



National Film Archive of India

Ministry of Information and Broadcasting
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Interview of Musician Nanasaheb Sathye

Interviewer : Namaste! Tell us about you. How many years were you in the film industry?

Sathye : I joined the film line in 1932.

Interviewer : Hmm... Then tell us about the time before that.

Sathye : Previously there was the era of silent or mute movies.

Interviewer : Ok....

Sathye : So 'Aaryan' was the only movie theatre in Pune and silent movies were shown in it. Most of those movies were English.

Interviewer : Ok..Hmm...

Sathye : And sometimes, if the Phalke made movies, their mythological movies...

Interviewer : Ok...

Sathye : Were shown on the day of a religious festival.

Interviewer : Hmm....

Sathye : For example Kaliyamardan. On Nagpanchami, day female-oriented movies were shown. English movies however were shown throughout. In that, Saturday and Thursday. Were the two days on which movies were changed. Many times films were..



ntai

In that era of silent movies, instruments like harmonium and others were needed to be played constantly as accompaniment.

Interviewer : Hmm...

Sathye : The idea was that if it was not played the atmosphere would become very gloomy. If you saw silent films there has to be some music. Harmonium, Tabla or Violin something like that should be kept playing and the player..

Interviewer : Hmm....

Sathye : should see what sort of scene is on the screen and play the music accordingly. If there is fighting or battle, a battle tune should be played. So like this, the film played for about one and a half to two hours.

Interviewer : What was the arrangement for horse -scenes?

Sathye : Coconut shells used to be kept.

Interviewer : Ok...

Sathye : Yes... and stones were kept below there. Yes, yes... and one man used to be there and when the movie started, the shells were struck on the stones and produce the effect of the sound of a horse running.

Interviewer : Then what was the reaction of the viewers?

Sathye : Nothing. They saw the movie very intently.

Interviewer : Hmm...

Sathye : They did not understand or what but there used to be inter - titles in the story.

Interviewer : Ok..

Sathye : Became of intertitle cards, people could understand what was the story. After some scenes titles used to come. People read that and then the next titles and next scene. At that time there was a loud humming noise.

Interviewer : Hmm....

Sathye : Because the theatre used to be very quiet. When the titles came everyone started reading them. Just as there is a big commotion by the children when the school is over, similarly there was a noise while reading the titles. After they were read, there used to be silence once again. Then again the scene reappeared. In this manner, the silent movies were screened.

Interviewer : How did you find the movies of the silent era?

Sathye : Yes.. The photography of the silent movie was such that the picture could not be enlarged. The camera was driven by hand.

Interviewer : Hmm...

Sathye : And because the camera was driven by hand, the speed used to vary.

Interviewer : Ok..

Sathye : So one picture was always unsteady. Whatever was shown, people liked it. It was the first entertainment and unique, but people watched it happily.

Interviewer : No, how was the quality of the photography?

Sathye : Photography was all right. The cameramen were also new.

Interviewer : Hmm....

Sathye : But the photography was good. All photography had to be carried out during the daylight. The sunlight was diverted in the studio.

Interviewer : Yes... Yes....

Sathye : Photography had to be done.

Interviewer : Hmm...

Sathye : And it was totally dependent on the Sun. If a few clouds appeared, shooting had to stop totally.

Interviewer : Hmm...

Sathye : But even then there were some quality silent movies made. Many quality films were made.

Interviewer : Yes..Yes...

Sathye : The Maharashtra Film Company of Kolhapur produced some historical movies, few mythological movies.

Interviewer : Yes... Yes...

Sathye : Dadasaheb Phalke produced some mythological movies in the beginning. They were good ones.

Interviewer : By Baburao Painter

Sathye : By Baburao Painter

Interviewer : Which of his movies you saw?

Sathye : Many. Later he produced Kurukshetra but it was later converted into a talkie movie.

Interviewer : Hmm..

Sathye : But before that, there was a story of Bhalji Pendharkar, so like that he made many silent movies.

Interviewer : Hmm..

Sathye : And their director was Baburao Painter.

Interviewer : So from the start you were attracted to this medium.

Sathye : Yes.. from childhood, I was attracted to theatre and cinema.

Interviewer : Hmm...

Sathye : And I felt that it would be great if I get a chance in this field. But I also felt that the picture does not talk, there is no sound, then what is the use?

Interviewer : Ok..Ok..

Sathye : In this way, the silent movie became a talkie movie and I got the chance.

Interviewer : Then tell us about how you came into this field.

Sathye : Yes, I will tell. There is Bharat Gayan Samaj in Pune. There was one Baburao Ketkar there who was a disciple of Bhaskarbua.

Interviewer : Ok...Hmm...

Sathye : He used to sing there. Bhalji Pendharkar had started a movie called 'Shyamsunder' with Dada Torne's company at Pune in 1932. Saraswati Cinema, the place where Aaryan Film, Dadasaheb Sarpotdar the place before Peshwe Park

Interviewer : That means today's

Sathye : Meaning the space between today's that hospital and Peshwe Park

Interviewer : Ok..Ok..

Sathye : So that company used to be there.

Interviewer : Ok..

Sathye : All silent movies used to be made there.

Interviewer : Hmm...

Sathye : Aaryan. So there was a dance scene. We were called and our Tabla and Harmonium were taken.

Interviewer : Ok..

Sathye : Yes.. The dance, it was not the practice of those times, but

Interviewer : Yes..

Sathye : Some dance was required.

Interviewer : Ok..

Sathye : Dance was required to be seen so we played some tune from a drama.

Interviewer : Right..

Sathye : Then their dancer used to dance and they made the photography.

Interviewer : Ok...Ok...

Sathye : But there was no sound. There used to be a shot and we had to go.

Interviewer : Had to go.... Ok.... Another point is that the shots which were taken, were they used in the silent movie?

Sathye : They were there but the reason being it was very necessary for editing or assembling, numbering was done to fix the scenes.

Interviewer : Hmm...

Sathye : But what used to be that the talking movies which started at that time

Interviewer : Hmm...Hmm...

Sathye : In the talkies at the start and end of the shot a cutmark had to be given.

Interviewer : Ok...Hmm....

Sathye : Once a number was given and the camera started it will stop.

Interviewer : Ok..

Sathye : Shot finished.

Interviewer : How your songs used to assist for that scene?

Sathye : It did..It did... If the music stopped someone used to abuse, that is how they were used to it. Or if different music played for a scene they would abuse. The viewers used to go and ask what the harmonium player was doing.

Interviewer : Right..

Sathye : That was about the viewers.

Interviewer : The viewers.

Sathye : But in the serial, the music you gave for the dance, the tempo of the dance was as per the music. They used to dance to that music, for that the music was required.

Interviewer : Hmm...Hmm...

Sathye : Music was for that only. Even though the sound was not recorded, the dancing required the tempo, for that music was played.

Interviewer : Hmm....Hmm..

Sathye : Music played. That is it.

Interviewer : And then, who took you to this field?

Sathye : I told you, Bapurao Ketkar.

Interviewer : Hmm....

Sathye : And at that time Bhalji Pendharkar came from Kolhapur to Pune and started this movie.

Interviewer : Hmm..

Sathye : I was in school then.

Interviewer : Hmm...

Sathye : And as a member of Bharat Gayan Samaj and to play in their dramas I used to go there. They had two violinists.

Interviewer : Ok..

Sathye : One was Biniwale, Shankar Biniwale and the other was a man called Sukhraj.

Interviewer : He used to play at night?

Sathye : He used to come for playing at night. In the quiet hour. He used to play not much little but he had very good command.

Interviewer : Ok..

Sathye : And because of the quiet time of night his playing sounded very sweet. When he came playing through the lane, the sound became louder.

Interviewer : Ok..

Sathye : When he was far, the sound was low and as he came nearer the sound went on becoming louder. We used to accompany him in playing.

Interviewer : Did Ketkar acted?

Sathye : I think Ketkar played Narad.

Interviewer : I see.. at that time.

Sathye : I was the musician. If at times Biniwale became sick

Interviewer : Hmm...

