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Interview of Movie actor Nilu Phule by Dr. Chandrashekhar Joshi

Nilu Phule : *Sohini has given statement that Maruti Kamble has dropped that lady at her place. Even he had given her advance money. He had made a deal by bribing her. The warrant was commenced on Maruti Khamble early in the morning. My guessing was right. Maruti Kamble fled from the village. Otherwise, villagers would have burnt him alive. Because he feared Salunke's widow.*

This voice is of renowned artist Nilu Phule. He has played a role of Hindurao Dhonde Patil in the Jabbar Patel's movie "Samna". This was the glimpse of that movie. By his acting, he is entertaining us for more than three and half decades to Marathi film and also to drama audience. People know him through Kala Pathak of Rashitriya Seva Dal and also commercial folk performance (Loknatya), Marathi and Hindi commercial films and also Marathi stage. Mostly, he has done roles of hardcore villain and of cunning politicians. Along with that he has done roles of hero, character actor, comedy character and also of serious characters successfully. In his career, along with Sangeet Academy, many organizations glorified him with awards. He is the only one actor who has bagged Maharashtra Government's best actor award for continuously three years. Along with acting, he is known for his prolific political

vision and also for his social awareness. This is the interview of unusual actor, taken for film archive of India by Chandrashekhar Joshi. This interview was recorded on 11th and 12th March, 2002. Place : Karmoli, District : Pune.

Joshi : What is your full name Nilubhau?

Nilu Phule : Nilkanth Krushnaji Phule.

Joshi : When were you born?

Nilu Phule : At that time, it was not culture of checking dates and time. That was not the system. My friend named Borate who was a year older than me, used to write his birth date 1930 so I started considering as 1931.

Joshi : Ok. What were the names of your parents?

Nilu Phule : My mother's name was Kalavati and father's name was Krushnai.

Joshi : Ok. What was your father doing?

Nilu Phule : My father had done lots many things. He was running hotel, then he was into transport business, then he had cycle shop. Then he had iron shop in Market. He had two shops of onion and potatoes.

Joshi : Did you go there?

Nilu Phule : Many years I used to go there.

Joshi : How did your name changed from Nilkanth to Nilu?

Nilu Phule : In Seva Dal they never used to say Rao. Out of affection, they used to make a short form of the name. We used to call Madhu Dandhawate, Madhu Limye, Sadanand Varde by short forms. It was not our custom to call by full name. We used to call Sadanand Varde, "Anu". We were more into affection than respect. When there is affection, automatically respect takes place. This is the way, I became Nilu

from Nilkanth and I carried it further. So, this way my name was given to me by Kala Pathak.

Joshi : Where did you spent your childhood?

Nilu Phule : Some years of my childhood, I spent in Pune. There were many children at home. So, I went to stay with my uncle (father's brother) who had no child. He was on a good post at railways. When I went to stay with him, he was assistant station master.

Joshi : At which station?

Nilu Phule : at Nagpur station.

Joshi : How old you were at that time?

Nilu Phule : My age must be around 6 years old . From six years to nine/ten years, I was with them.

Joshi : Where have you done rest of the education ?

Nilu Phule : I did my education in Hindi medium. At that time, uncle used to get transfer very often. He was on Nagpur line and their schooling was in Hindi medium. Two-three standards I did in Hindi. After that I came to Murtijapur and learnt Marathi.

Joshi : At home, your Brother and relatives had taken part in freedom fighter movement, what was the impact of that atmosphere on you?

Nilu Phule : At that time, Seva Dal work was in full swing and also freedom movement. Few of our family members and also relatives were jailed for this reason. Processions, morning walks were going on in the family. Automatically, we were also involving. It was the time around year, 1942 to 1947. I also participated in processions, rallies, and demonstrations.

Joshi : In what were you participated actually?

Nilu Phule : I used to take part in rallies and demonstrations.

Joshi : Have you ever been jailed?

Nilu Phule : I was kept in Faraskhana for a day but did not go to the jail.

Joshi : Where did you study in Pune?

Nilu Phule : I studied up to matriculation at Shivaji Maratha School, Pune. Of course, I did not complete my matriculation. I remember, at that time, Baburao Jagtap was headmaster of that school.

Joshi : Do you remember seeing any movie in your childhood. I mean, going to cinema hall to see any movie.

Nilu Phule : Yes, I used to watch movies when I was at my uncle's house. It was silent movie period. I remember, there was a village named Jalam. My uncle was a station master there. From there, we used to go to Khamgaon to see movies. From there to go home, we used to catch last train. My full family used to with us. I remember watching a movie named "Bakt Pralhad". I don't remember much of it, but I think it was a silent movie.

Joshi : Have you seen foreign films or English films at that time?

Nilu Phule : No, not at that time. When I came to Pune, we were having English from 4th std to 8th /9th std. At that time, my friend, Madhukar Awhad, used to take me by force for English movie. His father was manager to Modi Theatre Chains. He used to take me at his insistence. I did not understand English. I used to watch 3 to 4 movies and used to enjoy it lot. Initially, I never understood English movies, but my friend used to explain me. He knew from which novel the story is taken. He used to bring

those books. I read those books with the help of dictionary and saw those films 2 to 3 times. With this, I started liking reading the books. (inaudible)

Joshi : What did you like about those movies?

Nilu Phule : The films' presentation used to be very good. Acting used to be flawless. There was no stupidity like our films has. The movies used to be realistic. It was the epitome of how to make a good film on a novel. I have seen many movies like this.

Joshi : Apart from films, in what kind of art you were interested in?

Nilu Phule : I used to imitate. I have been involved in it since the beginning of Kalapathak. I was fluent in rural language more than other people. People loved it. The work I got in the Kalapathak because the crowd around me used to be from Sadashiv Peth and Narayan Peth. The way I used to imitate villagers, Anand Deshpande is the uncle of our Jyoti Deshpande, he loved the way I used to talk. He used to say that I speak proper rural language. The rest of the group speaks artificially so you take important roles. This is how I got important roles of Kalapathak.

Joshi : You were doing mimicry also like, how Prithiraj Kapoor speaks...

Nilu Phule : Yes, yes. Prithviraj used to come to stay for eight days. At that time, I saw plays like 'Diwar' 'Paisa'. He had a sharp and commanding voice. At that time, he was quiet young but afterwards, his voice changed. But at that time, it was very commanding. I slowly began to imitate him. This way I got into the habit of copying. I used to imitate students, masters, actors and even of Sane Guruji. But when I used to imitate Prithviraj, people used to like it more. People used to say if you are not there and at the background if you speak like Prithiraj, no one will believe that it is not his voice. It was so much similar.

