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Interview of Well-Known Filmmaker Yashwant Pethkar by Bapu Watve

Yashwant : Actually if you see, it was good, very good music. And there was another thing, that it was an imitation from the film Aparadhi in Hindustan. And what he felt at first! Because some talk had taken place there about my direction. So they said to me...

Bapu : Ok..

Yashwant : And Ram Singh was there at that time. Then, I asked him, Ramsingh, will you take? So he said I will do the picture, but I will watch it first. If I feel it to be good, then I will take it.

Bapu : Yes.

Yashwant : Otherwise not.

Bapu : Yes.

Yashwant : So then they asked me that it is like this. The picture was to be shown to them, because Ram Singh was talking of showing the picture for himself, so that he should get some chance in future..

Bapu : Should get a chance.

Yashwant : This Means he felt that he should become a hero. It happened like that because Prakash pictures did one picture with him as a hero.

Bapu : Ok.



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Yashwant : They did one picture. I do not remember about it. But they made a picture with him as a hero. So they said, show. I said I will show, what is there in that. So showed the picture. After showing the picture he started and continued till the time of sleep. I was also surprised. This fellow And then he got up and started watching and so he watched the entire picture and then said, 'you have done a really good picture'. So he was also puzzled. Basically, about the music. Basically it was like the Hindi type with a mixture of comedy etc.

Bapu : Yes.

Yashwant : And he asked, who has done the background music?

Bapu : Ok.

Yashwant : So I said, Sudhir! Here we have our music director in the company, he only does it.

Bapu : Yes right.

Yashwant : So he said "He has done it very well."

Bapu : Ok.

Yashwant : So he paid compliments to Sudhir there only.

Bapu : Paid compliments.

Yashwant : And then to me also ! He had done good songs. I had no complaints about their songs ! What I feel about Aparadhi is that it should have got publicity. Because it was released like a second dharma picture. ----- Nothing was known for it to become a winner. And there was all Muslim area there and there was no chance of the Aparadhi movie doing well. Secondly even the previous picture by Prabhat had flopped there.

Bapu : Ok.

Yashwant : Because of that disputes had taken place in the company.

Bapu : Chandrasena

Yashwant : Chandrasena was released there. Then the second film was this one. In it all other artists were taken and Madhubala was taken as heroine for Aparadhi. She was just 16...17 years of age. Had just entered the seventeenth year.

Bapu : But at that time, did you feel that this girl will go on to become a great heroine?

Yashwant : Yes, yes. I had definitely felt that. I had written accordingly in Swarajya of Sakal publications. Because when I saw her first, she did not talk anything. She had come wearing a veil.

Bapu : Ok.

Yashwant : And I saw her when she removed the veil, in the office of Baburai at Famous (studio), and the way she looked at us...

Bapu : Ha.

Yashwant : I will tell you, I was not given to loving etc. I had not that quality because of that Ramkrishna.

Bapu : Yes.

Yashwant : Her eyes looked emotional to me and her stare!

Bapu : Yes.

Yashwant : That was so much. And whatever may happen, she used to work really well.

Bapu : Yes.

Yashwant : And her figure, so I told Saheb Mama that my heroine is fixed.

Bapu : Ok

Yashwant : She would do, just by looking at her. And even though Sahebrao told me to take her test, I said I am not taking her test! If she does not come to work, I will leave this industry and go back to village Amlaj and carry on doing puja. But she came and did her work.

Bapu : Yes.

Yashwant : After our movie was released, she got 6 contracts.

Bapu : Ok.

Yashwant : Each contract was of one lakh rupees.

Bapu : My god!

Yashwant : And her father was on the verge of touching my feet and said, “Pethkar Saheb, you have made the fortune of my girl.” And then I used to go home.

Bapu : Ok.

Yashwant : And then what happened, there was the job of doing one film in partnership in MMT.

Bapu : Ha

Yashwant : And we had talks with Tiwari and there was one other friend of his, I don't remember his name now. So we had talks with them and decided that Madhubala should not take one lakh rupees for this.

Bapu : Ok.

Yashwant : And I also should not take any money. Everything will be in a partnership with them.

Bapu : Ok

Yashwant : And this movie was to be made in partnership. And at that time our pictures used to do well. If a movie flopped, ----- . So we had talks there.

Later, I used to go to Tiwari's house, there also we had talks. And then talks were held with him also, that is with Madhubala's father.

Bapu : Yes....

Yashwant : Then they started a company called Delhi Theatres

Bapu : Ok.

Yashwant : I could have joined that but what happened, without asking me, her father,...

Bapu : That is Khan, Ataullah Khan.

Yashwant : Yes, Ataullah Khan and there was his -----

Bapu : Yes, yes.

Yashwant : A writer. He took his stories, Lalichandan and ----- by paying him. They made him a writer. And then they started saying, "Till when MMT is going to last." So, I became angry. Because previously he was praising me that I had made Madhubala great, and now took a story without asking me. Because I had developed confidence in the story. About this Aparadhi.

Bapu : Ha

Yashwant : Even though Aparadhi did not happen thereafter, the story which was there, many good people told me that you have handled the story well. So I got angry after this happened. I said I will go and ask him, so he suddenly started saying, "Pethkar saheb whatever I say, only that will happen." His mindset changed totally.

Bapu : Ok.

Yashwant : I had no patience to tolerate this so I said "I cannot do this."

Bapu : Ok.

Yashwant : So, Sudhir, Madgulkar and myself will establish a company. Sudhir Phadke, Madgulkar and I, we used to start a Marathi film at Prabhat. This was before Smita. Because there was an experience at the time of 'Aage Badho' that always there was a difficulty for the money which was to be paid to the company from Baburao. And the schedule was set for shooting for 12 hours. After the shooting was over the studio was free till the set was again set up. So, I had an idea. I said to Sahebrao that why don't you allow another Marathi film to be made here? And I had an experience with Madgulkar that he was of no use for Hindi, because of the dialogues etc. That happened in the last scene of Aage Badho. He had a tremendous sense of Marathi.

Bapu : Yes.

Yashwant: And therefore for the first time Gajanan Watve was taken as assistant with Sudhir Phadke.

Bapu : For music

Yashwant: For music. And -- was Ram Gabale. Gajanan was a --- was a good teacher. He was my assistant for direction and music was given to Gajanan Watve.

Bapu : To Gajanan Watve

Yashwant: For the Marathi movie and story by Madgulkar and three producers. And those sets which were erected in Prabhat for Aage Badho,,

Bapu : Yes.

Yashwant : The storyline should be such that those same sets can be used and we should do the production here. This idea was of ---. So before that we were thinking about these things, so that the company will also get money and there some other things can be done. But that did not happen. Because his attitude went to somewhere

else. We were feeling that we should do it while in Hindi. Because of that Madhubala's father was also-- So the company which was to do business here...

Bapu : Yes.

Yashwant: Later that was... When Madgulkar was living here, at that time the one who was raising the money...

Bapu : Ha

Yashwant: Was Sudhir. Madgulkar did not have the capacity for that and neither did I.

Bapu : Ha

Yashwant: Because we did not have the tact of how to talk to the financiers, what to do. The capacity to get the money out of them was in Sudhir. Sudhir used to talk sweetly.

Bapu : Yes.

Yashwant: Always behaved gently with others, that was his nature. So he brought the financier.