Sathye : Another violinist was required.

Interviewer : Hmm..

Sathye : So Bapurao Ketkar used to call me especially. Nowadays Biniwale is not there, instead, this Casio is taken to the shooting.

Interviewer : Hmm...

Sathye : And the practice of those days was that when camera shooting was being done

Interviewer : Hmm....Hmm...

Sathye : The background music was to be played at the same time.

Interviewer : Hmm...Then if you went for outdoor shooting, did you carry all this?

Sathye : Yes.. We took all this. All instruments. Wherever it was. On the bank of the river, at the foot of a fort or on the banks of a lake or in a forest. We had to take all these instruments there.

Interviewer : Hmm...

Sathye : And the funny part was we did not have a separate piano for that but there was a special truck for the piano.

Interviewer : Ok.. Ok..

Sathye : Hmm. Like, this organ, my violin, the sitar was all taken there. Our sitting chairs, all this was arranged outside.

Interviewer : Means... to take all this....

Sathye : And even if it was a song since there was a direct take, the artist or an actress sang and we accompanied by playing.

Interviewer : But I think, because of this, the dynamism or speed which the camera has, was not there at that time.

Sathye : No... The reason being the feeding to this was..

Interviewer : Hmm....Hmm...

Sathye : Was limited feed.

Interviewer : Hmm...

Sathye : They had to sing within that and initially those things... Initially, trolley was also not used.

Interviewer : Hmm...

Sathye : The angle was set at one side, one shot was taken. The angle was changed again and another shot was taken.

Interviewer : Hmm...

Sathye : But then as the use of trolley started then the shots started to be taken on trolley always. And then the trolley was moved and all angles were seen.

Interviewer : So you never missed the roles of Shahu Modak and Shantatai.

Sathye : The first role at the start, I think Shanta was 13-14 years old at that time.

Interviewer : Hmm...

Sathye : And Shahu Modak was about 15-16 years old.

Interviewer : I remember the famous song from that 'Hawe bharita gose wedha'

Sathye : 'Gose wedha'....

Interviewer : Was this played by you?

Sathye : No, I did not get this song for playing. Because I was not there at the time of this song.

Interviewer : Hmm...

Sathye : But the background music, side music needed to be played every time along with every shot. We used to play it at the side when the shooting started.

Interviewer : Hmm... was played. Then there was another song

Heen bhava mani

That was also done by you?

Sathye : Hmm... Hmm...No some two lines were given to me for playing. But it is that same song was played by me and they used me more for background. And the funny thing was.

Sathye : Drama plays from start to finish without stopping.

Sathye : It is not like that in our cinema. There are pieces in cinema takes. Meaning once we erect a set,

Interviewer : Hmm... Hmm..

Sathye : Then all the shots which are on that set are taken after numbering them.

Interviewer : Continuity... Hmm..

Sathye : Keeping its continuity, they need to be numbered and joined after editing.

Interviewer : Need to be joined....

Sathye : But this method was not noticed by us at that time.

Interviewer : Hmm...

Sathye : Therefore the background music had to be played again and again.

Interviewer : Yes... Yes...

Sathye : So what happened was it was cut and rejoined, then in some song, it played so weird, we had no idea that it is going to be cut and the pieces scrambled. Then we came to know that we play the background music but even though we play correctly, it is broken up there.

Interviewer : Yes...Yes.... Shall I tell you something? You did the movies in Maharashtra since their infancy, right from their start, who were the directors of that time?

Sathye : It was Bhalji only at that time

Interviewer : Ok.. I ask another thing. When Bhalji Pendharkar was the director himself, did he demonstrated the acting?

Sathye : Very beautifully. Hmm... Shall I tell?

Interviewer : Yes...

Sathye : Director went in front of the camera and acted.

Interviewer : Hmm...

Sathye : Then what I want there

Interviewer : Hmm....

Sathye : He made the expressions and showed me and then if it was agreeable to him then he did the shooting.

Interviewer : Ok..

Sathye : If he did not agree then there was a retake. No, I do not agree with this. But there was a funny thing recently. In the last movie he made, he could not see anything. So I asked him a question, you did it on Panhala

Interviewer : Yes...

Sathye : You are not able to see.

Interviewer : Hmm...m

Sathye : What actions the actors are doing.

Interviewer : Hmm...

Sathye : So did you know whether there were the expressions you wanted are there on his face.

Interviewer : Yes...Yes...

Sathye : He gave me a good answer. He said, even though I cannot see if he says the line in the tone that I want, I know that the expressions are correct.

Interviewer : Hmm....Hmmm...

Sathye : And put forward the camera and say shoot.

Interviewer : Hmm...Hmm...

Sathye : Hmm.. Then said, you used to see the locations at that time, what do you do now? Then he said there are three locations in my eyes. I went to Panhala and told the cameraman, keep the camera here, here. See, if you can see two trees in front.

Interviewer : Hmm...

Sathye : So he said they are there. So keep them at the centre and we have to take the angle from there. Means so much there was clarity ready in his head.

Interviewer : Was ready...well....

Sathye : His orders were also determined. Then he went to a village called Latne ahead of Satara, and went to the riverside there.

Interviewer : Yes...Yes..

Sathye : Bhalji and Shyamsunder

Interviewer : Shyamsunder started for Pune but went for order there?

Sathye : Yes...

Interviewer : Ok...Photos

Sathye : Are there! For a riverside scene, they went to Latne.

Interviewer : They went to Latne?

Sathye : There were rats etc. There. Krishna river. So in that Latne

Interviewer : With that song, there is a jump in the well. It was you then. So did Bhalji appointed you as permanent?

Sathye : Yes... That is what I am telling you. When I was going to Saraswati, Bhalji did not know me.

Interviewer : Ok.. Ok..

Sathye : And I did not know Bhalji.

Interviewer : Ok...Ok...

Sathye : I did not even know what is a film director

Interviewer : Hmm...Hmm...

Sathye : Hmm.. means what is required, if someone shows the director. So when I went for Shyamsunder

Interviewer : Yes..Yes..

Sathye : His movie Shyamsundar started.

Interviewer : Yes..Yes..

Sathye : I was in school at that time.

Interviewer : Hmm....Hmm...

Sathye : And Bhalji some

Interviewer : Hmm...Hmm..

Sathye : He left for Kolhapur.

Interviewer : He went to Kolhapur. Good...

Sathye : Hmm... He went but he never sat still. He started something or the other.

Interviewer : Ok..Ok..

Sathye : He was behind him. So when Bhalji went from Saraswati

Interviewer : Hmm...

Sathye : He went there and established a company named 'Shyam Cinetone'.

Interviewer : Established a company.

Sathye : The characters were decided.

Interviewer : Ok...Ok..

Sathye : Yes.. But Bandoba Soni was Shrikrishna.

Interviewer : I know....I know.... Bandoba Soni.

Sathye : Villain in old plays but the role was of Krishna.

Interviewer : I see...

Sathye : Hmm... then

Interviewer : I know...I know...

Sathye : Hmm...

Interviewer : Means he in the Chaphekar's Kirloskar Mandali. Looked a big artist.

Sathye : He was made Narad. Our Vasant, who

Interviewer : Yes... Yes...

Sathye : He was made Abhimanyu.

Interviewer : Ok..Ok...

Sathye : A new actress, a girl called Banubai. She was taken as Abhimanyu's wife Mukta.

Interviewer : Ok.... Ok....

Sathye : Then a woman called Shakuntala

Interviewer : Yes... Yes...

Sathye : Means from the silent era

Interviewer : Yes...Yes...

Sathye : She was made Rukmini. And a woman called Krishnabai Uke

Interviewer : Ok... Ok..

Sathye : She was made Subhadra.

Interviewer : Ok...Ok...

Sathye : That was the casting.

Interviewer : All this in the studio?

Sathye : Yes. In the studio. Day-night. Since the shooting was in the daytime, an ordinary studio and cloth screens on top. The screens were turned as required and light brought in by reflectors.

Interviewer : Brought in. Ok.. when did your stay in Pune end?

