



# National Film Archive of India

Ministry of Information and Broadcasting  
Government of India

## Interview of Stage & Movie actor Chittaranjan Kolhatkar by Bapu Watve

- Bapu Watve :** Chittaranjan, 'Pedgaonche Shahane' (पेडगावचे शहाणे) became an important landmark film in the post-world war II period
- C. Kolhatkar :** No doubt. But why Post - World War II?  
It was an important milestone in the film world until then.
- B.W. :** Such a brilliant comedy after Master Vinayak....
- C.K. :** Yes
- B.W. :** Perhaps Raja Paranjpe did later....
- C.K. :** A very well-handled film. And totally clean. No indecent shot was included anywhere in the film and was very well made.
- B.W. :** A film one can safely watch with family and kids.
- C.K. :** After this film, my acting in the theatre got more boost. The dramas ran very well. I was doing films also simultaneously. After this 'Kon Konacha' (कोण कोणाचं?) film came. I think it was shot in 1953. The second film was....
- B.W. :** Maisaheb (माईसाहेब)?
- C.K. :** Yes. But working in these two films was not exactly satisfying to me. I got money. But no job satisfaction as such. Another film was added

to my filmography. Then came 'Soubhagya' (सौभाग्य). Based on P .B. Bhave's short story. Anna (G.D. Madgudkar) and Bhave wrote the dialogues of the film. The direction was by Anantrao Mane. Although in the credit titles the name appears of Datta Dharmadhikari as the director.

**B.W.** : I remember. Datta Dharmadhikari's name.

**C.K.** : But Dharmadhikari was suffering from appendicitis. So the entire film was directed by Mane. Actually, after Mane completed 2, 3 shifts of the film. Dharmadhikari's health was much better. But it was his greatness that he allowed Mane to continue with direction and finish off the film.

**B.W.** : I see.

**C.K.** : Madgulkar has acted in this film too. He was not very young then. But after Pedgaonche Shahane here was another film whose hero was dark, fat and lame. Despite this, he is a hero. His wife is very delicate, beautiful. The contrast between these two personalities is the theme of that cinema. I was the hero in the first half of the film. Beby Shakuntala (बेबी शकुंतला) acted opposite me. The heroine wants the hero to marry her. But he refuses it and proceeds to complete his education. He thinks that even if love does not materialize, he has to earn for life hood. One cannot starve in life for love.

**B.W.** : Oh... But is she already married?

**C.K.** : No, they have fallen in love while studying in college. Her family is keen to get her married and settled. So she runs away and asks him to marry immediately. He is afraid of facing life without decent earning. He asks her to wait saying, "Let me first complete my M.A.

After all, love is of no use to buy daily needs. I won't like to remain hungry or keep you hungry. After finishing my M.A., I will get a job, we won't have a problem of survival, then we will marry. So she goes back and marries that wealthy man from Nagpur. He completes his education. But thinks constantly that she would not be happy with that fat, old husband.

**B.W.** : OK

**C.K.** : He is sure she would be longing for him. But there is another contrast in this film. That dark, lame, elderly husband is extremely good-natured. He keeps his wife happy. She also develops a liking for him. Later the hero happens to get a job in a college which is located in that heroine's town. Her husband knows that these two are old acquaintances. So he suggests the hero to put up in his outhouse. It is good and convenient. While staying there, he expresses his love for her gain but she declines. She affirms that her body is not the same and it belongs to the husband now.

This was a good film. Writer Bhave's perception of a woman's character is very well portrayed in it. I will tell you about the next scene of the film now. Baby, Mane and I discussed how it should be performed. We were not happy with the outcome. Madgulkar was not in that scene. He and Bhave came together on the set. The scene had only the baby and me in it. Bhave anna explained in his usual way what he wanted from us. Some anger, some regret, some affection, all mixed feelings should come on my face. I said it's not possible. Some descriptions can only be made on paper in words. All this is too literary.

- B.W.** : Howsoever great an actor may be, such mixed feelings are difficult to express, even impossible if one may say so.
- C.K.** : It should not get artificial. Just changing your voice does not suffice. You can give variation in acting by adding or changing tone too. Artificial nose, squinted eyes, don't constitute good acting. It ends up in artificial expressions. You know the secret of success of the film was such that G.D Madgulkar was between at intervals due to his role of Villain.
- B.W.** : My God. At Vijay Chitramandir?
- C.K.** : Yes. He was not accepted as Villain till interval. But when people watched the climax of the film, everyone praised him. Anna was a real great artist. Great poet plus artist too. Pudhcha Paul, Pahila Palana, Lakhachi Goshta..... Pedgaonche Shahane... So many of his films...
- B.W.** : Had he stuck to acting, he would have earned a good name all over.
- C.K.** : You can't think of someone in the place of Madgulkar in Pedgaonche Shahane. Can you?
- B.W.** : No. That's his achievement. When this film was made in Hindi Madgulkar and I were not considered for it. Anna Abhyankar did the role of
- B.W.** : Chacha Chaudhary...
- C.K.** : Since we were not cast in the film, we did not bother. But Pedgaonche Shahane was a highly acclaimed film. Then came, Kon Konache (कोण कोणाचं?) Maisaheb (माईसाहेब), Soubhagya (सौभाग्य). After these three films, there was a gap.
- B.W.** : What about Purushachi Jaat (पुरुषाची जात), Taraka (तारका),...



- C.K.** : Purushachi Jaat (पुरुषाची जात) was a typical film. Nothing much to mention. Black and white characters... villain and hero. But Dinkar Patil's Taraka was good. He came from Kolhapur to Pune. He talked to me in Marathi. But I could not follow a single word. See. One can't read the 'Modi' script it is understandable. But here I experienced that I can't follow Marathi speech. He had a peculiar style of speaking. He wanted me to leave by night train and reach Kolhapur the next day. My measurements would be taken there for my clothes in film. This was 'Taraka'. A very well picturized film. Dinakarrrao was a good dialogue writer.
- B.W.** : He was a very good human being too.
- C.K.** : No doubt about it. I have met many good people but they are not good artists as such.
- B.W.** : He was a good writer.
- C.K.** : Yes. He had a good sense of humour. He could crack good jokes... React to humour in a good way. Taraka was a well-made film.
- B.W.** : 'Muthbhar Chane') was it also his film?
- C.K.** : Yes. But it was ordinary. It did not succeed. He tried to make a film on a low budget.
- B.W.** : Then came one of your noteworthy films. 'Shevgyachya Shenga'. It was expected to succeed like 'Vahinichya Bangadya'. Because the story was from Y.G. Joshi. Still, it did not do that well. Why?
- C.K.** : Before 'Shevgyachya Shenga' one of my films 'Vaibhav' was released.
- B.W.** : No. It was much later.
- C.K.** : Is it? OK.... Shantaram Athavale came to me for it. He brought Y.G. Joshi with him.

