CHAPTER V
ANATOMY OF
MARATHI FILM PRODUCTION

5.1. Introduction:

This chapter is devoted to the production sector of the Marathi film industry. In this chapter, the term 'production' is used in a narrow sense to include the production of feature films as a tangible product, ready for the theatrical release. Hence, it does not cover the subsequent production of the final recreational service through distribution and exhibition of films.

The production sector in the film industry distinguishes itself from the distribution and exhibition sectors for two reasons.

1. In this sector, there is maximum involvement of art, technology and business as equally important factors affecting the final output. In the other sectors, mainly the business aspect affects the decision making.

2. The non-economic factors like glamour, fame and pleasure associated with the creative activity are significant in the production sector. These factors are hardly relevant to the other sectors of the film industry.

5.2. Factors Affecting the Thematic Choice of a Film

The success or failure of a film at the box-office, its
recognition by critics and Government as a piece of art, its
genral impact on the public psyche depend on how and what type
of film is produced. Once the production is complete, there is
very little which distributor and exhibitor can do to change the
fate of the film. Therefore, it is necessary that the producer
has to take into account demand for different types of films and
changing preferences of cine-goers and plan his film
accordingly.

The information provided by producers and directors of
Marathi films reveals that the thematic choice of a film is made
according to following factors:

1. The Temperament of the film-maker:

It is found that certain film-maker is moulded to produce
only a certain type of film. For example, Datta Dharmadhikari, in
the past and Annasaheb Deulgaonkar, at present are inclined to
produce family melodramas, Dada Honde excels in the production
of rural based comedies, while Sushama Shiromani prefers to
produce heroine-based light entertainers. Ramdas Phutane and
Vinay Newar try to deal with some social problems in the
rural society of Maharashtra. Normally, such producers do
not cross the orbits they have imposed on themselves.

2. Successful films in the past:

There are only a few films which are trend setters and
leave behind a trail of many similar films, copied by other
producers. ‘Sangaty Aaliya’ of Anant Mane and ‘Pinjara’ of
V. Shantaram (the story for which was also written by Anant
Mane) created a wave of Marathi tamasha films. 'Dhumdhada' by Mahesh Tothare has inspired many other producers to produce comedy films. 'Tujhya Vachun Karmena' by Gajanan Sarpotdar, 'Gadbab Ghotala' by Ahluwalia, 'Gammata Jammat' by Satish Fuljarni, and Prem Faruya Thulla Thullam by Girish Ghanelekar confirm this trend.

3. Pre-conceived notions about audience preferences:
In the absence of scientific market research, some facts and some myths regarding the tastes of consumers guide the choice of theme. For example, it is taken for granted that Marathi films get audience mainly from three sub-categories:

a) Factory workers in urban area,
b) Rural uneducated class,
c) Women from lower and middle income groups.
Accordingly, films are tailor-made to suit their preferences.

The thematic classification of Marathi feature films produced from 1974 to 1985 indicate a limited range of subjects covered by Marathi films.
### Table 5.1

**Thematic Classification of Marathi feature films, (1974-85)**

<table>
<thead>
<tr>
<th>Type</th>
<th>Number of films</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Family Melodramas</td>
<td>76</td>
</tr>
<tr>
<td>2. Films dealing with social and Political problems</td>
<td>40</td>
</tr>
<tr>
<td>3. Tamasha based films</td>
<td>36</td>
</tr>
<tr>
<td>4. Comedies</td>
<td>35</td>
</tr>
<tr>
<td>5. Historical &amp; Mythological</td>
<td>20</td>
</tr>
<tr>
<td>6. Crime thrillers</td>
<td>14</td>
</tr>
<tr>
<td>7. Children's films</td>
<td>5 (dubbed)</td>
</tr>
<tr>
<td>8. Others</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>230</strong></td>
</tr>
</tbody>
</table>

2. Central Board of Film Certification, Bombay.

Of course, the classification in the Table 5.4 is not in the form of watertight compartments. Some family melodramas deal with social problems like dowry deaths, while some social films have a tinge of comedy. However, on the basis of the emphasis of the film and its treatment about various aspects of the subject, this classification is made. It is clearly evident that
Marathi films are reluctant to cross the threshold of family melodramas and when they do it, they hang on to tamasha films or comedies of Dada Londie type. An interview with film critic Shri V.P. Sathe disclosed that lack of variety of subject is a common feature of Marathi film production. The films like Sinhasan, Umbartha, Samna, and Shapit are a few exceptions. According to him, this is one reason why Marathi films fail to get any prestigious national or international awards.

Another reason for limited range of subjects is the very small number of the films produced. The total number is so small that any experimentation becomes a costly adventure with no prospects for financial backing. Of course, this problem is common for the films in Hindi as well as for other regional films.

5.3 Censor Categories of Marathi films

A discerning feature of Marathi films is the tendency to produce films with 'U' Certificate.

At present, the Central Board of Film Certification has four different categories or censor certificates. They are 'U' (for universal exhibition), 'A' (only for Adults above the age of 18 years), 'UA' (films for adults and for the children below the age of 18 years only under parental guidance), 'S' (films exclusively for specialised audience like doctors).

The pattern of film certification has economic implications. If a film has 'A' certificate, it is deprived of a large segment of the audience of younger age group. On the
other hand, such 'A' film with its heavy dose of sex and violence can attract more adult audience along with illegal audience of those below the age of 18 years.

In the following Table 5.2, the censor data of Marathi films produced since 1974 are given.

**Table 5.2**

Censor Certification of Marathi films (1974-85)

<table>
<thead>
<tr>
<th>Year</th>
<th>U.</th>
<th>A.</th>
<th>UA</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1974</td>
<td>11</td>
<td>0</td>
<td>0</td>
<td>11</td>
</tr>
<tr>
<td>1975</td>
<td>17</td>
<td>0</td>
<td>0</td>
<td>17</td>
</tr>
<tr>
<td>1976</td>
<td>9</td>
<td>1</td>
<td>0</td>
<td>10</td>
</tr>
<tr>
<td>1977</td>
<td>18</td>
<td>1</td>
<td>0</td>
<td>19</td>
</tr>
<tr>
<td>1978</td>
<td>17</td>
<td>7</td>
<td>0</td>
<td>15</td>
</tr>
<tr>
<td>1979</td>
<td>16</td>
<td>7</td>
<td>0</td>
<td>19</td>
</tr>
<tr>
<td>1980</td>
<td>27</td>
<td>1</td>
<td>0</td>
<td>28</td>
</tr>
<tr>
<td>1981</td>
<td>24</td>
<td>7</td>
<td>0</td>
<td>27</td>
</tr>
<tr>
<td>1982</td>
<td>20</td>
<td>3</td>
<td>0</td>
<td>23</td>
</tr>
<tr>
<td>1983</td>
<td>18</td>
<td>7</td>
<td>0</td>
<td>20</td>
</tr>
<tr>
<td>1984</td>
<td>23</td>
<td>7</td>
<td>05</td>
<td>25</td>
</tr>
<tr>
<td>1985</td>
<td>13</td>
<td>1</td>
<td>2</td>
<td>16</td>
</tr>
</tbody>
</table>

Total 209 19 2 230

*Source:* Central Board of Film Certification, Bombay.
From the Table 5.2, a relatively low percentage of 'A' films in Marathi is clearly evident. During last 12 years the following Marathi films were certified as 'A' films:

1. Choricha Mamlol 1976
2. Daga 1977
3. Dhalat Mehtani 1978
4. Sushila 1978
5. Deed Shahane 1979
6. Gyanbach Meht 1979
7. Tithat Mirkh Ghatavarchi 1979
8. Savoj 1980
10. Manacha Funku 1981
11. Galli Te Dilli 1982
12. Don Baya Phajiti Aalia 1982
13. Aplech Daat Aplech oth 1982
14. Listafa Udyachi Baat 1983
15. Varadi Latla Puneri Phata 1983
17. Mahananda 1984
18. Nilhare 1985

In respect of censor certification, Marathi producers complain about the double standards adopted by the Censor Board. They point out that many Hindi and South Indian films with heavy dose of sex and violence can easily get 'U' certificate, whereas for Marathi films the Board adopts very
rigid and conservative norms. As majority Marathi film producers want to avoid getting 'A' certificate, they have to accept a number of cuts in their original film as per the suggestions made by the Board. This reduces box-office appeal of Marathi films.

