CHAPTER - II

Growth of Film Industry : 1920 -60

This chapter surveys the growth of film industry in terms of film companies established, movies produced, theatres opened and technological innovation introduced in film-making.

The Twenties

_Maharashtra Film Company_ (1917-32), already referred to in Chapter-I, was the only film company to produce films in Kolhapur in this decade. It had partners, however, it was Baburao Painter, its chief promoter, who would take all major decisions in day-to-day matters. In this decade, it produced about twenty films, mostly based on religious and historical themes.¹

_Sairandhri_, the first film was an instant hit because, female artistes were seen on the screen and because of the beautiful sets Baburao had created. For instance, the set of King Virat’s court was very magnificent. The set of _Madira_
Griha, in which a big earthen pot and many cut-outs of smaller pots looked so natural that Keshavrao Bhosale wondered about the need of displaying so many of them.

However, the climax scene of Kichak Vadh (slaying of Kichaka) was the main attraction of the film and is regarded as a milestone in the art of film-making. The final wrestling shot between Kichak and Bhim was so effective that many in the audience, particularly women and children, panicked and fainted to watch Kichak meet a bloody death. As a result, the British members of the censor board tried to expunge the whole scene. Not only that, some of them, including the Governor of Bombay Presidency, suspected that the actor playing the role of Kichak was actually killed while shooting the scene and accused Baburao Painter of homicide. On having learnt of these developments, Baburao Painter, along with Balasaheb Yadav and Dattoba Powar, the actors involved in the scene, sought an audience with the Governor, who was indeed very much surprised to see Kichak alive. To satisfy his curiosity, Baburao explained
him the trick shot in details.\textsuperscript{3} A special wooden mask of Kichak's face and a special device called \textit{dido} with square signs on it was prepared. Dattoba Powar was made to lay down with his face hidden under the square. The specially prepared wooden mask was pasted on his face with a sheep's liver. In the climax scene, Bhim pulled off the wooden mask of Kichak and from the rubber pipes attached to it, oozed a fountain of blood.\textsuperscript{4} No wonder, \textit{Sairandhri} had a repeat audience.

\textit{Vatsala Haran} (Abduction of Vatsala), the next venture of \textit{Maharashtra Film Company}, released in 1921, was again a mythological film. Balasaheb Yadav in the coveted role of Ghatotkach, Mhaskar and Chimaji Ghorpade as Balram and Arjun, Gajarabai as Vatsala, Nilkanth Bulbule as Duryodhan and Ganpatrao Bakare as Abhimanyu made up the rest of the cast.\textsuperscript{5}

Once again, Baburao Painter was very particular about the realism of the film. For the role of a \textit{Marwadi} moneylender, he actually borrowed the entire wardrobe of a
famous moneylender in Kolhapur. He insisted on obtaining a particular make of an imported camera for effectively shooting the trick scenes.⁶ No wonder, the scene of Ghatotkach flying in the sky was the talk of the city. *Vatsala Haran* also proved to be the launching pad for V. Shantaram, one of the all time great moviemakers Kolhapur produced.⁷

In the year 1921, another film, *Damaji*, based on the life of Saint Damaji, was released. Raoji Mhaskar was in the title role, while Balasaheb Yadav and Baburao Pentharkar played the roles of Bidar Badashaha and Vithu Mahar, respectively.⁸ The film became a hit at the box office.

Emboldened with the success, Baburao Painter planned the expansion of *Maharashtra Film Company*. Quite often, shooting in the open turned out to be a hazardous job. At times, the crowds gathered for watching the shooting would create problems. Hence, the company must have its own studio. The company purchased a vacant plot near *Shivaji Cinemagrah* and built a studio on it within a month. Similarly, shooting in the sunlight would often delay the
process, as one had to wait for proper light. Company's own power generator was a must but it would cost lot of money then. Luckily, a second-hand generator became available and solved the problem to a great extent.

Side by side with such positive developments, *Maharashtra Film Company* also faced a serious setback in 1922. In an accidental fire in studio on the 6th November, it lost the negatives of all its movies—*Sairandhri, Vatsala Haran* and *Damaji*. The fire also gutted some footage of the film *Markandey* that was in progress then. As a result, the production of this another mythological film was given up. Fire, however, had spared the *Muhurta* shot footage of *Sinhagad*, a historical film in-making.

After the fire, *Maharashtra Film Company* placed all its hopes on its historical venture *Sinhagad*. Balasaheb Yadav was in the title role of Tanaji Malusare, while V.Shantaram enacted the character of Udaybhanu. Baburao Painter was in the role of Shivaji, although his forte was direction. Dwarkabai, appearing as Kamalkumari, was the
first Brahmin girl to join Kolhapur's film industry. After the film was completed, its pre-planned release at Majestic Cinemagrah in Mumbai had to be postponed, as the owner of the theatre thought it unwise to exhibit the film when Mumbai was being rocked by Hindu-Muslim communal riots. However, the proprietor of Novelty converted his drama theatre into a film theatre and screened Sinhagad. In spite of the disturbing conditions in Mumbai, the film became an instant hit. The characters of Sardar and Zunzarrao became permanently attached to Balasaheb Yadav and Dattoba Powar. In the same year, Maharashtra Film Company's another mythological production Krishnavatar was also released. The film brought much popularity to Kamaladevi. However, Baburao's plans of another mythological venture Indrasabha could not materialize for unknown reasons.

In 1924, Maharashtra Film Company came up with two historical films - Kalyancha Khajina (Treasure of Kalyan) and Sati Padmini. Zubeda, a young and beautiful
actress from Bombay, was in the pivotal role of the daughter-in-law of Subhadar of Kalyan and she became the main attraction of the film. The film also introduced Master Vitthal Desai in a small role of a dancer. Later on, Master Vitthal emerged as the first hero of an Indian talkie and for his dashing appearance, was known as 'Indian Douglas'. *Kalyancha Khajina* also brought international limelight to *Maharashtra Film Company*, as the film secured a Bronze Medal in a film festival at Vemble.14

Nalini, a lady artist, playing small roles till then, shot to fame with the her main role in *Sati Padmini*. The acting of other artists in this film, such as Dwarka, V. Shantaram and Ganpatrao Bakare was also appreciated.15

In the year 1925-26, there were three film theatres, namely, *Shivaji, Hans* and *Capital* in Kolhapur.16

*Maharashtra Film Company* continued to produce movies on historical themes in 1925 also. Baburao Painter himself directed *Rana Hamir* and *Shahala Shah* with the Company’s regular artists.17
The year 1925 is a landmark year in the history of film industry, as *Maharashtra Film Company* came up with its first social film, *Savakari Pash* (Clutches of a Moneylender).\(^{18}\) It was based on N.H.Apte’s story *Savakari Lat*, dealing with the rural moneylenders’ harassment of poor farmers. By coincidence, this was *Maharashtra Film Company*’s first rural-based film. Kishabapu Bakare’s role of the moneylender was so effective that quite often, the audience cursed him loudly. V. Shantaram, as the son of the exploited farmer, and Zunzarrao Powar, as the exploited farmer, moved the audiences to tears. Shankar Bhute, in his debut performance as *Diwanji*, was also very impressive.\(^{19}\) *Savkari Pash* turned out to be a very successful film, confirming Baburao Painter’s contention that the success of a film depends on the selection of artists.