- B.W.** : That means the same writer and director pair as of Vahinichya Bangadya (वहिनीच्या बांगड्या).
- C.K.** : I was overjoyed when Y.G. Joshi came to my house. I had read many short stories written by him. I had great respect for that man. Whenever we came across each other on any street, he used to ask me, "How are you Chittaranjan? Then he would cross the lane to reach his office, Prasad Prakashan. He had a peculiar style of smoking Bidi. Even when he visited me, one Bidi and a sip of tea would suffice. Then I was offered 'Shevgyachya Shenga' (शेवग्याच्या शेंगा). The shooting was planned at Wadia Studio in Bombay. That was my first film with Shantaram Athawale as director. You must be aware of my reputation. I am a rather not-tempered person. I don't like someone making mischief to me. So, before we started the shooting of that film, Shantaram Athawale showed me the script. This was for the first time in my life that I got the exact idea of blockwise shooting on the script itself.
- B.W.** : Oh really?
- C.K.** : How will every scene begin? Which lense will be used? Trolley planned for which shot? When will the camera focus on you? How much of your dialogue will be shot in close-up? Every detail was given in the script.
- B.W.** : That means it was a perfect shooting script.
- C.K.** : Perfect ! No doubt. It did not have only notes, it had sketches too.
- B.W.** : I have myself taken those shooting scripts to **National Film Archive of India, Pune.**

- C.K.** : You mean of 'Shevgyachya Shenga' (शेवग्याच्या शेंगा) ? Nice. There I saw this working style for the first time. Where the director conceives an entire scene before starting the actual shooting. He knew exactly what he wanted to do. In that film Master Chhotu, Chandrakant Gokhale, Suryakant were co-stars. And most importantly Baby Nanda was in it. She was convent educated. So her Marathi pronunciation was a bit awkward. Suryakant told me, "Bapu, keep an eye on this girl. She is Vinayakrao's daughter" I followed his instruction. In our profession, a girl is prone to many risks. You know this very well.
- B.W.** : Yes of course.
- C.K.** : But Working with Baby Nanda as a sister in that film gave me almost real life experience. I felt the same affection.
- B.W.** : So you experienced the real brother sister bonding in it.
- C.K.** : Yes. I never felt like an outsider while working with Baby Nanda. I did not get a chance to work with her again. Later she became a renowned artist and earned a good name too.
- B.W.** : Another film was being made during those days. I think it was 'Sukhache Sobati' (सुखाचे सोबती).
- C.K.** : Yes... then Janhavi... then 'Sata Janmache Sobati' (साता जन्माचे सोबती)... See, these films were part of my profession. Nothing much to comment upon.
- B.W.** : Which was a noteworthy film of yours in this time? One which you liked for example, 'Bhintila Kaan Astat' (भिंतीला कान असतात)... Chimnyanchi Shala (चिमण्यांची शाळा)... Gavchi Ijjat (गावची इज्जत)... etc.

- C.K.** : चिमण्यांची शाळा was a fairly good film. Mane had made it well. But it got delayed and lost its charm in that period. Otherwise, Anna (G.D Madgudkar) had penned good poems for it. 'लकडाच्या वखारीत... माकडाचा दवाखाना' ...songs like this... Raja Gosavi had acted very well in it.
- B.W.** : But the film did not succeed.
- C.K.** : No. It didn't run. Then I think the world war started. There came many governmental restrictions and limitations. So this film also had to make many compromises. Thus the film lost its purity. The original honest version was really very good. Had it remained the same, perhaps, people would have applauded it.
- B.W.** : True. Then came that rural film. गावची इज्जत.
- C.K.** : It was made by Bawadekar brothers of older times. I have worked with many directors from this old school. Keerti Bhave who made 'माईसाहेब' ... then Bawadekar. Both of them were of the opinion that an actor has to do whatever the director asks him to do. The director will carry the responsibility of the results of his instructions. But an artist like me wants to know the rationale behind it. I will do whatever the director wants but will definitely ask, 'why?'
- B.W.** : You wanted reasoning...
- C.K.** : Yes. Directors did not find it necessary. He would say, 'you may not understand now. But you will find the results on the screen. Some artists from that period could digest this. But an actor who performs on theatre every night and experiences how his dialogues work on the audience, may not buy this argument of the director. If some director asked me to watch the final effect on the



screen directly I would insist that he should explain it before shooting. 'गावची इज्जत' made good business in those times. The songs were good too.

**B.W.** : It was directed by Madhukar Bawadekar. But who was the writer?

**C.K.** : I don't remember the writer's name.

**B.W.** : Was he Dinkar Patil?

**C.K.** : No. But it did reasonably well.

**B.W.** : Another film of yours had Konkan's background. 'Jawai Maza Bhala' (जावई माझा भला)... correct?

**C.K.** : I was a partner in it.

**B.W.** : Producer for the film?

**C.K.** : Yes. I dabbled in that field too. And came out after failing miserably in it. Myself, Charu, Nanda Khanvilkar were the people.

**B.W.** : You have some reminiscence about Indira Chitnis. Have you?

**C.K.** : Oh yes. I was heavily booked then. I was acting in 3 or 4 films simultaneously.

**B.W.** : And some plays too...

**C.K.** : Yes. One show every day of a drama. Because I used to get money thereafter every show. No waiting for the 10 days shooting schedule to get over. Everyday I used to get some money. Which was spent on Lunch or for some petty expenses. The money could be handy in any difficulties. But I was so busy with work that I rarely could visit Pune. Sometimes I used to sleep in the studio too. I was working for five theatre companies at one time.

**B.W.** : My God!

- C.K.** : Yeah. Three-four films.... four to five plays running at the same time... could not come home at all. I used to bathe, get ready in the studio itself. When 'Jawai Maza Bhala' (जावई माझा भला) was under production, I had Indira Chitnis, that quarrelsome old lady, with me. She treated me like her son. This relationship was maintained till the end.
- B.W.** : She was a great artist!
- C.K.** : No doubt. She had noted my crazy timetable. Shooting here till 2.30 in the noon. Performing drama at 3.30. The show lasts till 7.30. Coming back to the studio by 8' O Clock. And attending the 9.30 shooting shift. This was going on for quite a few days. Once while I was working with her, I stopped suddenly while speaking. I was sort of switched off. Indirabai took me away, kept me in a make-up room, got my make-up removed and made me sleep with the ceiling fan on. She was very worried about me. My pulse was normal but I just could not wake up from that sleep. I was very tired. And I was stuck in bed until around 3.30 noon.
- B.W.** : My God!
- C.K.** : I woke up at 3.30 and she was sitting at my bedside. She had kept some curd-rice ready for me. She told me to get up, eat a little and then say whatever I wanted to. She later scolded me for making her anxious. She asked, "Is this the way of working? If you continue in this fashion, one day you are sure to collapse and make me cry.
- B.W.** : This was the typical Indira Chitnis touch.
- C.K.** : She made me eat. I started arguing, "This scene is to be completed. There will be a great inconvenience if it is left incomplete. So she accompanied me to the sets. I told her, "After completing this scene,

I won't do any other shooting. You go and retire to the lodge. I will do the night show of my play and return back." Somehow I managed such hectic work at that time. I did films, theatre, everything. जावई माझा भला was a good film with the backdrop of Konkan. I think मीरा और नंदा was another film with Konkan background.... Another one in which Babu Rao worked was.

