



National Film Archive of India

Ministry of Information and Broadcasting
Government of India

Interview of Renowned Director, Producer, and Screenwriter Vijay Bhatt by Narendra Bhai

00.00.00

Narendra Bhai : How will you manage to get all the cooperation from your juniors as well as artists?

Vijay Bhatt : Narendra Bhai, my nature is quiet my nature is peaceful. I never get angry and people say all used to say that do you get angry any time? He says that is my nature I don't get angry. So, I carry on very well, get it on very well with my juniors, my assistants and my other colleagues, staff, writer, music director and all people and the artists also I carried on very well with them. And for instance, Prithviraj, Vyjayanthimala, Vikramaditya. [inaudible part 0.54 till 1:04] And it was a pleasure to work with them and they were first taught artists. So we were very, we were carrying on very well. Then again I have worked with Vyjayanthimala and Pradeep Kumar in "Patrani" in my picture they were also nice... very nice because my behavior was very good so they also were very very good they all very well .They cooperated with me very well and *Rambaan* Chandra Mohan... Ray Chandra Mohan played Ravana. I made the episode from Ramayana Ram Ravan yuddha and all that. And he was also very cooperative. He used to come to the station and very in train and we used to send the car on station. He used to put telephone from his house that I am starting now, and you can send the car and he used to come, and he was very regular. People told me that he's a very eccentric man and then you would just see but then I will I have managed very well with him and he cooperated very well. Then I forgot to tell you that some other artists and technicians are introduced. For instance, this Ratnamala he was not... I mean has never worked in the film and then he worked in "Bharat

ntai

Milap” as an extra. Shatrughna’s wife shatrughan bharat’s wife, Mandvi. Then station, I mean station Master I one got a statement. I gave her the Chance of the heroine and she came out very well and teach master then in Vikramaditya she was heroine against this prithviraj heroine and so many other pictures successful “Panghat” and all that and she came out very well and she made a name. Then, I've introduced famous Kanu Desai artist, art director and Shankar Rao Vyas as the music director. Both were at Ahmedabad at [inaudible part ~3:07] place. They are teaching to the children art and music. And when we started *Purnima* we wanted classical music. And my.. Our friend Bhanubhai he was my production executive. Very capable man. He knew Kanu Desai and then he went to (meet) him in Ahmedabad and Requested him to come to films. And Shankaradas also was there and because we wanted to live in *Purnima* classical music, so both were uh introduced by us in that *Purnima*. Then Kanu Desai gave art direction famous Narsi Bhagat, “Bharat Milap”, “Ram Rajya” we have seen wonderful. He was also... he has also given art direction in V. Shantaram’s “*Jhanak Jhanak Payal Baje.*” That way he became a very popular art director Shankar Rao Vyas, that was also gave the classical music wonderful And “*Bharat Milap*”, “*Ram Rajya*” you know and musically they were superfine and he gave him some social pictures also He was the brother of Narayan Rao Vyas the famous classical singer and he was conducting the music school in Dadar teaching the people the students Classical music so both were introduced by us also. So ... And I... they were I worked very very I mean I cooperated with me they satisfied me with music and all.

00.04.50

Narendra Bhai : Coming to your movies give some reasons about the success of your films?

Vijay Bhatt : First of all I...I mean take attention to confidence and accept work from them and they are encouraged to give their best I have got one incident I remember one incident in “*Bharat Milap*” when the Ram goes to *Vanwas* [inaudible part ~5:17] Leave proud of his father Ram, Sita and Laxman go and the shot was done. And then afterwards all these artists broke into tears and sobbing, and I could not take next shot after Until one and a half hour. Then they came composed themselves and when

we started So that was the involvement of the artist in those days that... and because people say that you know how to extract work from artists you make stone the hero and we almost made heroes.

Narendra Bhai : You must have...

Vijay Bhatt : We... we don't take stars we make stars We don't take stars at high prices because I have got the confidence and that you can take exact word from them and Manoj Kumar still says that the how to.. How the acting I have learned from Vijay Bhai. And songs about songs you see first of all some popular song in films. In Purnima you know all the song were popular [inaudible part 6:26 till 6:43] singer herself...then came this a.. Two three songs very popular And I will tell you some incident and then when it was being screened at a Krishna cinema our broker who used to give us movies and we had we were taking only from this [inaudible part 6:58] and he used to come to see that song every day on the very day that song when he come when it comes, he used to come and see the song and then went away then afterwards uh for the success and we paid up all the Critics then raise he was a broker. He said this dekho main aata tha meri [inaudible part till 7:28] Then in *Bharat Milap*... *Bharat Milap* also popular song it was also a very popular song, "Pehle Paanv Pakharu", "Ban chale ram Raghuvir" and then...then there was a song when he goes to see Ram at Chitrakut. It was also very popular song. In *Ram Rajya* also you know "Bina Madhur Madhur kuch bol" was a a very popular song. "Bharat Ki ek sannari Ki hum Katha sunate Hain" these were the top songs were very popular and this, once I went to Ahmedabad, Babubhai J. Patel was the Prime...

Narendra Bhai : Chief Minister...

Vijay Bhatt : Chief minister and there was a function And he told me that he still remembers that song he recited all the old song of Ram Rajya, "Bharat ki ek sannari Ki hum Katha sunate Hain" And then there was one incident and we went to I Kashmir people, friends went for a trip and then we were coming back and at Gwalior we there was a taking and truck what you call a permit was expired And we were.. Called by... What you call the officer in charge you can't go now Then I give my introduction, people gave introduction Oh Ram Rajya "Bharat ki ek sannari ki hum katha sunate hain" He just fell at my feet and said you can go...

Narendra Bhai : Achha very good...