Sathye : When Bhalji went to Kolhapur.

Interviewer : Hmm...Hmm...

Sathye : Then he needed people for the music staff.

Interviewer : Ok... Ok...

Sathye : Then he started collecting people. For organ he took Dada Sadgekar.

Interviewer : Ok... Ok...

Sathye : The harmonium player Dinanath had come.

Interviewer : Hmm...Hmm...

Sathye : Due to the arrival of sound in cinema all companies were closing down. So he was called.

Interviewer : Ok...

Sathye : There was one Balawkar who was the disciple of Govindrao.

Interviewer : Very good harmonium player.

Sathye : He was called a harmonium player. Disciple of Balwantrao Pedne.

Interviewer : Ok... Ok...

Sathye : He was given music. Others cropped the script. Lots of variety. You should see that things should be affordable. So there were only seven-eight people in staff.

Interviewer : Hmm...

Sathye : And one violinist, then two --- one ----

Interviewer : Ok... Ok...

Sathye : And one

Interviewer : Another thing, who was the music director?

Sathye : Mukundrao

Interviewer : I see..

Sathye : Yes... Its direction

Interviewer : He has done some work in cinema

Sathye : Some means... where has he worked?

Interviewer : Vilas Ishwar

Sathye : Vilas Ishwar queen of that king.

Interviewer : I see...

Sathye : What he did there.. So because of him, I went from Pune to Kolhapur. There had permanent contact with the cinema. Because of Bhalji's temperament, he left after making that movie, but we stayed there. Other staff came there and we stayed. And because of Bhalji; Vinayak, Baburao and Leela, these people from Prabhat also stayed there.

Interviewer : Yes.. Yes...

Sathye : These people, when Prabhat left Pune, they were employees of Prabhat.

Interviewer : Sir, now I would say that you got your start at Pune and there was some development at Kolhapur..

Sathye : The start and development there only.

Interviewer : Hmm.. This period is considered important for you.

Sathye : Yes. 1932

Interviewer : Ok... Then another thing I want to ask, where did you go then?

Sathye : In films?

Interviewer : Yes.. films

Sathye : No. Till 1944-45-46 I was in films.

Interviewer : Within that, I want to ask how you were in Shyamcinetone?

Sathye : Hmm..Got to know Shyamcinato while making one movie. That owner told.

Interviewer : Hmm.. You say

Sathye : Hmm.. You made the movie and it flopped.

Interviewer : Yes..

Sathye : Bhalji left but his assistants were there, somehow they..

Interviewer : Who were the assistants?

Sathye : There was one Khandekar, one Jahagirdar.

Interviewer : Khandekar means Baburao Khandekar.

Sathye : Baburao Khandekar.

Interviewer : ??

Sathye : Jahagirdar's brother-in-law, wife's brother.

Interviewer : Ok..

Sathye : These people worked as his assistants.

Interviewer : Yes..

Sathye : So..at that time such unique

Interviewer : Yes..

Sathye : He was also not available, so his duplicate

Interviewer : Yes..

Sathye : There Bulbule Laxman

Interviewer : I know..I know... He is the same film

Sathye : He came ahead. That Bulbule as duplicate

Interviewer : Ok.. Bulbule. What I ask is the one who played the role of King Jwala, was it the same Bulbule? He was an old king.

Sathye : No that was his brother. He the uncle of Aakilbhau.

Interviewer : Ok...Ok...

Sathye : His younger brother.

Interviewer : Ok...Ok...

Sathye : Yes.. Just as in stunt there was the master

Interviewer : Hmm...

Sathye : Like that, Bulbule worked.

Interviewer : So your contact with Kolhapur started. You developed in Kolhapur and your experience started growing.

Sathye : It grew there.

Interviewer : You went to Kolhapur Cinetone, then...

Sathye : I was there at Kolhapur....

Interviewer : Were you...tell about it.

Sathye : Yes.. That is what I am telling. At that time Bhalji said to me, what you are going to do next?

Interviewer : Hmm...

Sathye : I said will go back home.

Interviewer : Hmm...

Sathye : And join the school and complete matriculation. I have to complete it. There is no alternative to matriculation. So such was his foresight. That he said to me, you will do matriculation and be clerk somewhere. What will be your salary as a clerk?

Interviewer : Hmm....

Sathye : You will get thirtyfive-forty at the start, two-three rupees increment.

Interviewer : Yes...

Sathye : And will retire at one hundred-one hundred twenty-five.

Interviewer : Hmm..

Sathye : But since there are a lot of movies being made there is much scope for music.

Interviewer : Ok...Ok..

Sathye : And I am going to get a lot of money out of that.

Interviewer : Ok..Ok..

Sathye : So do not leave this line.

Interviewer : Ok...

Sathye : And do not take any job without asking me.

Interviewer : Ok...Ok..

Sathye : But the condition is that I am starting another very big concern and starting it soon. I need two violinists in that.

Interviewer : Ok...Ok...

Sathye : Then I told him that there are only two or three people in Pune and who will come to faraway Kolhapur.

Interviewer : Hmm..

Sathye : So how will it work. Then he said whatever it is

Interviewer : Hmm....

Sathye : You do what you want.

Interviewer : Ok...

Sathye : Then I said casually that my younger brother has just started working.

Interviewer : Ok...

Sathye : Immediately he caught me and said, done. I will appoint you and your brother.

Interviewer : Ok..

Sathye : You train him.

Interviewer : Ok...

Sathye : And about the salary. It was the figure which me and my brother had not even heard.

Interviewer : Hmm...

Sathye : He did it just on my word, looking at me

Interviewer : Hmmm...

Sathye : Fifty for him as starting salary was given to us and appointed there.

Interviewer : Good salary

Sathye : The people there called us Saheb. at Rs eight and ten. Others used to work.

Interviewer : Ok... Another thing, who did the management?

Sathye : The fun was that when these people came

Interviewer : Hmmm....

Sathye : From Kolhapur, leaving Prabhat, then Baburao was handling the management.

Interviewer : Yes....

Sathye : Vinayak was with acting and Leela was also with acting as heroine.

Interviewer : Ok...Ok...

Sathye : Baburao used to do both.

Interviewer : Yes...Ok...

Sathye : He used to look after the management and also became the villain. He used to do villain role in acting.

Interviewer : And Bhalji was there?

Sathye : Bhalji's script

Interviewer : Script....Hmmm..

Sathye : Aakashwani

Interviewer : Ok...

Sathye : So Bhalji's direction

Interviewer : Hmmm...

Sathye : Bandopant Baburao music

Interviewer : Hmm...

Sathye : Joshi was the cameraman.

Interviewer : B. G. Joshi

Sathye : Yes.. B. G. Joshi. I took him in front of Pandurang Nayak.

Interviewer : Hmmm....

Sathye : This B. G. Joshi was there.

Interviewer : Hmm...

Sathye : So seven of us were in music.

Interviewer : And Vasudev

Sathye : Yes. .. Vasudev, younger brother of Vinayakrao.

Interviewer : Ok... He was with photography...

Sathye : Yes..He used to be with photography. Sometimes he used to do it and then assisted Joshi. Main cameraman was Joshi.

Interviewer : I see.. Then what I ask, which was the first movie of Kolhapur Cinetone?

Sathye : It started on 30 September.

Interviewer : Yes...

Sathye : In around year 1934, a film called Aakashwani was done.

Interviewer : Means Kansa and

Sathye : Kansa, Devki and Vasudev

Interviewer : Hmmm....

Sathye : At that time Kansa was Nana Pathak

Interviewer : Yes....Yes....Yes....

Sathye : Vasudev was played by Vinayak and Leela was Devki.

Interviewer : Hmm....Hmmm....

Sathye : And Baburao Pendharkar played a villain character called Digpal.

Interviewer : That was very good.

Sathye : Good.

Interviewer : And Deepali Uma did Baburao very well.

Sathye : Very well. It so happened that Nanasaheb Phatak was Kansa and with him Nanasaheb Deepa. That is how the pair started.

