CHAPTER - VI

EPILOGUE

This thesis traces the history of films from 1920 to 1960. Politically marks the fag end of a brilliant rule of Chh. Shahu Maharaj (1864-1922). Kolhapur produced the first movie in 1920. Similarly, the year 1960, politically marks the foundation of the State of Maharashtra, and in the context of Marathi films, the beginning of Marathi film industry's deterioration. In fact, the formation of the State of Maharashtra had initially raised the hopes of better times for Marathi films, which, unfortunately, did not materialize.¹ As such, the period of the thesis concludes with the Marathi film Industry standing at crossroads.

Chh. Shahu's conscious, measured and determined efforts at establishment of social equality through the removal of social backwardness of Hindu masses had helped to create unprecedented social mobility. His bold initiative and marked emphasis on education of non-Brahmin masses had created social conscious and awareness among them. As
a result, his reign witnessed the phenomenon of nearly every caste making determined effort to better its social and economic status.\(^2\) The competitiveness resulted in the all-round development particularly and the sphere of education.\(^3\) Maratha Court patronized arts, fine arts, drama and music, thereby consolidating theatre activities in the State.\(^4\) Establishment of Shivaji Technical School produced a generation of youngsters with technical skills. Promotion of martial arts, such as wrestling, helped the development of a sport culture in Kolhapur.\(^5\)

Kolhapur, a city of temples for long, turned into a city of educational institutions, theatres and Tamli khanas (gymnasiums) in the first half of 20\(^{th}\) century. When films made their ascent in the West, Kolhapur was ready in more than one way to follow the suit.

*The Great Train Robbery*, was first made in America by Edwin S. Porter in 1903.\(^6\) Thereafter, within a decade, India produced her first film *Raja Harishchandra*.\(^7\) Kolhapur was not lagging far behind in its pursuit of the new medium. In 1920, Baburao Painter produced the first Marathi film
Sairandhri. The new medium revolutionized the world of entertainment and went on to influence the life throughout the 20th century in many ways.

Film-making is a collective, complex process. A film passes through three stages - pre-production, production and post-production.

(a) "Pre-production: Producer (or director, actor or other interested party) sells an idea or script to a studio. The producer is then responsible for all practical business in making the film. Producer supervises hiring of a director and actors. Technical crews are employed. Writers refine or rewrite original script. Producer and studio agree a budget and arrange finances.

(b) Production: Set signer creates the sets. Director and technical crew determine lighting, sound and camera positions. Director supervises creative aspects of the filming and instructs the actors as the scenes are shot. Additional dialogue and sound added. Special effects added.
(c) **Post-production**: Film editor trims and assembles film shots, shaping the completed work. Music is added. Duplicate prints made for distribution. Promotion done, mainly via advertising. Preview audiences attend test screenings, which can lead to changes. General release in cinemas. Videos and DVDs produced and sold. Deals negotiated for spin-off products. 

Film making is basically a teamwork, so the study of film is a study of the various institutions associated with it. We may begin with film production companies. After the establishment of *Maharashtra Film Company* in 1917, the following companies emerged.

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<tr>
<th>Sr. No.</th>
<th>Name of the Film Production Company</th>
<th>Year of Establishment</th>
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<tr>
<td>1.</td>
<td><em>Maharashtra Film Company</em></td>
<td>1917</td>
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<td>2.</td>
<td><em>Prabhat Film Company</em></td>
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<td>3.</td>
<td><em>Anand Pictures</em></td>
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<td>4.</td>
<td><em>Chhatrapati Cinetone</em></td>
<td>1932</td>
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<td>5.</td>
<td><em>Kolhapur Cinetone</em></td>
<td>1933</td>
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6. Shalini Cinetone 1933
7. Shyam Cinetone 1934
8. Hans Pictures 1936
9. Prince Shivaji Cinetone 1937
10. Rashtra Cinetone 1937
11. Prabha Chitra 1938
12. Maharashtra Pictures 1939
13. Pragati Pictures 1940
14. Maya Pictures 1940
15. New Hans Pictures 1941
16. Prabhakar Pictures 1941
17. Prafulla Pictures 1942
18. Mangal Pictures 1946
19. Maharashtra Chitrawani 1950
20. Uday Kala Chitra 1950
21. Navbharat Chitrapat Limited 1950
22. Surel Chitra 1953
23. B.G. Production 1953
24. Kanchan Chitra 1954
25. Dinkar Chitra 1954
26. **Chitrarang Production** 1956
27. **Chetana Chitra** 1956
28. **Vatkar Production** 1957
29. **M.G. Production** 1957
30. **Nirmal Chitra** 1960