**B.W.** : was it Amrut.... Master Vinayak's film?

**C.K.** : Yes. Vinayak's film. After it, I think जावई माझा भला used Konkan's background very extensively.

**B.W.** : No... I think our 'घरचं झालं थोडं' .... Also had a touch of it. Particularly in the earlier portion...

**C.K.** : True. But this entire film was Konkan based.

**B.W.** : 'Mohityanchi Manjula'(मोहित्यांची मंजुळा) was also of this kind?

**C.K.** : True. मोहित्यांची मंजुळा. Baba himself called me for it. I had the same problem. Many commitments. But Baba's invitation had to be honoured too. His wish was almost like an order to us. When he asks you to work, you have to obey.

**B.W.** : Another specialty was, he used to pay well and on time too. So he was not just a dictator.

**C.K.** : Not at all. His last film was 'Ganimi Kawa'(गनिमी कावा). He called me from Pune and said, "I want you to work in such and such a film. I will need 2 days from you. One scene is to be shot. You come and stay here for 3 days. You name the hotel where you want to put up and I will make the necessary arrangement". I asked, "Baba why do you take all this trouble for a single scene?" He said, "I want you to

act in this film. That's all". Unfortunately, I was not free on the day when he wanted me. My shows were scheduled. I apologized, "Baba, I will be free only after the 15th of next month. What should I do?" "Then come on the 16th" pat came the reply. Hence after completing my show in Bombay on the 15<sup>th</sup>, I rushed to Pune and was to proceed to Kolhapur the next morning. While I was getting ready, I got a call from Kolhapur. Baba wanted me to take good rest for the whole day and travel to Kolhapur by night train. I did accordingly. Two days for work and one spare day if required were kept aside by me. But after going on the set, the scene started at 1.30 and was finished by 4. I came out within 3 hours.

**B.W.** : So your job was completed.

**C.K.** : Yes. When I came out of the studio, Baba informed me, "The job is over. You remove makeup and come here to stand beside me. I have booked you for 3 days. So you cannot leave now. "I pleaded," Baba I am constantly on move. If I go now, I will be able to stay in Pune for two days." Baba appreciated and said, "So you want to go? O.K. Go, change your clothes and come to me". When I went to him he handed over an envelope to me.

**B.W.** : Oh really?

**C.K.** : He said, "you need not open this". I was hesitant to take it. He had arranged for my train ticket to and fro. I had worked only for a few hours. I had not done major work as such. But Baba said point-blank, "This is not for you. I have given this for my daughter in law and her children. Your responsibility is only to take it to them. If you can't take it, I will arrange to deliver it to them." And he had



given me 1001/- Rs. in that envelope. You rarely come across such people who shower affection on you.

**B.W.** : Nowadays, perhaps you won't get anyone of this type.

**C.K.** : I agree. I met a producer for 'औक्षवंत हो बाळ' who made me beg for every paisa.... then I met people like Baba in life!

**B.W.** : Then your film came... Vaibhav... I suppose.

**C.K.** : No.

**B.W.** : Was it 1963? Vaibhav was made in 1963.

**C.K.** : Hmm... a little earlier... 1962?

**B.W.** : It was released in 1963.

**C.K.** : Could be. Made in 1962. I had an excellent role in it. Different too. Of a brother who sacrifices for his sister. Ramesh, Anant, Seema, Dada Salvi were there. Mother's role was portrayed by that lady.... One who stayed near Bharat Natya Mandir... I am missing her name.

**B.W.** : Was she Mai Bhide?

**C.K.** : Oh yes... Mai Bhide... I had the same feel while making this film. I felt like I was working with my own sister, own mother. The whole film was made with this warmth. And I was complimented for it too. See I used to travel to Bombay by Deccan Queen in those days. I used to buy a monthly travel pass. After the train left Pune. I used to go to sleep around Khadki. I used to get up very early in the morning and sleep in the train. After Lonavala, the waiter used to serve me tea and some snacks. I used to get around an hour's sleep till Lonavala. During those days the compartment adjacent to first class used to be Ladies Third Class Compartment. A woman was travelling in it with her child in her lap. She came to our compartment and asked the checker about me. She wanted to meet me. The ticket checker

told her to come after Lonavala. At Lonavala, he asked me whether that woman could come and meet me. She came from the corridor and said she was very happy when she saw my film 'Vaibhav'. She liked my role immensely she wished she had a brother like me in real life.

**B.W.** : Another instance was with 'हीच माझी लक्ष्मी'.

**C.K.** : Yes. Even after that film, I met a woman longing for a brother like me.

**B.W.** : So you could experience a sister's affection.

**C.K.** : This was 'Vaibhav'. In मोहित्यांची मंजुळा too, it was a historical, if you remember. I had a role of a barber in it. But the Villianish barber had a comic trait too. Raja Patwardhan was the main villain. The film had a huge cast. Baburao Pendharkar, Mhatre, Jayashri Gadkar, Myself, Jayshankar Danave, Kulkarni et all...

**B.W.** : Shankarrao Kulkarni?

**C.K.** : Baba was directing the film. Jayashri Gadkar had a long scene in it. After the song ended and the scene was to start, Jayashree left the set. Baba had arranged lighting, asked us to rehearse our sentences me and Jayashree recited our sentences. Baba was saying something and Jayashree skipped from the backside. She left when her 2<sup>nd</sup> song was over. I had left the set earlier. But Baba took it as an offence.

**B.W.** : Sure enough. Why would he?

**C.K.** : Because she went without taking his permission. She should have at least sought for his consent.

**B.W.** : Absolutely.

- C.K.** : Baba rushed out of the set. I was standing near the makeup room door. Baba called me, "Chittaranjan, come here. Come with me". He took me fast to the office from Jayprabha studio "we want to complete this film or not?"
- B.W.** : Oh.....
- C.K.** : I was freight - end. I thought I might have missed my name on the notice board in the makeup list. And now I will have to face Baba's fury. I apologized to Baba saying, my scene is scheduled after some time. My name is not on the notice board. He said "That's not an issue. But Jayshreebai left the set without asking me. That means I have no value here. So I want to ask, "Does she want to complete this film? or she wants the director to be changed? Does she want to put some conditions? Go and ask her. Report back to me immediately so that I can decide future action".
- B.W.** : True
- C.K.** : The film was halfway through then. Baba was furious. No one had the guts to say anything I went to Jayashreebai and enquired what the issue was. She said, "Bhau, I am sorry to state that my blouse is torn. I am repeatedly asking these production people to get it re-stitched. But people here are neglecting me. If my 'Pallu' drops in the scene, the torn blouse will become clearly visible. The scene was about to start. How could I tell Baba that the blouse I am wearing is torn?" I scolded her and asked her to talk to Baba directly. I insisted that she should behave with him properly and should never insult him.
- B.W.** : Instead she went away haughtily.