Next three films produced by *Maharashtra Film Company* were mythologies - *Mayabazar*, *Gajgouri* and *Bhakta Pralhad*, with more or less the same cast.\(^{20}\) The
Company continued to produce mythologies in 1927 also, with *Murliwala* and *Sati Savitri*. Lalaji Gokhale and Bal Gajbar, who acted the roles of Krishna and Pendya, in *Murliwala*, became a popular duo. Balasaheb Yadav and V. Shantaram played important roles in both the movies. The former was once again assigned the title role in *Netaji Palkar*. The dagger fight scene proved to be the special attraction of this historical film. The film was jointly directed by V. Shantaram and Dhayabar.

Baburao Painter assigned the responsibility of directing the next production, *Karna*, to Damale and Fattelal. Balasaheb Yadav once again played the title role. V. Shantaram and Dhayabar edited the original footage of fifty thousand to twelve thousand, reducing it to the one-fourth of the original.

*Maharashtra Film Company’s* next release *Baji Deshpande* again featured Balasaheb Yadav in the pivotal role. Besides directing, Baburao Painter once again appeared in a small role of Chh. Shivaji.
At the end of the twenties decade, *Maharashtra Film Company* produced, *Nisha Sundari* (Midnight Beauty). The film not only failed at the box office but unfortunately, it created dissentions for the first time in *Maharashtra Film Company*. The reason was said to be the entry of Moti B.Gidwani, a London-trained director, in the Company. It hurt many old loyalists such as V.Shantaram and K.Dhayabar, who had directed many successful films for the company till then. They decided to walk out. Baburao Painter defended and justified the decision of employing Gidwani, on the grounds that he was trained in the art of direction in London, was acquainted with the latest technology and, therefore, local artists and technicians could learn much from him. The Company also introduced daily muster for the employees with a view to maintain discipline. Perhaps, it was done at the suggestion of Gidwani. The practice irked many, including V.Shantaram and others. By the beginning of 1929, V.Shantaram, Dhayabar, Damale and Fattelal walked out of *Maharashtra*
Film Company and on the 1st June, 1929, established Prabhat Film Company in Mangalwar Peth with the financial support of Sitarampant Kulkarni.29

Prabhat Film Company chose a mythological theme for its maiden venture Gopal Krishna, which depicted the childhood of Lord Shri Krishna. This film directed by V. Shantaram was first exhibited at Majestic Theatre in Mumbai. Dynoba Mane, a wrestler, played the role of Kansa, while newcomer Suresh was in the role of Krishna. Kamaladevi, Vijaya and Anant Apte were also seen in various roles.30

In the year 1930, Prabhat Film Company produced three films - Khooni Khanjir, Rani Sahiba and Udaykal. The thrilling encounter between the hero and the villain in Khooni Khanjir was shot imaginatively. In Rani Sahiba alias Bajarbattu, the child artist Anant Apte was very impressive. The script was written by Bhalji Pendharkar and the film was aimed at child audience.31 Directing five-year-old Anant Apte was a challenging task, which V. Shantaram
accomplished excellently. The film became a big hit. V.Shantaram had acted small roles in this film as well as in Udaykal. Prabhat also produced a historical film based on Chh.Shivaji's life in the same year.  

During this year, Maharashtra Film Company received another jolt. Its film Lanka was released that year but it turned out to be the last film directed by Baburao Painter. The differences among the partners were the main cause behind his quitting the Company.  

Later on, in the same year, D.G.Vankudre set up a film company Samrat Cinetone. However, he had to give up production of Swarga, the company's maiden venture, owing to serious differences with the director K.P.Bhave.  

By the end of this decade, Capital, Shivaji and Hans theatres were functional in Kolhapur.  

The Thirties'  

In 1931, Prabhat Film Company produced two films, Julum, an adventure film directed by K.Dhayabar, and Chandrasena, a mythological film directed by V.Shantaram.
In spite of Baburao Pendharkar's appearance in the villain's role in the film, *Julum* failed at the box office. The failure was attributed to the rise of talkies, in other words, silent movies could not compete with talkies. Still, V.Shantaram decided to produce a silent movie that should be commercially successful in the world of talkies. For that grand project, he once again chose a mythological theme under an attractive title *Chandrasena*. V.Shantaram never compromised on the grandeur of the film. Damale and Fattelal worked to their best for creating the set of Patalnagari. Rich drapery and costumes added to the grandeur, so much so that the sets lured crowds from distant places. For the first time for effective photography, V.Shantaram experimented with trolley shots in this film. Actresses Kamala Devi and Leelavati acted well. Released in Bombay, the film became an instant hit.

*Maharashatra Film Company* produced two films *Rani Rupmati* and *Dushman Ki Rat* (Enemy's Night) in 1931. Bhalji Pendharkar directed *Rani Rupmati*. Sulochana
(Ruby Myers) became an overnight hit with this film. *Dushman Ki Raat* was directed by Balasaheb Yadav. Sushiladevi, Padmini and Balasaheb Yadav formed the cast of the film *Kismat*, produced in 1932, directed by Baburao Patel. The film had Sunita Khan, Das, Nimbalkar and B. Nandrekar in the main roles. The film’s failure at the box office marked the end of *Maharashtra Film Company.*

After Tanibai Kagalkar’s death, surviving partner, Nesarikar, could not manage the company.

In the same year, Baburao Painter’s *Anand Pictures* produced *Prem Sangam.* This film ran for one hour and forty-nine minutes.