Vijay Bhatt : And then there are so many incidents like this happened When we wanted to go to it was night you can't go you have to say people, with my colleague introduced me and he said " Oh Ram Rajya" The after *Ram Rajya*, *Station Master* also. *Panghat* also. "Door chala chal, kahi door chala chal matlabi duniya se tu kahi dur chala chal" and then *Station...* Produced this Pannalal Ghosh lyrics in music that was also very popular Husanlal Bhagatram also gave music for *Rakhi & Sawan Bhado* that was also very popular music and [inaudible audio till 10.25] in my *Samaj Ko Badal Dalo*" it was also very popular picture musical Picture And then "*Baiju Bawara*" all the songs were hit by Naushad And so many others are only I have not worked with C. Ramachandra and this... S.D Burman and (name of one music composer) all music directors have worked with me.

Narendra Bhai : Right... very good...

00.10.46

Narendra Bhai : Now Vijay bhai which are your most popular film from the public point of view?

Vijay Bhatt : That was most popular was *Ram Rajya* [inaudible portion till 11:01] then "*Baiju Bawra*" was also golden jubilee. And then "*Himalaya Ki God Mein*" where Kalyanji-Anandji gave the music and he told me it ran for forty-three weeks in front of his house. The music was very popular. As... they... "*Kankariya Maar Ke Jagaya*" and then two-three numbers were very popular.

00.11.25

Narendra Bhai : One of the things. If they rated your best film... According to you which is your best film?

Vijay Bhatt : That is difficult to say my... for my all children are dear to me so how can say one best and one bad but then to my mind *Bharat Milap* was the most artistic picture Though it ran lesser friendly silver jubilee made than *Ram Rajya*, *Baiju Bawra* and but it gave the inner satisfaction yeah and Mr. (AK) Kardar said he also said he saw all my pictures late Mr. Kadar who told me *Bharat Milap* was the best the casting

the taking and the handling of the subject was wonderful then *Baiju Bawra* also I'm quite satisfied with my work and it worked. It is pleasure to the artist when his work is appreciated by the people And "*Himalaya Ki God Mein*" I was satisfied that I have given a thematic theme which the doctor goes to the tribal area but I gave it a very good music and entertainment value. As we gave big cleaning with sugar coated so that many if I if it is right like our typically active art pictures test And people won't come to see and our purpose is not served to spread the message we want to spread so that's how you convey your message in the films...

Narendra bhai : Yes.

00.13.10

Narendra bhai : Vijay bhai moving away from the subject and let me ask one thing that is symposium on films where I was attending a critique say the Indian film producers are not promises they are reproducers the house burst into laughter Would you like to comment on that?

Vijay Bhatt : Yea and Narendra bhai it's not so some people used to see foreign pictures and uh copy the picture but I have never copied any foreign picture except one picture *The Invisible Man*, which I agreed to say confessed that I copied from America but otherwise all our stories were original, and it is what was it was truly Indian no foreign element was there and no vulgarity no sex no fighting action and all that dhishoom-dhishoom so all the all the pictures are not like that you see but then some people do that what is also is happening we they see video film in English, American pictures and then they copy anyone you don't know that you are producing the picture this year the fellow is producing the same because you cannot know.

Narendra bhai : Yeah right

00.14.34

Narendra bhai : With such a long experience of film Industry and as you also come from Gujarat Vijay bhai your wheels and videos are very important. Which are the first Gujarati movies you have produced?

Vijay Bhatt : Narendra Bhai, I have produced a Gujarati film titled "*Samsarida*" I

took a story from the collapse of Mahatma Gurudas poem and Jayant was also first time was introduced as a guest artist and Kashinath has played the role of Aparna, Lallu bhai Gulab and all that and it was... the music was given by this (long pause) by Lallu bhai Nair and lyrics were written by famous Raskavi Raghunath Brahmabhatt who was the popular drama lyric writer in grammar stone stage and the music was very popular two songs specially "Tarseyani Paani Pasho" and this "Navi Duniya" In this picture, Rajkumari sang. Rajkumari we introduced first time in Sansari Darshak Came from Benares and she was artists and musicians and singer also and we produced, introduced the picture was released at Roxy cinema it was opened by the Vanita of Ranjit and second picture was *Sansalila* it went for Eight weeks and people were mad after the music and all that and it was quite a success now uh then we produced *Snehada* in two audiences and a social which I directed and *Surdas* And *Surdas* we introduced Arvind Pandya who afterwards became the great artist of Gujarati films Then he gave chance in Hindi feature with Meena Kumari with "Naulakha Haar" and he was a very good artist and this was producing two versions *Surdas* and *Bilwamangal* in Hindi and there also the Avinash Vyas I mean the uh the Lallu bhai gave the music and this Raghunath Brahmabhatt gave the lyrics then you know about the first hit Gujrathi picture was ... History of Gujarati picture was produced by Sagar Movietone Narsi Mehta Then Ranjit came up with *Phool Sundari* and what you call Mannat Bhera and so many others Where Nirupa Roy was playing role of heroine because she was Guajarati And B.N Das also produced Narsi Mehta and all that. little pictures which were quite success but then afterwards you see the Gujrati picture didn't remain valid in Gujarat also, because our Gujarati that they want the worth of their money so, you can compare them with Hindi pictures with big sets and big stars and these Gujarati can very well understand Hindi so they used to patronize that and then these Gujarati people the producers reverted to mythology I mean books of stories and all that but then then Gujarat government was afraid that you do something that the industry will be finished and they considered the well we will all went there with delegation and they give hundred percent tax exemption to these Gujarati films and eventually afterwards seventy percent and sixty percent that is sixty-seventy percent is still in gold but then producers used to produce only uh this uh what you call folks or fox stories and people were tired with that then they

said no light public who come to that cinematography this is [Heavy screeching around this audio section] bhagavatas and all that then we gave we we produced “*Maa Baap*” I told you about my son Arun Bhatt and my son-in-law Kishor Vyas and they started Vijay Films International they had they have produced documentaries for Gujarati pictures which are award-winning and then the story was written by my son Arun Bhatt it was directed by Kishor Vyas that was his first vehicle directly to the vehicle and the picture was *Asrani* reproduced in Gujarati for the first time and the picture was a roaring success in Gujarat - Ahmedabad and all that and all that Avinash Vyas gave music and then afterwards we made “*Gagarni Bhau*” directed by my son Rohini Sagai and all that success “*Naurang Chundadi*” by Kishor Vyas. Directed by Kishor Vyas and so many others you see and that way we introduced it with social film because then the people used to come to see the picture that this is something different from the whole you know stories of “*Bhangda chaap*” and all that and that's how but then how long it can sustain you see eventually in comparison with the social Hindi picture scene is now it is all around. Gujarati industry is almost dead.