Bapu : Ok

Yashwant: And we decided, I think, that the story was to be based on the life of a soldier. It was almost final.

Bapu : Ok

Yashwant: And Upadhyay and his Gramopadhyay (village priest)

Bapu : Gramopadhyay

Yashwant: Gramopadhyay, not Upadhyaya. So, it was decided, the name of the movie was also decided. An announcement was also made. The name was something based on the life of a soldier. I don't remember it now.

Bapu : Ok..

Yashwant : So I asked Madhubala's father....Hindi film and for that Rs. 60000 has been given from this person...there was one Y. L. Joshi.

Bapu : Dada Joshi from Kolhapur.

Yashwant: Yes, Dada Joshi from Kolhapur, he was brought in. And at that time, we did not know who he is, what does he do. So, what I did was, for the remaining completion, to go to Shantaram Bapu. There was one person named Hazare.... I talked with him that Studio Rockstar should be given by Rajkamal.

Bapu : Ok.

Yashwant: And we would do the film. All the artists from Hindi were known to me.

Bapu : Ok.

Yashwant: And for that everything else to be given to them. TV series should be taken by them, and our company Sarhad...

Bapu : Sarhad

Yashwant: Announcement of Sarhad had also taken place.

Bapu : Yes

Yashwant: I had taken the storyline with the view that how an Indian soldier should be...

Bapu : Yes

Yashwant : Everything was based on that. But knowing that it is the same story, I quarreled with Ataullah.

Bapu : Ok.

Yashwant: And Madhubala could not say anything.

Bapu : Ha

Yashwant : Then visiting her also became very less.

Bapu : Ha

Yashwant : another difference happened here. Between that, I had a contract with Prakash.

Bapu : For which movie?

Yashwant : Prabhat's that....

Bapu : Prakash's

Yashwant : Prakash's

Bapu : Yes

Yashwant : Prabhat's 'Shahajipura.' Rehman, Geeta Bali and there was the previous one, Raj Thakur which I wanted.

Bapu : Prakash's

Yashwant : Prakash's Ram Rajya was done by him. I had known that. So, the film can was exposed to light. That shooting needed to be redone. So, I went there. So Mr. Madgulkar told Sudhir that Pethkar will take time to come and Hindi movie will take time to start.

Bapu : Ha

Yashwant : Till then, we will do another film, in Marathi.

Bapu : Ok

Yashwant : And they did the planning. Ghanekar was supporting them, Ghanekar who was previously in Prabhat. Then they started doing politics.

Bapu : Ok.

Yashwant : And for direction, they took Madgulkar into confidence and told him that now Prabhat Film Company is to be given to Baburao Pai.

Bapu : Ok

Yashwant : There everything is almost finalized. We will send you to the studio department there. Then Madgulkar became happy. He used to become happy when he was having problems of money. Then they started Vanshacha Diwa.

Bapu : Ok.

Yashwant : Then a 'Khopte' by Y. Madgulkar

Bapu : Means Vyankatesh Madgulkar

Yashwant : Yes. They took on the story by Vyankatesh Madgulkar. And they even started the film 'Vanshacha Diwa' based on that. By then I came back and I asked them, I had negotiated with Hazare there, did all that, what about that?

Bapu : Ok.

Yashwant : Because they all were ----- Nothing like that, we will pay their dues. I said you are my friends, why are you talking like this? They said no. So I quarrelled there, with that...

Bapu : Ataulah Khan.

Yashwant : Yes. And there was a quarrel here, with these. Then the condition of Vanshacha Diwa became such that for each shot 10, 12 prints had to be done.

Bapu : Ok

Yashwant : And the money that they have brought in.. the problem was that the bill of Balasaheb Patkar for the studio came to Rs. 45000.

Bapu : For Manik Studio.

Yashwant : Yes, Manik Studio was hired and things were going nowhere. They came back to me, saying that somehow you complete it.

Bapu : Complete the picture.

Yashwant : Yes, complete the picture. I said to bring along Madgulkar and Ghanekar.

Bapu : Ok

Yashwant : Don't come to me without them. But I thought Madgulkar is very proud. Why should he come to me? Because from the time of the last story he had become angry with me.

Bapu : Ok

Yashwant : At Prabhat, Saheb mama had taken me for the script.

Bapu : Yes

Yashwant : He used to say that my business is sunk. That was politics. Actually, I did not wish that Madgulkar should write it. But Saheb mama was convinced that rather than taking any other person, there is nothing wrong in giving the writing to him.

Bapu : Ok.

Yashwant : Then what happened here was those people came to my home with their hands covered with a white handkerchief and jocularly saying, we have made a mistake, we surrender to you, you do what is appropriate.

Bapu : Ok.

Yashwant : Then I said, I will just do the writing, I will not come on the sets.

Bapu : Ok.

Yashwant : Whatever your story is. Then Ghanekar was living here, Bhandarkar Road...

Bapu : Ok.

Yashwant : And N. K. Kulkarni was the assistant here.

Bapu : Ok.

Yashwant : Anant Agashe was the cameraman. So in front of them, I will give you the shot division in writing. So you shoot as per that.

Bapu : Ok.

Yashwant : The director shot it as per the written instructions.

Bapu : Ok.

Yashwant : Hansabai was the heroine in that.

Bapu : Hansa Wadkar.

Yashwant : Hansa Wadkar. I had met her once. So she said, come to see the shooting for once at least. So I went there. She said to me, “Pethkar sir, why are doing like this? You do the direction yourself.

Bapu : Ok.

Yashwant : When she said that, I felt like laughing. I said, “How can that be Ghanekar?” Because Ghanekar was not in the mood to talk.

Bapu : Ok.

Yashwant : Because the relations between him and Hansa had grown beyond friendship.

Bapu : Yes.

Yashwant : So you might be knowing that.

Bapu : Yes.

Yashwant : And what happened was, I think the previous ones were removed and only out of them were remaining. And all for Vanshacha Diva, I was the last.

Bapu : Ok.

Yashwant : And since I changed the climax of that, the misunderstanding that Madgulkar had about me,

Bapu : Ok.

Yashwant : That increased.

Bapu : Ok.

Yashwant : Because I had told Sudhir that I cannot work out its climax. Again Saheb mama remembered him. Because the climax of the film was not what Saheb mama wanted.

Bapu : Ok.

Yashwant : About that necklace, he said at the start itself that it is not like that. Then I wrote that scene and Madgulkar told me in private, "You have done well." But what he will tell the others? That I was just copying. And then putting the height of the axe and the necklace gets entangled in it and then how it all ends, I did all that. And that Vanshacha Diva film did very good business.

Bapu : But your name was not in the credits.

Yashwant : My name was not there, Ghanekar's name came as the director.

Bapu : Yes. I wanted to ask you, just as you were convinced about Madhubala, similarly, were you convinced about Dev Anand? That he will become a big hero?

Yashwant : I was sure. Dev Anand is an emotional boy.

Bapu : Ok.

Yashwant : This Means he later on, became a very good hero in Hindi. He was a very emotional actor. So this is a sentimental boy, handsome looking, so in this respect, it was thought that he would become a big artist. I was sure about that but could not know what type of actor he would become. So he became popular because of a fight, he had worked in the Taxi Driver at first. But he became popular because he was handsome.

Bapu : Yes... a chocolate hero.