**Rise of Talkies**

The year 1932 is very significant in the history of Marathi film industry, as it witnessed the transition from silent movies to talkies, the trend in Hindi films began a year earlier with *Imperial Film Company’s Alam Aara.*

Acting in silent films was not an easy task. The mute acting depended on retaining the attention of the audience through physical movements. There was always the danger
of excessive indulgence for the sake of comic effect. However, with the introduction of new technology, the future lay in talkies. Audiences deserted silent films in favour of talkies, as they found the talkies more thrilling and entertaining. Hence, for the sheer survival in the film line, the change over to talkies became inevitable.

The initiative came from none other than Prabhat Film Company. It was not easy to produce a talkie as it necessitated adoption of the advanced technology and equipment so as to incorporate the new medium of audio. Prabhat Film Company found its studio too inadequate to accommodate the needed equipment. Moving first into a spacious and quiet location in Kagalkar Bungalow near Kolhapur railway station, the Company equipped its studio with latest machines and equipment. The new technology required that talking, singing, shooting and recording be done simultaneously. It created many problems while coordinating the working of artists, technicians, musicians, etc.
*Prabhat Film Company* successfully initiated the needed changes and produced the first talkie in Marathi, *Ayodhyecha Raja* (King of Ayodhya) based on the mythological story of King Harishchandra and Queen Taramati. Govindrao Tembe was in the role of King Harishchandra. He also scored the music for the film. Durga Khote enacted the role of Queen Taramati. Baburao Pendharkar was very effective as villain, Ganganath Mahajan. Master Vinayak played the role of Narada.

Unlike in a silent film, effective dialogues and their delivery were crucial for the success of talkies. The film was released on the 6th February 1932 in *Majestic Cinemagrah* in Bombay and became an instant hit, so much so that at the gate of the theatre, the car carrying Govindrao Tembe and Durga Khote was mobbed by enthusiastic crowd shouting three cheers for the best talkie.43

Flushed by the success of *Ayodhyecha Raja*, *Prabhat Film Company* launched another ambitious project, *Agnikankan* (Bracelet of Fire). Govindrao Tembe wrote the script on the storyline provided by V. Shantaram. Master
Vinayak, Baburao Pendharkar, Kamladevi formed the cast. The movie carried a distinct 'V.Shantaram touch'. For instance, when enemy soldiers invade the kingdom, a mother is hiding in the grass with her little child. To prevent the child from crying out loudly on the approach of the soldiers, the mother covers the child's mouth with hers till the soldiers walk away. This particular scene was not in the original script but V.Shantaram introduced it impulsively at the last moment. It actually made the audience hold the breath. Even years later, Anant Mane, a famous Director, regarded it to be his most favourite scene.44

During the same year, Prabhat Film Company's Maya Machindra was released. Durga Khote was its heroine. Govindrao Tembe, besides acting, scored the music and wrote dialogues. A Hindi version of Agnikankan was also released under the title Jalti Nishani.45

Another important development that took place in 1932 was the establishment of a new film company, Chhatrapati Cinetone. Its main architect, Balasaheb Yadav,
one of the major personalities associated with Maharashtra Film Company, chose a historical theme for the maiden venture, Marathyatil Duhi (Split among Marathas) together with its Hindi version, Amar Shahid (Immortal Martyr).46 Besides producing and directing the film, he also acted in it. Quite interestingly, he introduced the Hindi songs in the film’s Marathi version. His friend Zunzarrao Power too played an important role. The cast comprised Nandrekar, Shinde, Narayan Chavan, Amir Pathan, Amir Khan, Kumari Hansa, and Kumari Padma.47

In 1933, Prabhat Film Company produced a historical film after having purchased the rights of H.N. Apte’s novel Gad Aala Pan Sinha Gela from Maharashtra Film Company which had already made a silent movie on it. Perhaps, as an added attraction, a short film Kavi Sammelan featuring the then famous poets of Maharashtra was also shown at the beginning of the main feature Sinhagad. The duration of the main film was two hours and fifteen minutes. Fattelal was its art director. The film was directed by V. Shantaram. Shankarrao Bhosale, Leela, Master Vinayak,
Baburao Pendharkar, Buvasaheb and K.Dhybar were in the cast. The music scored by Govind Tembe became very popular.\(^{48}\) One of the respondents, A.S. Desai, considers *Sinhagad* to be his most favourite film.\(^{49}\)

Balasaheb Yadav's *Chhatrapati Cinetone* came up with *Kurukshetra* (Battle Field) both in Hindi and Marathi. Besides being producer and director of the film he also hero in this film, which was based on a story written by R.K. Chinchlikar. Bhurji Khan scored the music for the lyrics of Baltanay. Madhavrao Joshi, Bhosale, Anusaya, Padmabai, Sharda, Shalini, Zunzarrao Pawar, Nandrekar, Patil and D.R. Jadhav formed the cast. However, *Kurukshetra*, though did well at the box office, turned out to be the last film of *Chhatrapati Cinetone*. According to Nanasheb Yadav, son of Balasaheb Yadav, this profit-making company closed down due to the misunderstanding among the partners resulting into financial crisis.\(^{50}\)

**ARRIVAL OF COLOR FILM**

The year 1933 was a remarkable year in the history of Indian films as it ushered an era of color films. The credit
for this, once again, goes to resourceful film personalities of Kolhapur - V. Shantaram, K. Dhyabar, Vishnupant Damale and Sahebmama Fattelal.

*Prabhat Film Company* decided on remaking *Sairandhari* as an experiment with color.

The news spread like fire, fueled wide scale curiosity. The challenge was taken up in right earnest. Every artist and technician associated with the film worked with much enthusiasm. Crowds would collect to watch the shooting on the set of King Virat’s dance hall. Sahebmama Fattelal worked day and night to create magnificent sets. V. Shantaram personally carried the reels of the film to Germany for further processing. Certain flaws crept due to technical shortcomings were corrected there as far as possible. Large front page advertisement of *Sairandhri* in the news paper with attractive color photographs and the slogan “the first color and musical film” had made the people much curious about it.

However, on the release of the film on November 18, 1933, the high hopes the film had generated were dashed to
pieces. There was something basically wrong with the film. For instance, the colors were so gaudy that audience found it too painful to watch the screen. Worst, the characters looked as if they were on fire.\textsuperscript{53} Perhaps it was due to technical flaws. Because of the earlier high hopes, the disappointment too was equally high. Although \textit{Sairandhri}, was a big flop and a big disappointment, the fact remains that it was India's first color film produced by \textit{Prabhat Film Company} - a significant contribution of Kolhapur film industry.