00.20.22

Narendra bhai : Vijay Bhai I heard that you went to USA in 1947. What was the purpose of your visit to America? Tell us some of your experiences of your American visit?

Vijay Bhatt : My purpose of going to America was that we after *Ram Rajya* we wanted to produce Lord buddha, Bhagavan Buddha in Hindi and English version both and we made so much research so many books 260 books we purchased for studying the Buddhism then we consulted some bhikkhus and all that whatever was also.. (inaudible from 21.03 till 21.14) English version was written by famous by late Harindra Chattopadhyay... Harindranath Chattopadhyay and he prepared the screenplay and I went with him and also there was another purpose of seeing the commercial possibilities of my *Ram Rajya* and other pictures so I took *Ram Rajya* first and I went there then I went somebody told me that you go to 20th century fox and they released the production nitty-gritty he might be interested in this So I went to him and he met me but then he was busy but then he said that well you leave the

script here we will consider and then uh let you know after some time I was advised that don't leave the script otherwise they will just produce it. You go to India and they will not reply till death and they will so I didn't part with the script and then there I met Cyrus Kuras who was the president of the 20th century fox and he was interested in this In Indian pictures. So he took me to his Long Island home 40 miles from New York and with *Ram Rajya* he wanted to see *Ram Rajya* and we went there and he was sleeping all the while going to Long Island and then we went to his house and we had a dinner And then I showed him *Ram Rajya*, He saw the *Ram Rajya*. Then he saw some rushes of picture... I mean...which was. which was shot that day previously but immediately rushes come and he used to see and give suggestions (inaudible from 23:11 till 23:23) and he went to New York again in the morning there also he was sleeping so I told him that you were also sleeping in car that is the only time I get to go to sleep that even the president of the east west association he arranged the show on this *Ram Rajya* at Museum of Modern Art and India Society also cooperated with him was the secretary and general Shekhar speaker was the president of the society and we are in the show Museum of Modern Art in New York and we uh it was first of all synopsis were given and I used to comment give commentary on the film so they used to understand people, put at question how will act star, music and all and then afterwards people, [Heavy Screeching ~24:25] we never expected that this Indians have such beautiful stars and some pictures we are producing said wonderful sets music is also very good then that would be general opinion but one American girl came to me that I saw the picture but I don't know why Ram she said that how come Ram ran out his own wife and her chastity was tested he was proved or agnipariksha as you called in what you call fire test and uh this innocent life he has done that he says look I told her that here our things used to take three oaths means Pradnyapalan the pradyrakshan pradyaranjan the pradnyapalan understand is not be [inaudible till 25:24] give in English and three words pradyarajan was one of the important use to take. Now this is our oriental eastern democratic team here in western then 28th democratic he was the king he lived these people for the sake of Mrs. Simpson and he married her and he left his throne but here Ram he left his wife for the sake of the people to please the people because that will be the uh oath he took there and then please the people and as a king he pursued queen Ram queen Sita but as a Ram he

loved his wife Sita very much and he lived an ascetic life after she he was turned out and so that is the thing that that kings used to do. What the people... to please the people. Slightest of that..... Then eventually it was reconciled and well then and in America, I had come across so many artists and technicians and first of all I went to Metro Goldwyn Mayer studio there I met Elizabeth Taylor, the famous Elizabeth Taylor she was only 15 years and she was working in the picture across India and she gave her autograph to me then I went to warner brothers Warner Brothers Studio our late president Ronald Reagan I mean express it into an president of America he was at that time the star of the popular star and he was working in the picture *Voice of the Turtle* and he had met him when he gave me the autograph then when he became president I wrote him that I had the privilege of having autograph of a great star Ronald Reagan but now I have got the double privilege of having a photograph of president of America but he never replied then in the uh I went to Paramount studio and I had the desire to see Cecil B. DeMille the great director of mythological and costume pictures. He made *The Ten Commandments* and so many other pictures and I met him and he showed me some rushes of his picture which was under production and then he I talked we talked then about *Ram Rajya* but he had no time to see the picture because he was busy already in producing his picture so he gave me the autograph as I showed you that look at his humility from the director. one great who is still trying to make good pictures to another director who will make great ones long after I have gone such a big man he was quite aged at that time he was he had he attended to the Buddhist scholars Bhikkus because and he was studying about Buddhism he wanted he had he must be having in his mind to make the picture of the but then he could not fulfill that wish he died and then in some hotel we met the stars Esther Williams she gave me the autograph who worked in *Bathing Beauty* which ran for 14 weeks in metro and I congratulated her that it went for 14 weeks she says why what was that in the picture? then the Eri Tenter the who was at that time the popular comedian he said that people must be sad star there and then I met so many other stars likely Ray Milland and the popular star era Errol Flynn and I met so many directors like Frank Capra and John Ford and others they were quite I mean they behaved with me very well and I visited Columbia. [For DC?] studio, RKO Radio Studio RKO radio Pictures. RKO radio was most.. latest technical carrier Of pictures