Many Marathi film producers disclosed that a Marathi film producer can not afford to get 'A' certificate because-

1. Such a film can not be used for 16mm non-theatrical exhibition which is an important source of revenue for producers.

2. 'A' films are not usually telecast by the Doordarshan which can cause loss of an additional source of income.

3. Marathi films are patronised by women viewers and many of them want to visit theatres along with their kids; so they can not attend 'A' movies.

4. Like Censor Board, even the audience applies different norms to Marathi and Hindi films. Many of them do not mind sex and violence in Hindi films, but they do not expect Marathi films to imitate Hindi films in this respect. They want Marathi films to be a healthy and sumptuous family entertainment for all the age groups.

While Marathi film producers want to play it safe by producing mainly 'U' films, films in the South Indian languages (Tamil, Telugu, Malayalam and Kannada) seem to capitalise on the 'A' and UA certificate.

In India, the Central Board of Film Certification has its regional offices at Bombay, Calcutta, Madras, Bangalore and
Trivandrum. Though the Hyderabad office is officially started, it has not yet started functioning in the real sense. In Bombay, most of the Hindi films along with Marathi, Gujarati, Punjabi and a few other language films are usually certified. The Calcutta office certifies Bengali, Oriya and Assamese films. The other centres from South certify mostly the films in the South Indian languages along with few Hindi films produced in the South.

In the Table 5.3, the certification-wise and the category-wise data of the film certification are given for the year 1985.

Table 5.3

<table>
<thead>
<tr>
<th>Category</th>
<th>Bombay</th>
<th>Calcutta</th>
<th>Madras</th>
<th>Bangalore</th>
<th>Trivandrum</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>U</td>
<td>153</td>
<td>58</td>
<td>208</td>
<td>47</td>
<td>59</td>
<td>525</td>
</tr>
<tr>
<td>UA</td>
<td>77</td>
<td>4</td>
<td>46</td>
<td>4</td>
<td>12</td>
<td>103</td>
</tr>
<tr>
<td>A</td>
<td>24</td>
<td>2</td>
<td>219</td>
<td>12</td>
<td>27</td>
<td>284</td>
</tr>
<tr>
<td>U+</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>214</td>
<td>64</td>
<td>473</td>
<td>63</td>
<td>98</td>
<td>912</td>
</tr>
</tbody>
</table>

The data reveals that the regional films in South have more than 50% A'and 'UA' films. In contrast to that, among the Bombay films, not a single Gujarati film had 'A' certificate, while out of 16 Marathi films produced in 1985, only one had 'A' certificate and two had 'UA'.

In South, such adult movies are mostly sex movies and they are popular even among the audience not familiar with southern languages which allow them to get all India market. Shri Vishwas Sarpotdar commented in his interview that even in the real life of rich peasantry in South (especially Andhra Pradesh) sex is a dominating force. Therefore, films based on sex reflect the real life situation.

5.4 The Phenomenal Growth of the Colour Films in Marathi:

When the Government of Maharashtra introduced a scheme of tax-refund to Marathi film producers, one of its objectives was to encourage the production of colour films in Marathi. This technical and consequently economic transformation in the film production is shown in the Table 5.4.
Table 5.4
A Comparative Statement of Black and White and Colour films produced in Marathi (1974-84)

<table>
<thead>
<tr>
<th>Year</th>
<th>Black &amp; Colour</th>
<th>Total</th>
<th>% of colour</th>
<th>% of colour</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>White Marathi</td>
<td>No. of films in total</td>
<td>films in total</td>
<td>films in total</td>
</tr>
<tr>
<td></td>
<td>films</td>
<td>films</td>
<td>films</td>
<td>films</td>
</tr>
<tr>
<td>1974</td>
<td>8</td>
<td>11</td>
<td>29.27</td>
<td>48.28</td>
</tr>
<tr>
<td>1975</td>
<td>9</td>
<td>17</td>
<td>47.06</td>
<td>46.25</td>
</tr>
<tr>
<td>1976</td>
<td>5</td>
<td>10</td>
<td>50.00</td>
<td>52.27</td>
</tr>
<tr>
<td>1977</td>
<td>7</td>
<td>19</td>
<td>63.16</td>
<td>61.04</td>
</tr>
<tr>
<td>1978</td>
<td>10</td>
<td>15</td>
<td>33.33</td>
<td>51.29</td>
</tr>
<tr>
<td>1979</td>
<td>7</td>
<td>19</td>
<td>63.16</td>
<td>71.85</td>
</tr>
<tr>
<td>1980</td>
<td>5</td>
<td>28</td>
<td>82.14</td>
<td>85.58</td>
</tr>
<tr>
<td>1981</td>
<td>7</td>
<td>27</td>
<td>74.07</td>
<td>90.27</td>
</tr>
<tr>
<td>1982</td>
<td>1</td>
<td>23</td>
<td>91.30</td>
<td>94.56</td>
</tr>
<tr>
<td>1983</td>
<td>2</td>
<td>20</td>
<td>90.00</td>
<td>94.74</td>
</tr>
<tr>
<td>1984</td>
<td>3</td>
<td>25</td>
<td>88.00</td>
<td>97.11</td>
</tr>
</tbody>
</table>

Source:
1. Film Information 7.1.1984 Issue.
2. Central Board of Film Certification, Bombay

From the Table 5.4, it is observed that Marathi films do not lag much behind other Indian films in the production of colour.
films. What is not reflected in this table is the fact that majority black and white films produced since 1981 are in regional languages, especially in Bengali, whereas the Hindi films are now almost totally in colour. In case of Marathi films, it was found that many producers during this period produced their first film in black and white with lower production cost. However, with the help of tax-refund for the subsequent films, they could produce later films in colour. 'Sinhasan' of Jabbar Patel, 'Sasurwashin' of Annasaheb Deulgaonkar, 'Pahuni' of Vishas Sarpotdar, 'Tevdha Sodun Bola' of Sushma Shiromani were all in black and white, but all of them had their second film in colour. According to the producers interviewed, they had to produce their first film in black and white because of the difficulties encountered by them to procure sufficient finance for their maiden venture. Of course, in the recent past, even new producers have entered the industry with their maiden film in colour because black and white films are now totally unacceptable to the audience.

5.5 Nature of Entrepreneurship in the Production of Marathi Films

In the organisation of Marathi film production, it is the producer who makes key decisions regarding the choice of story of the film and recruitment of main artistes and technicians. He is also financially responsible for the success or failure of film. Therefore he represents the real entrepreneurial talent drawn into the film business.
It is a peculiar feature of the Indian film industry that the failure of existing producers does not deter new producers from entering into production. It is a normal economic law that when an industry makes losses, the number of firms in the industry declines because of the exit of some losing firms. This law does not seem to apply to the film industry. What Sargent Florence has called 'hopefulness in the human heart' is responsible to cultivate the feeling that where others have failed, we can succeed.

Though this problem is endemic to the entire film industry in India, its presence in Marathi film industry deserves more attention. In case of films produced in other languages, the entry of newcomers at least increases the number of films. In case of Marathi film industry, in spite of continuous entry of new producers, the number of films has remained almost stagnant. As Marathi films are low budget films, barriers to the entry of new firms are further relaxed and the industry suffers from entrepreneurs who have neither experience nor expertise in the film production.