Joshi : You are crazy about movies, and you went to Madras to learn about the medium. So, what exactly happened, that you went so far?

Nilu Phule : Frankly speaking, there was so much poverty in the house. I always used to feel I must rise up and do something. I was not sure what I should do. First, I was not much educated and had not done any kind of technical course. Only I knew mimicry. Baburao Pendharkar had said that he was once insulted by his friend. It was different kind of insult. That person did not know he is insulting him. He once came to Baburao with his son and said fix some job for him. When Baburao asked him how much he has been educated. Does he have any kind of degree? His friend said, “no, he does not have any degree. If he would be educated, then why would have we come to you.” Baburao asked, “Then does he have any kind of art?” He said, “Nothing. He just roams around in the village.” Baburao laughs and said, “Is this the reason, that you wanted to put him in cinema?” (Laughs).

Joshi : Laughs...

Nilu Phule : He mean to say that at least he will get something to do in cinema. If you see from my point, it was the same situation for me I was neither educated nor does I have any kind of art. I thought that people from the South were doing Hindi movies then why shouldn't I? There was a writer named Pandit Indraraj. I took a note from someone and told him to write some name for recommendation. I told him to write Baburao's name or anyone. Just show that it is a letter of recommendation. I ran away from home at that time. I was not keen on getting work in cinema but I just wanted some work to help house expenses.

Joshi : Who did you meet there?

Nilu Phule : I met Pandit Indraraj. He said, “Are you mad? First, complete your education. Learn some art. Then I'll give you something to work on. If you leave your education incomplete, I will not give you any work. Don't come to me again.” I was shocked. I had come with so much hope and this person is telling me not to come here without completing education. He was the only person whose name I was aware. Rest of the people were not known to me. Then I decided to go to my uncle. At that time, we had our own field and I had some interest in that. I thought I can do farming. I thought I will be happy in doing so. I believed I could do it if I pay attention. I stayed with my uncle for a couple of years. Then I came down to Pune and first thing I did was to do the diploma in park and gardening. My father was Gardener.

Joshi : This is very different field.

Nilu Phule : Yes, very much.

Joshi : Did you farm after that?

Nilu Phule : Yes. I farmed after that. I bought small plot from Gujrathi person. I don't remember his name, but it was near Swargate.

Joshi : After that, you had done job at AFMC.

Nilu Phule : After doing the course, I got a job. Son-in-law of Bal Gandharva, Colonel Wagle, was a garden officer of AFMC at that time. When he saw me there, he asked me how you got this job. I told them I have done diploma. He said, “Very good. Other workers here are ignorant. Will you be able handle it? I make you the chief gardener.” I said, “I don't have much experience, but I can manage.” I was around ten gardeners. Then he selected some people and made me chief gardener.

Joshi : Can you brief me on those days.

Nilu Phule : Colonel Wagle used to love me very much at that time. He had seen my work in the Kalapathak. He said one day, “who you are and what you have to do. One funny thing happened that day. After seven o'clock in the evening, everyone used go home after work. I used to read plays and so on. Once, his assistant came to Gwalior. He looked at me and said, “Why did you wait here? This is the military. You can't wait here.” I told him that I am sitting here because I couldn't read at home. He asked me, “What are you reading?” He was very happy to see me reading the book “Queen and the Rebels.” When he asked me if I understand, I said, "what do you mean you understand, I read it every day." He was so happy with it that he told me not to wait in the evening but he extended my lunch time. Twelve to one afternoon was the break time, but he would give me twelve to two and a half. And then he was giving me library books. People over there used to love me a lot. There was a man by the name, Subramaniam. When I became famous, he had said, “this is our gardener. Let us honour him.” And once he called me and said, “come over. You were gardener at our place and now you have become a celebrity. We want to honour you”. (laughs)

Joshi : You had become such a famous person. (Laughs) You were still in Kalapathak during that period?

Nilu Phule : Yes. I was still there in the Kalapathak. I was with Kalapathak since 1947-48. We used to rehearsal until one o'clock at night. Those performances used to hold at Ganapati Utsav and in the month of May vacation or the Diwali holiday. That was only time the show used to hold.

Joshi : Not throughout the year?

Nilu Phule : No.

Joshi : Who was with you at that time?

Nilu Phule : Bapu Deshmukh, a very good drummer was with me at that time. I still feel sad that I have never seen such a good drummer. He was a brahmin by cast. He was a son of Deshmukh family who were staying in front of Haribhau. Once, the Seva Dal squad program was held in Mumbai. The famous percussionist Lala Pathare had come at that time. He was excellent player. He said, "Give me this boy. His hands are magical. I will make him big person." I don't know why but he eloped from there. After that he worked with Bhai (P. L. Deshpande) for "Varyavarchi Varat." Also did some programmes. After that, he got out of this field and never returned. Afterward, I purposely called him, but he answered me saying, "I am not playing anymore," he said. I feel very sorry about him. I have not seen such a good artist. These are all remembrance of that time. After that, came Rambhau Nagarkar. He came late. Then came Bal Ranapise who was with us. Smita, she was very young and her sister, Anita who is now in American at Boston, and also Sunita. And we had a big circle of Kalapathak at Mumbai with consists of famous personalities like Kamal Padhye, Pramila Dandwate, Sudha Verde, Vasant Bapat, Sadanand Verde, Leeladhar Hegde, Ram Nagarkar, Dada Kondke and me. This was our big army. Before that, Kalapathak work was done by P.L., Jaywant Dalvi. Also done by Vijaya Mehta. It was a proud to have them.

Joshi : Which plays was you doing then?

Nilu Phule : We did Vasant Bapat's Loknatya, 'Sarva Kalyan'. We had done it really bad. It was meaningless. We were thinking what to do, P.L. Deshpande wrote a drama "Pudhari Pahije" and gave it to us. As per my knowledge, this folk drama was performed more than 10,000 times all over Maharashtra. Everyone wanted to work in a 'Pudhari Pahije'. From Vasant Bapat, Madhu Kadam, me, and many more had

played the role of Rongya. In all the holidays, Diwali vacations and also in May holidays we used to have its plays. We even played in Delhi in front of Pandit Nehru. He loved it.

Joshi : After that, you acted in 'Been biyache Zad'. In it, I think you played role of Barber. What was that role?

