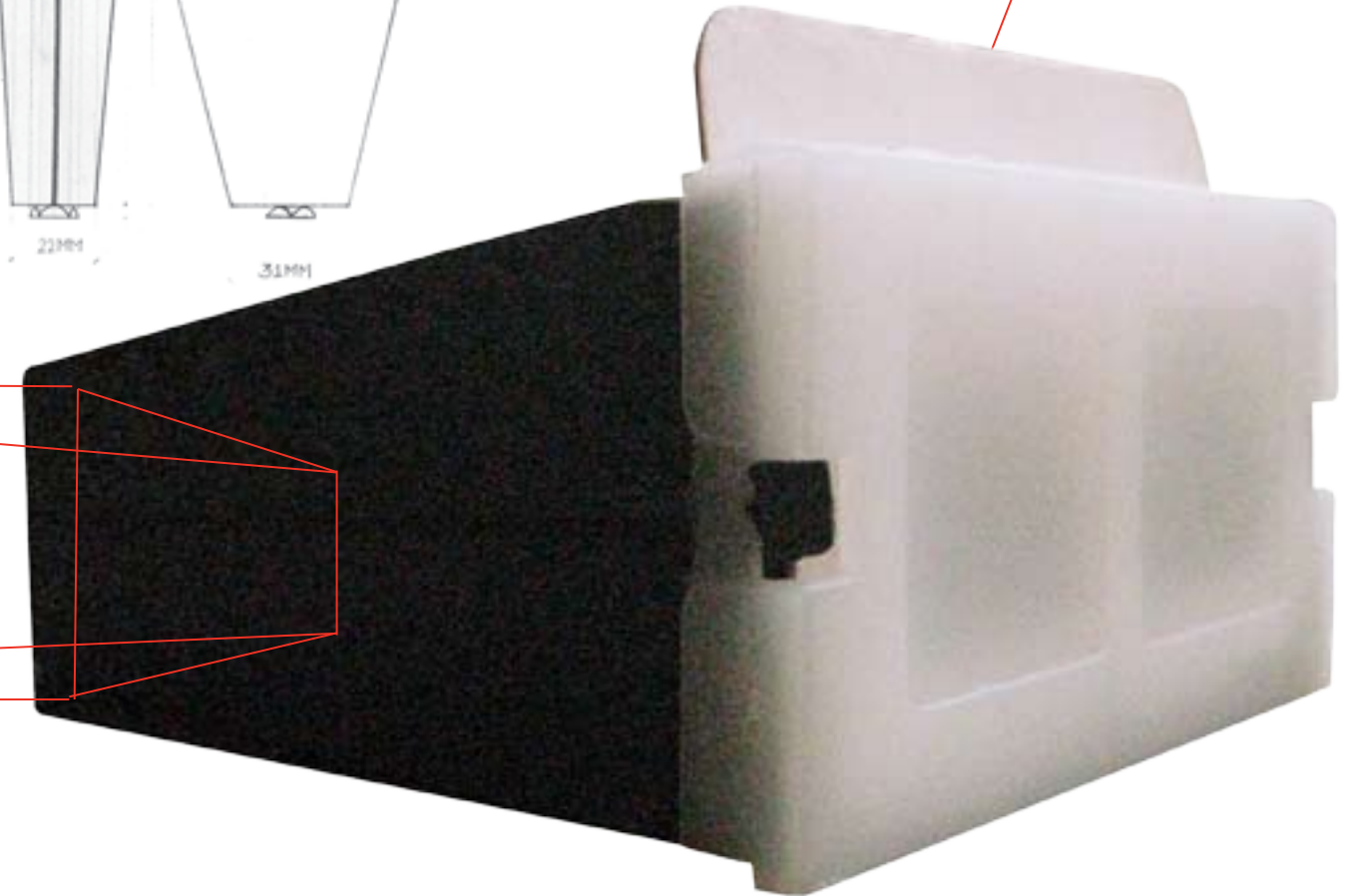
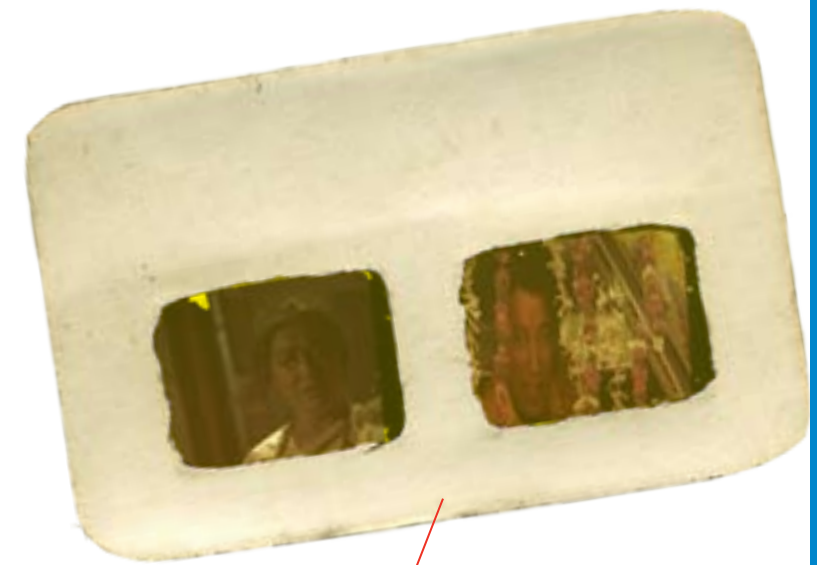
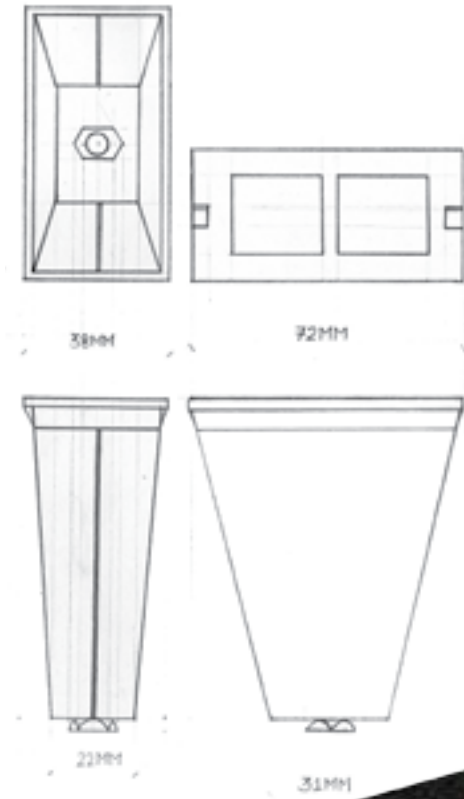