In the Table 5.5, there is information regarding the new and old producers in the production of Marathi films since 1974.
Table 5.5
The Composition of New and Old Producers of Marathi Films (1974-85)

<table>
<thead>
<tr>
<th>Year</th>
<th>New</th>
<th>Old</th>
<th>Total</th>
<th>% of new Producers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1974</td>
<td>10</td>
<td>1</td>
<td>11</td>
<td>90.90</td>
</tr>
<tr>
<td>1975</td>
<td>9</td>
<td>8</td>
<td>17</td>
<td>52.94</td>
</tr>
<tr>
<td>1976</td>
<td>5</td>
<td>5</td>
<td>10</td>
<td>50.00</td>
</tr>
<tr>
<td>1977</td>
<td>12</td>
<td>6</td>
<td>18</td>
<td>66.66</td>
</tr>
<tr>
<td>1978</td>
<td>10</td>
<td>5</td>
<td>15</td>
<td>66.66</td>
</tr>
<tr>
<td>1979</td>
<td>11</td>
<td>9</td>
<td>20</td>
<td>55.00</td>
</tr>
<tr>
<td>1980</td>
<td>17</td>
<td>11</td>
<td>28</td>
<td>60.71</td>
</tr>
<tr>
<td>1981</td>
<td>18</td>
<td>9</td>
<td>27</td>
<td>66.66</td>
</tr>
<tr>
<td>1982</td>
<td>17</td>
<td>6</td>
<td>23</td>
<td>73.91</td>
</tr>
<tr>
<td>1983</td>
<td>5</td>
<td>15</td>
<td>20</td>
<td>25.00</td>
</tr>
<tr>
<td>1984</td>
<td>12</td>
<td>17</td>
<td>25</td>
<td>48.00</td>
</tr>
<tr>
<td>1985</td>
<td>7</td>
<td>9</td>
<td>16</td>
<td>43.75</td>
</tr>
</tbody>
</table>

Note:
1. For the classification in the above table, the banners and not the names of individual producers are taken into account.
2. The banners, which have produced films before 1974 are also regarded as old producers.
the Table 5.5 confirms the domination of new producers in the industry. However, there is a slight decline in the percentage of newcomers since 1983. This is partly because of the survival of some old producers due to the entertainment tax-refund received by them.

Easy entry of newcomers in the production of Marathi films is found to be responsible for the dilution of the entrepreneurial base of the industry. Apart from usually low quality of films produced by them, the mortality rate of the film producing firms is also significantly high. In the Table 5.6, the frequency distribution of the firms is given on the basis of the number of films produced by them since 1974.

**Table 5.6**

Frequency Distribution of Firms According to Number of films produced.

<table>
<thead>
<tr>
<th>Sr No</th>
<th>Category</th>
<th>No. of Firms</th>
<th>% in no. of firms</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>film producers</td>
<td>95</td>
<td>66.47</td>
</tr>
<tr>
<td>2.2</td>
<td>film producers</td>
<td>28</td>
<td>19.58</td>
</tr>
<tr>
<td>3.3</td>
<td>film producers</td>
<td>11</td>
<td>7.69</td>
</tr>
<tr>
<td>4.4</td>
<td>film producers</td>
<td>4</td>
<td>2.79</td>
</tr>
</tbody>
</table>

Source:
2. The Central Board of Film Certification, Bombay.
5.5 film producers 1 0.69
6.6 film producers 3 2.09
7.7 film producers 1 0.69

Total 14 100.00

Note:
1. In this table, films produced before 1974 by any firm are not taken into account.
2. If any producer has produced films with different banners of his own, these banners are not treated separately but treated as one firm.

Source:
Compiled from the information given by the Central Board of Film certification, Bombay.

The Table 5.6 can focus attention on the mortality rate of the firms producing films. As many as 95 firms could produce one film and because of losses from their maiden venture, they could not recover to produce another film. Besides, the Table 5.6 does not take cognisance of the abortive death of the films which are discarded before their completion. Though separate data for Marathi films are not available, it is estimated at all India level that about 70% of the total number of films which get started remain incomplete for various reasons. During the period since 1974, 143 producers produced 230 Marathi films. It means the average number of films produced per producer is
only 1.6. This substantiates the observation that in Marathi film industry, there have been too many firms with too small a size of production.

5.6 Types of entrepreneurs:

The Working Group on the National Film Policy had identified five types of producers in the Indian film industry. If their classification is applied to the producers of Marathi films, the following observations can be made:

1. There are some established producers who are generally grown up with the studio owned production system in the past. In Marathi film industry, V.Shantaram and Bhalji Pendharkar belong to this category. Though Bhalji Pendharkar no longer owns the Jayprabha Studio in Kolhapur, he represents the discipline and the behavioural norms of the studio system under which the film used to be produced by a big organisation like Prabhat Studio. V.Shantaram continues to own the Rajlalmal studio in Bombay, but he produces films under the independent banner of V.Shantaram productions. Except these two producers, there is hardly any other Marathi film producer who can claim allegiance to the studio system. Both these producers are octogenarians and because of their advanced age, they are not much active in the film production. During the period under study, V.Shantaram produced 4 and Bhalji Pendharkar only 2 Marathi films. Thus, they belong to the vanishing tribe of the producers grown
up in the studio system. At present, among the remaining lot, only Dada Londe could venture to have a studio of his own and he has already set up his studio complex at Ingawali near Pune.

2. There is a large number of adhoc producers who are attracted to film making largely because of its glamour, the possibility of making speculative gains and the scope offered by the film industry to sanitise their black money. Most of these producers are adventurers or proposers rather than film makers. In the trade circles, they are known as ‘fly by night’ producers. They lack any long term commitment to the film making. After trying their luck with one or two projects, which usually end in financial disaster, they withdraw from the production scene but are soon replaced by new band of aspirants. During the period since 1974, the Marathi film industry has witnessed the entry of many such producers from the other occupations like building construction, auto dealing and wholesale trading. The trade sources point out that their influx is further encouraged because of the tax-refund scheme of the State Government. Such producers invest their black money in the film production and get tax-refund for the next film which is in the form of white money officially received from the Government. Thus, they can legitimise their concealed income and also enjoy the pleasure of film production.

3. There are film producers who can best be described as director producers. The directors are prompted to become producers for two different reasons.
a) If a creative director is not able to find a producer to back him and yet give him artistic freedom, he is required to assume the responsibility of a producer.

b) If a film directed by a successful director becomes a box-office hit, the director cultivates the notion that profits made through his calibre are enjoyed by the producer and he thinks that by producing the film himself, he can get all profits from his own venture. Anant Mane of Chetana Films, Tamalaka Torne of Prem Chitra, are two prominent producers in this category. Besides, there are producers like Jabbar Patel, Bahasaheb Patil, and Govind Huilarni who started their career as directors and then turned out to be producers.

4. There is a small number of producers who are themselves not creative film makers; but who consciously make an attempt to support the production of good quality films. In the Hindi film industry, Mr. Manmohan Shetty of Adlabs who produced films like 'ArdhaSatya' belong to this category. In the Marathi film production, Mr. D.V. Rao of Sujata Chitra who produced 'Sinhaasan' and 'Umbartha' represents this genre. Unfortunately, there are very few such Marathi film producers.

5. There can be film co-operative of filmmakers, technicians and artistes who can jointly produce a film and share the profits or losses. Chitrakalika Film Co-operative in Kerala is one significant example of the successful co-operative venture in film making. According to Prof. Satish Bahadur of the Film and Television Institute of India, the co-operative film making
is best suited to the Indian film production under which the financial involvement of all production team can create incentive for efficient completion of the film. However, in the Marathi film industry, such co-operative efforts have generally failed to evoke response from the film makers. Since 1974, only one Marathi feature film 'Ghashiram Kotwal' (1977) was produced by a co-operative, the 'Multa Co-operative Film Society'. But this film miserably failed at the box-office and since then, the co-operative society went into oblivion. According to producers, who were interviewed in this context, in an industry known for trade rivalries, co-operation as a form of organisation has very little chance of success.

In addition to these five categories, Marathi film production also has entrepreneurs of following types:

1. Successful stage personalities like Dadaondle and Dr. Jabbar Patel have explored the medium of film in an effective manner.