**C.K.** : Baba asked her the same questions as I had asked. She started crying. She requested me to intervene. I explained the entire episode to Baba as to how the production people were uncooperative, how the scene was lengthy and how the torn blouse would have hampered the continuity. I clarified that Jayashreebai went away not because of him but due to the apathy of the production team. Then Baba fired them make them repair the blouse and proceed with the scene. It is the duty of the director to respect the artist's concern. It is not a question of showing respect or disrespect. It is the responsibility of the director and Baba knew it. So I was overjoyed while working in his film. Really great people were.

**B.W.** : I remember another of your historical film रायगडचा राजबंदी. I would like to ask you a question about it. Sambhaji was a gigantic person with having large, powerful physique. How did you get selected for this role?

**C.K.** : See, Sambhaji was shown as a 16 year old boy in it.

**B.W.** : I see.

**C.K.** : So he had to take an adolescent. So I got selected in the first instance..... Durgabai was there. Then... Sulochanabai... There are many unpalatable things in this film. Less said the better if you ask me, it was a complete miscast film. Sambhaji never looked like Sambhaji Shivaji never resembled Shivaji I worked in the film but got no satisfaction out of it. The film left a mark of failure in my life.

**B.W.** : I have read somewhere that Pendharkar commented that he had never seen such a handsome Sambhaji before it.



**C.K.** : Yes. In the last scene, where Sambhaji is killed, they had glued a beard on my face. It had a reference in the author's script. He had written, "Sambhaji had just grown a dark line under his chin." I was made up to suit this description. A minute beard under the chin... not particularly shapely... Both cheeks clean. But it never made me look like Sambhaji Sulochana was a great artist; no doubt. But me abducting her in Sambhaji's role could not be accepted by the audience. It was just not palatable.

**B.W.** : Ha...ha.....ha... on a separate note Did you get any award from Maharashtra Government? Best Actor?

**C.K.** : Yes, for हिरवा चुडा. See the irony. I was famous for my voice and dialogue delivery. People loved to listen to my dialogues. But I did not have to offer a single sentence till the interval of this film. Because I am dumb I have lost my speech due to some shock. Jayashree Gadkar was my heroin in it. The hero marries the heroine just before the interval. So I used to make a pun on Marathi word मुका (मुका means dumb and kiss in Marathi.)

**B.W.** : Ha...ha...ha...

**C.K.** : I kept on asking, when is the scene of 'मुका'? Jayashree used to get very angry. She would argue that why should I ask the director every time? Should not I understand on my own? I used to tease her because I was very mischievous then. She agreed that the word 'मुका' was not wrong. But I was repeating it intentionally. I said this was just to kill time. What else could we do then? After the interval, the father passes away. He is bitten by a snake. Dada Salvi was my father in the film and we were seated together. Salvi looked like my

real father. There was nothing artificial in our relationship. There was a song sequence. The song was about some festival of women and a snake bites the father. I had no dialogue in the love scenes. The heroin had all the dialogues and I had just to give expressions. All these scenes were well picturized. In the second half, I had regular dialogues and it was my forte. I received Maharashtra Govt Award for this film. Baba's film साधी माणसं got all the remaining awards. Only two awards went outside. One to me and another to Usha Chavan probably for 'केला इशारा' or some other film. But I was from Baba's school only, a disciple. So Baba said to me, "Your getting award means me getting an award. So I have earned not 12 but 13 awards this year. That means he was happy for me too. He was proud of me. But Bapu, in this हिरवा चुडा award episode, one of my important film is left behind.

**B.W.** : Which one?

**C.K.** : It is रेशमाच्या गाठी.

**B.W.** : You had done this some 5-7, years before

**C.K.** : Raja Thakur was the director. The workers of Deccan Studios had made this film. Chintarnanrao Kolhatkar. Was in the main role Chandrakan Gokhale, Hansabai Wadkar, Rekha were the other artists. Such a huge film. Hansa Wadkar was my mother in it. In 'हीच माझी लक्ष्मी' she was my beloved, and the same actress was my mother here.

**B.W.** : I think हीच माझी लक्ष्मी and रेशीमगाठी came closely after one another.

**C.K.** : No. There was substantial gap in the two. हीच माझी लक्ष्मी -

- B.W.** : was from 1951
- C.K.** : No. It must be from 1952 and this one.
- B.W.** : 1955, 56 or 50, a gap of 4 or 5 yrs only.
- C.K.** : But Hansabai's life went through turmoil in that period. She was a very good actress Good looking .... Good natured.... Honest actress. But she suffered a huge blow. She was mentally disturbed too. In this film, I was her son born out of an illegitimate relationship. Later this man spoils a girl's life who is from that town. He is a vagabond. The mother comes to know about his misdeeds. She realizes that a girl's life is ruined by her son, the way her life was ruined. She gets furious. Once when he comes home, she asks him where he is coming from. He refuses to be questioned by her. She demands an explanation from him. In their heated arguments finally, the son asks her to reveal who his father is!
- B.W.** : My God!
- C.K.** : The mother's ego is badly hurt here. Imagine a son asking his father's name to his mother! She starts beating him with a stick. I was padded on my back. She was supposed to beat me on my back. But in the heat of the moment the raised voices and the tendency to challenge one another all added to the effect.
- B.W.** : That means you were really into the scene
- C.K.** : Hansabai was a great actress, no doubt. But in those moments, her greatness was lost in my mind. I was a haughty, mad son enraged with the mother's intrusion in his life. Hansabai got mad with anger and started beating me right, left and center. Not a single inch was left on my body without her blow.
- B.W.** : My God!