Yashwant : A chocolate hero, because he was good looking. He was very popular among the girls, all young. I know that some times if one theatre had a Dilip Kumar film running there and another one had a Dev Anand film, then the rate for the Dev Anand film was more. Because Dev Anand was so popular that his photo used to be in the purses of college girls in Mumbai.

Bapu : Yes.

Yashwant : And I had an experience of that.

Bapu : I see.

Yashwant : I had a friend of the director. He was originally from Kolhapur. When I had gone to his home, his daughter, who was in Vincent College, came home after finishing college. We were chatting when she came, she kept her purse there and went inside.

Bapu : Yes

Yashwant : So I took the purse. He said to me ‘What is it?’ So I said, ‘Keep quiet, I know what is it.’ Just then she came and said “Kaka, don’t open the purse.”

Bapu : Ha

Yashwant : She used to call me Kaka, so I said, “I will open it.”

Bapu : Ok

Yashwant : So when I opened it, there was a photo of Dev Anand. She said “There is a photo of Dev Anand in the purse of all the girls.

Bapu : Means he was that popular.

Yashwant : Very much, he had become extremely popular. And he has lasted long among them all. Just like Ashok Kumar is still going on, he is also going on.

Bapu : Yes.

Yashwant : The reason is he must have thought like Shantaram Bapu, that is known. Just as Shantaram Bapu established a studio and then. Just like that the brothers Chetan Anand and Vijay

Bapu : Vijay

Yashwant : Everything was in the family. Being own, bringing a new heroine and keeping the picture within budget

Bapu : Yes, that was done.

Yashwant : And because of he himself being the producer and director, all these things, meaning the determination to keep the business running was there. Just as it is in Shantaram Bapu, it is in Dev Anand also. That is why I feel that Dev Anand lasted for a long time.

Bapu : That is correct. Because Madhubala and Dev Anand, both were decent and punctual.

Yashwant : Yes, very punctual. With Madhubala, when there was shooting.

Bapu : Yes

Yashwant : She never needed to be told...

Bapu : Ok.

Yashwant : That you sit for the makeup or do this or that. Some other heroines needed to be told that.

Bapu : Ok

Yashwant : But completing all other things she was ready and sitting outside fifteen minutes before nine.

Bapu : After doing the makeup.

Yashwant : Yes with makeup done, all done and ready.

Bapu : Ok.

Yashwant : She used to be ready in every respect, and she maintained this till death, that is till she was working. All this she did when she went into Hindi movies. With me, she did shoot at any time, in any way. Because she had respect for me, and her father also had respect for me. But after going there, she did another thing. At 6 o'clock, pack up meant pack up. Even if half a shot was remaining, she used to get up and go and sit in the car. Because she was punctual. Her opinion was that you should start on time.

Bapu : Yes.

Yashwant : In this respect she was very....

Bapu : Yes. And you wanted to say something about Pran. He had played the role of a revolutionary in your Aparadhi.

Yashwant : Yes, so about Pran. In 1948, those people who had fled from Pakistan,

Bapu : Yes.

Yashwant : Pran was one of them and Ram Singh had brought him to me. I was in search of someone. As soon as I saw him, I felt that this is a good-looking man of a gentle type, and he is to be the underground revolutionary. He is working in their house, where the householder will go to work and he will stay at home.

Bapu : Ha

Yashwant : And this Madhubala is a young girl, recently married.

Bapu : Ok.

Yashwant : So to create suspicion about the wife, he was good looking in every respect.

Bapu : Yes.

Yashwant : So I told Sahebrao to make a contract with him. And he described the situation of his father, his house. He was a hero there.

Bapu : Yes, in Pancholi. They had an independent....

Yashwant : In Pancholi. And he was a very fun loving but debonair man. To make fun, I kept the salary for the hero to be 700 rupees and told to give him a salary of 1000 rupees. Sahebrao said, "What is going on." I said Sahebrao, this is a good man. And I did not know at that time, but came to know later on that he was a hero there. But he was a very jolly, fun loving person.

Bapu : Ha.

Yashwant : To do the shot, to search him, I shouted "Where is Pran?" I used to shout a little at that time.

Bapu : Yes.

Yashwant : Do you know what he used to do, if the anger had not subsided, our moon lights...

Bapu : Yes, lighting wise....

Yashwant : He used to sit chatting somewhere and we had to search for him.

Bapu : Yes.

Yashwant : But he was very--- and he did a very good job. Then he became a very great actor, but he became a villain!

Bapu : He...

Yashwant : He became very popular. And when he met me later, he said to me, "Pethkar Saheb, in Aparadhi, Ram singh ---- was there. I had liked that story so much; you should have made me the hero.

Bapu : Ha

Yashwant : But Ramsingh came as a hero, so what can I say.

Bapu : Ha

Yashwant : So I did not say anything, but he kept saying that if the story was there, I could have done a great job with it.

Bapu : Ha

Yashwant : But I said the hero which I had in mind, is that Ram Dandekar. He is a man with an empty head. If such a person is there, if he behaves in any way, rudeness will develop about him.

Bapu : Ha.

Yashwant : But some things have happened in this way.

Bapu : Yes. Was your name there for Aparadhi as a writer?

Yashwant : Yes, as a writer and director.

Bapu : After Aparadhi, did you get any other film from Prabhat?

Yashwant : No. Because there were some things there, so whether I will get it or not...

Bapu : Yes.

Yashwant : Vijay Bhatt of Prakash called me.

Bapu : Yes.

Yashwant : Because he had seen that movie, Aparadhi.

Bapu : Ok.

Yashwant : So I said, there is no problem in doing comedy, because the roles which I had played in dramas

Bapu : Yes

Yashwant : They were all comic roles and my character was a farcical one.

Bapu : Ha

Yashwant : My dance... So with all these things, I said to him, I can do comedy.

Bapu : Ok.

Yashwant : So he said, we have a good comedy script.

Bapu : Ok.

Yashwant : ‘Shaadi ki Raat’ and we have done its....

Bapu : Ok.

Yashwant : The story is like that. So he said “Let us read it and do it.”

Bapu : Ok

Yashwant : And our Govind was this one, who was that who did documentaries in Hindi?

Bapu : Shrinivas Joshi.

Yashwant : Not Shrinivas Joshi, the one who used to come with him.

Bapu : Balnand Shrivastav.

Yashwant : Balnand Shrivastav. It was his script.

Bapu : Ok.

Yashwant : Then we did ----- to the story. Then he told that I have a contract with this one for direction and the heroine is Geeta Bali.

Bapu : Ok

Yashwant : And I said, between Rahman and Raj Kapoor there is some... Raj Kapoor was new at that time.

Bapu : Ok.

Yashwant : He had yet to get the fame. So he said that Raj Kapoor is not possible, but we will take Rahman. So for the other character he had a hero named Arun. ... had become the stationmaster. So they were taken and all shooting was done there. I did the comedy. Actually I was staying at Pune but I went there and did everything.

Bapu : Who was the music composer at that time?

Yashwant : At that time there was a new one named Mahendra Singh. Before him there was one Govind. His surname...

Bapu : Govind Ram.

Yashwant : Yes Govind Ram. It was his music. Again, this did not happen there, and there were disputes regarding money matters. Finally, our Punjabi Sikh Mahendra Singh, his songs were taken.

Bapu : Mahendra Singh.

Yashwant : Mohinder Singh. And I tell you, one song was of 12 minutes. Such a long song.