2. Some technicians, musicians, lyricists and artistes have had a stint with film production. Miss Usha Mangeshkar, a famous playback singer, produced 'Jait Re Jait' under the banner of Mahalashmi Films. Shri Jagdish Thebudtar, a renowned lyricist, floated his banner 'Abhang Chitra' and produced 'Deoghar'. Amol Paletar and Dr. Shriam Lagnia produced 'Airiet' and 'Zaitol' respectively. Mr. F.W. Muladam, an equipment hirer, has his banner 'Seemalyn Production' which produced films like 'Jidd' and 'Navra Maza Prathamchari'. The costume supplier Chelaram Bhatia
produced three Marathi films including 'Gav Tasa Changla Pan Veshpela Tanga' under the banner of Glamour Films. In most of these cases, such ventures have failed as a business proposition and ended with box-office disaster. Dr. Shriram Lagoo admitted in his interview that artists like him were blissfully unaware of the wheelings and dealings behind the curtain and also lacked expertise in the film distribution. This was confirmed by Shri. Jagdish Khobudkar also.

3. There are also distributors turned into producers. Shri Vishwas Sarpotdar of 'Ajay Film Distributors', Shri Ram Harve of Nav Maharashtra Films and Ravi Namade of 'Ulla Film Distributors' are a few examples in this category. Their record as film producers is comparatively better because of the vertical integration they represent.

4. Marathi film production can take a justified pride in having women entrepreneurs in the film making. Sushma Shiromani of 'Shiromani Chitra' and Madhumalati of 'Shano Movies' are the producers of their own making and they have carved out name for themselves in the history of Marathi film industry. Besides them, Sumati Gupte of 'Madhu Movies', Uma Bhende of 'Sri Prasad Chitra', 'Seema Dev of 'Dattatray Chitra', and Lata Mislin of 'Hemalata Chitra' are film producers, but they are backed by their family members in the film industry.

5. There are some producers who have entered into the production of feature films after having a career in the publicity business. Manohar Randive of Monohari Chitra, Satish
I-ularni of SrIr Tulsi Production, Girish Ghanekar of G’s Film Shop and Arvind Samant of Ashtavinayak Chitra represent this category. Their experience in film publicity and their contacts with distributors in different territories have helped them to have a strong footing in the film production.

6. There are a few institutions like National Film Development Corporation (producer of Attyachar), Children’s Film Society of India (producer of ‘Bal Shivaji’), Door darshan (producer of ‘Smruti Chitre’) and Director of Information & Publicity of Maharashtra Government (producer of ‘Vilakha’) which have contributed to Marathi film production, but most of these films have failed to make any impact on the box-office and, in fact, the films like Attyachar are not at all screened even after five years since their completion.

Thus, the entrepreneurship in Marathi film production has a varied background. But regardless of their background, most of the producers admitted that under present conditions, no entrepreneur can depend exclusively on the production of Marathi films and yet earn sufficient income for himself. With notable exceptions of Dada Pandit, Sushma Shimmani and Madhumalati, most of the other producers have some independent source of income and their career as film producers is only in the nature of side business. Vinay Newatkar of ‘Shapit’ and ‘Pudhache Paul’ works as assistant director in Hindi films, Jay and Nachiket Patwardhan of ‘22 June 1897’, have their architectural firm in Pune. Mr. Mahija of ‘Chandane Shimpit Ja’ is an autodealer. Fattelal
Brothers and Uday Datar have their own cinema theatres and most of the Marathi film producers have also entered into the distribution business. All this points to a disturbing fact that it is almost impossible to survive, leave alone prosper, by producing only Marathi films. This also highlights the risk-avoiding nature of Marathi film producers.

5.7 Quality Requirements of an Entrepreneur in the Film Production:

Interviews with a number of persons connected with the film industry revealed that Marathi film production can redeem some of its lost prestige only if the entrepreneurial base of the film industry is qualitatively strengthened.

This can be achieved only if the entrepreneur has following 5 'c’s to his credit:

1. Creativity: Film making being an art, a producer must have creative thinking in selecting the theme and spotting the talent.

2. Commitment: He must be a professional film maker committed to production of films and he must not withdraw by producing only one or two films.

3. Credibility: He, being the leader of the production team, must have credibility about the seriousness of his purpose and trustworthiness. This would also help in raising finance for film-making.

4. Character: The film industry has earned a notorious reputation as a business dominated by unscrupulous people. This
has discouraged many decent people entering into film production. The industrial capitalists like Garwares and Hirlosiers are conspicuously absent in the film production or in the film financing because the film makers generally fail to inspire their confidence. Hence, a strong and clean character is a pre-condition for sustained film production by any entrepreneur. Such character would also be conducive to a better team work by artistes and technicians who will not feel cheated by producers in terms of default in payment.

5. Confidence: It is found that Marathi film producers seem to have an evil spell of inferiority complex. They lack training and public relation along with liaison with Government officials and film makers in other languages. They hesitate to take part in Film Festivals and take it for granted that they have no place in the Indian film industry. With exceptions of Sushma Shiromani and Shri Vishwas Sarpotdar, most of them shy away from the representative trade bodies like I.M.P.P.A. and I.M.P.D.A.. Thus, they must regain their confidence and discover their capabilities to produce films as good as films in any other language. In this context, the confident film-makers like Vijaya Mehta, Sai Paranjpe and Amol Palekar must be attracted towards the Marathi film production.

5.8. Regional base of the producers:

Historically, the Marathi film industry was pioneered at Kolhapur and it blossomed in Pune. But, at present, majority producers of Marathi films are from Bombay. In the Table 5.7,
the year-wise classification of the number of films produced by the producers from Bombay, Pune, Kolhapur and other places is presented.

**Table 5.7**

Regional Base of the Marathi Film Producers (1974-85)

<table>
<thead>
<tr>
<th>Year</th>
<th>No. of films produced by the Producers</th>
<th>Total % of films Produced by Bombay producers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>from Bombay</td>
<td>Pune</td>
</tr>
<tr>
<td>1974</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>1975</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>1976</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>1977</td>
<td>13</td>
<td>2</td>
</tr>
<tr>
<td>1978</td>
<td>10</td>
<td>3</td>
</tr>
<tr>
<td>1979</td>
<td>10</td>
<td>6</td>
</tr>
<tr>
<td>1980</td>
<td>21</td>
<td>4</td>
</tr>
<tr>
<td>1981</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>1982</td>
<td>19</td>
<td>5</td>
</tr>
<tr>
<td>1983</td>
<td>12</td>
<td>7</td>
</tr>
<tr>
<td>1984</td>
<td>16</td>
<td>4</td>
</tr>
<tr>
<td>1985</td>
<td>9</td>
<td>4</td>
</tr>
</tbody>
</table>

Total 147 43 29 11 230 63.91
Source: Compiled from the information given by the producers and the Marathi Chitrapat Mahamandal.

The Table 5.7 points to the emerging role of Bombay as the supplier of film producers who represent the entrepreneurship for the film industry. Pune and Kolhapur do have some successful film producers like Annasaheb Deulgaonkar, Vishwas Saropotdar, Anant Mane, but the total number of film producers from these two centres is almost stagnant for the last twelve years. From Vidarbha, there are only two producers, Daddy Deshmukh of Akola who produced 'Devali Nandan Gopala' and Anant Tale from Amarvati who produced the films like 'Varhadi Zatia Puneri Phatla'. In the survey made, it was observed that the films produced by the Vidarbha producers were more extensively exhibited in the Vidarbha region. Similarly, Shriman Gojamgunde from Latur (Marathwada) has produced one Marathi feature film which received sympathetic audience in the Marathwada region.

5.9 Organisation of the Film Production:

The production of a feature film requires elaborate organisational set up and as many as 276 different crafts and trades are directly or indirectly involved into making of a film. A typical organisational pyramid of production unit of a Marathi film is given on the next page.

From this chart, it is clear that the producer occupies the top position and harnesses various human and material resources that go into making of a film. Of course, his authority is subject to constraints usually imposed by financier and
Chart I

Organisational Chart of the Production Unit of the Marathi Films.