Of these 30 companies, only four companies have survived in Kolhapur — **Nirmal Chitra**, **Surel Chitra**, **Prabhakar Pictures** and **Chetana Chitra**. **Mangal Pictures** and **Prabhat Pictures** were shifted to Pune. The rest disappeared. V.Shantaram and others established **Prabhat Film Company** in 1929, which shifted its activities to Pune in 1933.\(^{10}\) **Hans Pictures**, which was later converted into **New Hans Pictures**, survived for eight years. The survival span of the remaining film companies was between one and three years, with majority of them turning out to be one-year companies. **Maharashtra Film Company** established by Baburao Painter, was the one to have maximum survival span of fifteen years, during which, it produced maximum number of twenty-three films.\(^{11}\)
The survival span of many companies points to the instability of the film industry. Of the thirty companies mentioned above, five companies - Pragati Pictures of K.P. Bhave, Mohini Pictures of Rajopadhye, Anand Pictures of Baburao Painter, Samrat Cinetone of D.G. Vankudre and Dinkar Chitra of Dinkar Patil were forced to close down as the films they produced failed at box office. Another important cause behind the closure of the companies was misunderstanding among the partners. Except Samrat Cinetone, Prince Shivaji Cinetone, Prabhakar Pictures, B.G. Production, Dinkar Chitra, Surel Chitra, and Nirmal Chitra, the remaining companies were partnerships. With exception of Chitrarang Pictures which had nearly seven partners, the remaining companies had about three partners each.¹² Udaykala Chitra and Maharashtra Pictures had to be closed down because of differences over financial matters among the partners.¹³

One of the important factors that compounded the financial problems was the stiff escalation in the cost of production from Rs.10,000/- to Rs.20,00,000/- during the
period of study, due to the overall sharp rise in the cost of equipments, raw film stocks, studio rents, artist's and technician’s remuneration, etc.\textsuperscript{14}

Films, the direct 'products' of technological developments, may be divided into: (i) the era of silent movies from 1920 to 1932, and (ii) the era of talkies from 1932 to 1960. The technique and technology needed for the talkies raised the cost of production. For the survival of the film industry, keeping pace with technological innovation like any other modern enterprise, is inevitable. Consequently, expenditure on the latest equipment and inputs inflates the budget. For instance, the price of a camera rose from Rs.650/- in 1902 to Rs. 60,000/- in 1960.\textsuperscript{15} Similarly, the cost of the raw film stock (film rolls, etc.) rose from Rs.10/- in 1920 to Rs.30/- in 1940. Daily studio rents rose from Rs.3000/- in 1940 to Rs.10000/- in 1960.\textsuperscript{16} This is true as regards the 'price' of the artists also. Baburao Pendharkar who was paid Rs.15/- per month in 1922-23 would charge Rs.30,000/- for a film in 1950's.\textsuperscript{17} The rising expenses on artists, technicians, theatres and promotion
activities made film-making very risky and costly. Hardly ten percent films such as *Karna, Ayodhyecha Raja, Maya Machchindra, Jay Malhar, Ram Ram Pavhan, Kanyadan*, etc., made good business. The list of the films that crashed at the box office is really very long.\(^{18}\)