Interviewer : Hmm...Hmm...

Sathye : At that time who gets the upper hand, that thing started.

Interviewer :

Sathye : Yes.

Interviewer : Competition started.

Sathye : Competition started.

Interviewer : Because Nana Phatak was from theatre/plays and Baburao Pendharkar was experienced in the cinema.

Sathye : Yes..

Interviewer : Then I ask, Nana Phatak

Sathye : Yes.

Interviewer : And Baburao was from the cinema

Sathye : From cinema.

Interviewer : Cinema was new to Nana Phatak wasn't it?

Sathye : Very new... first one.

Interviewer : First one. So I feel he had would not have adjusted to the medium.

Sathye : Not adjusted.

Interviewer : Not adjusted.

Sathye : Not adjusted. Because his field was different..

Interviewer : Different....

Sathye : And this field was very different.

Interviewer : Yes.. And was not successful in that respect.

Sathye : Not successful.

Interviewer : Not successful

Sathye : Hmm... Was not successful. What happened that Baburao became superior.

In that character of Baburao..

Interviewer : Character...

Sathye : Proved superior.

Interviewer : No, I read that book. Bhalji had written down the script with proper characterisation.

Sathye : Had written...had written...

Interviewer : And Baburao now now

Sathye : Bhalji's visions was that only

Interviewer : Hmm...

Sathye : And he got Baburao Pendharkar as most suitable for the character.

Interviewer : Hmm.... Means Leela who became Bhalji's wife later, the same Leelabai

Sathye : Hmm... She was from Belgaum. In Prabhat she had good.

Interviewer : Yes...

Sathye : Good looking.

Interviewer : She had acted in that Aakashwani.

Sathye : Hmm...Had acted in Aakashwani.

Interviewer : What happened to that movie.

Sathye : Nothing much.

Interviewer : I see...

Sathye : The reason being to make it, it took a period of one to one and half year and all capital from the start, right from the start, lot of expense was incurred.

Interviewer : Hmm... I see..

Sathye : From that point of view Aakashwani did not do good business.

Interviewer : Did not do good business....I see

Sathye : Yes... But the quality was good.

Interviewer : Yes.

Sathye : But unsuccessful.

Interviewer : Means quality was

Sathye : Movie quality was good.

Interviewer : Good... I see...

Sathye : Dialogues were by Bhalji. That is a specialty of Bhalji.

Interviewer : Hmm...

Sathye : His dialogues are quite catchy. So from point of view of dialogues, acting, the movie was really good.

Interviewer : Yes...Yes.

Sathye : Joshi's photography was good.

Interviewer : I see...

Sathye : But Sound was a let down ... The reason was that all untrained people were un trained .

Interviewer : Hmm....

Sathye : And the new machinery was not yet in hand.

Interviewer : Yes... Then how..

Sathye : It was because of that. But even if it was asked to him if we take this song.

Interviewer : Hmm....

Sathye : How it has turned out. Then he used to answer that it has turned out good. We are going to hear it tomorrow. So confidently it was told that it has come out good.

Interviewer : So at that time----- It was very-- Still I ask you, it was of a great benefit to you.

Sathye : Greatly... It was as if you plant a seedling at the start and if grows into a big tree. Just like it is in the cradle at the start. Got that and the initial conditions of the talkies and today

Interviewer : Its

Sathye : Yes.. I told you regarding, background music I told you previously that we had to play

Interviewer : Yes..

Sathye : So for shooting, we had to go to that spot.

Interviewer : In it, Baburao

Sathye : Very good. Because three people who had come together

Interviewer : Hmm....

Sathye : With these three and me

Interviewer : Must have had a lot of contacts

Sathye : Lot of contacts

Interviewer : Ok...Ok...

Sathye : And of these boys, Vinayak was very good

Interviewer : Yes....Yes...

Sathye : Hmm... And I got to know Vinayak when in Prabhat. The reason was that Bhalji was writing the story of Sahyadri.

Interviewer : Ok..Yes....Yes...

Sathye : And our Shyamcinetone was near Prabhat.

Interviewer : Yes...I see

Sathye : Bhalji stayed there.

Interviewer : Hmm...Ok....

Sathye : So Shantaram Bapu used to send Vinayak to see whether the writing of the scene was completed, and Vinayakrao used to take the written scene to the studio; so today the next scene is ready.

Interviewer : Ok.... Ok...

Sathye : And shooting used to be done on that.

Interviewer : Did he come on a bicycle?

Sathye : On a bicycle only and with that Kolhapuri dress.

Interviewer : Hmm...

Sathye : Wearing a surwar, a scarf

Interviewer : Hmm..

Sathye : Cap and a shirt like a Nehru shirt and used to roam a lot on the bicycle. He and Jahagirdar were in Prabhat previously.

Interviewer : Yes...I know

Sathye : Jahagirdar introduced him to me.

Interviewer : To Vinayak..

Sathye : To Vinayak then he sad now you will know him not me!

Interviewer : Ok...

Sathye : Adi purush Narayan song

Interviewer : Means Narayan. It was our great luck that these respected and great people were there in the film industry which was our luck. Bhalji, Vinayakrao and Baburao these people built the Marathi cinema industry.

Sathye : It can be said like that

Interviewer : They are lucky

Sathye : They are lucky

Interviewer : Now Vinayakrao and Baburao were good as artists. How Baburao treated you?

Sathye : Quite well. Good treatment. But Baburao was practical.

Interviewer : He was disciplined.

Sathye : Disciplined. He and Bhalji liked disciplined behaviour.

Interviewer : Hmm...

Sathye : Did not like indiscipline.

Interviewer : That is right. Otherwise...

Sathye : And second thing was that the artist has been brought from outside.

Interviewer : Yes...

Sathye : And artists were less in number in those times.

Interviewer : Yes...Yes...

Sathye : So, as far as possible artist was not to be hurt. They always followed this principle. Nowadays what has happened, there are a lot of artists.

Interviewer : Lots

Sathye : Lots of them.

Interviewer : Yes....Yes...

Sathye : So the value of artists has gone down.

Interviewer : I see....

Sathye : Hmm... In those times we were cared for really well.

Interviewer : Yes...Yes....Ok....

Sathye : Suppose something happened, and if I felt that it is not agreeable to me, and if I told Baba that I am not there today evening, I am going back.

Interviewer : Hmm...Hmm.... Ok...Ok...

Sathye : I don't want to stay

Interviewer : Hmm....Hmm....

Sathye : Then he used to hold me back. Why are you going, what has happened to you?

Then told, in a drunken state the order in the afternoon

Interviewer : Hmm....Hmm.

Sathye : It someone said something which was not of my liking. I don't then he warned all there

Interviewer : Yes...Yes...

Sathye : That if anything is to be told to Nana, then don't talk directly with Nana. They should tell him and he will tell whatever is to be told. But no one is to talk directly with him.

Interviewer : Ok...Ok...Then which was the movie after Aakashwani?

Sathye : Kaliyamardan. Again the story of Bagbhan

Interviewer : Yes..

Sathye : Hmm...Something should work after Aakashwani

Interviewer : Should work..Hmm....Aakashwani did not much

Sathye : So Kaliya means Krishna's story. And another point was Bhalji was a Krishna

Interviewer : Was he...very much

Sathye : Yes. Then

Interviewer : Yes. In his letters also at the top Shrikrishna used to be written

Sathye : Yes... and Shiv Shivaji, like first Shrikrishna

Interviewer : Was it so....

Sathye : So because of that he made Shyamsunder which was on Krishna. So at that time it was decided to take Kaliyamardan and directed by him. That story is like this.

Interviewer : Hmm...Hmm...

Sathye : That Leela was to be Yashoda

Interviewer : Yes..Ok..

Sathye : Hmm... Then Vasantao Deshpande now is in the theatre.

Interviewer : Yes...Yes...

Sathye : He has taken Krishna in Hindi.

Interviewer : Hmm...Hmm...Yes...

Sathye : He was a Nagpur boy but he was taken as someone who was required for the Hindi language.

Interviewer : Hmm..