Financer

Assistant Producer

Publicists

Director

Story Script & Dialogue Writers

Lyricists Main Music Cast Director

Distributor

Accountants Manager Typists

Playback Orchestra units

Fight Composer Director Asst. Director

Dance Director Asst. Director

Other Production Controllers(Manager)

Actors

Extras Clapper Other Helpers

Suppliers Boys

Arts Director Make-up Men

Painters Carpenters Hair dresser Costume supplier

Processing Unit

Director of Photograph

Asst. Electrician

Labourers to haul equipments.

Sound Dept. Special effects Editing

Song Dialogue Asstts.

Assistant recordist recordist

Asst. Lab-in Charge

Drawn on the basis of information provided by the Marathi film producers.
distributor of film who often dictate their choice about the type of story, main cast and the director. The survey of Marathi films produced since 1974 shows that a typical production firm hardly has any permanent set-up and fixed overheads because with the eclipse of the studio system and the emergence of free-lancing by artistes and technicians, a new production unit is formed at the time of each film and is disbanded after the film is complete. This system allows even a new film producer to hire the services of studio, equipment suppliers, technicians and artistes without any fixed assets of his own. At a theoretical level, this is desirable because it permits what James Monaco calls democratisation of the production in his book, 'How to Read a Film'. Instead of having a film big production firm, with its own studio, equipments and a permanent staff which provide internal economies of a large scale production, it is possible for a small Marathi film producer to have external economies by operating within a large film industry at the centre like Bombay. At the same time, the industry sources point out that such a free-lancing allows any Tom, Dick and Harry to become a film producer and try his luck in the industry.

The organisational chart shows the order in which decisions are made and who make them to staff key positions for performing various functions in a typical production unit. Of course, the various key positions like production manager are often occupied by the family members of the producer because many times there is a lack of mutual trust between producer and director and the
producer wants to control production expenses possibly within
the budgeted limits.

5.10 Stages Involved in Marathi Film Production and Their
Financial Implications:

The actual production of a feature film can be divided into
three different stages. They are:

1. The pre-shooting stage:

It is mainly the planning stage and it can take any length
of time. During this stage, first of all, producer conceives the
idea of producing a film. He picks a story, signs the major
stars, contacts the financiers and appoints people to fill the
key positions in the production unit. He also gets screenplay, dialogue and lyrics ready. In case of Marathi films, the
story is often written by the producer himself and only the job
of screenplay and dialogue writing is assigned to specialised
writers. When the producer is poised to start the actual
shooting of film, he has to book studio, equipments and
laboratory. Similarly, he has to procure the raw stock required
for shooting. Moreover, the songs of the film are usually
recorded before the shooting starts. A typical Marathi film
presently produced has to incur the expenses in this stage for
the following items:
Table 5.8

Expenses on a Marathi Film in the Pre-Shooting Stage

<table>
<thead>
<tr>
<th>Items</th>
<th>Expenditure in (Rs.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Remuneration to story, screenplay, dialogue writer and lyricist</td>
<td>10,000</td>
</tr>
<tr>
<td>2. Booking of studio</td>
<td>10,000</td>
</tr>
<tr>
<td>3. Booking of equipments</td>
<td>5,000</td>
</tr>
<tr>
<td>4. Advance given to raw stock suppliers</td>
<td>25,000</td>
</tr>
<tr>
<td>5. Deposit with laboratory</td>
<td>5,000</td>
</tr>
<tr>
<td>6. Advance for the set designing</td>
<td>5,000</td>
</tr>
<tr>
<td>7. Song recording about 4 to 5 songs</td>
<td>40,000</td>
</tr>
<tr>
<td>8. Signing amount to main artistes</td>
<td>10,000</td>
</tr>
<tr>
<td>Total</td>
<td>1,10,000</td>
</tr>
</tbody>
</table>

Source: Compiled on the basis of actual outlay of the film 'Tuzya Vachunaramena'.

Thus, on an average, the outlay of Rs. 1 lakh is involved in the last lap of pre-shooting stage.

2. Shooting Stage:

This is the most important stage from the viewpoint of artistic creation and financial involvement. The production unit of about 50 persons works together during this stage. The shooting is normally divided in two or three schedules depending
on the availability of main artistes, change in location as well as the finances of the producer. The interval between two schedules can vary from producer to producer and longer the interval, larger is the burden of dead investment in the film production. The actual shooting of a film usually takes 30 to 40 days during which the producer has to spend for a number of items. The negative raw film is consumed, the remuneration is paid to artistes and technicians as per the schedule of payment mutually agreed. The expenses for studio and equipment hire as well as set constructions are incurred. Payments are made to the suppliers of property and costume. Moreover, the producer has to spend for travel, lodging and boarding of the production unit, especially at the time of location shooting. A rough estimate of expenses in the stage is given in the Table 5.9.
Table 5.9

Expenses on a Marathi Film in the Shooting Stage

<table>
<thead>
<tr>
<th>Item</th>
<th>Expenditure (Rs.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Development for raw stock (only QRWO negative, 40 rolls)</td>
<td>60,000</td>
</tr>
<tr>
<td>2. Magnetic tape, 40 rolls for sound recording</td>
<td>9,000</td>
</tr>
<tr>
<td>3. Remuneration to artistes (main, junior, extras)</td>
<td>1,50,000</td>
</tr>
<tr>
<td>4. Studio hire and outdoor location hire</td>
<td>60,000</td>
</tr>
<tr>
<td>5. Equipment hire (Camera, Nagra Tape recorder etc)</td>
<td>40,000</td>
</tr>
<tr>
<td>6. Sets, costume, property</td>
<td>80,000</td>
</tr>
<tr>
<td>7. Lodging, boarding and travelling</td>
<td>40,000</td>
</tr>
<tr>
<td>8. Daily production expenses (petrol etc)</td>
<td>80,000</td>
</tr>
<tr>
<td>9. Total</td>
<td>5,19,000</td>
</tr>
</tbody>
</table>

Source: Compiled on the basis of actual outlay of the film 'Tuzya Vachun Taranana'.

3. Post-Shooting Stage:

This stage involves laboratory charges for the development of exposed negative, editing, dubbing, sound mixing, background music, special effects and the production of positive print of the film. Many times, this stage is carried on almost
simultaneously along with the shooting stage and therefore, chronologically the two stages do not necessarily represent expenditure one after the other. When the processing of the film is in progress producer also arranges for pre-release publicity. Once the print is ready, it is sent to the Censor Board for the film certification. If necessary, changes are made as per the censor suggestions and finally the release prints are taken out. The approximate expenditure in this stage is as follows:

Table 5.10

Expenses on a Marathi Film in Post-Shooting Stage

<table>
<thead>
<tr>
<th>Item</th>
<th>Expenditure (Rs.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Laboratory processing charges</td>
<td>44,618</td>
</tr>
<tr>
<td>2. Editing</td>
<td>30,568</td>
</tr>
<tr>
<td>3. Recording &amp; dubbing</td>
<td>29,000</td>
</tr>
<tr>
<td>4. Sound mixing, sound transfer and special effects</td>
<td>12,000</td>
</tr>
<tr>
<td>5. Sound negative</td>
<td>17,000</td>
</tr>
<tr>
<td>6. Censor</td>
<td>10,000</td>
</tr>
<tr>
<td>7. Cost of 5 prints</td>
<td>1,31,665</td>
</tr>
<tr>
<td>8. Pre-release publicity</td>
<td>85,000</td>
</tr>
<tr>
<td>9. Total</td>
<td>3,54,851</td>
</tr>
</tbody>
</table>

Source: Compiled on the basis of actual outlay of the film 'Tuzya Vachun Paramena'.

On the basis of these stages involved in the film production, it is possible to draw a channel for the physical possession flow of the commodity 'film' from the procurement of raw stock to the delivery of print to the exhibitor for the screening.
On the basis of these stages involved in the film production, it is possible to draw a channel for the physical possession flow of the commodity 'film' from the procurement of raw stock to the delivery of print to the exhibitor for the screening.