The British Government noticed the growing influence and impact of films on the native population at a very early stage. The British were apprehensive about the native films being converted into an anti-British propaganda vehicle. Therefore, the British policymakers thought it necessary to discourage and check anti-British sentiments projected in the films. Promulgation of the Cinematograph Act of 1918, aimed at regulating and controlling the film production in India, was the first step in this direction.\(^{19}\) Ambitious films like *Vende Mataram, Swarajyache Toran* and *Mahatma* had to surrender their fate to the scissors of the Board of Film Certification, commonly known as Censor Board.\(^{20}\) Even though Kolhapur's film industry was not directly subject to the British rule, it is observed that the film makers in the Principality of Kolhapur did not enjoy the freedom to inject
political messages in their films. Ironically, after the Independence, in 1952, the Government of India too adopted the same law with some modifications to it.21

In spite of the rising tax burden, including the imposition of entertainment tax, the number of cinema theatres in Kolhapur City rose from three in 1930 to 11 in 1960. Also, the number of film-goers kept on rising, though the price of a cinema ticket rose from one Anna in 1920’s to Rs.2/- in 1960s.22

In retrospective, it is seen that the film industry in Kolhapur flourished because of the initiative taken by visionary artists, Chhatrapati’s patronage and a conducive cultural scenario. The growth, however, could not sustain the rapid progress it made initially, due to several factors such as financial problems, inadequate supply of electricity, etc. Being situated a long distance from Bombay where adequate film processing facilities were available, also placed restraints on Kolhapur’s film industry. This made many producers to shift to Pune after 1930s.23
With the passage of time, film-making became more and more specialized enterprise. In the beginning, a company like *Maharashtra Film Company* owned its studio, distribution office and had its own processing laboratory. The set-up had its own advantages. The producer was his own boss. But 1930s onwards, producers began to hire studios. At times, as the shooting of many films was in progress simultaneously, the studio facilities in Kolhapur were overbooked. In view of the tight schedules and to avoid cost overruns, film producers began shifting to Pune. For instance, *Hans Chitra* shifted to Pune in 1936.24

Similarly, except for *Maharashtra Film Company* and *Prabhat Film Company*, no other film company had its own processing laboratory. On the other hand, rapid developments in transport facilities enabled the producers to go to Pune and Mumbai for processing work.

With talkies, the sound recordists, sound technicians and art directors came to have responsibilities. In 1920s, a single person could both be the director and art director for a film. But this could not be the case in the 1930s. One
reason was the change in the nature of studio sets. In the 1920s, these were more or less permanent structures made of bricks. In the 1930s, these were make shift arrangements made mainly with the plywood.\(^{25}\) In such situations, the art director, rather than the director, came to have a bigger say in the matter of preparing the sets.

Similarly, at times, financial partnership adversely affected the producer and the director in choosing story lines and fixing production schedules. It is already noted in the case of Baburao Painter that he produced far better films than the once he directed for others.\(^ {26}\) Similarly, Namdeorao Vatkar abandoned his ambitious film *Mulga* owing to differences with the financiers over the selection of the cast and vowed to produce a film on his own. Determined as he was, he sold his personal property to produce the film *Aher*.\(^ {27}\) Financial dependence curtailed the freedom of a producer-cum-director as far as the choice of theme, cast and production values were concerned.

Films, being financially unpredictable ventures, its commercial success was the first concern of the producers.
In order to reach out to larger audience, many companies produced their films both in Marathi and Hindi. As the theme, artists and technicians, sets and scenes were the same, it was very convenient to produce a single film in two languages by making small adjustments. Prabhat Film Company produced Ayodhyecha Raja in Marathi and Ayodhyaka Raja in Hindi, Agnikankan in Marathi and Jalti Nishani in Hindi. Many film companies produced a Hindi version of a Marathi film. For instance, in 1934, Chhatrapati Cinetone produced Marathyatil Duhi in Marathi and Amar Shahid in Hindi. Hans Pictures produced their film Brandichi Batali in Marathi and Brandiki Botal in Hindi.