Bapu : Ok

Yashwant : And see that, no, no, sorry, and the song which was obtained from Mohinder Singh, his song was also long, but it became very popular and then...

Bapu : But do you remember some words?

Yashwant : Main Calcutta chali and main Mumbai aayee and then this happened and that happened, like that. At every place she --- different --- the song was like that; it was a very good song! My there --- and some others, Geeta Bali

Bapu : Ha

Yashwant : Liked Geeta Bali very much, because the way Geeta Bali behaved.

Bapu : Yes.

Yashwant : She was such a good lady. She was shy in the cinema, but she talked a few things with me and became a friend. Then she used to call me to her home for dinner. At the time of one song in that film, she told me. I wanted a robust song; it was a light song. So, I told her that for this song I am going to shoot you in a particular manner. She

took me to her home. She used to wear pants at home. She turned her back to me and started saying “What you want is not with me.”

Bapu : Ok..

Yashwant: She was very open minded, used to crack jokes.

Bapu : Very good.

Yashwant: She was very good and her behavior was very decent.

Bapu : Decent. After Shaadi ki Raat, which movie did you get?

Yashwant: After Shaadi ki Raat, I was trying for a Hindi film, but at that time I could not get one quickly, and the reason was me. But I observed one thing, it was very important to mix with people there.

Bapu : Yes.

Yashwant: And to mix there, an evening drinking session in Mumbai and friendship etc. was first requirement. And my nature was such that even though I had come in the film industry, the Ram, Krishna who had come in my life.... so I find some things to be.... because of the previous record. I said we should first talk with Madgulkar, Sudhir, because I don't want that money. Anyway, I was not supposed to do anything in any other venture.

Bapu : Yes.

Yashwant: I decided like that, but then Ram Singh decided to start a film. He had first talked with Guru Dutt.

Bapu : Ok

Yashwant: And the announcement was also done. ‘Kashmakash’.

Bapu : Ok

Yashwant: And accordingly they had spent Rs. 30,000 on the story.

Bapu : Whose story was that?

Yashwant: I do not remember whose story was that. They never called me and I never used to go and sit there.

Bapu : So Guru Dutt

Yashwant: Yes, means it was finalized that Guru Dutt will act in that. But he had had quarrels with me and Ram Singh was the producer. Then I received a letter from Ram Singh at Pune.

Bapu : Yes.

Yashwant : Because afterwards I was not going there. So, he wrote, you come and do my picture now.

Bapu : Ok

Yashwant: Then it was decided, the story had sunk. They made an English movie. That film had comedy and farse.

Bapu : Which movie?

Yashwant : I don't remember the name of that English movie. But there was one Radhakrishna in Prabhat. His voice was there, saying qua qua.

Bapu : He used to do - - - roles and he also did comedy.

Yashwant: He also did comedy.

Bapu : And I like him.

Yashwant: I like him very much.

Bapu : And he had very good literary sense.

Yashwant: Very good. He also wrote very well, and he had a rapport with me and Ram Singh. They used to call me for dinner there rather than going out somewhere. So, it

was decided to do a comedy on that and that would be a new expense for Ram Singh. I said to give the name of you and the others because it is from the English film.

Bapu : Yes

Yashwant : We do not want that.

Bapu : Ok

Yashwant : But the development was done together. And in that, there was an extra girl in the script.

Bapu : Yes.

Yashwant : Then we gave it a name, it was.....

Bapu : Ha

Yashwant : I told Ram Singh now Karan Diwan is now not wanted.

Bapu : Ha.

Yashwant : His movie with Noorjahan had become very famous.

Bapu : Yes.

Yashwant : But he has no ----- now. So, whom do you want? I said we will take Kishor Sahu.

Bapu : Ok.

Yashwant : Because he had yet to return. Ashok Kumar's brother. No, sorry, not Kishor Sahu, Kishore Kumar, Ashok Kumar's brother. So, Ram Singh said "We will have a fight some time. If we take him as a hero and if he does not come, what we will do?" So, nothing doing, we will take Karan Diwan as a hero.

Bapu : Ok.

Yashwant : So that film was done with Karan Diwan. That movie was written as a comedy, it turned out to be good. In it, that dance of Geeta Bali was taken, which was

for 12 minutes. So all territories were sold. We were just showing that dance and the era were such that contracts were done and those people were paying money. Like that, we completed the film. There was a financier called Agarwal. But Ram Singh's temperament was such so nothing happened in other respects. And then....

Bapu : Who had given the music for 'Sou ka note'?

Yashwant : Mahendra Singh

Bapu : Ok.

Yashwant : He was in our group. His shooting was done and with him, that film was done.

Bapu : Ok. And after 'Sou ka note'?

Yashwant : After Sou ka note, I did some little.... In that pillyya pillyya, he was a Gujarathi, I do not remember his name.

Bapu : Ok.

Yashwant : He was the production manager. And Ashok Kumar, Nalini Jayawant,

Bapu : Ha,

Yashwant : And O. P. Nayyar's music.

Bapu : Ok

Yashwant : At that time O.P. was getting 30000 rupees and by the time we did 4-5 reels, the market value had become 2,00,000.

Bapu : My God!

Yashwant : O. P. Nayyar had become very popular then.

Bapu : Yes

Yashwant : But there are some difficulties in that also.

Bapu : Yes.

The producer misappropriated the money. So, the financier came to me, saying you should have told us. I said, “What I have to do with the raising and repaying of the money?”

Bapu : Yes.

Yashwant: Most of the small producers in Mumbai

Bapu : Yes.

Yashwant: What they do is, if Rs. 40,000 are required for a shoot,

Bapu : Yes..

Yashwant: They take out 10-15 thousand rupees for themselves.

Bapu : Oh God!

Yashwant: And then try to make the set etc in 25-30 thousand. That does not happen and every time they get stuck somewhere. So, what happens, they enrich themselves first and do not spend on the film. This was not known to me. Because I could never do some things in the business, and I never did them. And as far as I was concerned, I was the script writer and director. So, half the work was by me, therefore I could get lot of money, but there was no assurance that this would happen. So that Pillya and Ashok Kumar developed a friendship. Ashok Kumar was a great man. He would call me home, for dinner, for his shootings., his capacity to work, in all respects he was a great man. He knew astrology very well and chess also. And that man of ours, these two...

Bapu : Rehman

Yashwant: Not Rehman, a Marathi actor from Nagpur who had done the role of ----- in -----. He used to have lyrics. So, the atmosphere was good in all respects. So, it started.

Bapu : But it would have been profitable for you if Pillya had done it.

Yashwant : It would have been very profitable, in that respect. But what happened, Baburao Pai made a contract with me. For doing mythology. I said, mythology is your famous story. At that time what do you have? I will give everything. There is no material of sets, from where will you get it? Prabhat had gone into ----- . He said we are doing it, he was quite firm on that. He had launched three movies then. Gopal Badami was one, then one movie was given to Bedekar.

Bapu : Bholashankar

Yashwant : Bholashankar and this one was given to me. That Chandrahaas.

Bapu : Ok

Yashwant : So for its story, he gave me first 100, then 500, in this manner 2500 rupees were given and I had worked on that. For music, there was one Hussain, but he put his name as Sain. Did not use the Hu, so would not be known as Muslim. And there was Rajasthani. We recorded two songs of that.