Nilu Phule : It was a good character to play. This 'Been Biyache Zad' film was based on folk tale of good, charactered Barber. When the king secretly hears some conversation, the earth curses him. Then he gets the donkey's ears. To hide that, he used to wear a big feta (turban) on it but King's beard was growing. He wanted a barber to trim his beard, but he should not tell people that he has seen those donkey ears. For that he was ready to pay him handsome price. Pradhan makes announcement. After hearing the announcement, the barber goes to the king. He sees the donkey's ears while shaving the king's beard. He begins to wonder; how can a man have a donkey's ears? He doesn't know what to do. He becomes restless. He could not eat properly not could sleep. He does not speak properly to his wife. Wife starts asking, why don't you talk, what happened to you? A very bad thing has happened. If I tell you, the king will hang me. He says, you have got so many coins, enjoy it. But seeing his condition, the wife insists that you tell me I won't tell anyone. He then confidently tells his wife that the king has the donkey's ears. But you know, women can't keep any secret with them. Her stomach also starts paining. She also started feeling sick. Then they both think and come out with idea. Both go into the forest and dig a big pit there. And in that pit, they shout, "The king has donkey's ears". And they fill the pit and return home. After that the tree grows fast. So, there was a gossip in

the village on how tree grew so fast. Then it spreads everywhere that this woman had shouted in that pit, so this tree is growing. This is actually a fictional story.

Joshi : How was the character of Rongya?

Nilu Phule : In fact, if someone did the play 'Pudhari Pahije' even today, it will be a big hit. People from all parties are self-centred people. They are bigoted. The village will not be developed by them. If we want to develop the village, it should be done by the people of the village itself. We have now given everything to “Panchayat”. The message is given by this film is that if all the parties work together then the development will take place. All the leaders from Hindu Mahasabha to Sarvodaya are shown in it. In the end they have shown that the village prosper.

Joshi : Who is Rongya in that?

Nilu Phule : Rongya is a clown in that play. He makes fun of everyone. This is a funny character.

Joshi : Tell us about the character of Dhobi in Venkatesh Madgulkar’s play “Konacha Konala Mel Nahi.”

Nilu Phule : In this film I have played a character of Namu dhobi. This film is based on our folk tale. Dhobi is made king for a day. What will be the thinking power of the cloth washer? What will be his aim? After becoming king, the laundress lowers the price of soda. The character of Dhobhi in Venkatesh Madgulkar’s story was a satire on politics.

Joshi : After that, film “Katha Aklechya Kandyachi” was one more hit. Even the play was also successful. People still remember it. What was the concept of the play?

Nilu Phule : The story was based on Emric _____. This play was based on is the story of Shankar Patil. Story is like this. There is a Songadya in Tamasha (Lok Natya).

He is an alcoholic. So, every time, he is creating problem in Tamasha. The wife is very irritated. She says take him to a doctor or take him to a psychiatrist. If not treated, our show will not run properly. So, they call doctor. Vaidya (Doctor) says that this Aklecha Kanda has seven to eight layers just like onion has layers. What kind of person you want? She tells him that he should stop drinking liquor and should stop talking obscenely. I want a very gentle, sober kind of man. Vaidya says that if I cut off two or three layers then he will become a very gentle man. Even with you, he will not behave like husband and wife. I will make him such a gentleman. Then doctor removes two or three of his layers. After cutting the layers, he becomes a schoolmaster and starts asking the calculations of daily expenses. He stops dancing and singing. He starts teaching how to speak clear Marathi and how to have a grammatical language. But she also gets bored. Hey, if this is the case, how tamasha will go on, how do we live? Then she tells the doctor to take three or four more layers. Don't do that, says the doctor. If he did, he will not even bother about mother and sister. Such a man will be born. He will be a different person. "We need person suitable for Tamasha," she says. Then he draws two or three more and he turns out to be a characterless person. He starts flirting with other women. Again, his wife gets annoyed and tells the doctor to cut off two or three more layers. So, the doctor says that there are only a couple of layers left now. Only little onion will has remained. The woman says cut off all the onions. He cuts all the layers and leader is born. It was written very well.

Joshi : You had done that role?

Nilu Phule : Yes, I had done that role. In that film I did all three roles in that film, of Master, Gunda and Pudhari (Politician).

Joshi : I think you were doing this till now.

Nilu Phule : Yes, I did it very recently, you can say a two years back.

Joshi : After that came this folk drama of 'Lavangi Mirchi Kolhapurachi'.

Nilu Phule : This film is based on the story "Don Baikancha Dadla" of Shankar Patil. This folk drama was based on it. The story is that a man has a beautiful wife at home. He loves to go to see Tamasha. There he likes that lady of Tamasha. So, he marries the woman and brings her home. Till interval, they have shown that they are leaving happily, but after a few days, when the love fades away, both the wives start harassing him. He becomes fed up of his life and then leaves home and becomes an Ascetic. This is the story of that drama.

Joshi : While these folk dramas were going on, a writer in you woke up and you wrote the play 'Udyan' based on Rabindranath Tagore's literature. You also directed it. What was it and who all had acted in that?

Nilu Phule : This is the original story of the movie 'Zakol' that the doctor has made. The story is written by D.S. Sultaniya and based on that Marathi film was done but originally it is Rabindranath Tagore's story. The story is about the man, his sick wife and her sister. This is very good story, so we had set drama on this story. We could not make many shows of it as none of us were that famous. We must have done one or two shows. Overall, I had liked that drama very much. Original story was good. At that time, we were not getting girls to act so we used to pick up those girls which goes round the villages doing shows at Ganapati festival. I think two or three shows must have done like this.

Joshi : Is it not possible to do it now?

Nilu Phule : It is really good, but I think it needs to rewrite.

Joshi : After that, you had acted in 'Yera Gabalyache kam nahi' Sant Tukaram, Sant Gyaneshwar etc ...

Nilu Phule : That was done at the time of Lok Sabha election for Samajwadi party. S. M. Joshi was defeated. I was mentally collapsed at that time. I had done a lot of work for him. I really feel that people can't recognise the goodness of the person. I don't know whether it is good to be such a gentleman or not. Because of that, we had to accept the defeat. People elected those candidates who were lower than him by vision, intelligence, thoughts, and overall moral conduct. It got worse. At that time, it occurred to me that if Saint Tukaram-Saint Dnyaneshwar stood for election then what will happen? In fact, at that time I was devastated and out of that frustration this artistry took place.

Joshi : Have you done shows of this?

Nilu Phule : Yes, we have done many shows of this and it was very successful.

Joshi : Who all played roles in this?