Interestingly enough, some Marathi films included Hindi songs also. Historical films offered natural scope for inclusion of Hindi songs. Balasaheb Yadav was the first producer to make use of Hindi songs in the film Marathyatil Duhi. The idea was to attract Hindi audience also on the strength of melodious Hindi songs. Jiya Nahi Lage Mora
and *Aisi Tirchhi Nazar Se* from Bhalji Pendharkar’s *Naikinicha Sajja* were very popular songs.\(^{30}\)

Chh. Rajaram Maharaj of Kolhapur State also entered film industry, established *Kolhapur Cinetone* and produced *Vilasi Ishwar* and *Akashwani*.\(^{31}\) Baburao Painter, Bhalaji Pendharkar, Baburao Pendharkar, V. Shantaram and Master Vinayak possessed thorough knowledge of every aspect of film-making. As producers, actors, directors, artists, editors and writers, they made rich contributions to the growth of Kolhapur’s film industry. It must be noted here that all these towering film personalities, with the possible exception of the Chhatrapati, rose from extremely underprivileged backgrounds and toiled their way to the top. Most of them had chequered career, which had petty beginnings such as spot boy, side artist or even as a sweeper. Ups and downs in this elusive celluloid world could not deter these committed showmen.\(^{32}\) Production of beautiful films like *Sinhgad, Ayodhyecha Raja, Mith Bhakar, Sairandhri, Savkari Pash*, and *Bramhachari* brought glory not only to them personally but to the City of Kolhapur also.
In the beginning, it was nearly impossible to get the female artists to act in films. The society which looked down upon the films also looked down upon the females acting in the films. Women from economically backward classes or even commercial sex workers or concubines would bluntly refuse to act in films. Baburao Painter had to drop the idea of producing *Sita Swayanwar* because of the unavailability of female artists.33 Manjabai, Gulabbai, Anusayabai were the first female artists to enter the films in Kolhapur. But their families did not approve of this misadventure and they had to pay dearly for it as their families did not approve of their decisions.34 However, with the passage of time, besides acting, women showed their brilliance in other aspects of film-making also, such as finance, production, lyrics composing, etc. Tanibai Kagalkar was the first woman partner of *Maharashtra Film Company*.35 Akkasaheb Maharaj established *Shalini Cinetone*.36 Lata Mangeshkar, besides being a melody queen, is certainly one of the well-known of the women who have contributed to many departments of film-making. She
established her own film company, *Surel Chitra*, and produced many high quality films with social relevance.\textsuperscript{37}

In the society, the image of woman keeps changing from time to time. Excerpts from the biographies of film personalities, literature on the history of films and personal interviews with film artists have helped to understand the changing image of a female film artist in the society. As mentioned by Shobhana Samarth, at one time, a film career for woman was considered worse than prostitution.\textsuperscript{38}

Cultured women like Durga Khote, Shobhana Samarth, Sulochana, Jayashree Gadkar and Baby Shakuntala, through their own examples, changed this negative perception and earned a respectable status for film actresses in the society. Even today, their legacy is being carried on by some actresses, who, unfortunately, are exceptions rather than rule. Most of the film actresses today tend to project themselves as symbols of sex and glamour.

**Promotion of Films:**

The commercial success of a film also depended on its publicity and promotion. *Maharashtra Film Company* used
booklets to publicize its films. These booklets were made of folded papers, which carried the story line in four languages—Marathi, Hindi, English and Gujarathi. In those days, periodicals were very popular. *Prabhat Pictures* and *Shalini Cinetone* inserted full front page advertisements of their movies in weeklies. Quite often, emphasis was laid on imaginative and attractive advertisements. Shamrao Oak was known for creating mischievous publicity bylines. Baburao Pendharkar, the hero of *Devata*, had mostly acted as a villain in his earlier films, Oak came up with a byline 'Screen Villian Reformed'. He made similar fun of V.S.Khandekar, who scripted stories for Vinayak and Bhalji Pendharkar, by describing him 'Maharashtra's maximum'.39 A lamp-post was shown with a notice painted on it “You will feel loved here” and a lover is shown hugging the lamp-post. B.N.Nadkarni, a publicity officer, had his own favourite byline 'a Shantaram Touch' in every advertisement.40 Leela Pendharkar was a regular heroine in Bhalji Pendharkar’s films. Her *Kanhopatra* was about to be released. Nadkarni started the publicity campaign for the
film with ‘Hark, Hark, the Lark is coming’. The simple rhythmic lines added to the popularity of the film. Interesting to note that Tayyab Ali, owner of Venus Chitrapatgrah, provided free bus ride for the cine goers.