\textit{Sairandhri}, besides being a big flop and disappointment, Kolhapur also lost \textit{Prabhat Film Company} that year. The partners decided to shift their company to Pune for the better facilities available there. Technical innovation had made adequate supply of electricity a prerequisite for smooth and scheduled shooting of films. Kolhapur could not assure it. Besides possessing basic infrastructure, Pune also offered close proximity to Mumbai, a conducive condition for film production.\textsuperscript{54}

Closing down of \textit{Maharashtra Film Company}, closely followed by the shifting of \textit{Prabhat Film Company} to Pune,
created a kind of vacuum in Kolhapur. The city had a number of film artists, who, in the words of Mai Pendharkar, were engaged in carrying forward the name and fame of Kolhapur as *Kalapur* (City of Arts). Therefore, these setbacks created a bit of uncertainty about the future of Kolhapur's film industry. The person who stepped forward to take the city out of the crisis was none other than Chh.Rajaram Maharaj. Kolhapur needed a stable film production company, which Maharaj gave in the form of *Kolhapur Cinetone*, established on October 1, 1933, situated at Belbag in Mangalwar Peth. Major Dadasaheb Nimbalkar was made the chief administrator of the company. Following the footsteps of her brother, Akkasaheb Maharaj founded *Shalini Cinetone* in the same year.55

In the year 1934, Kolhapur film industry produced three films, *Akashwani* (Divine Prophecy), *Parth Kumar* and *Premsangam*. The last one produced in 1931, was turned into talkie, that year. The said film was produced under *Anand Pictures* banner. One Ganpat Bakre, purchased *Anand Pictures* from Baburao Painter, renamed it as *Mohan*...
Movies, but because of financial difficulties, he could not complete his newly launched film *Matsyagandha.*

*Aakashwani,* the first film under the banner of *Kolhapur Cinetone* was released in 1934. In this mythological film, Master Vinayak, Leela Pendharkar and Nanasaheb Phatak played the roles of Vasudev, Devaki and Kansa respectively. The important aspects such as direction, story, screenplay, dialogues and lyrics were successfully dealt by Bhalji Pendharkar. Gundopant composed music as well as recorded the sound. As an additional attraction, a short cartoon film *Bakambhatt* was also shown with *Akashwani.* According to Leela Pendharkar, while shooting this film, Bhalji taught her how to cry naturally without using glycerin.

In the same year, Mahagaonkar, Chinchalikar and Dattawadkar, all belonging to *Sardar* families, founded *Shyam Cinetone* in partnership with Bhalji Pendharkar. For their maiden venture, they took the safer grounds of mythology. According to cameraman Vasant Shinde, Bhalji Pendharkar, the director left the company in between due to
some differences with the producers, he left the company. Later on, Y.D.Ghorpade completed the film. S.B.Kamble edited the film while V.M.Kamble supervised sound and recording. Master Aric, Bandopant Sohani, Madhav Joshi, Krishnabai Ramdurgakar acted in main cast.60

The year 1935 witnessed the release of four films - Naganand, Usha, Kaliya Mardan and Vilasi Ishwar. Samrat Cinetone, at last succeeded in producing Naganand, by specially inviting V.Rao from Madras as director and screenplay writer. The film was based on Sanskrit drama, Naganand authored by King Harshwardhan of Kanoji (609-646 A.D.). Vamanrāo Sadolikar rendered music for the film. Azambai, Ekanath Pargaonkar and C.Ramchandra acted in it. Unfortunately, the film was commercial failure.61

In the year 1935, Kaliya Mardan, a mythology, was produced by Kolhapur Cinetone. Dadasaheb Nimbalkar directed the film for the first time. Dada Chandekar scored the music. Gajanan Kamble was the cameraman. Bhalji Pendharkar penned songs, dialogues, story and screen play successfully. Leela Chandragiri, Indubala Master
Madhukar, Ram Bhadre and Ibrahim formed the main cast. A Hindi version *Murliwala* was also exhibited.

During the shooting of this film, the producer had to face several problems. For instance, the director found it extremely difficult to shoot a scene where Yashoda is singing while milking a cow. The scene was being shot in the night and the cow would panic and run away as soon as the lights came on. When it happened repeatedly, the director sent for a veterinary doctor to calm down the cow. The doctor tried small dose of morphia but without much result. The doctor then went on increasing the dose, so much so that after the seventh shot, the overdosed cow dozed off and fell on the heroine. Now it was the turn of the heroine to panic under the weight of cow. The director and others had a tough time shoving the cow off her. The shooting was cancelled and under heavy sedation, the cow remained dazed for two days.\(^{62}\)

Akkasaheb Maharaj entrusted Baburao Painter with the responsibility of producing a mythological film for *Shalini Cinetone*. He chose the theme of *Usha*, the story of King
Banasur, a devotee of Lord Shiva. The direction and art direction were shouldered by Baburao himself. He prepared grandiose sets. Usha Mantri as Usha, Madhav Kale as Aniruddha, and Ratnaprabha, Sushiladevi, Vasudev Kale and Tembe himself played major roles. Sound recording and shooting was handled by B.G.Desai and K.V.Machave, respectively.63

*Kolhapur Cinetone's Vilasi Ishwar*, directed by Master Vinayak with his special touch, was also released during this year. R.S.Junnarkar wrote the script and also edited the film. Joshi and Shinde were the cinematographer and the art director, respectively. The film had eleven songs and one of them, *Puf Puf Puf, the Indian Said*, the first English song in a Marathi film. Its Hindi version *Nigah-A-Nafarat* was the maiden film of Shobhana Samarth. Master Vinayak and Baburao Pendharkar played important roles in it.64

Baburao Pendharkar, fed up with too much Palace interference and lack of coordination in day-to-day administration of the company, quit *Kolhapur Cinetone* and established his own concern *Hans Pictures* in 1936, in
partnership with Master Vinayak and Pandurangrao Naik, a cinematographer. Non availability of studio in Kolhapur then, the new company shift to Pune, rented the studio of Saraswati Cinetone and produced a social film Chaya directed by Master Vinayak.65