- C.K.** : I caught hold of a pillar. Trolley brought the camera near that pillar. I was in the front and Hansabai was behind the pillar. The shot began, she started beating hard, everyone has so carried away that no one remembered to order, 'CUT.'
- B.W.** : So you were tightly slapped in that shooting
- C.K.** : Yes, But I did not realize the pain while shooting. We gave a beautiful shot this way.
- B.W.** : Realistic!
- C.K.** : Real Hansabai did not realize that she was beating real Chittaranjan. Actually, such a beating is very painful. I can't even describe the pain properly. We went on to change our costumes. Hansabai wanted to remove her blouse. But it could not come out of her shoulder because her upper arm was swollen due to her beating. All of a sudden she realized that her arm was swollen because she beat me hard. What would be my condition after beating, this thought came to her mind and she rushed to me. Even I was shirtless then because I was in the process of removing my makeup. My father was sitting there.
- B.W.** : Chintamanrao?
- C.K.** : Yeah. The makeup man realized that my entire back was full with wheals and not an inch was left without a mark. The makeup man wanted to apply some oil on it. When Hansabai came in, she hugged me like a child and started weeping. She asked me why I did not stop her in between? I replied, "Both of us were in the shot. We were getting the desired effects. Hansabai was not beating any Chittaranjan then. The mother from the film was beating the son. So it did not hurt me at that time." Hansabai cuddled me, hugged me



and started apologizing," very sorry. I should not have done this." Then she asked Raja Thakur why he did not cut the scene. He said they were all so very engrossed in the act that no one felt like interrupting in it. This was a unique experience for all of us.

**B.W.** : Yes. Quite a touching incidence.

**C.K.** : An actress depicting scenes like this used to be an out of this world experience. She was of a different calibre.

**B.W.** : You had another good film during those times. थांब लक्ष्मी कुंकू लावते.

**C.K.** : Yes. Much later after रेशमाच्या गाठी.

**B.W.** : About 10 or 12 years later.

**C.K.** : Basically the story of the film was very good. The actors were all competent. Arun Sarnaik, Jayashree Gadkar, Vivek, myself, Kashikar and many others, But Jayashree Gadkar and myself were the main characters. A film based on heroine and villain. Chandrakant Gokhale did a very good job in it. The director had planned the villain to resemble Ghanshyam from Bhavbandhan. I was given very classy clothes. Suit worth Rs. 800 / 900 in those days. Footwear of some 125 / 150 Rs. All the essentials for decorating that character were provided. I was made up, wearing those fancy clothes. But I could not find that character in that attire..... a person stuck to the house like fungus.... stealing away all the wealth...

**B.W.** : I see.

**C.K.** : I thought people would not find him convincing. After wearing that suit, I looked even younger. I was playing the maternal uncle. So I should have looked elderly. Jayashree suggested that I should whiten my hair a bit. I did that too. But a suited-booted person

symbolizes alertness. Anyway, I could not capture that role in all that pomp. At the best, Ghanasshyam would come out but not Baburao in any way. But Ghanasshyam was not proper for that character Datta Dharmadhikan liked my portrayal of Ghanshyam. So he wanted me to do this villain on those lines. But when I started the scene, I could not find any relation between Ghanasshyam and Baburao. I admitted that I could not continue in this way. Just before this, Arun Sarnaik had made an issue with clothes. "I will not wear these rough clothes. I will do the scene only when I am offered good clothes to wear" he said

**B.W.** : Yes, I know

**C.K.** : This event took place in Goa. Gayakwad asked Saranaik to give it in writing that he does not want to act in this film. Then he would stop shooting but Sarnaik would have to bear the loss incurred because of this. This shooting was packed up after this. Dharmadhikari narrated this incident to me. But that was the first day of my shooting there. I had not worked earlier. So I said okay I will accept whatever comes my way. And I left the set.

**B.W.** : Was it Deccan Studio?

**C.K.** : No. Shantkiran in Kolhapur. Mahadoo, the washerman was taking a few clothes for washing at that time. I saw him and called him.

**B.W.** : So you found Baburao.

**C.K.** : Yes, I felt that this was the character I was hunting for. I called him upstairs, gave him company clothes and I wore his clothes in exchange. When I reported on the set in Mahadoo's clothes, Dharmadhikari did not like it. An artist was not obeying the director. He is doing something on his own. This is traditionally not

done. But most of the directors till then had little knowledge about acting. They may be technically sound but were poor in characterization.

Dharmadhikari used to do his shot division in his own style. He used to get good effect too. But it was all very traditional and in a routine manner. One-shot followed by another. But I wanted to experiment with something new. I did not want that my acting stands out. Once I donned Mahadeo washerman's clothes, I decided not to "act". He used to carry the same facial expression, be it sad news of someone dying or good news of having won Rs. One lac incidentally Dharmadhikari's third assistant Mr. Kulkarni was on duty then.

**B.W.** : The one who became a director later?

**C.K.** : Yes, I asked him to stand behind the camera. And cut the shot if I tend to overact. By this time, Gayakwad got a complaint about me that Chittranjan refused to wear the clothes bought by the company. So they are all wasted. So I should be reprimanded for my misbehaviour. Gayakwad called me to discuss the matter. He had liked my acting in Vaibhav a lot. So he queried as to what was my concern. I said, "In these clothes, I won't be able to play the character I am contemplating in my mind. Then it will be an altogether different character. But the director was O.K. with it.

**B.W.** : So the producer showed trust in you.

**C.K.** : Yes. Dharmadhikari agreed to shoot in my style for about 10 days. If he does not like it and if re-shooting needs to be done, then I will have to bear that expense. I was given free hand on this term. I told Gayakwad that it was a difficult proposition my contract fee would

have been much less than this shooting expenses. I would have to pay 20, 25 times more money if I had to reimburse additional shooting costs. But Gayakwad pacified me. Asked me to go my way. So ten days shooting schedule went on as per my wish. Gayakwad wanted to see the results immediately. So he developed that film and watched the results. He was so happy that he came to Pune in his car and said, "Chittranjan you have won". You have done a great job. People will remember your role as a model role. Although there are many actors in the film, your acting will stand out. See a successful producer like Gayakwad was encouraging me.

**B.W.** : Successful producer and the one who knows his job well...

**C.K.** : He cares for the artists too. You will be surprised to know, Gayakwad never had food without taking me along with him. You know, who Gayakwad was...? Many people may not know. He was from a very low caste. But he valued the person he came across. I keep such people on a very high pedestal.

**B.W.** : Unfortunately, he died young.

**C.K.** : Yes, short-lived! But he made a few good films.

**B.W.** : He tried to produce good films.

**C.K.** : See. He was not from the film world. He was a welding contractor. But he gave his best to the film world. But he was spoilt by bad company. Just as a ruffed mango spoils a whole lot of good mangoes... He was not well educated either. But he was a kind hearted, generous man. No doubt.

**B.W.** : Which was your noteworthy film after this?

**C.K.** : 'अंगाई'! I remember my villain role in that film even today. He was rugged. I am generally keen to establish the character I am playing



in the first shot itself. I tried it in अंगाई too. It worked well. Its director was a young, intelligent, hard working man. He was probably the best amongst all his counterparts in this field. Later he also was spoilt by the system. But 'Angai' was well written by him. I loved that role. People were stunned by my performance. Even you may wonder, but during 'थांब लक्ष्मी...' period, Anantrao Mane used to say that the award will go to Chittaranjan. But they never had an award for a villain then. Hence, in spite of working in numerous films, my role as a Dumb hero earned an award.