Realism and Relevance of the Movies:

Kolhapur Film Industry produced 102 films during the period of this study. Out of them, 38 were mythological, 21 were historical and the remaining 43 were social films.

Initially, because of a reasonable assurance of commercial success through ‘committed’ audience, mythologies dominated. Epics like Mahabharat and Ramayan are well ingrained in the collective Indian psyche. Therefore, even illiterate audience could easily identify the storyline and all the characters in the film. Secondly, there was much impact of mythology on the Indian mind and, therefore, audience would have been automatically attracted towards such films.
The period of the beginning of film making in India coincides with the aggressive religion-based nationalism. Since the British concept of secularism meant exclusion of religion from State interference, many Hindu leaders like Lokmanya Tilak, used religious ideas and practices to build their political resistance. In many ways, the mythological background offered wide scope for symbolic expression against the despotic rule under the cover of mythology. Anti-British sentiments expressed would escape the Censor's scissors. Perhaps, similar political motivations were also behind the production of historical films.

Various social issues and problems such as unwed motherhood, widow marriage, superstitions, denting of parental control, prohibition, economic exploitation of poor, modernity, effects of education, etc., found expression on silver screen.

The period of four decades under this study marks the transition of the Princely State of Kolhapur from pre-Independence to post-Independence. Non-Brahmin Movement of 1920s, freedom struggle of 1930s and 40s and
the fervor of newly found freedom 1950s characterize the progression of this period. Eradication of untouchability and casteism, restoration of human dignity and self-respect to various non-Brahmin castes, neutralization of the social predominance of the Brahmins over others were broadly said to be some of the major aims of non-Brahmin movement. These trends stand well mirrored in the development of press during this period. For instance, in 1920s, periodicals like *Hunter* and *Garud* were started by Khanderao Bagal and Dadasaheb Shirke, for addressing the problems of Marathas and Harijans, respectively. An anti-Brahmin stance was common to both. In the case of film production, it is difficult to come across a single film that seriously or directly addressed the problem of untouchability as a central theme. However, one may come across social films touching on caste conflict, if not untouchability, indirectly, if not directly. These films tackled various social issues, for instance, unwed mothers, orphan children, etc.
More importantly, in Pune, P.K. Atre produced a film on Mahatma Phule, the social philosopher and revolutionary of the 19th century. However, films were produced on the theme of freedom struggle, i.e. freedom struggle generally in the country, or particularly in Kolhapur, with the sole exception of Pendharkar’s *Vande Mataram* based on Pandit Madanmohan Malviya’s concept of National Education, in 1927. The Censor Board axed most of the film. What is important is that the film could not be produced in Kolhapur. As is evident in the case of press, laws in the Princely State of Kolhapur were more stringent than those in the British Territories. *Navzankar Pictures* of Pune produced *Vande Mataram*, a film based on the martyrdom of an unknown family in village Sonatali in Shirala Tahsil of Maharashtra. Most of the film was shot in Kolhapur region and it was released in 1948. Kolhapur also witnessed martyrdom of a young lad Bindu Narayan Kulkarni in the Quit India Movement of 1942. However, the local film industry did not take notice of this sacrifice.
The political issue of the merger of Kolhapur State into the Indian Union that dominated Kolhapur in late 1940s went untouched by the film makers, with the sole exception of Bhalji Pendharkar. His *Ye Re Mazya Maglya* tackles the succession problem in the State Audumbar, drawing a parallel to the pro-merger movement by *Praja Parishad*. The film ends with the State getting a rightful legal successor. The film stood for pro-loyalists, in opposition to the merger.45

The films produced in Kolhapur during this period, particularly those on freedom struggle, caught and successfully projected the fervor of the period. However, these films identify themselves to a great extent with the spirit of freedom struggle that characterized those decades. The strong impact of religion on the minds of the people, automatically ensured the audience for mythological films. Secondly, it was safe to produce films on religious themes because the British Government, committed to the policy of secularism, did not interfere in the religious matters of the
people. The producers of films did not want to take risks by touching political issues directly.