Sathye : And there was the nephew of Walawalkar

Interviewer : He for Marathi

Sathye : He was taken for Marathi. Then the Kolhapur boys were assistants. Then it was decided to make a movie called Vilasi Ishwar.

Interviewer : Ok..

Sathye : Its story was by Mama Varekar and that movie was the first directorial venture Vinayakrao.

Interviewer : Hmm...

Sathye : Its heroine was Shinotri

Interviewer : Mrs. Shinotri

Sathye : Then in front of each other

Interviewer : I know

Sathye : Yes.. She was the heroine. Indira Wadkar was there.

Interviewer : Hmmm....Hmmm...Ok..Ok..

Sathye : Then Baburao Pendharkar was there. Vinayak was there. A young boy called Bala Dhawale

Interviewer : Yes...Yes....I know

Sathye : He was made-----

Interviewer : Hmm...

Sathye : Bandoba Pant was King

Interviewer : Yes...Right.

Sathye : So in this way Mama Varekar's story

Sathye : Was taken by Vinayakrao.

Interviewer : Ok...Ok...

Sathye : But since it was Vinayakrao's first direction, he was a little cautious.

Interviewer : Was he....

Sathye : But even then the movie he directed, it was good. But there was one thing. When Vinayakrao's production started, there was a difference so the expenses went on increasing as work went on

Interviewer : Yes...

Sathye : Now I will tell you one thing from that. There was one dance in that and

Interviewer : I know..

Sathye : Ajuri Jejurichya Dasa

Interviewer : It was made in colour

Sathye : It was made in colour, but that dance, at that time our camera

Interviewer : Yes...Yes..

Sathye : Playback system was not yet started then, so

Interviewer : Yes... seven

Sathye : Till the end, seven cameras were run and seven times film was consumed and combining the pieces from them he..

Interviewer : But it became very costly...very costly.

Sathye : Hmm...Now what happens, we have this playback system, just a part is taken, camera stopped...No...No....No...So nowadays expense has increased much more.

Interviewer : Hmm... As per my information

Sathye : This also went on increasing, time schedule on increasing.

Interviewer : Time went on increasing. As per my information, the shooting went on for eleven months.

Sathye : Yes...it went on...Yes. Probably the same thing happened with Aakashwani. Nearly eleven-twelve months means...what happened, all the staff was salaried and things were cheap in those times.

Interviewer : Things were cheap.

Sathye : Costs, prices increase

Interviewer : Costs, prices increase.

Sathye : And compared to that meter became less.

Interviewer : Ok..How did you find Vilasi Ishwar?

Sathye : No. I did not like

Interviewer : You did not?

Sathye : No.. means what he wanted to say

Interviewer : Hmm... that was not understood.

Sathye : Not understood.

Interviewer : But what I say is this was Varekar's story.

Sathye : Yes...It was. I thought about society.

Interviewer : Means its first name

Sathye : Inaudible

Interviewer : As per my information its first name was PremSantan

Sathye : I think was it given to it?

Interviewer : Yes...Premsantan

Sathye : Yes...Premsantan. So what was observed by me in it

Interviewer : Hmmm....

Sathye : So these people Vinayakrao, Baburao

Interviewer : Hmm...

Sathye : Their class was lower.

Interviewer : Hmm.. Was that so..

Sathye : So they used to feel

Interviewer : Hmm..

Sathye : That in high society

Interviewer : Yes..

Sathye : We should get respect.

Interviewer : Ok...Ok...

Sathye : As far as possible they took on such movies. E.g. Maze Baal

Interviewer : Maze Baal

Sathye : See it went too far means

Interviewer : I want to say Vinayakrao

Sathye : Hmm...

Interviewer : Baburao had a sense of literature

Sathye : Hmm... It was so.

Interviewer : And Vinayakrao

Sathye : No question. And Baburao also had it irrespective of

Interviewer : Yes.. What I ask is success or failure, leaving the beaten track, keeping balance with social problem topics was done by Vinayakrao and Baburao.

Sathye : Yes

Interviewer : This or any issue based movies were made they were all social centric and being social they became different. Otherwise, movies till then were mythological or historical

Sathye : Yes..

Interviewer : I ask you that there is a point which will come is that which movie was made after Vilasi Ishwar

Sathye : That time a group from Bengal emerged.

Interviewer : I know Premankur Atorthy...of New Theatres

Sathye : At New Theatres then Ratanbai, one imam. She was a big name.

Interviewer : Hmm..Yes.

Sathye : Babiji

Interviewer : Yes...

Sathye : Like they were brought

Interviewer : Yes...

Sathye : The objective was the productions made so far should run successfully.

Interviewer : Hmm...Hmm..

Sathye : Since these Bengali people are famous, at least their movies will be successful.

Interviewer : Yes..Yes... it Will be successful.

Sathye : So they were

Interviewer : Lot of money would have been spent.

Sathye : Lots of it. At that time electric lights mean. Shooting went on day and night.

Interviewer : Was Premankur Atorthy the director?

Sathye : Yes.. He was the director.

Interviewer : Means it was his direction.

Sathye : Yes... In front of us. He also took a lot of time.

Interviewer : Ok..Yes.. Premankur Atorthy

Sathye : This woman... Yahudi ki Ladki... So she was called especially.

Interviewer : Hmm... Ok...

Sathye : She is now renowned.

Interviewer : Yes..

Sathye : She is an artist. Her picture will click.

Interviewer : Yes..

Sathye : That is why she was taken. And taking that story, Vinayak had a role. Their..

Interviewer : So...then it was with her.

Sathye : Hmm... As her husband

Interviewer : Ok...Yes...Hmm...Hafis

Sathye : Hmm.. Hafis

Interviewer : Hmm..Ok...

Sathye : So he had not gone.

Interviewer : Yes..ok...

Sathye : But how it is said that he...

Interviewer : Was the story good?

Sathye : Yes..It was.

Interviewer : Who wrote it?

Sathye : Now I exactly who.....

Interviewer : But Hafis ---- might be brought from there.

Sathye : What happened, at the start, three of them came

Interviewer : Yes...

Sathye : Hafisji, Ratanbai and Atorthy

Interviewer : Yes...

Sathye : Then our music director was there.

Interviewer : Yes...Yes...

Sathye : They had not brought Bali.

Interviewer : Hmm... Ok..

Sathye : So he brought the songs.

Interviewer : Ok...

Sathye : And handed them to Bandopant.

Interviewer : Yes...gave.

Sathye : But Bandopant... He tried a lot to compose the music.

Interviewer :

Sathye : No, no.... and he did not know that.

Interviewer : Hmm...

Sathye : He tried to do it as we do in drama, and that He said no, Baba this music is not what I want. Then said call your's... So they called Bhalchandra.

Interviewer : Ok..Yes... Then while taking..

Sathye : Inaudible

Interviewer : But Vinayakrao's work as a hero was good.

Sathye : It was good. Very simple and easy. Means staying with those people...

Interviewer : Hmm...Hmm...

Sathye : This Narni said equally good.

Interviewer : It was quite praised by newspapers of that time.

Sathye : Too much.

Interviewer : Did you see that..

Sathye : Yes, the Shooting took place in front of us.

Interviewer : Vinayakrao was doing a good job.

Sathye : Yes. Good work. The first thing to see.

Interviewer : Vinayakrao was normally dark skinned.

Sathye : Quite. But then because of his face and hair, he looked like an impressive figure.

Interviewer : But some... Did you feel any difference between the direction of Premankur Atorthy & Vinayakrao??

Sathye : Lot of. Means their direction was of Bengali type it was Bengali style.

Interviewer : Ok.. I see...

Sathye : And the direction of ours, say Bhalji or Vinayakrao.

Interviewer : Hmm...H....

Sathye : That was the direction of our Marathi type.

Interviewer : No, now I ask you that the Bengali director was

Sathye : Yes.. Their specialty was that the narration used to be very slow.

Interviewer : Ok..

Sathye : Especially, their emphasis was on a slow tempo.

Interviewer : Ok...