Bapu : Ok/

Yashwant : And it was decided to do muhurt with Mala Sinha. But that also remained half done. Then I had nothing with me. Then I had gone to Sudhir once. They did not get money in Vanshacha Diva. So, it was decided to do Vitthal Ratna.

Bapu : Ok

Yashwant : It was decided to do Vitthal Ratna. What happened was there was Sudhir's brother Laxman who was a RSS functionary and a very decent man. And he had brought money for Vanshacha Diva. Sudhir could not return that money to him, so he said let us go to Kolhapur. He used to call Sudhir as Anna. He said, "Anna is in no position to return the money and I have taken loans from all for this, so you tell me

what I should do.” So, I told him that whether we should make a film on saints. So, he said that rather than making a film on saints, how about making a film on Vitthal. So, it clicked in my mind, “You have told a first-class idea. We can collect all saints together in it.”

Bapu : Ok.

Yashwant : First one is Pundalik. So first the Krishna himself is Vitthal. The Rukmini is sulking here at Pandharpur and Krishna has come to persuade her, and Pundalik puts poison in it. From that to ----- I had put together seven saints in the story.

Bapu : So who was the writer?

Yashwant : I was the writer. Of course, later on for the name for that story, Sudhir Phadke asked, should we give the name of Laxman for this? So, I said “we should.” Because I was not bothered about that. So, for story ‘Laxman’ was there, but also for the screenplay, dialogues etc.! Another point to tell was that Dandekar wished to write the screenplay.

Bapu : Ok.

Yashwant : So Sudhir brought him to me. So, I said, I do not have the time, so you just collect this information and then we will decide what is to be done in this respect.” Then he went away after some days, because he did not see any substance there. Because of his situation, he wanted money.

Bapu : Yes.

Yashwant : And Sudhir would not give money to anybody.

Bapu : Yes, would not give.

Yashwant : He never gave money to anybody, I think. So, I did Vitthal Rakhumai with them. I did it in Kolhapur, because this Laxman did not want to make it here, as

Sudhir's confirmation was not there. And my money was also lost because I was saying we will do it here, in Deccan.

Bapu : Ok

Yashwant : Because in Devwani, all ----- was done and the scenes for the Vitthal temple were ready here.

Bapu : Ok

Yashwant : All those things like pillars, chariots etc., so money can be saved. So, he said all right. Then we sent the art director to Kolhapur and took the sizes of the pillars. We spent Rs. 8500 in those times and prepared the Vitthal idol and all other things. Then Shahu Modak was Krishna, Usha Kiron was Rukmini. And with a view of overall work, I felt that I should work, because Sudhir's style was of haphazard working. Shankar Kulkarni used to do the role; he should have shaved his head for the role. Previously Junnarkar had done the role of Pundalik and his hairstyle was like Dnyaneshwar. In Prabhat.

Bapu : Ok.

Yashwant : I said Prabhat got away with that. Prabhat had given a couple of reasons but realistically, if it is a Brahmin priest, he should have a shaved head, a *shendi*, all should be there.

Bapu : Yes.

Yashwant : Dnyaneshwar would be also like that, because they are the children of Brahmins. Others will not be like that. So that Shankar Kulkarni said no, I am not going to shave my head for playing Pundalik. Secondly, we asked Vivek, he also said no, I am not going shave my head.

Bapu : Not shaving their head.

Yashwant : Because he was having other work at that time and Shankar Kulkarni also was working. I think there was one film that was started based on the story of Mahananda from Shivaleela. There was a top art director and then Sudhir said now you do the role.

Bapu : Ok.

Yashwant : The difficulty was that the set was all ready and erected.

Bapu : Ha

Yashwant : So I did the role of Pundalik.

Bapu : I see.

Yashwant : And another one was Vasantrao Savarkar from the theatre field. He was a very good actor and his brother was Gopinath.

Bapu : Yes, Gopinath Savarkar.

Yashwant : Gopinath Savarkar was a producer of dramas. And Raghuveer Savarkar was his cousin. He did the role of Namdev very well. And Balgandharva had a desire to play Tukaram, so Balgandharva was brought in and he played the role of Tukaram. At that time I noted one thing about Balgandharva. He had entered into a contract with Prabhat and Prabhat released him after doing only one film, why was that?

Bapu : Yes

Yashwant : Some people said that he was unable to act in films, so it was not like that.

Bapu : Ha.

Yashwant : My impression was that when a shot was told to him, he did it in the mood. He was used to theatre plays. There the mood went on increasing after the beginning. In the movies, the shots were very brief.

Bapu : Yes.

Yashwant : Some shots lasted only for 10 seconds, and within that time we have to do the action. So we asked him to do his action and then the camera work was started by us. He did a good job in Vitthal Rakhumai. He was given five ----- and by mistake he took them. I said no, because his voice was damaged in Nagpur and his age was 63. But he was correct to play Tukaram and was such a good man.

Bapu : Pethkar, I think, you directed 15-20 films after that.

Yashwant : Yes.

Bapu : But which among them are worthy of special mention, according to you?

Yashwant : The most famous of my movies is Molkarin.

Bapu : Right.

Yashwant : I think so because I became a director with Sane Guruji's story, in Prabhat's Aage Badho, which I did.

Bapu : Yes.

Yashwant : And Molkarin became a silver jubilee film. I want to mention Molkarin and another one...

Bapu : No, I wanted to ask about that, who were the actors taken in Molkarin?

Yashwant : In Molkarin, Sulochana Bai was there. Sulochana bai was totally unsuitable for Molkarin.

Bapu : Ha.

Yashwant : And Parishram Samant was there, whom I took for the role of the father.

Bapu : Ok.

Yashwant : Again, there was the problem, a shaven headed priest was required. Because at that time everyone was putting on a wig....

Bapu : Yes, putting on a wig.

Yashwant : They use to act, with a wig. I had talked with Raja Nene. Before that I had also talked with Keshavrao Date. I wanted him to work with me.

Bapu : I see.

Yashwant : But after reading the script, Keshavrao Date said, my role is till interval only. He dies! Then he said I don't want it. Only if my role is till the end, I will do it. I said, I cannot do that. So, it did not materialize.

Bapu : Ok.

Yashwant : Raja Nene said I will put on a wig and show it to you.

Bapu : Ok.

Yashwant : You will not recognize me.

Bapu : Ha.

Yashwant : But I did not like it, because I have to shoot. There appear creases on the neck, because sometimes camera has to be positioned from behind. It is better to have a shaven head, then who will come for that. So Parishram Samant. I made his acquaintance in Rajkamal. We were doing Paisa Bolto in Rajkamal. He was a permanent artist at that time. I think he was in Prabhat also before that.

Bapu : He was.

Yashwant : And he did acted very well in plays. And he was required to play a priest. Because these two are supposed to be priests that is, he and his wife. They raise their son by bringing money they get as alms. He became a collector and then ignores his parents.

Bapu : Ok.

Yashwant : That was the script.

Bapu : Ok.

Yashwant : From the point of view of the story, the father was equally important, that is why he was selected. Because he was willing to shave his head to do the role. He never got any important roles in films.

Bapu : Yes.

Yashwant : So he was selected and then as per my habit, I had made changes in the story of Molkarin.

Bapu : Ha.

Yashwant : Because that father comes back and he tells all. All these things were changed in the original story by Sane Gurujee and then I did Molkarin at that time. Another thing to be told about Molkarin is, this story ----- that is he had done this movie but one of my friends introduced me to him and he said, you tell.