- B.W.** : There was another film... एक माती, अनेक नाती.
- C.K.** : These were films just for the mention.
- B.W.** : मुरळी मल्हारीरायाची was yet another film.
- C.K.** : It came much earlier. I was the villain in it.
- B.W.** : You were saved from a major accident in it.
- C.K.** : No, It was during रायगडचा राजबंदी. I never liked the idea of using a duplicate for my role. If it's horse riding, I do it myself. No one can replace me. It has to be me only. In रायगडचा राजबंदी, I was climbing the fort, the other horsemen were left far behind me. If I was in camera, they could never come in the frame. Raja Thakur was perplexed. He asked me what the matter was. The horsemen should always accompany me.
- B.W.** : Obviously!
- C.K.** : Because the horse I was riding was very fast. But I was frustrated with the horsemen. Scorching heat.... retakes one after other... all because of them. I shouted at them, "you are all regular horse riders.

We are actors. We do horse riding only occasionally. Still, you all can't manage a simple thing like following me closely? You are useless." When I was about to bestride my horse, a man from the drapery department came and pointed out that my footwear was changed. He brought a different pair with him to maintain continuity. Raja Thakur was shooting the scene from some height.

**B.W.** : He was taking top angle shot was he?

C.K. : Naturally there was a big gap in both of us. He was giving instructions from a loudspeaker. He used to blow a whistle and the camera would start. While the drapery man was making me change my footwear, a shot got started. One of the slippers was not properly fitted in my foot. But the horse started. His first two rounds went off smoothly. In his third round, I tried to kneel down to adjust that slipper, probably. I put more pressure on a stirrup (रिक्कीब) and the whole saddle moved to make me fall flat on the ground. Anything could have happened at that moment.

**B.W.** : Oh my god!

C.K. : But see the intelligence of the animals. The horse stopped instantly as a car would after using the brakes instantly. All the horses following me also stopped. I lay down on the ground and saw many horses faces gathered around me.

**B.W.** : Ha... ha.. ha..

C.K. : They all were frothing at the mouth. So the froth was smothered on my body. I got up somehow. Raja Thakur was stunned because he could not do anything at that moment. With the grace of God, I was saved from the accident. I escaped with some bruises on the body.

**B.W.** : You were a villain in चुडा तुझा सावित्रीचा Too.

C.K. : Yes. I tried to present a posh Villain in it. The Ghanashyam type character! I explain how. Aasha Kale was the heroin. A stuffed tiger was kept in the shot. I laugh while staring at her and smoking. And the cigarette buds I keep on crushing in the tiger's eye.

**B.W.** : Come on!

C.K. : That's how his vicious nature is shown. I tried such tricks in all my work. Mere dialogues don't suffice to depict any villainy. Small actions like these make it more explicit. A Villain has to be developed this way. 'Hirwa Chuda' (हिरवा चुडा) could not do much business. But my acting turned out very effective. Director Govindrao Kulkarni, Actors Kale, Sharad Talwalkar, Shinde, Shashikant Nikite were the people involved in it.

**B.W.** : Which was the next noteworthy film? If I remember well, it was Netaji Palkar.

C.K. : No...

**B.W.** : Then perhaps संसार?, गमिनी कावा?

C.K. : No. The latest film I did was शाब्बास सूनबाई.

**B.W.** : The new one. It's a remake of भालजी पेंढारकर'S सूनबाई Is it?

C.K. : Yes... But coincidentally, son Prabhakar Pendharkar directing it. It's ready for release. I think it's a very well made movie.

**B.W.** : In the last 15 years or so, your film acting has gone down considerably. Was it planned? Or you concentrated more on theatre?

C.K. : You Must have sensed by now that I was never dependent only on films or only on theatre. Many people ask me the same question as to what I prefer between these two. A very naïve question! You have

not luckily asked it so far. Finally, I think both these forms are games. Different games having different rules, different curriculum, different styles of presenting in different media. I like to play each game in its own fashion.

**B.W.** : Understandable.

**C.K.** : In the meantime, my theatre works increased manifold. You will be surprised to know Bapu, that almost all the existing big theatre companies have begun with my work. If you name Lalit Kala Darsha, its first production 'Swami' had me in the main role. Bhalchandra Pendharkar was the head of it at that time. Their later productions, दुरितांचे तिमिर जावो, पंडितराज जगन्नाथ also starred me. I was with them for a number of years. When नाट्यसंपदा started, their first play was 'Mohini' which I directed. I essayed the main role too. It was written by Kanetkar and had a huge cast comprising of myself, Prabhakar Panshikar, Shankar Ghanekar, Ganesh Solanki, Uma, Gulab Korgaonkar, Nalini Chonkar. I directed it and played the main role too. Then Chandralekha of Mohan Wagh got started. Bhavbandan (भावबंधन) was their first production. I directed it and played the main role too. Then came गारंबीचा बापू from that company, I played the main role again.

**B.W.** : That is when Kashinath left that role...

**C.K.** : Yes. Then a new company arrived viz. अलकनंदा. I had donned the lead role in their first production too. Chintoo Bapat in विषवृक्षाची छाया.

**B.W.** : I see.



C.K. : So the 5 leading Marathi theatre companies today viz., ललितकला, नाट्यसंपदा, चंद्रलेखा, अलकनंदा and now, my own, वरद रंगभूमी all had me as their opening batsman with God's grace. I am still the lead actor. I came to the theatre when the film world was offering 7, 10 Rs. to artists. But whenever I look back now I am proud to say that I don't see any hurdles on the road. I see the only greenery.

**B.W.** : Oh... That's great!

C.K. : I don't have any grievance or hatred about anybody Whatever has happened is good for me. I have come a long way.

**B.W.** : Can you name some of your renowned roles? May be, अश्रुंची झाली फुले...

C.K. : I did both Ghanshyam and Kamanna in Bhav Bandhan. Both were acclaimed roles. I played Taliram with Nanasaheb in एकच प्याला. I did the same role with Dattaram, Daji and many more. Unfortunately, many of them have passed away. Then I had to do Sudhakar and Sharad did Taliram. Here I made a mark on Sudhakar too. So a single person presenting both Taliram and Sudhakar, Ghanashyam and Kamanna is a very rare occurrence on the Marathi stage. In those days, even Dattarambapu was an artist of this calibre. He could play any role with equal ease. I have not come across any current artist having this capacity. I did both types of roles. Shanta Apte was my heroin once. When All India Radio broadcasted 'अहल्याबाई होळकर' play Jr. Ahalyabai was played by Baby Shakuntala and grown-up Ahilyabai was

'Durgabai'. But for both of them, Malharrao was the same i.e. myself.