Nilu Phule : Kala Dixit in Pune, Vikrant Kalyankar who was Nagarsevak, then Nagarkar who expired recently. Afterwards Sudha Verde, and then Smita also acted in this. We had done around hundred and fifty to two hundred shows.

Joshi : I think this drama can be revive.

Nilu Phule : Yes, Bhalachandran Pandse had tried to do. But sometimes references become obsolete and these reference does not attract audience commercially.

Joshi : I think after that you got role in the film "Jivhala" of Ram Gabale.

Nilu Phule : Yes, It was my first role.

Joshi : But it didn't complete.

Nilu Phule : The reason was that they never followed their timetable properly. They used to tell me to reserve days for the shooting and I used to keep it for them. I had started taking the commercial roles. They used to call me and inform me that it is cancelled for now and we will think about it next time. At that time, I used to on tour for stage shows (drama). It was really bothering me. Because Gabale was going to pay me only Rs. 500/- for whatever shooting for 15-20 days but here I was paid fairly good. I used to get Rs.50/-to Rs.100/- rupees for per show. So, if you see commercially, it was my loss. That the reason I left that film.

Joshi : You got the role of Zhele Anna. What is that story?

Nilu Phule : Story is like this. At that time, Vasant Shinde used to do comedy roles with them. Vasant Shinde was working for Mane and Nemade for many years. At that time, he was getting Rs.500-1000. How much more money they can give him? So, Vasant Shinde must have asked Mane and Nemade to increase Rs.500 to Rs.1000. They got angry and decided not to give him roles in their films. Then co-incidentally Mane and Nemade had come to see my acting as per Amit Gole's reference. Amit Gole had told them that if you do not want Vasant Shinde and are looking for replacement then come and see the acting of the boy who is working with us. When they saw my role of 'Katha Akalechya Kandyachi' and "Pudhari." and immediately they came inside and told me that I will be working with them. I worked with them on remuneration of Rs.500/-. (laughs)

Joshi : When the shooting started, do you remember the first scene?

Nilu Phule : They started first shot with dance. It was dance of Jayashreebai.

Joshi : Was it Baithakichi Lavni .

Nilu Phule : No, it was taken on the stage. She had once said that while performing your hand was shaking at that time. I don't remember now. The scene was like this that I give her Rs.5/-, at that time people demands for particular song and I go back to my seat. Actually, I was really annoyed. I was not knowing where the camera was put up. I was not knowing how to face the light. While giving the Rs.5/- note, how close it should be to her face. I was unknown to these things. Mane used to explain me, "just finish this shot then we will cut it and then we will take a complete scene." I was not having any practice so, I was really confused and knowing what exactly to do. They had not explained me the role. As the shooting had started with the song, I was not knowing what my relationship with that lady is exactly.

Joshi : You shifted from folk drama to Cinema. Folk dance has smoothness and in drama you have speak up in front of camera directly. To adapt this system what difficulties you had faced and how fast you could assimilate it?

Nilu Phule : The language of Zhele Anna is combination of language spoken at Maharashtra-Karnataka boarder mixed with Kunabi language. To learnt this, 10 to 15 days I was regularly going to Shankarrao Patil. Shankar Patil was more fluent than me. I still feel that if Shankar Patil had played that role, I would have become a writer and Shankar Patil would have been a great actor. He used to speak very beautifully. Until now, he would tell me to take the cassette and listen first and then start the scene. He used to speak very beautifully.

Joshi : In your starting films "Ek Gaav Bara Bhangadi", "Pinjara", you got the opportunity to work with well-known actors. How was your experience working with Shriram Lagu, Dada Salvi, Arun Saranaik, Jayshree Gadkar?

Nilu Phule : As I had experienced of theatre, lot of openness had developed in me. Secondly, I had seen movies of great actors and not only that once I liked that movie, but I must also have seen it five or six times. (_____) I had seen his movies many times. His acting was flawless. After seeing that acting, I used to wonder how easily he can act. So, I automatically became prolific. That was the reason that I was not afraid to act with them. Sometimes I have seen people who were oppressed because of me. They always felt that I might say something and will create a problem. Dr. Lagoo came in Industry after me.

Joshi : When you started to act in cinema, at that time acting course had started.

Nilu Phule : Yes. It had started.

Joshi : Have you ever felt the need to take training for acting?

Nilu Phule : I did not take acting training. If needed I would have definitely taken. In this connection, I remember I had gone to see Mr. Gabale. At that time, he was Vice Principal. When I met him and asked whether I can learn anything here. he replied, "Wait till you complete your education." But I honestly feel that the education is beneficial. Because it is base way to know the technics and get to know the things related to that. That education is very useful.

Joshi : If you would have got the chance, you would have done it?

Nilu Phule : Of course I would have been done.

Joshi : Kaka, In your starting films, Ek Gaav Bara Bhangadi, Songadya, Pinjra etc, during this period, what kind of Marathi films were famous in those days? I mean Brahmani type, Tamasha type of like 'Sangate Aika' type films? Everyone was coming up with Tamasha type films.

Nilu Phule : There was two types of movies. One was family-oriented movie of Paranjape and Dharmadhikari and other based on Tamasha and Rural, were of Datta Mane, Anantrao Mane and Lal Krishna Patil. These were the two categories in which the movies were split into. They knew that I was the right person for the rural movies. As my film “Ek Gav Bara Bhangadi” was successful, I had signed ten to fifteen films a year. I did so many movies that I even don't remember the names. At that time, I used to stay in Kolhapur for about twenty days in a month. They used to have a ten-day schedule. One movie shooting is over in ten days then another for ten days. The film was to be completed in thirty days. Sometimes I had to stay in Kolhapur for entire month.

Joshi : How was the shooting schedule of the film at that time? Were you doing in shifts?

Nilu Phule : No, this change took place afterwards. At that time, films were made on dates 1st to 10th day, 11th to 20th and 21st to 30th. The drama troops used to meet the director and ask him if he would allow us on 6th and 7th to have drama show at Sangli and Ichhalkaranji. Many people were against of this. They used to say, “Are you making double money?” You are making money here also and there also. In fact, we were not getting benefitted by cinema. Actually, we were well paid for the dramas. At the most, I was paid Rs.5 to 10 thousand for good Marathi movies at that time.

Joshi : After becoming a hero.

Nilu Phule : Yes, yes. After started doing main roles. That money was too much for us. Ten thousand was a big amount for us.

Joshi : Much more than the other actors.

Nilu Phule : yes, very much. The other co-actors were paid very less. Heroin may be making a lot of money. But the rest of the cast got very little money.