Bapu : Ha

Yashwant : And before that we had discussions with Kelkar regarding the film.

Bapu : Yes.

Yashwant : By taking the songs from the play, if my story is done then ----- Because Lambate said at that time, “If you have a budget of 80000 rupees, then what can Pethkar do in that?” Molkarin and my issue were discussed with the distributor. He told me, “Pethkar sir, we know that you are a good director, but someone told us that you are unlucky.”

Bapu : Ok.

Yashwant : I know from where this propaganda originated, and in the film industry, if you do not have good luck, that person is avoided. Because the finance people have big faith in fortune and astrology, that was my understanding. So, on that day Pancholi

was with the distributor. And he said “What are you talking about Pethkar. He has done ‘Aage Badho’ very well.”

Bapu : Ok

Yashwant : So Shirke also backed me forcefully. Shirke said to the distributor, “Why Pethkar, I am the one who is investing money. I should have luck also. And I am very sure that Pethkar will earn money with my luck.”

Bapu : Who composed the music for Molkarin?

Yashwant : Vasant Desai. He was my friend.

Bapu : Yes.

Yashwant : I had told you.

Bapu : Yes.

Yashwant : When I had done the play ‘Aandhalyache’, at that time I was with another party and music was by him. And he used to give excellent music. And another thing was that Savalaram was Shirke’s friend.

Bapu : P. Savalaram.

Yashwant : P. Savalaram. While doing the songs for Molkarin, what I had in the background, that in the story, the father, who is a priest, he spends money, educates his son and makes him a collector. And then he forgets his parents. So, we should keep references for his songs, how the connection is between him and Rama. Because in the original story of Sane Gurujee, it is not there. It has to be included from the point of view of a film. The one writing the songs was Madgulkar.

Bapu : Yes.

Yashwant : But Shirke did not have a good opinion about Madgulkar. He said that Savalaram is my friend from old days. So, I said, Shirke we want songs. Finally, Shirke

agreed and a song was written by Madgulkar. It is that one! “एक आस मज एक विसावा एकवार तरी राम दिसावा” etc. That song turned out to be excellent. At the time of the second song, I went to Nagpur to make a documentary, within that time he wrote the second song. That was also liked by him.

Bapu : Yes.

Yashwant: And he started writing the third song. And what happened on that day was, some Sanskrit words were put in the song. Shirke did not understand them. Shirke said, get some simple words in that. On hearing that Madgulkar replied angrily, what do you understand. So Shirke got angry, he did not say anything! When I came, he started saying, whatever are the dues of Madgulkar, pay him and terminate his work. I said, what has happened. He told me whatever had happened. So I met Madgulkar and set things right. Again, Savlaram was taken and the song Savalaram wrote was admired by all.

Bapu : That was ‘Dev jari maj kadhi bhetala’.

Yashwant : Yes that ‘Dev jari maj kadhi bhetala, mag have te mhanala’, and that became the most popular song.

Bapu : Means, ‘Prabhu re maze sare jeevan dei mam balala’.

Yashwant: Yes, so in that the character which is there is Sulochana.

Bapu : Yes.

Yashwant: So for the character of mother, who else but Sulochana would be there. So Sulochana bai for that. Again a problem about the father. Because I wanted a father with shaved head. He is a priest in the temple at Rajapur. I had also taken a scene where the Ganga appears in the temple.

Yashwant : So Raja Nene was considered, but he was to put on a wig. I had Keshavrao Date as my first choice but he said my role is till interval only, I do not want it. And Parshuram Samant and me were friends since Rajkamal, from the time of Paisa Bolto. On asking him, he said, I am willing to shave my head, and he had not done such big role anywhere in the film industry then. He was a good man, worked sincerely.

Bapu : Yes, a very good artist.

Yashwant : The role was given to him and the parts of mother and father were done very well. He did the movie very well.

Bapu : Who had played the role of the son?

Yashwant : To tell the truth, the famous Sachin, was brought to us by his father. I said this boy is very good, because he mimicked Dev Anand.

Bapu : Yes.

Yashwant : How Dev Anand stand, how he smokes a cigarette! He used to imitate that, he was a child then. So I said I have no problem with him. But when we went to Kolhapur, our cameraman Sabvekar brought one boy.

Bapu : Shankar Savekar.

Yashwant : Shankar Savekar. He did the role very well. So now whom to select was the question. I told Shirke, you see what to tell these people. Shirke said, we want someone who charges less.

Bapu : Ok.

Yashwant : His parents will come with him, we have to arrange for their stay, that is not possible for us. This boy will work for free and he stays in Kolhapur.

Bapu : Ha.

Yashwant : So he did the role and he was a very good boy. Songs etc, all was done very well by him.

Bapu : Yes.

Yashwant : After that there was the question of Atre in my mind. Whether it is told or not, I think I had not told.

Bapu : No it is not told. Please tell.

Yashwant : So the story of Molkarin was approved, everything was done and before starting work, Vasant Desai who was selected as the music director, he said to Shirke, “Atre has written a very good script on this.”

Bapu : Yes.

Yashwant : I was not there and Shirke told me that Vasant Desai is saying so. He (Atre) is your friend. I said, if Atre has written it, it must be very good. You do it. So he said, you come. I said, “No, I will not come to Atre, because I had a big quarrel with him. Because in that Aage Badho, the changes I had done in Sane Gurujee’s story was the reason.” So he said all right and he went, heard the script, and came to Vishnubhau Lodge, where I was staying. After coming, he said, Pethkar, I liked your version more than Atre’s.

Bapu : Ok.

Yashwant : Now I said, if there is anything called luck, it is here. And this happened due to luck, because Atre was so great, I respect him. Even though there were some disputes with him, he was a great man. How to compete with him. But it was decided to do it with me. Vasant Desai agreed, and I did that film.

Bapu : In which year the film was done?

Yashwant : I think Molkarin was in the year 60-61.

Bapu : So nearly 25 years have passed.

Yashwant: Yes.

Bapu : Do you remember the names of some more of your Marathi movies?

Yashwant: In Marathi, I have done many films. My 'Zala Gela Visarun Jau'

Bapu : A comedy.

Yashwant: Yes comedy. There was Baby Nanda, and Shashikala who is now in Hindi.

It was done at Prabhat in the liquidation period. The sets for it were from Prabhat, so they were very good. But there are some people who criticized it.

Bapu : Ha

Yashwant : Those critics wrote, 'Marathi movie with Hindi style'. Because all the Marathi movies here were shot in the Deccan Studio. All those sets were made of pieces and patchwork. So if a movie is made with better production quality, the Marathi people do not feel it is their own. Because they are used to poor quality, or showing poverty, then they feel it as their own. From that point of view, there was criticism.

Bapu : Ha.

Yashwant: After that, I did 'Tuch mazi Vahini'. Its story, script, everything was mine. Again there was one difficulty. It was decided to take Shahu Modak in it. It was a story about the life of a widow. In that, there was the widow and her sister, the younger sister. Two daughters of Indirabai.

Bapu : Yes.

Yashwant : And there was Raja Gosavi in it. The sister I forgot, who was that wife of Bharat Bhushan?

Bapu : Anupama.

Yashwant : Anupama, she was there. Ok let is put it aside.

Bapu : Yes.