Same year, Star Corporation of Madras shot a Telugu film Raja Harishchandra in Shalini’s studio. However, Shalini Cinetone’s Savkari Pash, was the only film produced in 1936. Completed in just one and half month, it was the remake of Baburao Painter’s silent film under the same title with a new star cast. V.Shantaram had played the role of the peasant’s son in the silent version, while in the talkie, Chadrakant Mandare did it. Zunzarrao Powar’s Anyaba was common for both the films. The talkie, in addition, had new female faces of Amina and Sardarbai. Vishnupant Aundhakar’s screenplay and dialogues and Ganpatrao Vadangekar’s art direction were the plus points of the film. Savkari Pash, which had seven songs, was an instant hit and was also applauded by the stalwarts such as Pandit Jawaharlal Nehru and Sarojini Naidu.66
The year 1937 is another remarkable year in the history of Kolhapur film industry. It witnessed the release of six films, the maximum number of film produced in a single year during the period of the present study. The year should be remembered for *Gangavatara*n of *Kolhapur Cinetone*, Dadasaheb Phalke's baby in many respects - story, screenplay, dialogues and songs, besides direction. Babarao Phalke and Gaikwad edited the film. Shankar Bhosale, Pathan, Mahananda, Leela Mishra and Anusayabai acted in it. Incidentally, this turned out to be the last venture of both *Kolhapur Cinetone* and veteran Dadasaheb Phalke.67 *Kolhapur Cinetone* suffered because of the untimely exit of Bhalji Pendharkar and Baburao Pendharkar.

The year also saw the release of *Shalini Cinetone*’s *Kanhopatra*, the woman saint, a Lord Krishna’s devotee. It was entirely Bhalji Pendharkar’s creation - story, screenplay, dialogues, lyrics and direction. It had sixteen songs and Balaji Chougule was the music director. Leela Chandragiri, Master Londhe, Dinkar Dhere, Shantabai and Raja Paranjape acted in it. Bal Gajbar, art director, prepared
beautiful sets. According to Leela Chandragiri, *Kanhopatra* remained one of her favorite films.\(^{68}\)

*Rashtra Cinetone* came up with a heroine-oriented film *Jadugarin* (Lady Magician). Very little is known about this company. Balasaheb Yadav, the hero, had also directed it. Sadhana was in the main female role.\(^{69}\) The film failed at the box office.

Same year, *Shalini Cinetone* produced *Pratibha*, based on N.H.Apte's story and dialogues, and directed by Baburao Painter, it had Durga Khote, Nanasaheb Phatak, K.Date, Hira, Master Shyam, Jayshankar Danave and Raja Paranjape in the cast. Hirabai Badodekar, a famous classical singer was the main attraction of this film. According to Suryakant Mandare, the sequence of *Nagara* (big drum) dance was an excellent example of choreography. *Pratibha* failed at the box office. Due to increasing interference of Kolhapur State Officials, Baburao Painter quit the company, which, in turn, led to the closure of company.\(^{70}\)

*Hans Pictures* shifted to Kolhapur and produced *Premveer* (A Lover Boy) both Marathi with Hindi versions
in 1937. P.K. Atre wrote the story and dialogues and Master Vinayak directed it. Playback was used for the first time in this film. The records were produced by H.M.V. Company. Vasudeo Karnataki shot the film and Ghanekar designed costumes. Ashalata, Firoz, Yashwant Petkar were in the cast.

Major Dadasaheb Nimbalkar, one of the major personalities associated with Kolhapur Cinetone, laid the foundation of Prince Shivaji Production and produced a historical film, Swarajya Simevar (On the Threshold of Self-Government). Bhalaji Pendhakar wrote the script and dialogues. The film had eleven songs, beautifully composed by Dada Chandekar. Dilip, a cricket player, was the hero of this film. Nanasaheb Phatak, Jayashri, Meena, and Raja Pandit were in supporting roles. S.P. Shinde was the cameraman. Prince Shivaji Cinetone, however, turned out to be a one-film Company. Dadasaheb Nimbalkar also built a new theatre Rajaram in this year.

In the year 1938, Kolhapur film industry produced in all four films- Bramhachari, Dhruv, Dhruvkumar and
**Jwala.**\(^{74}\) *Hans Chitra's Brahmachari,* a comedy, was directed by Master Vinayak. This was the first film to show the heroine in a bathing suit. The scene created a waves in those times and became a hot issue. The famous writer, P.K. Atre, produced the entire script within a day and half. In addition, he also wrote dialogues and songs. Dada Chandekar composed the music. Famous cinematographer Pandurangrao Shinde shot the film. Make-up and costume were taken care of by Shankar Garud and Vishwas, respectively.\(^{75}\)

*Hans Chitra's* next production, *Jwala* (Flame) was again directed by Master Vinayak. V.S Khandekar, famous Marathi literature, wrote the script, dialogues and lyrics. Khanshaeb Dhamman Khan scored music.\(^{76}\) Ratnaprabha, Chandrakant and Master Vinayak were in the main roles.\(^{77}\) Unfortunately, the film proved to be a flop.

*Shalini Cinetone's Dhruvkumar,* a mythology, directed by K.P. Bhave, was based on N.H. Apte's script and dialogues. contributed by N.H. Apte, a well-known writer.\(^{78}\)
Prabha Pictures, founded by Raja Pandit, produced a mythological film Dhruv. This was the first film to have only child artists under sixteen. S.A. Shukla wrote script, dialogues and songs. Annasaheb Mainkar was the music director. Suryakant Mandare, launched through this film, later became a leading hero of Marathi films.

In 1939, five films were produced, three by Hans Chitra and one each by Maharashtra Pictures and Prabha Pictures.

Hans Chitra's Brandichi Baili (Bottle of Wine) advocated liquor prohibition. Besides writing story and dialogues, P.K. Atre composed lyrics for it and Dada Chandekar rendered music for them. Master Vinayak, the director, also acted in it. Ashalata, Salvi, Damuanna Malvankar were seen in supporting cast. Pandurangrao Naik, one of the partners of Hans Pictures shot the film and Madhav Kamble edited it.