Joshi : How you were considered a star at that time?

Nilu Phule : They all used to act in drama. Jayashreebai never acted in drama. She was in high demand. Neither did Chandrakant Dada. Dada Salvi did not act much in the drama. He must have in one or two plays, but it did not go well. Everyone else took advantage of the fame that they had earned because of the movie and raised their pay scale for each drama.

Joshi : Arun Saranaik was one of them.

Nilu Phule : Yes and we all survived on drama. But we should not forget the fame which we received from cinema. You check at any village; the play was always houseful. When Zhele Anna from Ek Gav Bara Bhangadi was going to act in a play, there would be a huge crowd after six in the evening. The producer of the play at that time made a lot of money.

Joshi : Nilubhau, at that time, how the shooting was taking place at studio or at location?

Nilu Phule : Shooting used to take place from 9 to 6 in the morning. It needed; it was done at night only if there was a night scene. Even at location all shooting was also done from 9 to 6 in the morning. The discipline of working in Marathi film was very commendable. I remember, if there is no work for me still directors would tell me to just be on the set. They used to tell me that you will come to know the methods of films and also you will get to know other artists as well. So, on the sets, the atmosphere used to be like a family. I never felt like outsider there or I never felt inferior. This was the great discipline in Marathi industry. But important thing about

that it is no longer the situation. At that time, Spot boy was given the same meal what the hero-heroine and the director used to eat. This was the situation till now. Now people are demanding to stay in five-star hotels. At that time, it wasn't the system. we never asked for that. For near about fifteen to twenty years, the entire unit along with junior artist and directors, we lived together. Even Anantrao Mane and all the units have stayed in one Vada (kind of big bungalow). That was the system at that time, and I think it was best.

Joshi : There was equality.

Nilu Phule : By this equality was maintained. And also, there was arguments, debates and whatever you need to make good films.

Joshi : Were you given a script at that time?

Nilu Phule : They used to give full script. They may not give full story and conversation but used to explained us properly what our role in that film is.

Joshi : What should be the method of rehearsal?

Nilu Phule : This method of rehearsal was only with Baba i.e., Bhalji Pendharkar. Shantaram Bapu had taken a little rehearsal at the time of the film 'Pinjara'. Anant Mane did not have a method of rehearsal but whatever little bit rehearsal is done on the spot.

Joshi : Dada, except films like Ek Gaav Bara Bhangadi, Saamana, Chori Maal to Pinjra, all the other films were in black and white. After that, came the colour films. Did you change the acting techniques for both these films?

Nilu Phule : No, I don't think so. While acting for colour films, we never felt that we should do something different and same for Black & White. From the point of make-up man's view, they must have changed their technique. But not from the acting side.

Joshi : Like, you had to do when you entered from silent film to talk film. Now, let us discuss of different characters you have done. You had done a film “Gan Gaulan” and in that you had done role of Tangewala. What you say about that role?

Nilu Phule : Actually, it was a minor role. That character was incorporated in that film because there should be some humorous character in the film. It was the role of a comic character. There was nothing special about it.

Joshi : Then came the movie ‘Mukkam Post Dhebewadi’. In that I think you were thief.

Nilu Phule : yes, there were three thieves, and I was one of them. Generally, this trio used to behave politely in the village, but they were always up to something. They were of despicable tendencies. They wanted to rob. This role had a variation. At the same time, they were helping the villagers, calling the canteen lady an aunt and helping her. To do this kind of role, I had a great of scope.

Joshi : But in real, who were they?

Nilu Phule : In real, they were murderer. They were robbers.

Joshi : You had a small role in Raja Thakur's ‘Ajab Tuze Sarkar’. For the first time you received a special award for an outstanding role. What role was that?

Nilu Phule : This role is what we see today of a Shikshan Maharshi. Starting a school has become a business. How could the school be under our control, teachers are paid different salary and taken signature on register for higher salary. This kind of hooliganism is there in education system. The extract of that hooliganism is this character. This character is taking disadvantage. When he used to see beautiful teacher, to subdued her he used to give her more concessions. This kind of character was it. It was the attempt to show the shady atmosphere that exists today in the field of education.

Joshi : Dada Kondke and you came together in the film “Songadya”. You both came from folk drama to cinema. What difference did you find in the acting styles of you both?

Nilu Phule : I think there was not much difference as we both had come from folk drama so; we were feeling that we are doing folk drama as this movie was based on folk drama.

Joshi : Annasaheb Deulgaonkar had chosen you for the double role as Raja and Baja, for the film “Thapadya”. How was your experience playing a contradictory role?

Nilu Phule : In fact, that role was my test. Baja is a poor boy and working at small tea stall. He is very soft hearted by nature and very innocent. He is so innocent that when the show is going on, he carries tea there. Opposite of this nature is Raja, who is cunning and intriguing. He used to take disadvantage of everything. And because of his misbehaviour, poor Baja used to suffer. These were very contrast and different type of roles, so I thought it is going to be my test. Deulgaonkar had written that script very well. Both the sides happenings he had written well in contrast.

Joshi : “Thapadya”, “Haat Lavin Tithe Sone”, “Sonarane Tochle Kan”, you had become a real hero in these films. When did you realize that you have become a star in a Marathi film?

Nilu Phule : In fact, the success I got by the film “Ek Gav Bara Bhangadi”, I started feeling that people have started recognising me now. Demand. The demand was so huge that I had to sign a film every ten to twelve days. So much film producers were after me. I wasn’t commercial so when I used to tell them my honorarium, they were surprised. They used to feel that they would have paid me triple what money I had asked. This was my experience. They had told me that instead of ten thousand if I

would have asked them fifty thousand, they would have easily paid me. I realised this commercial aspect later. (laughs) My films were successful.

Joshi : That is the reason you could have increase your remuneration.

Nilu Phule : Yes, definitely it would have increased but I was not knowing about this commercial aspect.

Joshi : I think for film “Hath Lavin Tethe Gudgully”, you had received an award from the Government of Maharashtra for this film. What will you tell us about the role?

Nilu Phule : I had a polymorphic role in that film. A beggar goes to different places in different forms. Even he used to go in the form of female. This way he was entertaining people. He makes a living by earning money from it. This was a very simple role and didn't have much depth. It could have been a very different film. For that, I think the writer and director could have taken more efforts. That movie was not very successful. But I name was taken everywhere that I am playing four or five different roles. This was very important for me.