Sathye : They used to go with a slow narration and storytelling

Interviewer : Ok..

Sathye : Songs also were very slow. And our music director could not handle that.

Interviewer : Yes...

Sathye : And he did not like that.

Interviewer : Yes.... but

Sathye : He had

Interviewer : And to say plainly, it did not feel gross. At least I did not feel the acting was living under a Maharashtrian director.

Sathye : How?

Interviewer : The director who is acceptable to Maharashtrians, say Bhalji. Slightly gross or broad as we call it

Sathye : Ok...

Interviewer : Sensitivity was less, I feel.

Sathye : Feels

Interviewer : And same scene natural

Sathye : Natural. So I said just now..

Interviewer : Hmm...

Sathye : That his

Interviewer : Used to be

Sathye : But tempo is always slow.

Interviewer : Is slow

Sathye : Sometimes is seen more.

Interviewer : Generally our viewers say no to extra difference.

Sathye : Differences were there.

Interviewer : Extra order

Sathye : Extra order

Interviewer : Then..which one was made after that?

Sathye : Hindmahila

Interviewer : Yes..

Sathye : Story from that group only

Interviewer : Was the director Atorny?

Sathye : Atorny, Ratanbai, but as Vinayak was hospitalised.

Interviewer : Hmm..

Sathye : Master Vitthal was appointed as a hero

Interviewer : Ok...

Sathye : And the story was by Shivkumar

Interviewer : Pandit Shivkumar

Sathye : Because that story was also by Pandit Shivkumar.

Interviewer : That of Vilasi Ishwar...

Sathye : No. I mean... not that

Interviewer : And who was the director?

Sathye : In audible

Interviewer : Of what...

Sathye : In audible

Interviewer : I remember, there are photos if that

Sathye : There are.

Interviewer : Yes

Sathye : I told you, from start to end means now the company is to be closed. From that all our companies used to go one after another.

Interviewer : Yes...Yes....

Sathye : There used to be a gap in between, a month, one and half months. When a new initiative was started I was appointed there.

Interviewer : Then which movie was made?

Sathye : Inaudible

Interviewer : Were you in that?

Sathye : I was there. Music was ours. And at that time I called him.

Interviewer : Who?

Sathye : By Phalke.

Interviewer : Yes.. And at that time Ganga vataran .

Sathye : Yes..Ganga. Nothing works. He said we want

Interviewer : Hmm...

Sathye : So now trick scenes

Interviewer : But did he succeed?

Sathye : No because

Interviewer : Phalke did not get it right or whatever

Sathye : Did not get it and Phalke also

Interviewer : I think he stopped there

Sathye : No, Phalke took a very different view there.

Interviewer : Yes...Yes...

Sathye : Means he took too much time

Interviewer : Yes..that much

Sathye : Because Phalke's situation was very bad at that time.

Interviewer : I see...

Sathye : Yes. At that time Phalke and Maharaj were obstructed at so many points

Interviewer : Yes...Yes...

Sathye : Ans Maharaj was confident that now at least it is going to be completed.

Interviewer : Hmm...That was good

Sathye : Then it is going to come out good. Then he used to listen to what Maharaj said.

And he said he wanted it today.

Interviewer : Yes.

Sathye : Do it.

Interviewer : But why such inequality. For creating Himalaya, he applied lime plaster to a hill, is this true?

Sathye : There is a village called Haripur near Sangli.

Interviewer : Yes...Yes...I know. Servants' town.

Sathye : Servants' town... There is a hill nearby, he wanted to apply lime plaster to that and make it Himalaya.

Interviewer : Hmm...

Sathye : Like that he made.

Interviewer : Applied lime

Sathye : Hmm..

Interviewer : And what...

Sathye : Said want to make Himalaya. Now is that possible?

Interviewer : Is that possible...could it have been done?

Sathye : So finally we had to shoot that scene in the studio.

Interviewer : My god...

Sathye : And again in that....

Interviewer : Yes..

Sathye : Said I want to take Panhala fort also in that scene

Interviewer : I see...

Sathye : Natural background, I want to take Panhala fort in that and in that he had put in a duet song.

Interviewer : Yes..

Sathye : A demon and a demoness

Interviewer : Hmm...

Sathye : And one scene in that was there were two on both sides and one sitting in between

Interviewer : Yes....Yes....

Sathye : Two on two hands and he does not have a head and their two heads are there.

Interviewer : Donkey came, the donkey came....

Sathye : And she is singing a song

Interviewer : And

Sathye : Shanta is standing there and they are watching and it is their headless body.

Interviewer : Yes...

Sathye : And every time such

Interviewer :

Sathye : But he said we should take Panhala fort only

Interviewer : Yes.

Sathye : Only for that we went to Panhala fort and stayed there for eight-ten days.

Interviewer : Yes..

Sathye : And funnily when morning came, Panhala

Interviewer : Yes..

Sathye : When the film came the film was seen two feet off

Interviewer : Hmm...

Sathye : Finally he said this is not possible, we will take the scene in the studio, then set up again.

Interviewer : Waste of time and money.

Sathye : So that film also, there was another side to it

Interviewer : Hmm...

Sathye : That I will do everything.

Interviewer : Hmm...

Sathye : Yes.. Its conversion in Hindi

Interviewer : Ok...Ok..

Sathye : Now if Phalke has brought a Hindi person there

Interviewer : Hmm....Hmm.

Sathye : Then people...now

Interviewer : Hmm....Hmm...

Sathye : So now such type of Hindi songs and their composing

Interviewer : Yes....Ok...

Sathye : Hmm...His direction

Interviewer : Hmm...Hmm...Ok....Ok...

Sathye : Because of that it did not become impressive

Interviewer : Ok... oh my god.. He

Sathye : Hmm... at that time

Interviewer : Inaudible

Sathye : Kamanna was taken. He as well as me were near the plane

Interviewer : Yes..

Sathye : And numerous actors

Interviewer : I want to ask one thing that many stage people were could not succeed in cinema, you must have experienced

Sathye : Not all were defeated.

Interviewer : Kamanna succeeded.

Sathye : Kamanna succeeded.

Interviewer : A stout fellow

Sathye : Kamanna.

Interviewer : Kamanna succeeded. In my opinion, only one actor was equally successful on stage and in movies. Please tell us something more about him.

Sathye : Malwani. Typically he was used for that.

Interviewer : Used...Hmm.

Sathye : Kamanna used to drink a lot

Interviewer : Ok...Ok...Was there a song?

Sathye : 'Rusali' was a song.

Interviewer : Hmm...Hmm...

Sathye : It was long.

Interviewer : Hmm...It was long.

Sathye : So what happened, there was order..

Interviewer : Hmm...Hmm...

Sathye : That while going out for a shooting

Interviewer : Hmm...Hmm...

Sathye : No one should be drunk.

Interviewer : Hmm...Hmm...

Sathye : And as the song played on music

Interviewer : Hmm...Hmm..

Sathye : He could not do a thing

Interviewer : Hmm...Hmm..

Sathye : So he was fed up. Said, Deepak what has happened to you..

Interviewer : Hmm...Hmm...

Sathye : We are instructing you but you cannot bit perform.

Interviewer : Hmm....Hmm

Sathye : He said unless I drink a little I cannot do anything.

Interviewer : Ok....Ok...

Sathye : Then shooting was stopped for that day.

Interviewer : Hmm...Ok...

Sathye : Then he was told, tomorrow drink a little bit before coming tomorrow.

Interviewer : Hmm...Hmm..

Sathye : With this permission, he drank so much on the next day. He could not even stand. Meaning he used the permission to become overdrunk.

Interviewer : Ok...Ok.. Now another thing when was your contact with Vinayakrao happened.

Sathye : From Aakashwani

Interviewer : And then was he working in the hospital

Sathye : And Shivaji was done

Interviewer : Hmm...

Sathye : And at the same time background of Moghul Afzal was done.

Interviewer : Hmm...

Sathye : And after doing Premi's songs came to Mumbai.

Interviewer : So you became Premi in every house...

Sathye : No...