Pirated DVDs

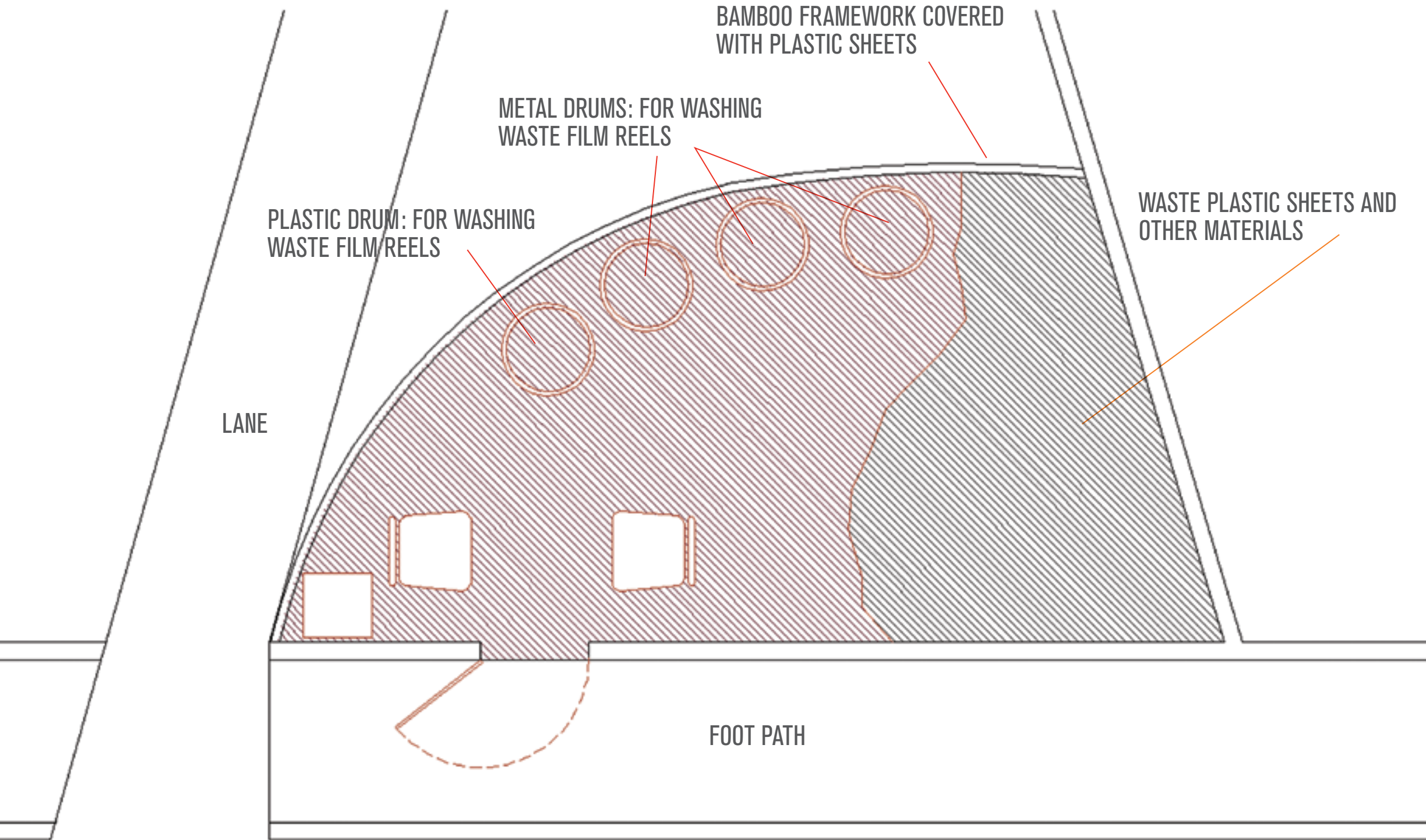


# Baby Cinema



One Man Film Recycling Unit





Octogenarian Chiranjilal Sharma arrived in Bombay along with his family from Lahore at the time of India's partition in 1947. Working in the film industry as an odd-jobs hand he finally settled into his business of waste film recycling. He would collect waste black and white film negatives and prints from film laboratories, editing and sound studios and process them in his crude workshop to extract precious metallic silver from them. The cellulose triacetate base of the films would then be given to bangle manufacturers who would dye it and make bangles of various colors. His equipment consisted of a few vats heated on a wood fire, some chemicals and rudimentary brushes.

He talks of his biggest order in the late 1960s when he bid for the recycling of all of Films Division's (state owned propaganda documentary and newsreel making organization) waste films and damaged prints by the ton and made a small fortune selling the silver extracted from them. Unfortunately for him, films went color and color films have no silver in them. He would often be seen scrubbing reels of magnetic 35mm tape to extract something from it. Now, he comes to his workshop everyday and has devised a way of using color prints and negatives to make small film frames which he sells to toy makers, to be used as slides in film-viewing toys that are sold at fairs. Then he heats the polyester based prints of films in warm water and scrubs every trace of emulsion off them, to make clean polyester reels which are in turn supplied to recyclers to make various objects out of them. Small stiffeners for the corners of short collars are among such items made from recycled film.