Maharashtra Pictures established by Balasaheb Yadav, produced only one film, Bajiprabhu Deshpande in 1939. He acted in the main role of Bajiprabhu besides
directing the film. Zunzarrao Powar, Ganpatrao Bakare and Noorjahan were in supporting roles.83

_Hans Pictures' Devata_ (Goddess), continuing the tradition of social themes, was directed by Vinayak. The story, screenplay, dialogues and lyrics writer was V.S.Khandekar. Famous poet, B.R.Tambe also wrote some beautiful songs for the film. Baburao Pendharkar and Minakshi were in the central roles.84 Pandurangrao Naik, Kamble, Gouda, Vishwas and Gopal Kamble dealt with shooting, editing, make-up, costume and processing, respectively.85

_Prabha Chitra_ produced _Maya Bazar_ in 1939. Under the direction of G.P.Power, Raja Pandit, a producer, Master Suresh, Govind, Shashikala, Shamabai acted in it. Thirteen songs were included in its one hundred and thirteen minutes running time. N.V.Kulkarni had rendered story, screenplay and dialogues.86

_Sukhacha Shodh_ (In Search of Joy), directed by Parshwanath Altekar under the banner of Hans, was based on V.S.Khandekar’s story and screenplay. The famous story
writer, Shamrao Oak, made fun of V.S.Khandekar by describing him as “Maharashtra’s Maximum in the film Publicity.”\textsuperscript{87} B.R.Tambe and Yashwant, renowned poets, wrote songs for the film. Baburao Pendharkar and Minakshi were in the main roles. Dada Salvi, Shanta Thakur and Vimal Sardesai’s acting also contributed to the success of the film. Its Hindi version under the title \textit{Mera Haq} was also produced.\textsuperscript{88}

\textit{Hans Chitra} renowned for successful social films, continued the trend with \textit{Ardhangini (The Better Half)} in 1940. Directed by Vinayak and based on the story of P.K.Atre, it had Minakshi and Baburao Pendhakar in the main cast.\textsuperscript{89}

\textit{Pragati Pictures'} maiden venture \textit{Bharat Bhet (Visit of Bharat)} created, for the first time, a controversy over the titles as \textit{Pragati Pictures} and \textit{Prakash Pictures} produced their films under the same title, \textit{Bharat Bhet}. It created legal problem and former had to change the title of its maiden film to \textit{Ayodhechi Rani}, which was directed by K.P.Bhave.
However, there is not much information available about the founders of the company. ⁹⁶

Annasaheb Rajopadhye, a colleague of Baburao Painter, established his own film production company, *Maya Pictures* and produced *Mohini* (Temptation), the love story of King of Videsh, in 1940. He himself directed the film. *Mohini* gave break to poet Yashwant as successful story writer. Usha Mantri, Master Vitthal and Amina were appreciated for their acting talents.⁹¹

**The Forties’**

Kolhapur witnessed intense political activities in the decade of 1940s. The World War-II, in addition, adversely affected the economy of the State. So, for the first time, in the history of films, some years went blank without a single movie being produced. In all, only sixteen films were produced in the tumultuous decade of 1940s.

One of the gains the Kolhpur film industry was the return of Baburao Pendharkar to Kolhapur, owing to his differences with the partners of *Navyug Chitrapat Limited*. He founded his own company, *New Hans Pictures* in 1941.
and produceds *Pahila Palana*, a social film, which introduced G.D. Madgulkar as lyricist. He also played a small role in the company of stalwarts like Babaurao Pendharkar and Shanta Hublikar.\(^9^2\) It was based on the story of Vishram Bedekar, who also directed it.\(^9^3\) The film became an instant hit.

The year also saw the release of Hans' *Sant Damaji* a devotee of Vitthal. Directed by Bhalji Pendharkar, and the music composed by Shridhar Parseka, the film had Leela Chandragiri, Baburao Pendharkar himself, Kusum Deshpande and Zunzarrao Powar performed in the main cast.\(^9^4\)

Bhalji Pendharkar, who had shifted his base to Pune, returned to Kolhapur on account of health problems. He set up a new film company *Prabhakar Pictures* in 1943 and produced a historical film *Bahirji Naik*, shouldering all the responsibilities - story, screenplay and dialogues.\(^9^5\) One of the strong points of this film was the beautiful music of Govindrao Tembe and Kashalikar. All the eight songs penned by G.D. Madgulkar were hits.\(^9^6\)
Master Vinayak established *Prafull Chitra* in 1942 and in the next year produced *Maza Bal* (My Baby) on issue of unwed mothers, based on the story written by V.S. Khandekar. Master Vinayak, besides directing he was in the main role with Minakshi. This film was also known for Lata Mangeshkar’s rare appearance. Dada Salvi enacted role of rationalist Barr. Manohar. It became an instant hit and Salvi considered it to be his lifetime role, so much so that after seeing the film, Barr. Jaykar exclaimed, “It's only after watching Salvi’s Barr. Manohar, I realized that Marathi language in the Court can be so effective.” The famous poet Madhav Julian wrote lyrics put to tune by Datta Davajekar.

*Atre Pictures* of Mumbai shot its historical film *Vasantsena* in *Shalini Cinetone’s* studio during this year. *Prafulla Pictures* came up with a social film *Chimukala Sansar* (A Small Family) in 1943. The story written by V.V. Bokil revolved round the love marriage of Manda and Vishwas. Under direction of Vasant Jogalekar Sulochana.
(Sahebjan Latkar) written and directed by Vishram Bedekar with its Hindi version.\textsuperscript{101}

*New Hans Pictures* produced *Paisa Bolto Aahe* (Money Speaks) with its Hindi version *Nagad Narayan* in 1943 written and directed by Vishram Bedekar. Saraswati Mane, Rajkumari and Krishnarao Chonkar sang the songs written by G.D. Madgulkar and S.A. Shukla, and composed by Shridhar Parsekar. Baburao Pendharkar and Kusum Deshpande were in the lead roles.\textsuperscript{102}

Only one film was released in the year 1944 under the banner of *Prafull Chitra*. Problems of mill workers were presented in *Gajabhau*. Directed by Master Vinayak, the film was remembered for long for the brilliant performance by Damuanna Malvankar, Sumati Gupte and Dada Salvi.\textsuperscript{103}

In 1945, not a single Marathi film was produced. However, Bhalji produced *Swarna Bhumi*, a Hindi film that year.\textsuperscript{104}

Bhalji produced and directed *Sasurwas* for *Prabhakar Pictures* in 1946. The story written by him revolved round a landlord named Zunzarrao and his family. Chintamanrao
Kolhatkar, Master Vitthal, Sulochana, Suryakant formed the cast.\textsuperscript{105}

Next year, \textit{Prabhatkar Pictures} once again chose a historical theme and produced \textit{Jay Bhavani}. Bhalji successfully shouldered the responsibility of story, screenplay, dialogues and lyrics. The songs of this film became very popular, to which music was scored by C.Balaji. Jayshankar Danave directed the film, besides acting in it. Suryakant, Sulochana and Master Vitthal played central characters, while Vasant Shinde, Sheela and Kunte provided the supporting cast. In this film of two hours duration, the story of Sarjerao, a loyal knight of king Shivaji was projected. Bhalji also produced a Hindi film \textit{Valmiki} during this year.\textsuperscript{106}