and I was quite impressed this uh then paramount studio, Metro Studio and Warner Studio with all patience and all that but then I asked about the commercial possibility of releasing this picture and for commercial theater and people describe me there's not much possible because this picture they won't be they won't understand and then I have my promoters in one publicity advertising company they tried their best but then it was not possible then after before leaving I was given the reception at RKO I mean Radio city I.. I there was a reception arranged by India society of America to honor me at the World of Astoria hotel and the Eric Johnston who was a motion picture producer's president he was he presided and Cyrus Kural president of 20th century fox was the chief guest and he gave me the black the scroll upon her and then all other who were present Mr. Mehboob also was there at that time and Mr. Mohamed Akbar of Photocom they also was there and they also came to in the uh function and uh they communicated to me that you are doing very well and I gave my speech about the popular Indian film industry my motion picture and there popular film variety they took note of this and there were so many interviews with me which I was satisfied but I had one mind one thing that I could not put in my wish to pull this together and because we and then I'll tell you the another story lord buddha when we announced the Ceylon people Sri Lanka at that time they objected that nobody can play the role of Buddha you can produce the picture up to the enlightenment of Siddhartha but then afterwards you should not but then the pictures message is after he becomes Buddha attains (word for enlightenment) then what is the use of this so we bought all this and then I we sent our publicity when the public office public relations officer Pradnik Kumar Yadnik to Ceylon and kind of tried to contribute and some people were against some people were in favor and so many other comments were made by people which he referred and uh there is a proof of which we have with all the good and bad we were against opinions. But then the council of Ceylon council they passed a resolution that this picture must not be allowed and they say that they will go to the... at that time that we were not really independent so we'll ask you from the council up from London to stop this so we came here and we contacted the I mean this uh Information Broadcasting department minister and secretary and we say that this is the position so why should we should be produced or should we reproduce this picture or not? this is well it will be it can produce it will be censored

in usual manner but then if any foreign country objects it we can't uh spoil our relations with five countries then you have you do it and you're on your own risk we can't guarantee you that was the introduction and the project was dropped.

00.35.08

Narendra bhai : In 1954, first Indian film festival was held in Russia and you were invited to participate as one of the members of the Indian delegation kindly tell us about the Russian trip as well.

Vijay Bhatt : Narendra bhai, our delegation comprised of Bimal Roy, K.A. Abbas, Raj Kapoor, Nargis, Nirupa Roy, Dev Anand, Chetan Anand, Hrishikesh Mukherjee and some... and Balraj Sahni and some others commercial names, machinery dealers and all that so, they had selected my picture *Baiju Bawra* in the in this with along with “Awara” and Bimal Roy’s Picture “*Do Bhiga Zameen*” and some others picture by K.A. Abbas and Balraj Sahni who also acted in it. Also, Nirupa Roy heroine delegation in Bimal Roy’s *Do Bhiga Zameen* K.A. Abbas was the leader of our delegation opposed to member and I took name of Abbas who is a leftist and Here he knows much about it and this Russia. And he’s a journalist and he is a producer in his own right. So, he can be proper leader and we went to Russia. We started from here and we ever first Geneva we stopped our first stop and we however we had an ambition to see “Charlie Chaplin” and he was residing in the suburbs of Geneva and we went to his bungalow and we had a chat for two.. One and a half hours and we discussed so many things. Oona Markau his latest wife was there and so we asked him why you left America and stay here now stay here he says they said that you say that you are an American citizen I refuse I say that I say that I am a world citizen and they smell something in my communism something of communism in my me and they so I didn't like to stay there and we I had come to Geneva this place and I might be here now on and then we went to Prague. We had a halt at Prague, and we visited (Jiří) Trnka studio. Mr. Trnka who produced puppet films and we studied the technique of the puppet films. He showed us how the pictures are made. Now from Prague the Russian play theatres take us. From there we were to stay place and we were taken to Moscow and we came to Moscow and we have given uh accommodation in soviet Scala hotel and the first

premier was run by this *Do Bhiga Zamin* and then *Awara*. And *Awara* people were mad about that song, “Awara hoon, Awara hoon gardish mein hoon asmaan ka tara hoon” Raj Kapoor was very popular and wherever we used to go in the streets people thronged and said that you sing that song and Raj Kapoor used to sing that song and that way and all the pictures were shown *Baiju Bawra* was also shown they liked very much music and then you see so many theaters are there every uh factory is a theater cinema theater and 3600 theaters were there right here we have hardly 1000 or 1500 or something like that and the 800 copies were taken out at a time and then they were released in factories and theaters and all that and then we visited this courseware (39.50) theater and Moscow art theater worshiped that dance especially Russian ballet dance and Moscow art theatre drama and all that and jacob we saw the popular artist of Russia we met him and then and were taken we were given actually they asked us to give the itinerary where wherever you want to go and we selected to go to Leningrad and we saw the Leningrad and so many palaces and what it was called... St. Petersburg Where the capital was there and Czar We visited Czar’s museum. Dresses thousands of garments dresses were there, and we were very much struck Painting and all that. Then we went to Kori And we Stalin’s memorial there and how he escaped from and how he published paper in the hell In the hell there was that uh um beside there was entrance and in that there were speakers conducting the press and publishing the 18th graph reports and communism and stuff supporting communism and then they found out when we found out people who is found out there and what is found out there and studying escape from the wall and we went to Stalingrad Stalingrad people end to end place and because of the cross Volga they would Germans would reach Moscow anytime so they recommend that they should not they should not meet her should not work with his forces should not cross the wall and they went to and fight in streets people used to eat horses’ meat because they had nothing to eat and all that and they and then in one day as well as one building where 55 persons sustained this height for 18 days and there is a memorial that he is written there in Stalingrad we saw the this on the hill still there are splinters of bombs you could find such a heavy fight and eventually they did not allow these forces and they had to go back because there was terrible cold in Russia and this army was their moral was finished and they met the same fate as Napoleon met with his forces they