Sharma-ji, as everyone calls him, sits in his small trapezoidal workshop in Kulupwadi in the northern suburb of Borivali, at the edge of the national park. He can tell the story of the development of the suburb from nothing to the bustling place it has become, along with many anecdotes of working in the film industry in his soft, sometimes inaudible voice. He slips into Punjabi, his mother tongue, while talking of yesteryear superstar, and his contemporary, Dev Anand, whom he used to meet in the studios, way back in the 1950s. He remembers how he spent a lot of money trying to make his son into a hero.







Credits





# Cinema City Lived

An initiative of Majlis and Research and Design Cell,  
Kamla Raheja Vidyanidhi Institute for Architecture  
and Environmental Studies, Mumbai

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Rupali Gupte

Indrajit Sen

Chirag Punjabi

Jyotiraditya Shah

Abhidnya Charya

Paras Gala

Vimal Mishra

Mamta Murthy

Narayan Nimbalkar

Farooque Sheikh

Sunil Tandale

George Jose

Archana Hande

Renu Savant

and all the countless institutions and individuals that allowed  
us access and other help

## Image Credits

### Introduction

Sleep; 1998; Sudhir Patwardhan

Boy in the Balcony; 2006 -07; Ranjit Kandalgaonkar,

Saurabh Vaidya, Aditya Potluri for Majlis Fellowship

## Production

### Animal Supplier:

Jhansi Ki Raani, 1952, directed by Sohrab Modi

Haathi Mere Saathi, 1971, M.A. Thirumugam

Dharamveer, 1977, Manmohan Desai

Hum Aapke Hain Kaun, 1994, Suraj Barjatiya

Asoka 2001, Santosh Sivan

## Chandivali:

Love, 1991 , Suresh Krishna

## Kamalistan:

Pakeezah, 1972 , Kamal Amrohi

## Display

### Single screen theatres.

Double Spread number 12; Photographs; Photographer:

Zubin Pastakia

## Tambu Cinema.

Double Spread number 2, Lower 4 Images; Double Spread

number 4, Upper 2 images, Lower 1 Left

Photographer: Amit Madheshiya

## Multiplexes

Page 1, Advertisement for Celestial City, Pune

All other images from Design Cell and Majlis Archive.

**Supported by HIVOS and the Ford Foundation**