Joshi : Thapadya, Songadya and Pinjra, when these films were going on, your “Sakharam Binder” drama was staged. It was story of a man who brings the women home who were abandoned by their husband and was used to exploit them. But Champa was one of them but was different from other women as she had abandoned her husband. In that film, Sakharam was done accordingly social and religious aspect, like reciting the Ganapati prayer.

Nilu Phule : That role was played by Narayan Pai. Character Sakharam is Champa's abandoned husband who was faujdar once upon time. I think first time, they have shown different faces of an Indian woman. The first lady Lakshmi was also abandoned. She was not having her own individuality. She could not express herself.

When the husband is given two meals a day and two sarees in a year then if he does wrong to you, you should not feel it exploitation. Laxmi's character was like this. But the other side of this character was that when this exploitation was going on she had developed her own world. This was the best aspect of her character. She used to talk to sparrow, crow, ants. From this we get to know her innocence. When she is going through the hardship and facing the sexual harassment, she is enjoying in her own created world. That was the reason she was happy in that house. This was the best character. And opposite to her, was the character of Champa. If you (her husband) are giving meal two times, that does not mean you have right to be physical. She opposed to everything. Such a fearless woman because she had abandoned her husband. These two different forms of woman are there in this play and have been wonderfully written by Tendulkar. I really like this play very much in this respect. While playing roles of Sakharam with Lakshmi and with Champa, I was feeling inside that how he was aggressive with Laxmi and how heart-broken he was inside with Champa.

Joshi : It was a good role....

Nilu Phule : It was really good role. One was atheist. He does not mind if a Muslim persons come while performing Ganapati Pooja. His aim in life is only woman, alcohol and playing drums. This is his life. He says very openly that I am a Brahmin and even if people call me a disgrace to the Brahmin caste, I would love it. Has its own philosophy of survival. He is a man who loves to live his life.

Joshi : What is significance of Mrudung (drum)?

Nilu Phule : He is not bothered about happiness or sorrow. He is not concerned with society. He wanted someone to bring liquor, so he had made a friendship. That

friend and lady in the house. Just work hard where he is working, take good money and come back to our room. That room was his world.

Joshi : He must be sensitive person as any time at night he was playing Mrudung (drum).

Nilu Phule : Yes, it is there. Tendulkar has shown it.

Joshi : After that, one of your most important play “Suryast” had come. You had done role of Appaji? Can you tell us something about it?

Nilu Phule : Basically, it was a really good drama. It is written by Jaywant Dalvi. It was nicely dissolved by Kamalakar Sarang. By changing the position of scenes, he had given thought on how to make dramatical effect more presentable. Speaking of that character, I felt it is very close to me. I have seen such people while working in Seva Dal. People who are clean and so selfless, kind and only think about society and of the country. That is why, the character of Appa I find it close to me. Very loving, very sensitive and very ethical. These two aspects were there in his character. Little bit of lie or wrong calculation given by someone then he used to become furious. You must live with morality and also with responsibility specially people from Seva Dal must follow it. Like that he is sensible, loving and same time harsh and angry, this type of character Bhausaheb Danve had created. How he speaks and walks I have done the same Bhausaheb Danve. Mr. Dalvi was also shocked as we had done rehearsal only for three days. He asked me, "Can you do this in three days?" I told him, "Don't worry, I am creating Bhausaheb Danve." He was shocked to see it and asked me, "how was it possible for you?" I don't know but it must be in my blood. After reading, the character stored in me comes out. I make use of it. I played the role of Appaji like Bhausaheb's personality. (Laughs)

Joshi : Was there anything political in it?

Nilu Phule : of course.

Joshi : What was it?

Nilu Phule : Appaji was warning the people about what has happen in politics today. Tomorrow this is going to happen. Tomorrow Gundas will come. Tomorrow this people will take politics in their hand and they will destroy the country. This was his foresight. When it comes in the form of his own son, he does not care about his son. "You resign. You should resign. If you don't resign, I will stand on the road and tell people that my son is a thief". These honest personalities were in politics at that time. I remember Vallabhbai. That's when his son told him, I'm going to start newspaper. So, he asked him, "tell me, what is your experience in the newspaper field? You are son of the home minister, so the business community will make you an editor. If you want to be an editor, then from tomorrow, you along with your wife and children all go out of the house." Appaji is the essence of all these wonderful personalities. Jaywant Dalvi has written it very well. Even today, Santaram is a leader who seems to be a resemblance to him. His attention is everywhere. He is worried that his empire should not get infected. That is why he pushes Appaji and kills him. He is worried about his empire. Today's politics has reached to that level.

Joshi : The subject of politics has put in different style i.e., in Rajkaran Gele Chulit.

Nilu Phule : it is a comedy play.

Interveiwier : The lady had come as a reporter and then wife comes to know that she is dangerous for her marriage then how she reacts.

Nilu Phule : This play is written by Atmaram Sawant. We had done many shows of this play. Before me, Sharad Talwalkar was playing this role. They did four to five

hundred shows of it. But we did one and a half thousand shows. That play used to be very houseful. Because of my image as Pudhari in the film when people came to know that I am going to act then, we started getting demands also from smaller villages. The demand was so much that till 500th show, it never happened that there is no audience. The show was always houseful. In entire Maharashtra, even in small villages. The important part was that gossip of politics was less, not like that of “Suryast”. It is very minute. The main thing was that a politician, using his political power to brings home a woman then how housewife becomes politician, and how she kicks her out of the house. This is very nicely and humorously presented.

Joshi : You entered the Hindi film industry while the drama was going on. How did this role come to you?

Nilu Phule : It was actually part of the business. He thought that since he is a popular actor in Marathi film in Maharashtra, it will be beneficial. That role was not very big. It was the role sort of a clown and a villain. They had taken me because it will be useful in Maharashtra to become successful. I was there and also Jahagirdar. Even Mallika was also there. It was her first film. Mallika Sarabhai. She was staying at Ahmedabad. She used to come by aeroplane and evening, go back by aeroplane by her own expenses. Because the producer of this film was very poor. He was the nephew or some relative of Bharat Bhushan.

Joshi : The role was not having much of scope.

Nilu Phule : Nothing special as such.

Joshi : After that you got a role of Amitabh Bachchan's father in Manmohan Desai's big budget film “Coolie”. How was your experience to work in big budget film?

Nilu Phule : Manmohan Desai was a commercial producer. I was thinking that this role is not much of importance. Although my role was small but I was one of the important characters when the story was taking place. So, I accepted it. Prior to this, he was after me to work in his film. But since I was very busy in theatre and used to tell them that I will not be able to give days in a row. I go around the villages doing drama shows. They were trying me earlier also but at the time of “Coolie”, he said, “I will not spare you now. You will have to work with us now.” And I accepted the role.