**B.W.** : Ha..ha..ha..

**C.K.** : You look at it this way. Durgabai is 81 today. I played her hero. I played the male lead with Shanta Apte, Hansa Wadkar, Jayashree Gadkar, and finally reached Usha Naik too. This is my career so far. I don't know the future ahead. But I am still hopeful of playing some good roles.

**B.W.** : In films or plays?

**C.K.** : Anywhere. Had you seen विषवृक्षाची छाया...

**B.W.** : Of course I have.

**C.K.** : If I get the similar role in any film. I would gladly accept it. I like to do two types of roles. May be in film or play, I like the role of a villain because he is brainy. Heroes are generally good looking; not requiring much intelligence.

**B.W.** : Ha..ha..ha..

**C.K.** : All he has to do is some love scenes, sing a few songs with the heroine but the villain has to take few intelligent steps. Hence in most of the films or dramas, I got the satisfaction of working as a villain. He overpowers the person opposite him and impresses the audience. This is more important for me. I acted with actors like Nanasaheb Phatak, Keshavrao Date, Dattaram, Mama Pense, Chintamanrao, and later with Kashinath, Prabhakar Panashikar etc. I worked with almost all heroines. NO heroine was left. Nothing is left now. Still, I am awaiting any good role if it comes my way.

- B.W.** : I was asking you about your famous roles. The one I remember is of लाल्या in अश्रुंची झाली फुले.
- C.K.** : NO. It was शंभू महादेव.
- B.W.** : Was it Shambhu Mahadeo? Then Lalya was in which play?
- C.K.** : The same play. But Kashinath essayed it.
- B.W.** : Oh I am sorry. Ganoji from इथे ओशाळला मृत्यू too...
- C.K.** : Yes. Ganoji, then Mahadu Gavali from दुरितांचे तिमिर जावो... खंडोजी from Bebandshahi, Umarkhan from Aagryahoon Sutaka, Nupur from Punyaprabhav, Jivaji from Rajsanyas..... all these roles were appreciated by viewers. I can name many such roles.
- B.W.** : Do you remember an incident where you worked with your father, Chintamanrao?
- C.K.** : Yes. I worked with him in many plays.
- B.W.** : But do you have any significant memory?
- C.K.** : Hmm... it was in 57 or early 1958. One play was to be staged for the help of नाट्य परिषद. Bhavbandhan was the play. Chintamanrao was doing Dhundiraj. Then who would enact Ghanshyam?
- B.W.** : Because Chintamanrao had himself made an impact in that role.
- C.K.** : Yes. But by that time I had started playing Ghanashyam. In 1948-49 I played Ghanasshyam opposite Lata Mangeshkar's Latika. Today's famous film star Padmini Kolhapure you must be knowing. Her father worked with me as Kamanna in Bhavbandhan. So right from 1948-49. I am doing Ghanashshyam. When my Ghanasshyam was famous Chintamanrao used to play Dhundiraj. Nobody dared to stand opposite him in Ghandshyam's role. Because it was a huge challenge.

**B.W.** : No doubt.

**C.K.** : Even I was not too comfortable with that idea. But my father promised them on my behalf. Even if he denies it, I will make him do that role. You go ahead with it" he told them. P.L. Deshpande was playing Kamanna in it. Sumatibai, Nalini et all big stars were there. And of course Chintamanrao excellent show. At the end of the first act, Dhundiraj bends before Ghanashyam and touches his feet. He apologies saying, "Do not put me in jail. Please consider my children" etc. After saying this, Chintamanrao rested his head on my feet. Bapu, I was shocked and stunned. The light, audience in front of me, all sort of vanished for a few moments. I felt as if my ears were fuming. The Ghanashyam in me disappeared and Chittranjan arose. My father was a saintly being. How could he do this? When the act got over, we came across as father and son. People outside were very happy. Our acting had done great impact on all viewers Keshavrao Date had also come to see our play. He came inside and said to my father, "Chintamani, I envy you".

"Why should you envy a poor man like me?"

"You are the luckiest person today. Because your son is playing the role played by you all these years. You are in a different role and I am able to watch this with pride in my lifetime. It is a moment of great joy for me". See. A man of Keshavrao's stature praises his colleague in this fashion with misty eyes. This is the greatness of that period. We could witness it. I have narrated this incident to many reporters which I am repeating today. Nanasaheb Phatkak, Naryanrao Balgandharva, Dinkar Kamanna were all born artists.

**B.W.** : Yeah... I agree.



**C.K.** : Keshavrao, Chintamanrao were all sculptors who made statues out of boulders. But these were original sculptures. They chiselled boulders and made gigantic idols. I have said this in many interviews. But I would like to end this interview with the same sentence. These people were of Himalayan height. Our eyes could never reach their summits while watching. It is my sheer good luck that I could at least become a hillock of that mud. This is the legacy our generation carried. What more can I say about the importance of our generation?

**B.W.** : Do you have some heart touching memories of Chintamanrao?

**C.K.** : Yes. I can narrate a few, tiny ones. Once he learnt that we actors are adding our own sentences in Punyaprabhav. I used to get 100 Rs. per show in those days. That means in 1953-54 I could bring Rs. 500 home per week. Damuanna Malvankar, Raja Gosavi were the other actors with me in that play. They used to make additions to dialogues. Once I came home after the show. I dropped the money in a drawer. Normally one expects that the father appreciates this and says a few good words. But he asked me, "The show is over?". "Yes". "How was it?" "Good one".

"I am told that sometimes you speak your own sentences in the show. You make additions to Gadkari's script. Don't you think this money you earn will not be of use to you?"

**B.W.** : My God!

**C.K.** : See what respect he had for Gadkari. If you make money by making your own additions, it may prove hazardous to you. And this comes from a father to his son. So he esteems Gadkari above his love for his son.

- B.W.** : Very devoted person to the theatre. You may think I don't remember a better word for it now. But his love, his dedication, his devotion for theatre would not let anything else appear on stage.
- C.K.** : Devotion is the word.
- B.W.** : He underwent surgery once. My show was scheduled but I asked Dattaram to replace me for that show. When Chintamanrao regained consciousness after surgery, he asked me, "you had a show in Solapur. Why did not you go? I said", I have arranged with Dattarambapu. Your surgery was complicated and big. Even the doctor asked me not to leave. So I decided to stay here with you". Chintamanrao retorted, "Let the doctors say anything Chittaranjan's father could be ill, but Ghanashyam's father is not ill. So he has to be in that show." Immediately I went to Solapur by car. I did my role in the night show. He was a man of this nature completely devoted to art.
- B.W.** : Different people of that era.
- C.K.** : Yes. They never let personal matters, relations come in way of theatre activities.
- B.W.** : Such dedication to work!
- C.K.** : Affection... faith... dedication... respect for those stalwarts. Khadilkar, Sawarkar Gadkari were all fatherly figures to him. No one dares touch their position. He was sort of a custodian of them.
- B.W.** : Correct.
- C.K.** : He was very sensitive about its sanctity. During that time I was charged with an offence and I was prohibited from doing Ghanshyam's role. This was in Pune and later in Bombay High Court too.