Chart II

Channel for physical Possession Flow

```
Raw Stock Supplier
  ↓
  Producers
  ↓
  Cinematographer
  ↓
  Editor
  ↓
  Laboratory
  ↓
  Distributor
  ↓
  One Exhibitor in the Territory

negative film (40 to 50 rolls)

5 release prints of 13,000 ft. each
(one print 13,000 ft.)
```
Note:

1. This diagram is based on the information provided by Bombay Laboratories (Pvt) Ltd.

2. This flow is primarily a movement through geographic space, even though every movement through space is also a movement through time, because each has some lapse of time associated with it.


This channel does not represent the flow of ownership but only the physical possession. In this respect, a leading role is played by the laboratory because before the film is shot, negative is stored by the laboratory. After the shooting, the exposed negative is processed by the laboratory and subsequently, the edited version of the negative remains with the laboratory for practically indefinite period of time. It also makes provision to take prints and deliver them to the authorised right-holders as instructed by the producer. Thus, the Marathi film producers depend on the processing laboratory for storing, developing, printing and also as a legal custodian of the property of producer in terms of the negative print of the film. Many times, a producer gets credit facility from the laboratory which reduces his working capital requirements. The close association between producer, cameraman, editor, director and the laboratory personnel
continues for 6 to 8 months over which the processing work is spread. Hence, in the business of film production, mutual trust between producer and the laboratory is important for the smooth and uninterrupted completion of the film.

5.11 Time Taken to Complete a Marathi Film

One indicator of the efficiency in the film production is the time taken for the completion of the film. According to Shri Jagmohan Mundhra, such time should include the actual time required for planning, shooting and processing of film and also the waiting time caused by the bureaucratic hold-ups at the Government level in getting tax refund, delay in getting censor certificate and also the delay caused by the non-availability of either finance or the main stars. In the present study, a 25% sample of Marathi feature films produced from 1974 to 1985 was examined. To find out the time taken to complete the film, the period from the procurement of raw stock to the receipt of censor certificate is taken into account. The findings are given in the Table: 5.11

<table>
<thead>
<tr>
<th>Time</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 months</td>
<td>10</td>
</tr>
<tr>
<td>6 to 12 months</td>
<td>34</td>
</tr>
<tr>
<td>1 year</td>
<td>17</td>
</tr>
<tr>
<td>More than 2 years</td>
<td>2</td>
</tr>
<tr>
<td>Total Number of films</td>
<td>67</td>
</tr>
</tbody>
</table>

Frequency Distribution of the Films According to the Time Taken to Complete Their Production
Source: Compiled from the information collected from the producers.

This table reveals that the Marathi film producers do not take as long a period to complete their film as taken by the producers of the Hindi films. The enquiries made with the Hindi film producers reveal that they take at least 15 months to complete their film. This information is similar to the findings by Dr. Jagmohan Mundhra in 1971 that on an average, the production of Hindi films is completed in 418 days. In case of Marathi films, more than 70% films are completed in less than one year. If the average number of days required for all 63 films included in the sample is calculated, it is found that a typical Marathi film is completed in about 340 days. The producers explained a relatively shorter period required to complete Marathi films in terms of the following factors:

1. The star system which has spread its tentacles in the production of Hindi films has not assumed alarming proportions in the production of Marathi films. It is, therefore, possible to get shooting dates from the leading artistes at a stretch.

2. The Marathi producers are anxious to get back the instalment of the tax-refund as early as possible. As the release of tax-refund is linked with the progress made by the producer in the completion of the film, the producers cannot afford to delay the completion. As per the rules of tax-refund scheme, the last two instalments (out of total four) of the tax-refund are disbursed by the Government only after the
completion of the subsequent film.

3. Marathi films are produced in low budget of less than Rs.10 lakhs. Therefore, the number of shots taken and correspondingly number of shooting days, processing and editing work are less as compared to the Hindi films. It means to a certain extent, the early completion of films is achieved at the cost of quality and technical perfection.

4. In case of Marathi films produced in the recent years, the finance from distributors is reduced to negligible proportions. Therefore, the financial risk of film production is totally borne by the producer himself. The finance by distributor is interest-free and so in such case, the producer does not have to bear the opportunity cost of the time spent. But as mentioned above, the Marathi film producers themselves have to bear the interest burden and so to minimise it, they try early completion of their film.

The available information indicates that in 1974, only one film was completed in less than 6 months, in 1975 and 1976, not a single film was completed within this period, whereas from 1980 to 1984, 8 films could be completed in less than 6 months. It suggests that during the later half of the period covered by the study, there is a speedier completion of the films. Similarly, out of 44 films completed within one year, 28 films belong to the period since 1979. Therefore, during the last few years, there is some increase in efficiency at least in terms of shorter duration of the production process.
5.12 Time Interval Between Two Films Produced by the Same Firm (1974-85)

If a firm is in a position to produce a number of films in quick succession, it reveals its better access to finance, quicker realisation through box-office, more efficient rapport with the government officials to get tax-refund and the ability to organise production unit within a short notice. In case of Hindi films, some producers like Shri Bojadia and Shri Tarachand Barjatya are in a position to launch even three or four films at a time. Even in South Indian film industry, the big banners like A.V.M. and Prasad Productions produce several films one after another. However, in case of Marathi films, the firms are not so quick in producing many films within a short period. In the Table 5.12, the information is given about 79 films which are not the first films of the respective firms. It means this information is confined to the subsequent films produced in Marathi during the period from 1974 to 1985.

Table 5.12
Frequency Distribution of Films According to the Time Interval Between Two Films of the Same Firm (1974-85)

<table>
<thead>
<tr>
<th>Time Less than</th>
<th>upto</th>
<th>More than</th>
</tr>
</thead>
<tbody>
<tr>
<td>interval than one</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>between 1 year</td>
<td>years</td>
<td>years</td>
</tr>
<tr>
<td>2 films</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No. of films</td>
<td>6</td>
<td>6</td>
</tr>
</tbody>
</table>
Thus, majority films produced by the same firms, have taken about 3 years or more after the completion of their preceding films. There are as many as 5 films produced with the time interval of more than five years. In such case, it seems as if these film producers went into hibernation and got awakened to produce another film after a long period. Such firms are practically dormant for the major period between their two films. The weighted average of time taken to produce next film is 2.85 years. This average is more than what is found in case of Hindi films produced in Bombay. The long interval taken by Marathi film producers is attributed to the following factors.

1. Majority Marathi film producers are themselves distributors of their films and so unless they have distributed their previous film, it is not possible for them to start the production of the next film. As the distribution of Marathi films at major centres takes at least two years, they have to start producing their next film after two years and then it takes about one more year to complete it. Hence, there is a time gap of about three years between two films.

2. Marathi film producers do not have much independent access to finance from distributors or from private financiers to launch their production venture. Therefore, initial investment for every film has to be made from their own resources. It makes them wait for cash realisation through the release of their
previous film, and then only they can use this over-flow for the next film.

3. Many Marathi films flop at the box-office and the producer gets demoralised by such failure and his credibility in the market is lowered. It takes time to recover from this shock and to regain the confidence to produce another film. Many such producers had obtained loans from banks for their previous films but as they could not repay such loans in lime, they found it difficult to get fresh loans for their next venture. They had to spend lot of time just to make arrangements for finance for the initial investment so that later on they can get some tax-refund.

5.13 Degree of Vertical Integration by Marathi Film Producers:

The survey of 75 film producing firms, having produced films since 1974, indicates that majority of them have integration between production and distribution. As many as 52 out of 75 producers have their sister concerns to look after the distribution of their film in the Bombay city and suburbs or in the Western Maharashtra. It is further noticed that the tendency of having own distribution is more pronounced since 1980. Out of 23 producers having no distribution of their own, as many as 15 belonged to period before 1980. Of course, this vertical integration is not necessarily an indicator of efficient marketing because many producers could distribute their films only in a few districts and then left further distribution.
efforts out of frustration. Moreover, out of 75 producers, only 7 producers were found to have their distribution offices in the C.P.C.I. territory (Vidarbha region) and only two had it for the Marathwada region. Therefore, majority Marathi film producers have to depend on the other distributors for the marketing of their films in these two regions.

The producers are required to start their distribution concerns for the following reasons:

1. Many of them do not get distributors at all, so they have only two alternatives - to allow their film to remain in cans or to distribute it themselves in whatever way they can.