In 1960, one phase in the history of film industry ended and another began with the formation of the State of Maharashtra. The trend towards producing films based on *Tamasha* started in 1950’s picked up real momentum from 1960 onwards. Marathi film shifted its focus from middle-class family dramas to reach out the wider class of the society. If drama was the main source of entertainment of middle-class, *Tamasha*, on the other hand, was a source of entertainment for rural masses. *Tamasha*-oriented films would mean bigger audience from the rural areas. Anant Mane’s *Sangtye Aika*, with Jayashree Gadkar in the leading role, changed the course of Marathi films.

**Impact of Films:**

Films opened new vistas of job opportunities for literate as well as the semi-literate youth in times when economy was reeling under the strong impact of great depression.
Various *Talimkhanas* that were patronized in a big way by the Chhatrapati of Kolhapur, turned out to be the feeding institutions for the film companies. The silent films needed well-built wrestlers for main and side roles. The *Talimkhanas* in Kolhapur fulfilled this need. Balasaheb Yadav, Zunzarrao Powar and some other wrestlers were easily available to film companies. In turn, wrestlers also got better job prospects. Similarly, thanks to the foresight of Chh. Shahu who had established Shivaji Technical Institute. The institute, in due course, produced technically-trained manpower, which proved to be quite beneficial to support the emerging film industry. Film industry became a ray of hope for the employment of the young technicians and created many opportunities for them.

Acting in silent movies was not an easy task. The mute acting needed engaging the attention of audience through physical movements. There was always the danger of indulging into vulgarities for the sake of comic effect. However, thanks to the sense of decorum of Baburao Painter
that the silent films he produced were free from such vulgarism.

Arrival of talkies demanded good command over language and diction, which was not an important criterion in silent movies. As such, talkies brought fresh opportunities to the educated young and old, males and females. Master Vinayak, a school teacher, was invited by Prabhat Film Company to act in its films. Similarly, Baburao Pendharkar and Shobhana Samarth, who would give private tuitions in Marathi and English, before they arrived on the screen., were amply rewarded for their education and intelligence by the films. Durga Khote, Dada Salvi, Dinkar Patil and many others could easily secure a foothold in the film industry because of their education.

One of the factors that indirectly contributed to the growth of the press in the 1920’s and 1930’s was the popularity of the films. The films fascinated the people to such an extent that there emerged slowly a class of readers cutting across caste, age and sex barriers with a growing interest to know more about films, film-stars, etc.
The periodicals used the popularity of the films to increase their own circulation by introducing separate columns on films. For instance, Balasaheb Patil's *Satyawadi* was perhaps the first major periodical to have made an extensive use of the popularity of the films. It not only introduced a column on cinema but subsequently, came up with special issues on cinema itself, containing articles of persons associated with the cinema. *Satyawadi* further came up with special issues on popular Marathi movies like *Dharmatma, Savkari Pash, Sant Tukaram, etc.* *Loksevak* also had introduced a column namely Chandani on cinema, which gave tremendous popularity to the Marathi stars like Suryakant, Sulochana and Jayashree Gadkar. *Pudhari* also started cinema specials like *Kolhapurchi Karmanuk* and *Cinema Sansar, etc.* More or less, majority of the periodicals of those times had some kind of column on films. Besides these, magazines such as *Chandrakala* and *Cinemasrushti*, entirely devoted to the films, were also brought out. However, these magazines had a short span of life.
If the tradition of theatre proved conducive and facilitated the ascent of film industry, the latter eclipsed the former. Films presented fresh pastures for the theatre artists. Since movies meant better money and wider popularity, many theatre artist turned their back completely on theatre and fully devoted themselves to the new media. Vishnupant Aundhkar, K.Narayan Kale, Keshavrao Bhole, Vishram Bedekar and P.K. Atre joined film companies as actors, writers and directors. The theatre was on decline in competition with the films. Lalit Kaladarshan Theatre Company in Kolhapur suffered setbacks for the same reason. Yet another theatre company which suffered financial setbacks and went into oblivion was Balwant Natak Mandali. Balgandharva also closed down his company in 1934 and joined hands with the Prabhat Film Company to produce his own pictures. However, he returned to the theatre to follow his earlier vocation in a manner suited to his needs and temperament.