Interviewer : Means I tell you one thing Chala ga sajni maza tukobaraya is very sweet, looks nice.

Sathye : Nice.

Interviewer : Inaudible

Sathye : No... Only Atre's story was there.

Interviewer : I see...

Sathye : At that time

Interviewer : Hmm...Hmm...

Sathye : For the song from Kolhapur was there for Marathi?

Interviewer : Ok...Ok..

Sathye : And for Hindi

Interviewer : Hmm..

Sathye : There was a popular woman of Banaras.

Interviewer : Ok...For Hindi...

Sathye : Yes.. It did well.

Interviewer : But that recording

Sathye : Hmm...I will tell the reason for that. Again

Interviewer : Yes...Yes...

Sathye : He did not get the idea

Interviewer : Who was Datir

Sathye : Datir was

Interviewer : Both of them?

Sathye : Bajirao Datir and that Rajkumari

Interviewer : Hmm...

Sathye : Inaudible

Interviewer : But that recording was below standard.

Sathye : But because those songs were taken they turned out good.

Interviewer : Yes...

Sathye : For nominal film recording was good.

Interviewer : Yes..It was good.

Sathye : They were good.

Interviewer : Vinayakrao's colleague Junnarkar, was he an expert?

Sathye : Junnarkar was a technician expert of the editing committee.

Interviewer : So in shot taking, Junnarkar

Sathye : Means desire

Interviewer : What I wanted to say was did Junnarkar plan a shot?

Sathye : No, Junnarkar did not do that.. Vinayak only did that. And camera etc all that was with Pandurang Naik.

Interviewer : And Junnarkar in editing

Sathye : Hmm...Junnarkar gave suggestions about what was wanted for editing.

Interviewer : Means whether it is fitting or not

Sathye : He used to do like that.

Interviewer : Then Vinayakrao, then Pravin came, then

Sathye : And at that time, Vinayakrao did the expenditure for two productions. What he did at that time

Interviewer : Hmm..

Sathye : Those two productions were started.

Interviewer : Hmm...

Sathye : By presenting like that finance was collected.

Interviewer : Hmm..

Sathye : And started it side by side.

Interviewer : Hmm..

Sathye : And then huge films were being done.

Interviewer : Hmm...ok..Then direction

Sathye : The reason was that its photography was very good. How many minutes.

Fifteen minutes

Sathye : Very good photography. Pandurang Naik's photography I have seen.

Interviewer : Inaudible

Sathye : Because of that it was very beautiful

Interviewer : No, I remember, there was one scene that Vinyakrao had shot it on the ramparts of the fort. Do you get that photo

Sathye : Inaudible

Interviewer : From where that scene was taken?

Sathye : Inaudible

Interviewer : Seem Costume picture

Sathye : Costume picture

Interviewer : Costume picture

Sathye : And what was his idea?

Interviewer : These movies

Sathye : Hmm...Hmm..

Interviewer : Should be the topmost movies

Sathye : And this year, I should get the award.

Interviewer : And where was that magnet taken

Sathye : A couple of days ago I read that the heroine Ratnaprabha

Interviewer : Yes...Ratnaprabha

Sathye : So the sentence used to irritate me that magnet done

Interviewer : Yes...Yes...

Sathye : In audible

Interviewer : Hmm...Hmm...

Sathye : Got to read about that also

Interviewer : Got to read about that

Sathye : That I have completed the characters by the magnet.

Interviewer : Hmm...Hmm...Then what was made after Jwala, was it Brahmachari?

Sathye : Yes, it had to be produced. At that time Amrut was being made side by side, but Amrut had to be stopped.

Interviewer : Amrut stopped

Sathye : No it had to be stopped because the situation came to such an extent that it had to be shut down.

Interviewer : Hmm...

Sathye : And there were so many demands.

Interviewer : Yes...Yes...

Sathye : And there was not much work. So Atre was called.

Interviewer : For how long was the work going on

Sathye : Two months and in the rainy season

Interviewer : And two years

Sathye : Two years side by side we.

Interviewer : Vinayak was like a tiger

Sathye : In his work

Interviewer : Yes...Was he

Sathye : No.. He was like...yes...yes..

Interviewer : Tiger means....

Sathye : That man started working even when he had temperature means without considering anything, all the people started work with such vigour...

Interviewer : Bramhachari was like that.

Sathye : The reason was that if the picture is released as soon as possible, the company would do well. So we used to stay in the studio day and night.

Interviewer : Was food etc. was provided there

Sathye : We were not going home.

Interviewer : I want to say one thing. Direction and acting, in both these respects, it was a first-class film. But the recording was poor. Means when this film was first released...

Sathye : Hmm.

Interviewer : Was agreeable to the viewers but used to tell people outside that the recording is bad.

Sathye : Is bad...Hmm..

Interviewer : But I want to tell you one thing that Bramhachari was the zenith of Vinayakrao's career.

Sathye : Yes.. Zenith....No question about it.

Interviewer : Means direction and acting and the sense of humour and

Sathye : Got a person like Damuaana Malvankar..

Interviewer : Like Jog

Sathye : Lastly Rasal was also there. So people like those and writer Agarkar

Interviewer : Ok...Ok.. I see.

Sathye : So Bramhachari turned out the topmost.

Interviewer : And what of Tatya

Sathye : Tatya, I think Dadasaheb Nimbalkar was the director, which means I think

Interviewer : No, No...about Bramhachari

Sathye : Yes...Yes...Vinayakrao always used to sit with us

Interviewer : Hmm...Hmm...

Sathye : And there was always discussion

Interviewer : Hmm..

Sathye : So he used to say to me that in the first opening scene, I want to start with bhupali.

Interviewer : Hmm...Hmm...Now he did

Sathye : Want to start with bhupali so for it we want

Interviewer : Find one bhupali, who had done it...

Sathye : No, search it. Said this bhupali is old.

Interviewer : Inaudible

Sathye : And at that time Madgulkar came into our company

Interviewer : He started then

Sathye : Yes...Yes... The situation was very tough at that time and no one knew what qualities are there in that person. So he used to come.

Interviewer : Hmm..

Sathye : And sit with us.

Interviewer : Ok...Ok..

Sathye : When he started to talk, it was felt that this is a learned man.

Interviewer : Inaudible

Sathye : He used to speak and compose poems.

Interviewer :

Sathye : He used to show those poems to us. See what I have written. Then I got the idea that this is a poet.

Interviewer : Ok... Secondly, Madgulkar started with the film Devdatta immediately.

Sathye : Devdatta was after Bramhachari

Interviewer : Devdatta was Khandekar's

Sathye : Inaudible

Interviewer : I think it was Baburao's first role as a hero.

Sathye : He was a hero there. Baburao was the hero.

Interviewer : No..but was he made a hero?

Sathye : Yes..He was. Just as Baburao's first film

Interviewer : Hmm...

Sathye : Seeing Vinayak felt Vilas Ishwar so first hero Baburao.

Interviewer : Inaudible

Sathye : Yes...Good

Interviewer : I think in that Vinayakrao in Bramhachari was humour, like that Khandekar was great.

Sathye : Films one after another and in that

Interviewer : So totally different, Khandekar and Atre both

Sathye : But one thing, Vinayakrao's own temperament

Interviewer : Hmm...Hmm...

Sathye : Was towards this side.

Interviewer : Inaudible

Sathye :No..

Interviewer : I remember that the man used the background music.

Sathye :Inaudible

Interviewer : Feels good

Sathye : Yes...

Interviewer : And it charges towards you.

Sathye : Yes...Yes..

Interviewer : Feels something terrible is going to happen.

Sathye : Yes...Yes....

Interviewer : Vinayak's taking...

Sathye : Was good.. and was there..

Interviewer : Yes...Yes...

Sathye : Dada's

Interviewer : You

Sathye : Yes.. We two violins his piano

Interviewer : Hmm..

Sathye : We

Interviewer : Inaudible

Sathye : I will tell you what happened. A big orchestra from Bombay came. Was used to call for that only at the end.