World War-II had adversely affected film production, as the producers were not ready to risk their money. In fact, some of them were making money by selling the movie production licenses. However, Vamanrao Kulkarni and Vishnupant Chavan were an exception to this and were determined to produce a film.\textsuperscript{107} They founded \textit{Mangal}
Pictures in 1946 and came up with Jay Malhar with the help of Baburao Pendharkar. D.S.Ambapkar emerged as director through this film. Projection of rural background proved to be successful in setting a new trend in Marathi films. Dada Chandekar scored music for ten beautiful songs of G.D.Madgulkar. Budding writer Dinkar Patil got an opportunity of writing story and dialogues. The character of Kallu Berad, a villain was played by Baburao Pendharkar. Chandrakant Mandare, Lalita Pawar and Zunzarrao Powar acted in it. After the very first film of Mangal Pictures, the producers decided to shift to Pune. Shooting of the film Vande Mataram of Navazankar Chitra of Pune took place in Kolhapur. In the same year, a new theatre, Usha was also started by one Nagindas Shah.

Prabhakar Pictures produced Mith Bhakar (Bread and Salt) in 1949. In fact, the film was produced in the year 1948, but after the sad incident of Mahatma Gandhi's assassination on the 30th January, 1948, Jayprabha Studio at Kolhapur was burnt down by the violent mob, where the only copy of this film was kept. Surprisingly, without
getting nervous, Bhalji decided to produce this film once again. Artists as well technicians worked free-of-cost to reshoot the film. Bhalji wrote the story and directed the film. Sulochana, Suryakant, Master Vitthal, Jayshankar Danave acted well.

Historical film, *Shilanganache Sone*, released in 1949 under the banner of *Prabhakar Pictures* was directed by Bhalji Pendharkar. It had Baburao Pendharkar, Master Vitthal, Sulochana and Suryakant in the main cast.

Dinkar Patil, Madhav Shinde and D.A.Patil jointly established *Udaykala Chitra* in the last year of this decade and came up with their maiden film, *Ram Ram Pavhane*, based on rural background. Financed by Alurkar, it was directed by Dinkar Patil who wrote the story and dialogues too. It turned out to be a very successful film because of catchy music and beautiful songs written by P.Savalaram and Shanta Shelke, beautiful choreography by Vasant Prabhu, and superb performance by Ratnamala, Kusum Deshpande, Chandrakant and Damuanna Malvankar.
Prabhakar Pictures advocated prohibition in Mi Daru Sodali (I give up liquor). Bhalji himself directed the film and wrote the story and dialogues. Shankarrao Vyasa put to tune eight beautiful songs. Lalasaheb Yadav and Baby Shakuntala were in the main roles.

In the same year, Bal Gajbar, a famous art director, established Maharashtra Chitrawani in partnership with Madhukar Harihar and L.G.Bhole and came up with a maiden film Navara Bayako based on a marital theme. Well-known writer P.L.Deshpande’s story, screenplay, dialogues and music brought it success. He was in Kolhapur during this period for acting in the film Vande Mataram under the banner of Navazankar Chitra, Pune.

Bal Gajbar himself directed the film and G.D.Madgulkar composed sensitive lyrics. Vasudeo Karnataki shot the film. played an important role in the success of the film.

For the next venture in the same year, Maharashtra Chitrawani produced Gokulcha Raja (King of Gokul) directed by Bal Gajbar. Once again P.L.Deshpande’s story,
screenplay and dialogues besides good acting by Dwarkanath, Ratnamala, Chandrakant and Gouri were responsible for its success.120

The Fifties’

In this decade, Kolhapur film industry produced twenty nine films - *Patlacha Por* by *Udaykala Chitra*, *Shiva Ramoshi* and *Swarajyacha Shiledar* (*Vanguard of Self-Government*) by *Shree Gouri Pictures* and *Vitthal Rakhumai* by *Navbharat Chitra Limited* were released in 1951.121

*Patlacha Por* (*Son of Patil* - the chief or the head of a village) was an instant hit, directed by Dinkar Patil. Besides direction, he had written the story, screenplay and dialogues. The film revolved round village politics. It had eight songs written by P.Savlaram and beautifully composed by Vasant Prabhu. Mangeshkar Sisters - Lata, Asha and Meena, gave playback. Hansa Wadkar, Chandrakant and Sulochana were in the main roles.122 Dada Salvi’s role of a Patil was so effective that the label of Patil stuck him
forever, creating the popular notion that ‘Salvi means Patil and Patil means Salvi.’ A.S. Jadhav and Minu Katrak supervised over sound recording and song recording, respectively. Madhav Shinde, one of the partners of Udaykala Chitra, edited the film.

K.P. Bhave directed shiva Ramoshi based on the story written by C.Y. Marathe. Datta Davjekar’s music, Shanta Shelke’s songs were the assets Chandrakant, Sulochana, Zunzarrao Powar, Jayshankar Danve were in the main roles.

Bhalaji’s historical venture Swarajyacha Shiledar was directed by Master Vitthal. Chandrakant, Ansari, Jayshankar Danve, Kirtimala and Shankar Bhosale were the main artists. Dinakar Jadhav supervised the make-up and Vishwas did the costume designing.

Sudhir Phadke, a well-known singer and a music director, with Y.H. Joshi, a businessman, established Navabharat Chitrapat Limited in Kolhapur in 1950, but produced its first film in Mumbai. Vitthal Rakhumai had Bal Gandharv, Usha Kiran and Shahu Modak were in central
roles. The film gave break to Malati Pande, a playback singer. Yashwant Pethkar, the screenplay and dialogues writer, directed the film. G.D.Madgulkar composed lyrics and Sudhir Phadke rendered the music. Shridhar Phadke, son of Sudhir Phadke, played a small role. The film was however criticized Satyawadi, a local newspaper, "A film full of divine miracles. Send the producers to Kashmir Front." The film was however criticized Satyawadi, a local newspaper, "A film full of divine miracles. Send the producers to Kashmir Front."  

In the year 1952, Bhalaji fulfilled his long cherished dream of producing a full-length film on the life of Chhatrapati Shivaji. He handled all the major responsibilities - story, screenplay, dialogues and direction. Chandrakant as Shivaji and Leela Pendharkar as Jijabai looked very dignified. Bhalji had to borrow substantially, so as to maintain the grandeur of the film. The shooting lasted for nearly fifteen months. Leela Pendharkar, initially had not been willing to act in this film, as she had not faced the camera for a long time, but the director put that confidence in her. In spite of all those plus points, including the music by C.Ramchandra, the film failed at the box office.
Similarly, another social movie released that year was *Mayecha Pazar* produced by *Udaykala Chitra*.¹³³

Bhalaji's next venture, *Mai-Bahini* (Mother-Sisters) produced under the banner of *Shree Gouri Chitra*. The story was written by Bhalji himself. Dinkar Patil wrote the screenplay and dialogues, and directed the film. Baby Shakuntala, Vivek, Vandana and Rajan were seen in central roles.¹³⁴ The film was reasonably popular.