In a survey conducted by the researcher, a mixed response is seen over preferences between film and drama.
The elderly ones among the audience, mostly above-sixty, opined that they liked both. Narayan Sarnobat for instance, would see more films, plays were limited. Bhalchandra Kulkarni, on the other hand, could see the plays only when he started earning his living. Others like Kulkarni preferred to see the films as these were less expensive, yet provided entertainment. Respondents in age group below-45, however, preferred films to dramas. Vasant Khot, Shyamala Kagadi, Yashovardhan More and Sagar Borade also gave preference to cinema for similar reasons. Sarita Killedar informed that film was the only choice in rural areas. Some senior citizens, equally fond of dramas and films, said that they preferred the later since the former was time consuming and inconvenient, besides being expensive. An exceptional response was that of Laxmibai Kapadi, aged 81, who preferred dramas, as her father was associated with the theatre.55

**Distinct Features of Kolhapur Film Industry:**

One of the distinct features of Kolhapur film Industry is that it not only produced Marathi films, but also in Hindi,

The credit for producing Tamil film *Sita Kalyanam* in 1933 goes to *Prabhat Film Company*. *Kolhapur Cinetone* produced Telugu film *Draupadi Vastraaran* in 1935. The practice of inserting English songs in Marathi film started with *Vilasi Ishwar* produced by *Kolhapur Cinetone*.

*Kolhapur*, being one of the oldest cities, its monuments, such as Panhala fort, New Palace, Old Palace, Mahalakshmi Temple, etc., proved helpful for the film producers. Mahalakshmi Temple was shown in every alternate Marathi film. No wonder that producers from Mumbai, Pune and Madras were attracted to Kolhapur for preparing their films. *Pradip Pictures* of Mumbai produced a historical film *Sawalya Tandel* at *Shalini Cinetone* in
1942. Mumbai's Atre Pictures chose the same studio in 1942 to produce Vasantsena for Navzankar Chitra of Pune produced Vande Mataram in the same studio in 1948. Star Corporation of Madras chose Kolhapur Cinetone's Studio to produce its, Telugu title Raja Harishchandra in 1935. Even Raj Kapoor was attracted by the beautiful scenery around Kolhapur when he was shooting Aavara.

Besides this, there are also examples of producers making films in Mumbai and Pune by establishing film companies there. Baburao and Bhalaji Pendharkar established Vande Mataram Film Company and produced film Vande Mataram in 1926. Master Vinayak, Baburao, Penndharkar and P.K.Atre established Navyug Chitrapat Limited at Pune in 1940. Bhalaji Pendharkar went on to establish Famous Arun Pictures at Pune with some partners and produced films there. Anant Mane also produced his hit film Sangatye Aika at Pune in 1959.

Another characteristics feature of Kolhapur film Industry was its secular nature. There was no barrier of caste and creed for the artistes who joined this industry. It is an
indication of changing time that Kolhapur saw Abyankar, a Brahmin, entering leather and tanning industry, and Vatkar, leading name in leather and tanning industry, entering the film industry. This was the impact of films which offered a wider platform for the intermingling of the members of various castes, as the new media directly depended on some basic factors, as technological skills. Members belonging to various castes came on the same platform. Baburao Painter was a carpenter, Balaji and Baburao Pendharkar were Bramhins, while Balasaheb Yadav and Zurzarrao Pawar were Marathas. Chandrakant and Suryakant Mandare hailed from a tailor family and V.Shantaram and V.Avadhut were Jains. Muslims like Fattelal, Shamim Bhagat, Sulochana were also part of this milieu which worked as a cohesive team to produce a number of films.