tried to invade Russia and he had to go back similarly the army was discouraged and they were some people died and some and they went back so that is the thing and afterwards we went to Soti which is a sanatorium on Brax the end so, we we saw that every industry is a sanitarium there gold industry, iron industry and every year the workers has to go have to go to the sanatorium for one month For there were 60 sanitariums like this and we saw that because it was a labor on year oriented uh country And then after finishing then later on and so many other things we visited other places visited and we came back three weeks we were there. My film *Baiju Bawara* was entered in the festival and I don't know why they were selected but somebody told me that people's artists they were used to use to call people this artist Common man. They told people's artist major and with royal artist transcend that appealed them very much because it was a communist country and people's artist gets vanquished and transcend the royal quart musician that was the thing they considered then ultimately Russian government purchased the picture and raised all over

Narendra Bhai : Congratulations...

Vijay Bhatt : Thank you!!!

00.45.00

Narendra Bhai : In what way our films and film industry has progressed in the last 50 years?

Vijay Bhatt : Narendra bhai progress the Film industry has progressed Immensely in technique so far as technique is concerned the art of acting the direction and all that but I am sorry to say that it has degraded in thematic value in good old days the themes were important stories were important because story is the thing and then came afterwards director and all that and I as I told you directors and trademarks were popular not with stars because stars weren't there anybody they made stars and so that is there is all embellishment and all class and music and armor and but then I am sorry to say that the picture is only full of violence and sex appeal and all that and then the melody is nowhere now seen picture it is not music it is vice and every song is a dance Hero dances heroine dances groups and all the dances so we used to take songs director used to picturize songs but nowadays this dance director picturizes

the song and director is some sitting outside the studio till the song is finished and action pictures action is prominent and the action directors do that yeah so what is the what is left for director only drama, dialogues and all that and stories are very weak rarely you can come across a good story you see but then all these pictures are Stereotyped you feel that it's the same repetition dancing and action and all that and smuggling and this is too much and it has affected on the public. Public they say that people learn from these films the dacoits and bank robbery and all that and that is in a way they are right I mean good old days those days it's even very particular for the moral value of the picture how we feel about the general public and we may never produce such pictures which will uh corrupt with people and there is a lot of people say that for producers as far I mean spoil the test of the public network uh Public says producers gives us the pictures so we have to see that so there is no end to it there is no solution and it goes on like that but now we hope that same group sense will prevail some good pictures will be done like Satyajit Ray he has made an international trend is amazing. That French man Has written a biography of Satyajit Ray and what pictures he has made "Pather Panchali" and he gave the India the international recognition in Indian film industry he is teaching such pictures like some other producers have also written Bimal Roy was also producing these pictures Mehboob and all that all Shanta ram all thematic pictures and now a days some art pictures are there but then I am sorry to say that the art pictures are so-called art pictures they think that should not be glamour or and gorgeousness in the picture that is wrong. There must be proper poverty only then the picture will be appreciated but and then they will care for the entertainment value. If they would be entertained value then if they... They want to carry their message they can carry with entertainment to many people instead of few people who just critics and all that they will pat their back and then say you made a wonderful picture about... about the general public they they don't go to see the picture Because it's dry, no entertainment. In picture as I told you, pill is given sugarcoated. You can't give. People won't accept it.

00.49.42

Narendra Bhai : Vijay bhai kindly tell us your opinion on film journals, film

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journalists and film journalism?

Vijay Bhatt : you see journalists they review the picture write the review but then the critique critic criticism review is also... also an art he must be also an artist then he can appreciate the picture.. Artist pictures and he know we must know the pros and cons of the films and all that but there are some who are not accomplished with this and they write the review as they like and they don't study the picture like that. And then there are some black.. error journalism also like there and there were constructive journalism also who gave us talents about writing the review showing our mistakes good points and all that and one.. I have got one bad experience about Mr. Baburao Patel. Our picture Rambaan was released here it went on very well and all that and he wrote in his magazine, "Film India" that Sita looks pregnant and this Madras in Madras whose goal is to mission catalog he banned the Picture that you give the notice to the theater that you should not I mean uh show this picture they said we haven't asked them to buy this so, at that time the recertification was very strong So, Raibahadur Chunnilal was the chairman so I went with Raibahadur Chunnilal and Jamshedji Wadia and my manager general manager of the Prakash pictures went to Madras. Madras and we saw Dr. Aslam who at that time was Information Minister that this is wrong and all the producers in the Madras cooperated with us we arranged a show Vijayavahini studio with Bhaktavasalam and all other producers also came because it was a common cause and they saw that there was nothing wrong with this and they.. Dr. Aslam called Patel on what ground have Film India written this you are you are giving importance to trash papers, other blackmailers. Now picture will be shown, and it will be a success.

Narendra Bhai : Congratulations...

Vijay Bhatt : Yeah. Morarji Desai. It was also shown to Morarji Desai also. He said that there is nothing wrong with it. So such blackmailers. That same Baburao Patel he used to say that I will not because he wanted money if you give One Thousand rupees I will call him I will write a good review he said there's nothing good and he didn't write good review. In Baiju Bawara also he said with Sailailama other story and all that. And he praised Kishore Sahu like anything. Acharya Kishore Sahu and then Shantaram released his picture this what do you call "(Dr. Amar) *Kotnis ki Amar Kahani*" or what He wrote that what is this picture. Shantaram says learnt at the feet of Acharya

Kishore Sahu What is direction such a trash he has written, and he came to see the picture “*Vikramaditya*” and he liked the picture so, when he came down we saw him how we like it well unfortunately I like the picture but I am not... I will not write a good review they’re just to say that ... So he was a blackmailer and later on the reverted to “Mother India”... then there are good journalists also good critics there was one magazine weekly Chitrapat in Gujarathi and Nadine Vyas-Shah editor I’m an editor the trailer of our “*Narsi Bhagat*” was being shown and he saw it that this Nagar's... Nagar community stood through stones on Narsi Bhagat when he comes back from origin was after they gave them and he objected and he said that this should be removed because this is the.. The validation of Nagar community as a whole and it was it never happened, and he showed us and we had to cut with... from the trailer as well as from the film. Journalists are there who draw their attention in the in the interest of the public. There is some good journalist also.