Yashwant : She was paired with him. It was a comedy. She is a widow and her lover is alive. The film turned out to be very good. But the producer which it got, because of it, it remained in the cans. One show of it took place somewhere. Sulochana bai had told the operator to show it to her if there is a trial of it. Because she liked it.

Bapu : Ha.

Yashwant : And in it I had to act because Shahu Modak was not possible in the available budget. So the producer said to me, search for two roles. He said you do it. I said am I acceptable to you or someone else is to be found. He said ok. Shantaram Athawale had done a role of hero with me, you are looking slightly better. So I did that role and the acting was nothing great. Then I did 'Choranwar Mor'.

Bapu : Yes.

Yashwant : Usha Kiron and script by Atre Saheb.

Bapu : Ok

Yashwant : But on listening to that story, Atre had said to me, "I had done Brahmachari in one and half day."

Bapu : Yes.

Yashwant : I had asked him that in all the commotion of Sanyukta Maharashtra movement, can you write that? He said don't worry, I will write in four days and then I kept on going to him for four months.

Bapu : Oh god.

Yashwant : But he did not do anything else.

Bapu : Ha.

Yashwant: And when, on a day he had written something against N. C. Phadke, he used to tell me , see, I have written something against your Guruji. Like this, that Choravar Mor was completed. In that there were some disagreements between Atre and me. I said, afterwards the story had to be written in the closed room of the National Hotel. The movie was not very good because the writing was nothing special. I wrote the storyboard first, but it was of no use. Then there was ‘Soon Ladki ya Gharachi.’

Bapu : Ok.

Yashwant: There was one Mai Aitawadekar from my college days, she had written the story. And there was one Kale as the producer. That was done. The dialogues etc. Were not mine, they were by Dinkar Patil.

Bapu : Ok.

Yashwant: That movie did fairly well, not bad.

Bapu : Ha.

Yashwant: Then I did one film for M. Sheth, ‘Kon Kunache.’

Bapu : Ok.

Yashwant: Chittaranjan Kolhatkar and all others were together in that but it did not work out. Then I did ‘Kadhi Karshil Lagna Maze’. It was produced by Shirke.

Bapu : Yes.

Yashwant: At a certain age, the girls keep on saying, I don’t want this groom, not that one, and then later they regret it. I had written it on that subject. Another important thing, I had done a Gujarathi film also.

Bapu : Ok.

Yashwant: Named ‘Motibaa’.

Bapu : What was it based on?

Yashwant : It was an adaptation of Molkarin.

Bapu : Ok.

Yashwant : But the shooting was done again with new artists having Gujarathi as their mother tongue. It was not dubbed. There were Deena Gandhi, that is today's Deena Pathak in it.

Bapu : Yes, yes.

Yashwant : And all other Gujarathi stage artists, it was their mother tongue and their habit of doing gestures by the left hand. So I got a prize from Gujarat as 'Best Director' and a cash award of Rs. 1000.

Bapu : How did it do in Gujarathi?

Yashwant : It was in Gujarathi.

Bapu : No, how did it do commercially?

Yashwant : Not great.

Bapu : Ok, meaning not a hit like the Marathi Molkarin.

Yashwant : No. We made one mistake there, we took Vasant Desai as the music director. We should not have done that because where would Vyas come?

Bapu : Yes.

Yashwant : What he did was kept the tune the same, only the words were Gujarathi. Just as we changed the artists with Gujarathi one, we should have got a Gujarathi music director.

Bapu : Yes, a Gujarathi music director should have been taken.

Yashwant : But there are some other things at that time. Some mistakes are by the director, some by the producer, some by the writer or the artists. Some happen at times...

Bapu : Yes, yes.

Yashwant : And sometimes you get a good success.

Bapu : Yes.

Yashwant : And sometimes you get failure. It was like that. Then I did a movie called 'Mai Mauli'.

Bapu : Yes.

Yashwant : It was on untouchability.

Bapu : And there is one funny thing about that, which I will tell.

Yashwant : In that, there is a Mahar and his wife (Maharin). It was to be made for the government and there were Chandrakant and Sulochanabai as the poor Mahars.

Bapu : Yes.

Yashwant : And we were to start shooting. All contracts were signed.

Bapu : Ok.

Yashwant : And what happened, Sulochanabai went on a foreign tour.

Bapu : Mauritius.

Yashwant : She went to Mauritius and came back after visiting many places.

Bapu : Yes.

Yashwant : The set was ready in Kolhapur. I saw her coming in the studio, and I nearly fell down.

Bapu : Why?

Yashwant : She said, what happened? I said, you look yourself in the mirror, then you will know.

Bapu : Ok.

Yashwant : Because she had become quite fat. I said, this is a Maharin, she does not get to eat, that is my story, and now what do we do with you?

Bapu : Ha, ha.

Yashwant : So she said, if you want to change me, think about it.

Bapu : Ok.

Yashwant : I said, ask Shirke, what can I think. So Shirke said, no, we do not change her. We want her, howsoever she may look. And we did that film. It was passed by the government, so there was no financial risk for us. Shirke was also a very systematic man. He did 5-6 films, but in any movie....

Bapu : Pass

Yashwant : No. He used to have a minimum guarantee. Getting a minimum guarantee for a Marathi person had almost stopped.

Bapu : Yes.

Yashwant : And the distributors will talk only after showing the complete movie, otherwise no one would be there.

Bapu : Yes.

Yashwant : But the Sindhi man who was there....

Bapu : Yes.

Yashwant : He was getting money out of the success of Molkarin.

Bapu : Ha.

Yashwant : Because our expenditure for Molkarin was one lakh forty thousand rupees.

Bapu : Ha.

Yashwant : And he had got the first share of nearly nine lakhs rupees, so he was... So, the 4-5 films which we did were all done on minimum guarantee contracts. After that many films of mine were done, but I will not keep talking about them. And then...

Bapu : In all this, did you get a Hindi film?

Yashwant : Yes. I did a Hindi film named Jai Radhe Krishna. It was a film in colour.

Bapu : Yes.

Yashwant : Its story was by a Hindi author and that one who wrote Jai Santoshi Maa, I don't remember his name now, he had done the screenplay. That Hindi film did reasonably well.

Bapu : Who was in the cast?

Yashwant : In the cast, Anupama was in Radha's role and Randhawa was Kansa.

Bapu : The wrestler.

Yashwant : And there was a boy called Satyajit.

Bapu : And music?

Yashwant : Its music was by Vasant Desai.

Bapu : Ok.

Yashwant : But there was some difficulty in that also. Because there was this boy. When there were some financial problems, some time was wasted.

Bapu : Oh god, since some time was wasted

Yashwant : Yes, because time was wasted, but we carried on work with him only. It cannot be changed. Previously, similar thing had happened in Raja Nene's Taramati, I think.

Bapu : Yes.

Yashwant : He was small at first and then he grew up. So, it was done in the role. After all this, I wish to tell you that I became a producer also.

Bapu : Ok, of what movie?

Yashwant : Yes, that is what I need to tell you.

Bapu : Ha.

Yashwant : I had no wish to become producer because I knew that I was not capable of it.

Bapu : Ha.

Yashwant : To arrange money, to do shooting, that was not the reason. But there were two friends of mine. God knows what they thought. They said to me, you become the producer. We will give you money. I said what do you mean, giving the money. Because without distribution, a Marathi film does not become legal, that is my experience.

Bapu : Ha.