2. The distributors are reluctant to provide finance or to share the risk with producers. In such case, commission they take is hardly a reward for any useful function and producers realise that instead of parting with large sums of commission for nothing, it is better to have their own distribution.

3. The tax-refund scheme has largely reduced the dependence of producers on distributors for finance and so they want to have their own distribution planning in such a way as to collect maximum entertainment tax at major centres to become eligible for the tax-refund.

4. There is a tendency on the part of many producers to calculate and to plan profits on the basis of the tax-refund rather than on the basis of box-office overflow. So they are content with the distribution of their film only at major centres like Bombay and Pune, which they can do themselves.
5. There is a mutual distrust between producers and distributors and many producers complain that the distributors do not provide correct information of the actual collection at the box-office. The distributors are in league with exhibitors and they together take producer for a ride. Hence, the producer wants to entrust distribution work to some of his family members.

Though there is integration between production and distribution, there is no further extension of it to the exhibition sector. Out of 75 producers covered by the study only 5 producers have interests in the cinema theatres. For example, V. Shantaram has Plaza theatre in Bombay, Shri Nitin Datar of Uday Chitra has Uday theatre at Ghatkopar in Bombay, Fattelal Brothers have their theatres in the Satara district. Thus, majority producers do not have captive exhibition outlets for their film. As it is complained by the producers that the non-availability of theatres at reasonable rent is their main problem, it is in their interest to extend their area of control to the exhibition sector. However, a Marathi producer producing three or four films in just ten years can not be expected to have theatre of his own, just for the sake of screening his film. Therefore, the co-operative construction of theatres by the Marathi film producers seems to be the only alternative to such vertical integration.

The interviews with producers and distributors revealed that what is easier and more efficient is the process of
backward integration from distribution to production rather than the forward integration from production to distribution. Similarly, if an exhibitor has a chain of theatres under his control, it is much easier for him to become a successful distributor.

5.14 Location of Marathi Film Production:

Theoretically, the process of film production is subject to split-in-location. The pre-shooting stage like story, script and dialogue-writing can take place at one place, the actual shooting at another place.

In case of Marathi films, the last stage is invariably in Bombay, because it is the only centre where the facilities for processing, dubbing and editing are available. What is more important for the film production is the location of film shooting. Pune which was once renowned for the Prabhat and Navyug studios has totally eclipsed from studio shooting. No doubt, there are few films which have their outdoor shooting in the locales in and around Pune. But it was found that most of the Marathi films are shot at Kolhapur or Bombay. Bombay has a number of studios including the Film City at Goregaon run by the Maharashtra Film, Stage and Cultural Development Corporation. Kolhapur has two studios Shalini and Jayaprabha which are almost exclusively used by the Marathi film producers. The interviews with about 50 producers made it clear that majority of them prefer to shoot their films at Kolhapur. The survey made for this purpose indicated that about 60% films produced since 1974...
had major portion of their shooting in Kolhapur. About 20% films were mainly shot in Bombay and 20% at other places. The shooting of Marathi films in Kolhapur offers certain advantages to the producers. A.F. Fergusson and Company which was appointed by the Government to make the feasibility study of proposed Chitranagari at Kolhapur had also noted these advantages.

They are:

1. Junior artistes, technicians and unskilled labour required for the film shooting are much cheaper in Kolhapur than in Bombay. In Bombay, the Association of Junior Artistes (extras) has prescribed the wages of Rs. 70 to Rs. 100 per shift for their members. Besides, the producer has to make arrangements for their conveyance to the studio. On the other hand, in Kolhapur such junior artistes are even today available for a paltry sum Rs. 15 to Rs. 20 per day.

2. In Bombay, there is a substantial expenditure for taxi-hire, lunch and snacks for the artistes and technicians, because the rates for these services are high and Marathi film producers, unlike the Hindi film producers, find these rates prohibitive. In Kolhapur, all production unit stays together at one place and can be taken for the shooting by using a common coach. Besides, lodging and boarding charges are also about 1/3 as compared to charges in Bombay.

3. The artistes who come to Kolhapur only for the shooting of a certain film are exclusively available to the respective producer. These artistes have no distraction from the work and
it is easier to plan uninterrupted shooting at a stretch. In Bombay, the main artistes are available only on the shift basis and they also have many other engagements which reduces their concentration on a particular film.

4. Many Marathi films have rural background for their story. Hence, they require the property suited to such background e.g. bullock carts, she buffaloes etc. Such property is readily available practically at no cost at Kolhapur.

5. Chitrangayi, an autonomous body promoted by the State Government has already started functioning at Kolhapur. Presently, its activities are confined to the equipment hire and it leases cameras, sound recording equipments and other accessories to Marathi film producers at concessional rates. A 35 m.m. camera has per shift rent of Rs.400 in Bombay while it is available for Rs.300 in Kolhapur. It is true that Marathi film producers are also entitled to concessional rates (50% concession) for the equipments supplied by the Film City in Bombay. But the other expenses in Bombay more than neutralise this concession and so many producers opt for Kolhapur to shoot their films.

6. Though the studios at Kolhapur are not well maintained, their rents are considerably lower. Shri Gajanan Sarpotdar who shot his latest film 'Tuza Vachun Faramena' at Shalini Studio paid the rent of Rs.600 per day whereas at present, the rate of studio rental per shift, ranges from Rs.1500 to 3000 in the Film City in Bombay. Even if there is 50% concession for Marathi
films, these rates are still higher. Besides, in Bombay, in the Film City, producer has to pay separately for every use of location like garden or office complex while in Kolhapur, there are no such extra charges.

7. Even set construction in Kolhapur is cheaper because the carpenters and other labour required to construct a set is cheap. Shri Vishwas Sarptedar shot a dance sequence with lavish set for his 'Tulaswamini Ambahal' in Bombay, which cost him Rs. 70,000 and according to him, he could have shot the same sequence in Kolhapur for only Rs. 20,000. This example highlights the cost differences between Bombay and Kolhapur.

Of course, in the recent past, there is some tendency mainly on the part of young film producers from Bombay to prefer shooting of their films in Bombay and surrounding areas. The interviews with producers like Satish Fulari pointed to the growing disenchantment of such producers about the film shooting in Kolhapur. They cited the following disadvantages of shooting in Kolhapur.

1. Most of the artistes and technicians live in Bombay. If the film is to be shot in Kolhapur, it is necessary to get continuous dates of these artistes for a single schedule. If there is shooting in Bombay, it is easier to book the artistes for shooting at least on the shift basis. In case of Marathi artistes, many of them take part in Marathi dramas and most of their shows are held in Bombay and Pune so while shooting in Bombay during day time, they can spare their nights for the
stage.

7. Kolhapur does not have infrastructure required for the processing of film so films shot in Kolhapur have to be rushed to Bombay for developing and printing. As there is no regular air service between Bombay and Kolhapur, there is waste of time in the shunting of film between the two centres.

3. If a producer employs local technicians in Kolhapur, he finds that they have not adopted modern techniques and are not in a position to innovate with a view to reduce cost and yet improve the quality of film. For example, most of the cameramen in Kolhapur are reluctant to shoot films on 16 mm camera.

4. Most of the Marathi film producers hail from Bombay. Their presence in Bombay is required to keep liaison with government officials, bankers, private financiers, distributors and laboratories which are situated in Bombay only. If the shooting takes place in Bombay, then they can carry on these functions along with the shooting. Besides, the new breed of young producers like Satish Hullarni, Bipin Warty, Mahesh Inthare, Girish Ghulekar are typical products of the Bombay society and they cannot relish the sluggish and lethargic atmosphere at Kolhapur. They would not mind spending little more in Bombay for the quality work, rather than cope up with the slow speed of working of production crew in Kolhapur.