00.55.10

Narendra Bhai : Frankly tell us the role of film Societies in popularizing the movies?

Vijay Bhatt : Narendra bhai society in one way they are very good and they showed these great pictures to the public and how to appreciate the pictures there are appreciation in a foreign country the people are some society that they say that how to appreciate how to have good points and bad points and they teach them you begin how to see the film so that way they do a very good job and it is very encore... they encourage if such their cycle must be accelerated for instance, Cine Society they bring their members, many members are there and they bring with rare pictures the old pictures which are very good they select like bringer ali who is the secretary uh he brings archives Poona and all that so many pictures he comes and every month he shows the pictures through pictures for him as well as this old pictures also I showed Saigal and Devdas and all that and he is a very good crusader he has given his life for the sake of this film. Films that have some merit and content and so that way it is very good for the industry and for the people. [inaudible audio till 56.47]

00.56.50

Narendra Bhai : Do national and international film festivals play any positive role?

Vijay Bhatt : Yes of course... Because the producers are encouraged to make good pictures when they see that the awards are given for the best of the picture and best work they don't go for entertainment or box office value we have given us this jury they give only for the content and quality of the picture and that way so many of our pictures have been entered.. Entered in the film festivals Cannes and this what you call German festival and then Locarno festival and Russian... I mean Czechoslovakia festival and some of the producers also get that dropped. Satyajit Ray talks to the least he got so many international awards foreign awards and then Shantaram got "*Do Aankhen Barah*" Hath German award. He got the American award for best song recording for "*Amar Bhoopali*". Nargis got the best actress award in Czechoslovakia. And *Do Bhiga Zameen* I also hear in some festival I don't remember. That way they encourage the people, the producers to make quality pictures and that is that is where all that Film festival plays and like that our Ketan Mehta got for Gujarati "*Bhavni Bhava*" and this Kantilal Rathod also got the... "*Kanku*" "*Pallavi*" also got award. And other artists also got other awards. So Government justify anchoring film festival Both national and international, It may be debated that the selection done by the government and the film industry people may differ in their ways of selection some people say that one picture was worth entering but they didn't care about it like that it goes wrong like that. That will be just a matter of opinion.

Narendra Bhai : Yes.

00.59.13

Narendra Bhai : And Vijay Bhai why kindly tell us your experiences and hopes with film training institutions and methods in both private and government-level institutions?

Vijay Bhatt : That way you see the model that modern generation is lucky that there are institutions to teach in craft and acting and all that in our days it was not where we were yeah American pictures were while was our college and we were going there and studying with them so, people with Film Institute has even very very good artists

some of them like Asrani, Shabana Azmi, Ketan Mehta and so many others and they teach acting as well as camera photography editing in our direction produce there and it is a very a good institution which can produce good practice and technicians there are private also institutions like S. Mukherjee was conducting acting school in Prim life studio and many people's people joined there many people trying dying there and they came we have come out with a good experience and they we can turn out to be good actors and actresses. And there are other just financial institutions are also, there to cover National Film Development Corporation was started to help the good pictures and that way many good pictures have come like this our famous producers with their directors by Shyam Benegal and uh this Hrishikesh Mukherjee and Ketan Mehta and so many others I forget to remember and this Satyajit Ray who was the finance picture. "Pather Panchali" could not be finished because of short of finance and Bengal Government helped them and then afterwards this NFDC also might have helped to other pictures and he became an international director of repute he got the "Bharat Ratna" and Oscar award which is very rare so that way financial institutions but then sometimes they lose that is really commercially the the NFDC could not sustain because many pictures could not cover the cost but then they started with by foreign picture abroad I mean important this Gandhi also financed.. the picture by the NFDC... and they made money in that that way it goes on but otherwise generally they had a loss they could not recover the cost.

01.02.17

Narendra Bhai: Vijay Bhai what has been your experiences in various other activities connected with industry such as film advisory board, children from society, state and central government bodies and such other things?

Vijay Bhatt : Narendra Bhai in advisory board I was once a member for about two years in the Film Advisory Body and it was established to censor the documentaries because ultimately it was not censored by regular censors. And they give the certificate government certificate of Bombay and I was one of the members Mr. Kothari was the chairman and we censored so many documentaries and it was quite uh... This job was quiet, and it gave me satisfaction. And then there's I was a member

of the Children Film society committee... member managing committee member where Mr. Divakar, the great Mr. Divakar was the chairman and Mahindra Nath was the secretary and we were selecting objects for subjects which appealed the children and not only these good games and give me give them some moral advice and all that but some entertaining also which children would like and then I I was as a member I was given one picture "*Bapu ne Kaha tha*" which I did honorarily and Bapu ne kaha tha about the subject about Gandhi's childhood and Morarji Desai acted in that.. has acted in that. Morarji Desai came to Mehboob Studios and he addressed the children of the school and how Gandhiji was in his child life and all that what he was like based on that and when the picture was made six reels were made and there was a theme song Satyamev Jayate, Satyamev Jayate that was the theme song and picture was in six reels and it was released and it was quite appreciated. Morarji Desai I told him after finishing the shooting that uh well I got the purity of direct greatest star of India like you know. "That all right but are you satisfied?" Yes, I'm satisfied you acted very well... hahaha... then stayed in central bodies then okay then I was a member of the advising board recommending the pictures for financing with the government I started a finance corporation and we used to give our comments on the script. Scripts were sent to us and we used to give our comments that this is the this is related with the suggestions and all that and then in one picture I don't want to give the name... he gave the script in Ahmedabad he came to Gujarat and all that about the history and he gave the name of the chairman Hridaynath Manjul. He was a chairman of he guaranteed the picture he guarantees worth that and then I saw the (unclear audio from 01.05.56 till 01.06.05) he can give you the guarantee. and eventually it came out as the forgery and the second the producer was arrested and he was sentenced for two years still because it was by government influence and somehow that he made the picture fast and the picture was produced I shouldn't give the name but then some Big minister recommended him. I don't know what is the reason for recommending him Chief Minister was helpless and MH Shah was the information officer And I told him that why this picture I don't know from above the pressure that this picture should be made fast they couldn't make loss to government (Audio unclear 01.07.03)