Crossing the barriers of caste, creed and class proved to be the characteristic feature of the newly emerging medium of entertainment. As the time passed, people from different professions were attracted towards this industry. Dilip, a cricket player, acted in Swarajya Simevar. Bedi, a
Punjabi youngster and trader by profession, worked in Kalyancha Khajina of Maharashtra Film Company in 1924. Master Vinayak and Baburao Pendharkar were teachers by profession before they entered the film world. Before entering the film industry, Dada Salvi was in government service.

Kolhapur Film Industry produced a number of films. One of the basic factors which directly raised the quality of the films was the contribution of talented writers such as P.K. Atre, V.S. Khandekar, H.N. Apte, N.H. Apte, P.L. Deshpande, Vishram Bedekar, etc., who offered many meaningful stories for films. Because of their contribution, Marathi literature had its golden period. Each one of them rose to carve out his own niche in the history of Marathi literature as well as in the history of Marathi films.

Besides entertainment, films were also looked upon as an instrument of social awakening and enlightenment. Lokmanya Tilak’s famous appeal to Baburao Painter stands testimony to this statement. Tilak had said, “You produce a film on Jalianwala Bag. Its exhibition throughout the
country would complete a task that would not be achieved by our 100 articles."73

Real Life and Reel Life:

The history of film industry provides a very touching and moving picture of the ups and downs in the real life of the persons who were behind the creation of reel life. Bhalji Pendharkar’s most ambitious dream project, Chhatrapati Shivaji, crashed at the box office in spite of the talents like Lata Mangeshkar and C.Ramchandra being associated with it.74 The history of reel life is simply inseparable from the real life.

Women entered the film world, but how many of them did it on their own and how many were forced into it is a subtle issue. Leela Chandragiri took to films to overcome a family financial crisis.75 Durga Khote belonged to a rich family, but the financial loss suffered by her husband made her enter the films.76

The film world, in all its facets, good and bad, beautiful and ugly, tough and unscrupulous, where the smell of money attracted many, who would stoop low and resort to
any tactics, methods and means. The period under study is no exception and one comes across many instances which expose the dark side of film world. For instance, at the trial show of *Ram Ram Pavan*, a real money grosser produced in 1951, one D.A. Patil advised its producer and director Dinkar Patil, to deliberately destroy one of the positive reels and spread the news of the loss of original negative in an accidental fire and fleece financier Alurkar in the name of reshooting. It is a different thing that Dinkar Patil’s conscious did not permit him to resort to that base level and on the advice of his friend-cum-brother-in-law, Appa Jadhav, he immediately contacted Alurkar and handed over all the prints of the film to him. This so-called D.A.Patil never wrote a single letter or note to Dinkar Patil but always communicated on phone, ‘so as not to get involved in any commitments in writing.’

But there are many instances when film personalities rose above petty business and selfish interest to help out their friends in need. For instance, the artists and technicians of *Prabhat Pictures* came together and offer
their services and talents absolute free to reproduce the film *Mith Bhakar*, which was gutted in fire. Dinkar Patil was once falsely accused of cheating by his producer Agarwal. The one to go to his help instantly and bailed him out was none other than Lata Mangeshkar. She not only sang for him but also directed the music free-of-cost, when he had been passing through financial strain.78

This industry gave giants like Baburao Painter, Baburao Pendharkar, Bhalji Pendharkar, V. Shantram, Master Vinayak, Sudhir Phadke and Anant Mane, all of whom belonged to Kolhapur and brought glory to this city with their contribution as producers, actors, directors, music directors. More importantly, Kolhapur turned out to be a launching pad for many great names and talents such as Lata Mangeshkar, Durga Khote, C.Ramchandra, Hemant Kumar, sdx Raj Kapoor, G.D.Madgulkar, P.K.Atre and Bhanu Athaiya, who helped to take the art of film to amazing heights. They formed the legacy of Kolhapur Film Industry. To sum up, in the eyes of this researcher, the
history of film industry of Kolhapur is an unfinished tale of triumph of indomitable human spirit, in a nutshell.

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