Yashwant : But who will give that much money. They said how much is required. At that time Marathi film used to cost around one and half lakhs of rupees. So, I said, if I do it, I do it well and I can do production and distribution both, in one and half lakhs. Will you give the money? They said, consider it as given. They were my friends of 30-35 years.

Bapu : Ok.

Yashwant : One was an Income Tax...

Bapu : Ok.

Yashwant : An expert in that and one was an officer in the Income Tax dept.

Bapu : Ok.

Yashwant : So I said to them, from where you are going to get all the money. They said, there is no question of that. You don't ask us from where you have got the money. We will give you the money. Then, how much. They said, how much you require now. I said, twenty thousand are required. So, they said, will eighteen thousand be all right? I said yes. So immediately they gave a cheque of 18,000.

Bapu : Ha.

Yashwant : Now is it true, what you are saying. They said yes. Then do one thing. Open an account in the name of your wives and keep the money in that. So, the money was immediately deposited and credited. All this happened in Mumbai. Then I said no problems now. So, what I did, I wanted to do a good comedy by keeping the same cast of Molkarin. Of course, Sulochana bai had no role in that, so instead of her, I took Ratnamala bai. And then our Parshuram Samant, Sharad Talwalkar and Ramesh and Seema.

Bapu : Ramesh Dev.

Yashwant : Ramesh Dev and Seema Dev and this one the father. Made an extended family. Sharad Talwalkar and Indirabai.

Bapu : Ok.

Yashwant : They are the one couple and sorry, Ratnamala bai and Sharad Talwalkar.

Bapu : Ok.

Yashwant : They are of old- style upbringing and here Parshuram Samant as Ramesh's father and Indira bai.

Bapu : Chitnis

Yashwant : ----- ?

Bapu : Yes, yes.

Yashwant : And on that a comedy was produced.

Bapu : What was the name of the film?

Yashwant : The Name of the film was 'June te Sone'.

Bapu : Yes.

Yashwant : And the film ran everywhere and the problem was that after the 18000 rupees, the financiers could not give any money for two years.

Bapu : Oh god!

Yashwant : Then, once again they gave some 5-7 thousand rupees. So total of 25000 rupees were received. Now what to do was the question. Then I went to the distributor of Molkarin and told him, 'You see what can be done.' He had known this film and he had requested for it before. So, I said, tell your offer. But with a view that the 25000 rupees invested by them should not be lost, I kept back the territories of Marathwada and CP, and Bombay and another Maharashtra was all given to him, and asked him to give a minimum guarantee. Because I knew that because of Shirke, the situation of our Marathi is the problem. And since I had no vices, I had saved some money.

Bapu : Yes, that is right.

Yashwant : That should not be spent. So, what I did, on the money I had received, and he had given me the minimum guarantee of sixty-three and half, I completed that film in 85000 rupees.

Bapu : Yes.

Yashwant : And that film...

Bapu : In this business, doing it in 85000 is a tough job.

Yashwant : And gave it to him. Then he released it. He got the money for that. Because what I think is, in Bharat Mata and Majestic the producer was not left with any money.

Because the border was too much, there were left and right. But that movie made 36000 rupees in the first week for him. Then he exhibited the film at various places but did not do much business. I do not know what happened because I did not incur any loss because of that. So, in this manner I became a producer and stopped as a producer there only. I did not lose any money of my own, but I did not get the money I would have got.

Bapu : Ok. But that was a loss!

Yashwant : Yes, a little loss but nothing else.

Bapu : But how many years have gone after losing contact with the film industry?

Yashwant : Nine years have gone. Because after this there was one last film of mine, it was Maza Mulga.

Bapu : Ha.

Yashwant : Jayashree Gadkar and Dr. Lagoo were in it. Prabhat's 'Maza Mulga' was a different film.

Bapu : Yes, yes.

Yashwant : That Maza Mulga was by Prabhat. The Subject of our film was.

Bapu : But that Maza Mulga by Prabhat was on the topic of the generation gap.

Yashwant : Yes, on generation gap and that film was also done with that viewpoint.

The producer did not have money. That producer, Desai was also a big man in Hindi industry.

Bapu : Ok.

Yashwant : Puran Bhakt was saved by him.

Bapu : My god

Yashwant : He was the one, but his condition was very bad. His brother Vinod Desai had produced a film in Sindhi. Lot of a money had been spent, but both of them were in bad situation. They were my friends.

Bapu : Ok.

Yashwant : There was a meeting at his home for a Hindi film. At that time, S. Mukherjee, Dev Anand, Guru Dutt, myself, Ramkrishna we all were there. That night everyone was drinking, and I was sipping orange juice. I was sober and all others were drunk. At that time Desai was saying I will give you one movie.

Bapu : Ok.

Yashwant: He did everything for me in Hindi. But I did not go there as did not like the atmosphere. But finally, he said, my situation is quite bad, so you help me out. We will do a Marathi film, so I said let us do it. Then again, he brought up the topic of the story saying that the story should be by him.

Bapu : Ok.

Yashwant: Because he was having some story with him. In that a sister does enormous sacrifice for her brother. The brother's child dies. She considers that her own child has died and does not tell the truth to her husband. And to give relief to the brother's wife, her child is raised as her brother's child. That was the story. It was all right, but it was old fashioned, and it needed big changes as per the trends of that time. So...

Bapu : Yes, yes.

Yashwant : So they did not much in it for me. Please do the contract for me. And the producer of Jyoti was our Shapoorji.

Bapu : Yes.

Yashwant : He was his close friend. Shapoorji told me, 'Pethkar Saheb, please do it. I am also helping them.' He had helped them, and the film was released. But that film did not do too well. But one thing has happened. I wanted to come into this industry. I wanted to do directly under the banner of Prabhat, I got it. I am satisfied about the film business. Many people say that the film business is bad, and so on. I have no negative opinion about the film industry. The Film business is a very good one, but I think that it should be done by good people. People come in this business because in no other business you can get one hundred rupees from one rupee. In this also....

Bapu : Yes, yes.

Yashwant : But there are complaints about the films failing. But the people do not remain what they were initially, they become something else. That situation should not happen. From that point of view, I became ---- and I absolutely do not have any complaints about the film industry.

Bapu : So you are satisfied about coming in the film industry.

Yashwant: I am satisfied with what I was able to do and I am satisfied with the money that I got from the film industry. In that also I am well settled.

Bapu : And it gave you fame also...

Yashwant : The fame is now....

Bapu : You got the opportunity to work with great artists.

Yashwant: I got that.

Bapu : In both Marathi and Hindi.

Yashwant : I got everything, that is why I am satisfied. But to go to the very top, a car etc.. that did not happen. But I started with nothing, I was boy who collected rice.

Bapu : Yes.

Yashwant : I have my own house, you know that. The plot which I bought here, was a big plot. I have no complaints. But people get ignored and the business goes in unwanted directions, till today, I have not understood why this happens. And another situation is that it is your friends that give you trouble. We should leave aside the matter of who is first, but the business should go forward. And it should be owned by ourselves. Our mother tongue of Marathi people should make progress. And in Hindi if you can do the business with discipline and economy, we should do it and make it bigger. Because in Marathi, one or two films do well. Money is earned, no doubt about that, but the business on an all India level should be treated as one India.

Bapu : Yes.

Yashwant : From that point of view, things should happen here. But it is our luck, if it is going to happen then....

Bapu : Yes.

Yashwant : If someone thinks about it.