01.07.06

Narendra Bhai : Vijay bhai by any chance did you see India's only Sanskrit movie (Adi) Shankaracharya?

Vijay Bhatt : I have seen the movie. It was very good the performance I mean this treatment of the subject and it was quite laudable but commercially it was not successful. Government finance their picture, but I wish that such pictures should be produced but then Sanskrit is not our popular language. People generally probably don't understand that and so must be encouraged we know within the mother of mother of all languages but then commercially it is not viable, so I saw the pictures.

01.07.51

Narendra Bhai : Kindly tell us your experiences of the latest media that is a television, use of video player's cable television and the satellite television and its effect on the cultural and social life of people all the it is of our country?

Vijay Bhatt : Narendra Bhai When television came first it was believed that this medium is going to harm the industry film industry and America also that was the thinking that they were afraid that television they got, give so many programmer Vymahajan all that and for some time Television at the field day there but then eventually people were tired of this television because they didn't because they cannot afford another affordable program with because right films are made with big cosmic outdoors like people now wanted to see the films in theater and then thus the television interest was lost of course there is still Television but people don't ignore the theater because they enjoy creating this theater much more than on television now this is so far the television is concerned Doordarshan what we call in the beginning we thought like that but then there are no good programs on our television you will agree as compared with cable and Star TV and all that and then the pictures they give you see on the television literature with the most third class pictures they show rarely we can come across a good picture which is being shown and I don't know how they bring these pictures people are tired and there is one other another thing and now the video the video was very popular with the used to people used to bring video in the house and so on and there is one thing that you, the government

should know that they are censoring the picture adults only and then that video is brought in the house and seen children all see that picture they what's the use of the censoring errors only in universal pictures now for some time, it affected but then when they are superimposing the advertisements on the video cassettes and then they have jumping also advertisements and all that so the people mind... people's mind is distracted because they cannot concentrate on the picture and then since then the audience in the theater has increased because people don't enjoy the picture on video photography, big screen sound and all that and so that one is still the box office collections are improving in theaters and the video uh the cable tv you see what programs you they take based off the pictures and show as compared with really box-office pictures now this Star tv has come Star TV to be you can enjoy for all day and fantastic programs music and stories and all that and uh so nobody would like to see the Doordarshan tv or Indian tv and that is the in unless the Doordarshan does something some improve... improvement in resulting the program quality of programs they cannot compete with Star tv or ABC or maybe the BBC also you can see under how we care for to see the Indian. So that is the position.

01.12.04

Narendra Bhai : Vijay Bhai continue on the is subject can you tell us the effect of entire religion system on the culture and social life of people of all ages and in our country and some also say that Television is an idiot box would you enlighten us on that?

Vijay Bhatt : Yeah people used to say that Indian idiot box but now it has no more remaining idiot box because the programs the quality they give and this is television on Star tv, cable tv and BBC they have created such a fantastic impression on the people on the children specially they all day they see that and they are of course you see you know there are sex... sexy pictures there are violence and all that and they gather that in America they say that all day there are so many channels and children are just seeing tv so they neglect their studies also and our public also is influenced by this and you know the crime, the bank robbery all that they come for they learn from them the pictures also but then that this is the latest method of doing these crimes so I think it is a very bad influence on the society and the children in particular. Who are

already interested in seeing tv so it's not a good sign. Our future generation I don't know what will happen and then it is an effect of the literature on which literature the books are published but when the people see the television there are good signals sometimes coming and they follow that serial and they last for so many weeks. For instance, this "*Ramayana*", "*Mahabharat*", "*Chanakya*" and so many others in other social programs like uh "*Nukkad*" and Ramesh Sippy's famous "*Hum Log*" and all that so that that way people like to see the tv and they ignore the books because they don't care to read the books yet and this way the literature has suffered because the books are not in demand and people see from the tv and so many in all the other languages you know they are not all tv channels, so many social problems are shown in the tv serials and people are interested in that don't read the book and book is a just a riding medium But it's not a visual medium visual medium has got great effect than the book. Book may [inaudible part 1.15.24 till 1.15.30] but what is the use of reading if you see on the film on the tv it is greater effect than this the description uh is given but you can you have to visualize but here you can see on your with your own eyes description so that is the influence.

01.15.53

Narendra Bhai : Vijay Bhai what is your opinion of National Awards for films in India?