Of course, in spite of these alleged disadvantages of film shooting in Kolhapur, cost advantage offered by Kolhapur is a fact acknowledged by majority producers. It is, in fact, found in
the present study that the co-existence of both Marathi and Hindi film production in Bombay has resulted into higher cost of Marathi film production in Bombay. The rates offered by big budget Hindi films to the artistes, technicians, playback singers and musicians are usually beyond the reach of Marathi film producers and their production cost escalates in Bombay. In view of the fact that the film production allows vertical disintegration in production processes and split-in location, there is still a decisive advantage to shoot Marathi films in Kolhapur.

5.15 Investment in the Production of Marathi Films (1974-85)

An attempt is made to quantify capital invested in the production of Marathi feature films. For this purpose, the investment per film is presumed to be equal to the total production cost of the film. As all production cost results into creation of the tangible asset in terms of the negative of the film and its prints, it must be considered as the capital outlay made by producers. During the period from 1974 to 1985, 230 Marathi feature films were produced. For every year, the production cost of black and white as well as colour film is calculated on the average basis. The data regarding 28 black and white films and 87 colour films are used to derive the average cost of all the films produced. On the basis of this information, the Table 5.13 is constructed.

From this table, it is evident that since the inception of the tax-refund scheme in 1975, there is a definite spurt in the
<table>
<thead>
<tr>
<th>Year</th>
<th>Number of black and white films</th>
<th>Average cost of black &amp; white films (Rs. in lakhs)</th>
<th>Investment in black &amp; white films (Rs. in lakhs)</th>
<th>Number of colour films</th>
<th>Average cost of colour films (Rs. in lakhs)</th>
<th>Total investment in colour films (Rs. in lakhs)</th>
<th>Total investment in all Marathi films (Rs. in lakhs)</th>
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</thead>
<tbody>
<tr>
<td>1974</td>
<td>8</td>
<td>2.10</td>
<td>16.80</td>
<td>3</td>
<td>5.17</td>
<td>15.51</td>
<td>32.31</td>
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<tr>
<td>1975</td>
<td>9</td>
<td>3.38</td>
<td>30.42</td>
<td>8</td>
<td>5.63</td>
<td>45.04</td>
<td>75.46</td>
</tr>
<tr>
<td>1976</td>
<td>5</td>
<td>3.04</td>
<td>15.20</td>
<td>5</td>
<td>6.51</td>
<td>32.55</td>
<td>47.75</td>
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<tr>
<td>1977</td>
<td>7</td>
<td>4.17</td>
<td>29.19</td>
<td>12</td>
<td>7.66</td>
<td>91.92</td>
<td>121.11</td>
</tr>
<tr>
<td>1978</td>
<td>10</td>
<td>3.59</td>
<td>35.9</td>
<td>5</td>
<td>6.77</td>
<td>33.85</td>
<td>69.75</td>
</tr>
<tr>
<td>1979</td>
<td>7</td>
<td>3.52</td>
<td>24.64</td>
<td>12</td>
<td>6.61</td>
<td>79.32</td>
<td>103.96</td>
</tr>
<tr>
<td>1980</td>
<td>5</td>
<td>4.07</td>
<td>20.35</td>
<td>23</td>
<td>8.80</td>
<td>202.40</td>
<td>222.75</td>
</tr>
<tr>
<td>1981</td>
<td>7</td>
<td>4.62</td>
<td>32.34</td>
<td>20</td>
<td>7.94</td>
<td>158.60</td>
<td>191.14</td>
</tr>
<tr>
<td>1982</td>
<td>1</td>
<td>4.21</td>
<td>4.41</td>
<td>22</td>
<td>9.16</td>
<td>201.52</td>
<td>205.73</td>
</tr>
<tr>
<td>1983</td>
<td>2</td>
<td>4.10</td>
<td>8.20</td>
<td>18</td>
<td>8.7</td>
<td>156.6</td>
<td>164.8</td>
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<tr>
<td>1984</td>
<td>3</td>
<td>4.61</td>
<td>13.83</td>
<td>22</td>
<td>9.98</td>
<td>219.56</td>
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</tr>
<tr>
<td>1985</td>
<td>2</td>
<td>5.11</td>
<td>10.22</td>
<td>14</td>
<td>9.81</td>
<td>137.34</td>
<td>147.56</td>
</tr>
</tbody>
</table>

**Note:** The investment figures in the above table do not include investment in the prints.

**Source:** Compiled from the information provided by Maharashtra Film, State and Cultural Development Corporation.
investment activity of the Marathi films upto 1982. But since then, there is a virtual stagnation and, in fact, some what decline in the total quantum of investment. If must also be added that the figures of the volume of investment are in money terms and they include some inflationary element. Of course, during the period under study, the whole-sale price index had increased by about 108.86% whereas the increase in the volume of annual investment is by 356%. It indicates that the period has witnessed increase in investment also in real terms, which can be treated as a relative prosperity enjoyed by the Marathi film industry.

The increase in the volume of investment in the production of Marathi films is related to two basic factors:

1. As the total number of films produced annually increases, there is a corresponding increase in the total outlay.

2. With switch-over from black and white to colour films by majority Marathi film producers, the average cost per film increases, thereby requiring larger investment in film production. In addition to the volume of investment mentioned in the Table 5.13, it is necessary to take into account investment in the prints of films by the producers. It is found that on an average, 5 prints of Marathi feature films are taken out. This average includes the prints of hit films along with flop movies. Thus, from 1974 to 1985, the total number of prints for 230 Marathi films is estimated to be 1150. On the basis of the varying cost per print as informed by the producers, the average
price per print during this period was found to be Rs. 20,000. Therefore, total investment in prints is estimated to be Rs. 2.3 crores.

If we further assume that the two studios in Kolhapur are used only for Marathi films and the outlay on the Chitranagari at Kolhapur made by the Government is also for the Marathi film production, the total investment for these three projects is estimated to be in the neighbourhood of Rs. 2 crores. This is the nature of fixed investment to create infrastructure for the film production.⁹

In all this exercise of estimating the investment in the production of Marathi films, it is not possible to isolate and identify investment in the various infrastructure facilities in Bombay. In the Bombay City in 1985, there were 18 studios (including Film City), 12 laboratories, 46 recording and dubbing theatres, 24 editing rooms, 32 bungalows and outdoor locations. Besides, there were 22 costume makers and 7 units supplying make-up material and wigs.¹⁰ All these infrastructure facilities are shared by Marathi film producers along with the producers of films in Hindi and other regional languages. Unless one has definite idea of what portion of these facilities is used by Marathi film producers, it is not possible to quantify the part of investment used for Marathi films.

Even if this part of investment is not taken into account, the total investment in the production of Marathi films from 1974 to 1985 was about Rs. 15.45 crores until negative
cost, Rs. 2.3 crores in prints of the films and Rs. 2 crores in
the infrastructure at Kolhapur. This total in the neighbourhood
of Rs. 20 crores is by no means a small amount.

The analysis of Marathi film production in this Chapter
indicates a few positive and many negative factors present in
the industry. Among the positive factors are change-over from
black and white to colour films, a relatively shorter period
taken to complete a film and increase in the number of Marathi
films (though marginal) along with a larger investment in the
film production. Similarly, drop in the mortality rate of the
film producing firms is indicative of more stability in the
production sector. On the negative side, the entrepreneurial base
continues to be diluted, production budget is too small to allow
quality and technical perfection, average size of a film
producing firm is uneconomically small and the time gap between
two films of the same producer is unduly long.

References
1. Shri Datta Dharmadhikari produced ‘Bala Jo Jo Re’, Stree Janma
Hee Tuki Tahani’. Shri Annasaheb Deulgaokar produced ‘Satichi
Funyai’, Safrwawshin’and Lei Chalali Sasarla’. Shri Dada Fonde
produced, ‘Songadya’, Andhala Marato Dola etc. Shrimati Sushama
Shiromani produced, Fataladi, Bhingri, whereas Shri Ramdas Phutane
produced Samana, and Vinay Newalidar, Shapit and Pudhache Paul.
2. The interviews with the Marathi producers Shri Gajanan Sarpotdar
of Tyzya Vachun Faramena and Shri Bipin Warty of Khara Warasdar
have disclosed this complaint.


4. Indian Motion Picture Producers' Association, Bombay.