**B.W.** : Oh my God!

**C.K.** : The Pune court ordered me not to perform. The order came on Saturday. One show was announced for the next day afternoon in Bombay. I could not cancel that show which was in King George School. I could do my Pune show by paying a fine of Rs. 100. Adv. Vijay Naik made me pay it in the court. I went to Bombay the next day with Naik, Nerlekar and another lawyer... The one... who made 'अखेर जमलं..' a Bombay lawyer...

**B.W.** : I don't remember now.

**C.K.** : We went together by Deccan Queen. I narrated the whole story to Chintamanrao on reaching Bombay and asked as to what should I do with the afternoon show. He asked me to take the advice of a solicitor who was nearby. This show was arranged by Gopinath Savkar. It was not of Chintamanrao's company. Chintamanrao wanted the show to go on as declared. I went to meet that solicitor. In the meantime, Mr. Nerlekar and this lawyer came to meet my father. They said, "your son has committed this mistake. We won't let him perform. But you are an esteemed person. So we wanted to inform you. If he insists on performing, we will go and arrest him on the stage which will be very unpleasant. If you stop him from acting, this won't happen. Because the show will be cancelled automatically." Chintamanrao said, "if he has committed a crime, he needs to be punished. It can't be avoided. You adhere to legal formalities. But I can't stop him from acting".

**B.W.** : That's great!

**C.K.** : Because I had agreed to work in that show. Chintamanrao said, "As his father, it's my duty to see that his trouble is eased. That's a

different consideration. Until this time, I was inside. They both were seated. He said to me, "It's good that you came early. Go and bring some hair dye. I was surprised. He had stopped blackening his hair a long time ago. Still, he was keen on getting hair dye I asked him, "Why do you want to colour your hair?" He replied, "It seems they are going to arrest you during the show. The moment they take you away, your father will be there to speak the next sentence. So that the show will not be interrupted."

**B.W.** : Great!

**C.K.** : This was his dedication. He was not worried about his son's arrest. He did not care whether I will be jailed or not, the stage was of supreme importance to him.

**B.W.** : He wanted to pull on from where you left.

**C.K.** : The show must end properly. We are committed to our viewers. This feeling was divine.

**B.W.** : Now you are 64. You have worked in many plays, acted in more than 50 films, you have a huge experience. Do you feel like writing your autobiography? So that coming generations benefit from your huge experience.

**C.K.** : Bapu, on a lighter note, we tend to justify our behaviour when we write an autobiography. We like to prove that others were wrong and I was right in any instance. Autobiographies are written for self justification, advocacy.

**B.W.** : Is this your personal opinion?

**C.K.** I think so. My father wrote 'बहुरूपी' not his autobiography as such. But he has written his experiences about many plays and playwrights.



- B.W.** : True.
- C.K.** : Passing autobiographical references are there. But mostly it is about plays and playwrights I wish to write a book like this. Otherwise who I am, what I have done for theatre is observed by many viewers. I have got due returns for all that. There is no point in writing it. I would like to write in the way I have spoken in this interview. I would like to put these things on paper in a good style. Baburao Pendharkar as I have seen... Pendharkar as I have seen...
- B.W.** : I think your book on these lines will be useful for coming generations. It's a history it's a study. It's useful for the people who want to study this art.
- C.K.** : Is it really needed? People ask me to develop another Ghanashyam. That means I am expected to train another artist in Ghanashyam's role. But no one has developed me as Ghanshyam. I have myself evolved that character out of love for it. Nowadays lot of trash is written about Gadkari.
- B.W.** : Even speeches are given on those lines.
- C.K.** : Yes. People get a sadistic pleasure or cheap thrill out of this character assassination. But a sensitive person like me gets offended by it. One should appreciate the art of any artist. Why should his personal life be scrutinized? And why should he be graded as ordinary or great on that basis? Any great artist should be valued for the greatness of his art. If he is good in his private life, all the better. But if he is not, blemishing his character is of no use. Many things keep on happening in an artist's world. Outside people may not be aware of it. We actors spend 24 hours of the day with each other we come very close. We get involved in each other's

emotions. But all that is momentary. It does not mean that we do not care for our homes and people at home. Outside involvements occur as accidents. They should be treated like that. The art pieces created by that artist are to be valued, studied, analyzed.

**B.W.** : I agree. Still, I feel your long journey in films and theatre, your experiences there are valuable. If you pen them down in your words, if you depict the struggle and hard work of those artists, future generations will get a lot of pleasure reading it.

**C.K.** : In this interview, I talked about Baburao Pendharkar, Hansabai, Shantabai, Lalita Pawar.... The stalwarts with whom I worked.

**B.W.** : So such great people existed at one time. You worked with some great directors too. You saw some of them.

**C.K.** : True. Shantarambapu was a great director. I have seen his period. Unfortunately, I never got a chance to work with him.

**B.W.** : Damle - Fattelal were also great specimens of people in the film industry.

**C.K.** : They created an era. Damle - Shantarambapu.... People of huge talent. Unfortunately, I never got a chance to work with them. Although whatever I got in this industry is also satisfying.

**B.W.** : This film and theatre world gave you a lot.

**C.K.** : No doubt.

**B.W.** : It gave you financial stability and a lot of love too. This should reflect in your autobiography.

**C.K.** : Yes. I was really blessed as I told you.

**B.W.** : This love, gratefulness should come out in your autobiography. People will like to read it.

**C.K.** : I named Patankar... Joshi... Shankar Paanwala... Aashay Kondhalkar, my friend.... There are many such people who love me unconditionally. I would like to write about them. I have started writing. Let's see how it shapes up. If it comes to my satisfaction, I will publish it. Or else I will destroy it with my own hands. If I tend to write about the demerits of people....

**B.W.** : No. That's not expected.

**C.K.** : People may like to read it more.

**B.W.** : No. We won't cater to it.

**C.K.** : Ha ha ha.... Such straight writing may not attract people. Womanising.... Scandals.... My involvement in them... how some woman gets attracted to me... this is the stuff people like.

**B.W.** : Not always. People want wholesome reading too.

**C.K.** : Ha ha ha.... When विषवृक्ष was shown on Television, many viewers called me. Some sent letters. Some came to meet personally. Those who could not come sent messages. This shows that people like good things.

**B.W.** : And we should try to get closer to them.

**C.K.** : That's the only work I can do here afterwards.

I don't think I can do something better or greater than it.

\*\*\*\*\*