Vijay Bhatt : Narendra Bhai, National award first started, and I remember that the first eight pictures just by the National Awards was "*Shyamchi Aai*". It appraised and it was written by the famous Marathi writer, Sane Guruji. They were all good pictures then there was... the categories were increased .. Best director, best music director, best actors, best art director, Best sound recordist, best actress, Best music director so, all the categories they brought. But about the selection of the pictures there is a difference of opinion because there is a jury and there are so many members. So they have their own liking and they have to depend on the majority of the judgment of people's judgment. So everybody can't be satisfied but the way the whole stock, mostly the good pictures are even about those features. But uh there is controversy about some pictures also but uh now this latest uh this National Awards... Adoor what

is his name... he will be Chairman of the jury and every time best commercial... Commercial Hindi picture was given award. This time that category was completely ignored. And no commercial pictures on how this Indian film industry's picture was given award and then film industry boycotted the National Awards. So, there is dependent on members of jury. It is a good thing that the pictures...people are encouraged to make the good pictures. Because there is cash... And cash awards also. And it's a good thing but there... there is bound to be some difference of opinions from the producers. Then there are other awards like Film fare awards. And this... they are private institutions also do in their own way the awards in a Censor association. And then so many institutions give award are considered to be prestigious awards in film industry and they gave the impetus that is, mainly its by public award, they send it to the public and they send their opinion and all that and majority we know of categories: Best music, Best Picture, Best director and it will be the public that decides the award. And whatever majorities you're uh categories are the awards that are announced people say that they are manipulating And some people are chasing coupons and all that and then they pay their own name and Send it by different a name that is another matter. So, but it's a good thing that industry as a whole, the commercial industry that is the only awards which gives impetus to commercial people, box office pictures and good pictures also.

01.20.00

Narendra Bhai : Vijay bhai in such a long span of film life, what award did you get?

Vijay Bhatt : Narendra Bhai as far as the awards are concerned and I didn't get any national award when my film "*Himalaya Ki god main*" was entered [inaudible part till 1.20.27] I expected that I'll get the National award best picture award, but I am sorry didn't get it Himalaya Ki god main was best picture Of 1964.

Narendra Bhai : Congratulations...

But then director I didn't get so I don't know how the best picture is made without a best director the director is the main thing but then that is that is their own way of judging the picture then the Film fare award which was started in the end the first picture Baiju Bawra and other picture were Bimal Roy's Do Bhiga Zameen were

entered. Baiju Bawra got best actress award Mina Kumari and best music director award was Naushad. Then in (Sri) Chaitanya Mahaprabhu, Bharat Bhushan who acted in that [unclear part 1.21.36 till 1.22.14] But I consider in my life... the best award was my picture *Ram Rajya* was seen by Mahatma Gandhi and I had the privilege to sit beside him and he saw the picture. That I consider the life's greatest award which cannot be compared with any award (tape change or perhaps break for recording for resuming session)

01.22.34

Narendra Bhai : Vijay Bhai, they say that girl should not get marry a police officer, a doctor, a film producer, or a director. Any comment?

Vijay Bhatt : Generally, people believe that way because they'll produce a doctor and police officer anytime at midnight or any time there is a call and they have to go and their own like domestic life is disturbed so, in a way it's the same but still girls marry but it is a saying and it is right also that they have hardly any time to attend the domestic things. Now for instance uh I... I was directing a film in which medicine was there I came to see the shooting and I arranged everything marriage this this is required that is required and all requirements and I completed the arrangements and the same version and afterwards when my daughter's marriage came then I told her I don't know anything you just manage it he said.. A she said that you in the film you know knew everything around everything and here you don't know anything? and then I had written an article sometimes like the director that the director's wife comes to see the shooting and he is taking a love scene hero heroine and there are so many excuse the director with patience who should be you should do like this and like that and so many takes out there and the wife was there then at night the wife.. he came home and the wife arrived I don't know I can't I want to sleep you have no time to love your own wife and then that then when I came to see the shooting you five-six takes you show how to know how to speak dialogue and all that and here you don't know anything so that is so much involved with man and that how shall I actually uh picturize the tomorrow's shooting you know that he is lost in his thought and he cannot attend his wife that is always all complaint with director or the film producer

anytime at night also they are required for shooting and so there is double life while they are not successful domestic affects that is my experience.

01.25.28

Narendra Bhai : Vijay Bhai before we conclude, kindly give a word of message to future film producers and directors for our country?

Vijay Bhatt : Well , the only message to be there the this line requires complete dedication and one must have that will and produce or direct the film according to his own talents but then he should be careful that no public ever public what you call that this picture will not have any adverse effect on the general public I don't say that he must make a dry picture uh you must make a box office picture but when they walk something entertainment must be there, but it must be wholesome and sometimes it is said that a good picture is not necessarily a possible part of his box office picture and a box office picture is not necessarily a good picture that is the criterion so it is very difficult to tell the public opinion sometimes you expect so much from the particular picture and when it is released all the significant people you see you will see the underproduction they raise like anything but then when it is released it is complete flop so that is very difficult to find out what is the complete test nobody has yet has any hundred percent formula to my picture success so I appeal to future producers to see that they must have a good whole some pictures which help, which will Have good effect on the society which will not spoil the society, which will not encourage the people viewers to commit crimes and all that that is my... uh I have in through throughout my life I have kept this in mind in my pictures they are not like that they find the society and they encourage them to make crimes and all that so that is the message which I can give at this age now and I thought when I give you another message.

01.27.53

Narendra Bhai : Vijay Bhai let me thank you voluntarily for all the cooperation you have given in last two to three months it was it was from collecting material and then during the long and tiresome recording hours he had not only helped me a lot but also

greatly encouraged me in doing this project the oral history project.

Vijay Bhatt : Narendra Bhai another way on the contrary I must thank you for bearing with me because at this age I should I could have faltered in many places and you have patiently recorded that thing you were never tired and you encouraged me in this task and I must have heard somewhere and I must have faltered because of my age and memory sometimes tells me but then you have you have you were good to bear with me so I must thank you and I am sorry that I troubled you so much but then you heard your patience as is the cause of this success of this interview that I must say.

Narendra Bhai : Vijay Bhai thank you for your kind words. But what I have tried to do was my duty. So, before I conclude on behalf, let me say thank you on behalf of National Film Archive of India and Government of India. I thank you wholeheartedly and wish you very happy and long life. Thank you.

Vijay Bhatt : Thank you very much.