Joshi : Was your experience different of big budget?

Nilu Phule : They used to spend a lot. They were sure that this film is going to give them return. The cost of their eatables, clothing and hotelling was so high that we would have made a four Marathi films at that cost. Their expenses were really high.

Joshi : Being a big budget film, do that have any effect on the character? Were they presenting in a better way?

Nilu Phule : They were too commercial. I was bored because of their commercial attitude. I thought what will I gain by working with them? At the most I will get more money. I wasn't satisfied working with them. On the contrary, I was satisfied of working with Shantaram Bapu and Bhalji Pendharkar. Because they were not of commercial minded but had a kind of discipline. Bhalchandraji used to explain the role by studying the depth and used to teach how to bring it out. When Shantaram Bapu did not know Hindi and I did not understand English, he used to explain the role to me with the help of an interpreter. He used to explain that how the character should be. So, I enjoyed working with these two.

Joshi : In 1983, Yash Chopra's Hindi film “Mashal” came out. You have played the role of Vittal. First, he is the Hooligan and then he helps Dilip Kumar. Dilip Kumar comes to know that he is a nice person. What about this role?

Nilu Phule : I got this role because of Dilip Kumar Saheb. When he got to know about this character, he insisted that Nilu Phule should be taken for this role. He had seen my “Jangali Kabutar”, “Suryast”, “Sakharam Binder” roles. Yash Chopra also told me that Dilip Saheb insisted that the role should be given to you. But I told them that my Hindi is not good. So, he told me not to worry. A role of Vitthalrao and he is Maharashtrian, we will accept it however you speak Hindi. At that time, I was under a lot of pressure. Jackie Shroff was also there. The film had a great team of Dilip Kumar, Jackie, Waheedaji and Mohan Agashe.

Joshi : You had mentioned earlier about K.Balachandra and also worked in his film “Jara si Jindagi” as Anita Raj’s father. What about that character?

Nilu Phule : That character was very nice to play. He is very cunning, self-centred. I must get alcohol every day. I want to eat mutton every day. I want everything for myself, not bothered about rest of the people including my daughter. They have shown an old man as a very cunning, selfish kind of person. His first shot was taken very imaginative. “His old mother is dead, and he was crying. They had taken close up shot of my face that I am crying and at the same time, below that I am cutting a gold bangle (patli) of my dead mother. By this shot, they had shown all forms of my character. They explained me with this shot, how this character is going to behave throughout the film. That is why, K. Balachander was a great person.

Joshi : You had acted in Bapu’s film “Woh Sat Din”. What was that Character?

Nilu Phule : It was very different character. He is a gentleman. Adhering to old values. Because of his rigid nature, when young men come home and he has a granddaughter, daughter's daughter at home too, then how they should have the relations with each other. He is of loving nature. He loves his daughter and also granddaughter but he does not want to spoil the old life values. I have given you house of rent but that does not mean you can stair at my granddaughter. This is a kind of rigidity in his nature and it is a feature of this character.

Joshi : Padmini Kolhapure was in that film

Nilu Phule : Padmini and Ashalata was in that. It was first film of Anil Kapoor.

Joshi : Then after two years, came film "Saransh" in 1984. Your role of Sadanand Chitre had become as famous as Sadanand master. It was very role. What will you say about it?

Nilu Phule : Today, in politics, the bullying (dadagiri) which is going around. This is my area and everything will happen as per my wish. He is very aggressive and heartless person. He only thinks about himself and his family. He will make sure that while doing social work, how he will prosper. He will not observe any life values. This is the baseless character they have shown in form of Sadanand Chitre. When Mahesh gave me, orange coloured constume then Shahane and Belsare were scared as whatb BalasaheThackeray will say. Then badjatya said, "we will show this film to Balasaheb Thackeray". All other were against of this. Then Badjatya got scared. He thought if Balasaheb band the movie or he did not allow to release the film in Mumbai. Then we will come in trouble and suffer heavy loss. He explained to Mahesh, "This is your first film. This film has a good subject. Let us show it to Balasaheb. Then somehow unwillingly Mahesh agreed. He told me to be present

there. I told him, “Absolutely not. If he sees me there, he will go mad. First of all, I was doing that role against him. So better, you don’t call me. I am sure, he will like this film. That man will not say that this is bad. He will not band the film because we have copied his character. Just show him the film.” And same thing happened. Balasaheb liked the entire Maharashtrian ambiance and Pradhan as Headmaster. He liked the film very much.

Joshi : What did he say about your role?

Nilu Phule : No, he did not say a single word about it. He didn’t show any reaction. But he used to praise me a lot. He used to say that in Maharsashtra, there are only two actors; one is Dr. Lagoo and second is our Nilu. (laughs).

Joshi : After all, you are an actor. He will not attack on you.

Nilu Phule : Right. Always. The story behind this is that when there was opening ceremony of “Marmik”, at that time Nagarkar, Dada Kondke and I, had done program. We were not much famous but we had done farcical and singing program. At that time, Balasaheb had thanked us for our performance and said, “During our boring speech, you have entertained us by your performance.”

Joshi : Did he ever said anything openly?

Nilu Phule : No, never.

Joshi : Nilubhau, Let's turn to your Marathi film again. In the film “Chori cha Mamla”, Chander, the coolie finds the gold of the lender and seizes it. And it changes his whole life. The movie was based on ‘The Pearl’. What is the story about?

Nilu Phule : When Shankar Patil had told me this story, I felt that it is a translation of _____, even a good movie had come out on it. A person is leading a normal life may be of hard work but leaving peacefully like eating, sleeping but suddenly he gets lots of

money and with that he gets all comforts. But he loses his internal peace and life becomes unbearable. This is the story of that film. Shankar Patil has written this story very well. Yashwant Dutt was with me. Gaikwad, Usha Chavan and Sarla Yewalekar. Most importantly, what Lalitabai did a great job in every sense. We had chosen hero and heroines in a different manner. I will tell you one of the memories of Lalitabai. The producer had brought them new sarees for the film. But with so many years of work experience, she told Director, Babasaheb that the woman is the mother of a coolie and lives in a hut. If she wears such new and clean sarees, this will depreciate the film. She took those new sarees and went to the slum area. She gave those sarees to the slum ladies and told them to give her their worn sarees. With those two sarees she completed the film. I really appreciated this. Her character felt realistic.