Interviewer : Ok...Ok..Then the happy ending.

Sathye : Inaudible

Interviewer : I at least feel that in Pune the merit of the film was like...At one time the Brandichi Batli and all three

Sathye : Yes...

Interviewer : Means first Brandichi Batli, then Bramhachari and Sukhacha Shewat, must be called a record.

Sathye : On the basis of weeks, Bramhachari was the best.

Interviewer : Yes..

Sathye : In Pune, it ran for 100 weeks

Interviewer : Hmm...

Sathye : At the end of the Aaryan theatre. So at those time, they kept a variety.

Interviewer : Ok..

Sathye : So one week

Interviewer : Hmm...

Sathye : Interval happened and we two were playing the violin. Advertisement. He played in the film.

Interviewer : Ok.. Secondly, Brandichi Batli also ran well.

Sathye : Ran well.

Interviewer : Yes...

Sathye : And prohibition had come. Effigy of liquor was burnt at the hands of Vallabhbhai.

Interviewer : Sukhacha Shodh...

Sathye : Later...

Interviewer : Later you...

Sathye : Later Sukhacha Shodh was released. I was talking Hindi.

Interviewer : Ok..I see..

Sathye : I had to go.

Interviewer : Ok...Ok... Then you

Sathye : I wen there and then after Sukhacha Shodh two films were made in --- name.

Interviewer : Ok..Ok..

Sathye : Inaudible

Interviewer : And was returned

Sathye : Went ahead but marriage. It was my suggestion

Interviewer : Inaudible

Sathye : Yes...The reason was.. And it was Khandekar's story.

Interviewer : Hmm.. Hmm...

Sathye : And Khandekar's luck or whatever was about that, Khandekar's film took more time and when the film was released in Mumbai, riots started in Mumbai.

Interviewer : Hmm...I see...

Sathye : What the fate was.

Interviewer : Now I ask you. All this

Sathye : Inaudible

Interviewer : Marriage.. Did you go?

Sathye : No. Marriage... I told him that.

Interviewer : Told him..Hmm..Then which movie you went to

Sathye : I went ... after more than one year.

Interviewer : Hmm...

Sathye : By that time their constitution changed.

Interviewer : Yes...

Sathye : Baburao Pendharkar quit, Atre went before that and all control came into Vinayakrao's hands.

Interviewer : So then he..

Sathye : Then when Vinayak used to come, then .. When all control comes in my hands, then once again.

Interviewer : Hmm..

Sathye : So Amrut is to be started by you.

Interviewer : Hmm..Did you go for Amrut? And Sarkari Pahune

Sathye : Later..Because after Amrut,

Interviewer :

Sathye : No.

Interviewer : No, then your

Sathye : Gajabhau

Interviewer : Maza Bal you..I want to ask one thing, were you in New Mumbai

Sathye : Yes...Tuza. And Chandekar was there.

Interviewer : Vinayakrao Chandekar. And who was the assistant?

Sathye : And even today, I fee,

Interviewer : And Tuzach Sagala

Sathye : Tuzach Sagala

Interviewer : But did Madhavrao Junnarkar did that?

Sathye : Did some of that. Vinayak did some. At that time Vinayakrao left.

Interviewer : Left. Ok.. Praful Maza Bal

Sathye : Yes...

Interviewer : Then where did you go

Sathye : Maza Bal then Chimukala Sansar

Interviewer : Music direction

Sathye : Because Darjekar other did not come. He lives here in Pune. And --- was required and that was suggested by me.

Interviewer : Ok...Ok...

Sathye : And his music of Maza Bal

Interviewer : Inaudible

Sathye : After that Chimukala Sansar was made. It had a story by Vijay Bokil.

Interviewer : Yes Chal Pudhe by Vijay Bokil.

Sathye : And then the first chance to Vasant Joglekar

Interviewer : How many films did Vasant Joglekar direct?

Sathye : Inaudible

Interviewer : In Maza Bal this Pol

Sathye : Pol.

Interviewer : Whose taking is that?

Sathye : Vinayak

Interviewer : Of Vinayak

Sathye : Inaudible

Interviewer : **This** Means Director's flexibility is more than the cameraman

Sathye : Quite so.

Interviewer : Means such good. So were your and Vinayakrao's relations very friendly?

Sathye : Yes. Means he was like my brother.

Interviewer : Means for few days

Sathye : Means if I hurt myself, he had tears in his eyes.

Interviewer : Such friendship.. Had Vinayakrao come to your home?

Sathye : Always used to come for dinner.

Interviewer : Great..

Sathye : Yes.. And he had a specialty. He was very fond of the Bramhin type of food.

Interviewer : Yes...Yes..

Sathye : Hmm.. He did not eat meat much.

Interviewer : Inaudible

Sathye : At that time I was in Kolhapur. When I used to go to Mumbai, at that time our

Interviewer : Then the car stopped.

Sathye : The was stopped. He used to say now I am coming in the evening.

Interviewer : Ok..

Sathye : And will have dinner.

Interviewer : Means here in Sadashiv Peth

Sathye : In audible

Interviewer : I see..

Sathye : He used to come in the evening, have dinner, used to chat and at 12 am, 1 am in the night go to Mumbai.

Interviewer : Ok..

Sathye : When coming again while going to Kolhapur on a particular day will come for a meal on way.

Interviewer : Chimukala Sansar

Sathye : Yes...

Interviewer : Which film was made after Chimukala Sansar

Sathye : Gajabhau came

Interviewer : Gajabhau in Mumbai

Sathye : No Gajabhau all movies....

Interviewer : Ok... Gajabhau did not do well.

Sathye : No. It was again propaganda film. It was like this, after two movies, one propaganda film was compulsory. So that Gajabhau, all those

Interviewer : What I want to say is Damu did a serious role in that and all credit for that...

Sathye : No

Interviewer : The man who was branded as that mark was totally removed. Bringing Damuanna in a close-up and making him introspect, was done by Vinayakrao.

Sathye : Vinayakrao did.

Interviewer : In my view, you got big credit and got to stay with people.

Sathye : Got to stay. What happened, because of this

Interviewer : Hmm.

Sathye : Atre, a writer like Atre, his proximity

Interviewer : Ok...Ok...

Sathye : Proximity to Khandekar, all these people I could observe at close quarters.

Interviewer : Yes..

Sathye : I could be with them, that is my good fortune.

Interviewer : Good fortune. And Badi Mai was made.

Sathye : It was made in Mumbai. It was again propaganda film.

Interviewer : So little unsuccessful

Sathye : Unsuccessful. And what happened at that time, whom to take was

Interviewer : Hmm..

Sathye : A big

Interviewer : Very big

Sathye : Then Vilasi

Interviewer : Artist

Sathye : And then for Ishwar later who was that

Interviewer : Hmm...Yakub

Sathye : Yakub. These were the people. So that

Interviewer : Ok... Secondly, Subhadra was with you

Sathye : Yes, I was in Subhadra

Interviewer : After Subhadra, immediately Vinayakrao

Sathye : No. He made that Shantaram's movie.

Interviewer : Then..

Sathye : He did some of that and started Mandir

Interviewer : Mandir. And Vinayak

Sathye : Vinayak

Interviewer : Was your very close friend. Very close. Now...tell the place of Vinayakrao's place in the film world.

Sathye : I will say he has a very high place.

Interviewer : Ok..

Sathye : Yes..

Interviewer : You have seen him from close.

Sathye : Yes...

Interviewer : Means...

Sathye : My opinion is that Shantaram Bapu should also get the honour.

Interviewer : True..Shantaram Bapu also had knowledge of literature.

Sathye : Shantaram

Interviewer : So I ask that your Guru Dutt,

Sathye : Yes..

Interviewer : Raj Kapoor, Vinayakrao

Sathye : Yes...

Interviewer : These people were roughly of a pattern

Sathye : Of a pattern

Interviewer : Means Raj Kapoor did in Hindi cinema

Sathye : Inaudible

Interviewer : I will say that Vinayak was more than Raj Kapoor and secondly...

Audio stopped here abruptly