Joshi : Tell us a little bit about your Chander character?

Nilu Phule : Chander is a very simple man. He is getting everything easily which he never dreamt of. But he couldn't get peaceful sleep as he was not satisfied from inside. He realises that he is not getting proper sleep how he was getting before after retiring from hard work at the courtyard of his hut. He is awake till morning. He realises that since the money has entered into the life and it has created problems in the life. This is very good character.

Joshi : Then came film "Sasurvashin", directed by Babasaheb and writer and producer were Annasaheb Deulgaonkar. Tell us something about that cinema?

Nilu Phule : That story was written by Deulgaonkar himself. There is a typical son-in-law who is cunning. In that house, everything is in the hands of the lady, Aaisaheb. The role of mother-in-law is played by Lalitabai. He takes a control of his mother-in-

law. So, instead of trusting her own children, she blindly trusts her son-in law. She gets carry away by his false assurance and sweet words. She trusts him so much that she tries to kill her daughter-in-law. This is story of that film. This movie was successful as Babasaheb had handled it very well. That movie went so well in Marathi that they made Hindi film by the name “Sau Din Saans Ke”.

Joshi : Who had acted in that film?

Nilu Phule : Asha Parekh had acted as elder daughter-in law. Ashok Kumar was Father-in law while Lalita Pawar had played the role of mother-in-law. What had happened that time, producer had shown the cassette to Dada Muni. My role was to be played by Pran Saheb. After watching the cassette, Dada Muni told Pran, “Listen to me. Don’t do this role. let Nilu Phule do the role. He has played role very well. His Hindi may not be good but let him do the role. How he has done the role of cunning Javee (son-in law), if you couldn’t do the same cunningness then it will cost you high. People must have seen Marathi version and they will definitely start comparing with it.” Even Pransaheb also whole heartedly told them that give it to Nilu. Dada Muni was very impressed. He said that the role you have played of Javee is excellent. You have presented a man who is leading a life of two personalities. Writer had really created a very nice character.

Joshi : I think you received award from Uttar Pradesh government for this film.

Nilu Phule : No. I had gone for the program of reviewer panel as they had called me. They gave me the critic award for this film.

Joshi : You have also worked in Gujarati, Telugu and Kannada films.

Nilu Phule : Yes. After that I worked in two or three languages.

Joshi : The next important film is 'Saamana'. That film had gone to Berlin Film Festival. That was the only film which entered this film festival. You also went to Berlin. What was people's reactions about this film?

Nilu Phule : Despite the language problem, the Indian students from our country who were studying in Germany welcomed us very well. The German ambassador gave us a big party. He told us, there has never been a film on politics before, not even in Hindi. This kind of film was done in other countries even in Europe and he praised us by saying that this is a political film in the true sense of the Indian language.

Joshi : We will discuss on this film later in detail. The role of the political leader in the films like 'Saamana', 'Pudhari' was very popular, particularly of "Pudhari". You used to say that I learnt from them and then they (politicians) will learn from my roles of Pudhari. How did you come up with these unique habits? (Both laughing)

Nilu Phule : When I was working with Seva Dal for Samajwadi party, we used to go from village to another. I have seen taluka and district level politicians closely. At that time, I had observed them how they behaved, how they speak, how they dress up, they walk, so it was very easy for me to imitate them.

Joshi : Was it for any particular role?

Nilu Phule : No, not like that.

Joshi : What would you say about the villainous role of the film "Chandal Chaukadi", "Nav Mothe Laxan Khote", "Ayatya Bilat Nagoba"?

Nilu Phule : The former villain used to have a gray shade. But I gave that role a little bit of humour. So, while watching the movie, in spite of his cunning character or villainous character, the audience used to give crispy response. The reason was that the language was funny. Because he is human being, I have not presented him

absolute negative. He does bad things for himself, for his children, for his family, and for his own ambitions. But sometimes it's even better. This kind of mix character I had created. So, people started liking him.

Joshi : Can you give me example from any of your film “Chandal Chaukadi or Bhanu Sarkar

Nilu Phule : I can not give specially this kind of example.

Joshi : You played the role in some comedy film like Harya Narya Zindabad, Deed Shahane, Reporter in Sagalikade Bombabomb. Gav Tasa Changala Pan Veshila Tangal. In all this film, you have played comedy roles. How you have played this kind of role?

Nilu Phule : The humour that was being created in the politics of Maharashtra and the country. We jokingly say that the leaders have not given anything to this country, but writers and poets have given the same treasure to us. I have heard that once R. K. Laxman had said that if they start behaving well, then it will create problem for us. Every day, these politicians are doing something new so that we are getting subject to handle. This is what I see in politics every day. That is what we were bringing in the film by informing the writers and directors. We were getting full advantage of it. Because the people living in the rural areas used to feel that this leader is one of them.

Joshi : Have you gone beyond the script and tried to play the role?

Nilu Phule : The events that were happening in Maharashtra, the discussions that were happening in the newspapers, we were covering in the film.

Joshi : You had played the specific role of Rangya in Raj Dutt's film “Shapit”. Rangya is a tribal boy. (inaudible) Can you brief on this character?

Nilu Phule : This character was written very effectively. He knew the Ambedkar movement. He knows what his daughter is up to. He is very sure what his grandson wants to do in the future. In daily routine life, and in adverse situation, when he has come in contact with Jamindar (landlord), he tries to advantage to benefit his grandson. There is cunningness in this character. He realizes that his daughter's life is in danger. Yet he tells his daughter to ask Jamindar what can he do for him? What can he do for his education? May be this is wrong but he is ready to do all this for his grandson's future. He is very happy when his grandson tells him that he doesn't want to stay there and is leaving. Before that his son-in law had also tried but Jamindar had bitten him. When his grandson tells him that he doesn't want to stay here, he is very happy. He feels that this is the fruit of whatever he had taught him. In this way his character has a lot of shades.

Joshi : After that came, Raj Dutt's film "Pudhche Paool". In that, you have played a dynamic role. It was the exact opposite of your villainous and comedic roles. What special efforts you have taken for this role?

Nilu Phule : While doing social work, I have seen with my own eyes what kind of life of a father who has three or four daughters, and what the father of a daughter has to endure considering all this as a woman's life. Since I was working in different social movements, I knew some incidents, occasions. By these incidents, I have captured world-wide change of this father. Raj Dutt helped a lot with this. He explained me this character very nicely. When people know that you are going to act and they see you on the stage, will see you in different angle. You have to forget all your characters and have to present a different character of "helpless father".