*Udaykala Chitra's Mayecha Pazar* released in the same year had Ratnamala, Sulochana, Master Vitthal, Vasant Shinde and Ganpat Patil in the cast. Directed by Madhav Shinde, based on the story written by Prem Manik. Music was composed by Vasant Prabhu.¹³⁵ Financial crisis between partners resulted into the closure of company.¹³⁶

The year 1953 witnessed the establishment of two new film production companies. Bal Gajbar, one of the partners of *Maharashtra Chitrawani*, set up his own production company, *B.G.Production*, and produced its maiden venture *Muke Lekaru* (Dumb Child) directed by himself. Based on Dilip Jamadar's story, screenplay and dialogues, it had
Suryakant Khandekar as music director. The playback given by Asha Bhosale and Pirajirao Sarnaik. Sulochana, Chandrakant, Suryakant and Vasant Shinde acted in the film.¹³⁸

Lata Mangeshkar also turned to film production by establishing her own banner *Surel Chitra* in 1953 and entrusted the day-to-day matters to Madhav Shinde. She chose a social theme for *Vadal* (Storm) her maiden venture. Madhav Shinde’s direction, Dinkar Patil’s story and dialogues, P.Savlaram’s songs, Vasant Prabhu’s music and acting by Chandrakant, Master Vitthal and Sulochana made it a successful venture.¹³⁹

In the same year, *Prabhakar Pictures’ Mazi Jamin* (My Land), based on the story, script and dialogues of Bhalji, was released. Suryakant, Sulochana and Rekha were in the main roles. Mangeshkar Sisters - Lata and Asha, and Krishanrao Chonkar sang the songs written by Suryakant Khandekar, Madhav Patkar and Poet Parashuram. It was a two-hour film.¹⁴⁰
In 1954, Kolhapur film industry produced four films, titled *Kanchanganga, Maharani Yesubai, Sasar Maher* and *Taraka*.141

*Surel Chitra* came up with a social film, *Kanchanganga*. It was directed by Madhav Shinde, and based on the story written by Bhalji. The leading artists Usha Kiran, Rekha, Suryakant were in the main roles. Mangesh Desai made a mark as sound recordist. The famous dancer Gopikrishna’s choreography was the main attraction.142

Bhalji wrote, produced and directed a historical film, *Maharani Yesubai* for *Prabhakar Pictures*. Sudhir Phadke scored the music. Sulochana was very impressive in the role of Maharani Yesubai. Vishwas Kunte, Chandrakant Gokhale and Prabhakar Mojumdar formed the rest of the cast.143

Dinkar Patil set up a film production company, *Dinkar Chitra*, in the same year and for its maiden venture *Taraka* (Star), chose a heroine-oriented story. The film was ‘his baby’ in many respects, as he was the producer, director as well as script and dialogues writer. The film had eight songs
written by P.Savalaram. Vasant Prabhu scored the music. Chandrakant, Sulochana, Salvi and Damuanna Malvankar acted in the film. Lata Mangeshkar and Asha Bhosale rendered playback. Unfortunately, the film failed at the box office.

D.S. Ambapkar, a famous director, set up his own film company *Kanchan Chitra*, in 1954, and produced *Sasar Maher* based on a story by K.G. Dixit alias Sanjeev. It had Rekha, Ranjana and Mandare Brothers- Chandrakant and Suryakant, in the main roles. Ram Ambapkar and Dada Chandekar scored the music. However, *Sasar Maher*, turned out to be its first and last film.

*Surel Chitra*’s *Bal Maza Navsacha* (My God-given Baby) was based on superstitions and was directed by Madhav Shinde. Mangeshkars - Lata, Usha, Meena and Rhidayanath contributed to playback singing. Vasant Shinde was the *camera* man, and Vasant Shelke edited the film. *Ye Re Maza Magalya*, based on the theme of merger of States, was written, produced and directed by Bhalji. Famous lyricist G.D. Madgulkar, music director Vasant Desai, and
the artists Shashikala, Jog, Smita and Baburao Pendharkar were associated with the film. More important, this film was a turning point for Ganpat Patil, who played a role of Nachya. It is a permanent character in Tamasha films. He was very much appreciated in the role of Nachya. This reel image of Nachya stuck with him throughout his life and he had to suffer due to this image.

The year 1956 opened with Bhalji Pendharkar’s Gath Padali Thaka Thaka (Tit for Tat), based on his own script and dialogues, and produced for Jaybhavani Chitra. Under Vasant Powar’s music direction Mangeshkar sisters sang the songs written by G.D.Madgulkar. Baburao Pendharkar, Suryakant, Jayashree Gadkar and Raja Gosavi were in the leading roles.

Chitrarang Pictures founded by Namdevrao Vatkar, Dighe and five other partners in the same year produced Mulga (Son) which was, in true sense, Namdevrao Vatkar’s baby, as he successfully handled direction, story, screenplay, dialogues. Datta Davajekar scored music. Lata Mangeshkar and Snehal Bhatkar sang the songs. Hansa
Wadkar, Shashi Mohan and Kusum Deshpande formed the main cast. Namdeorao Vatkar quit the company over differences with his partners.

Jaybhavani Chitra produced another historical film Pavan Khind (Holy Pass). Bhalji wrote and directed it. Lata Mangeshkar and Shahir Pirajirao Sarnaik, a Shahir, contributed to playback which enhanced the film's historical feel. The duo of Vasant Prabhu, music director, and P. Salvlaram, lyricist, worked together. Cameraman Vasant Shinde's work was appreciated by the critics. Sulochana, Suryakant and Baburao Pendharkar were the leading stars.

Anant Mane and Nivas More founded Chetana Chitra and produced Payadali Padaleli Phule based on a story of Dada Mirashi. Sulochana, Chandrakant and Ramesh Deo were in the main cast. Budding music director Vasant Powar composed the music. Sudhir Phadke and Suman Hemadi (Kalyanpurkar) did the playback singing. Anant Mane's next film, Sangatye Aika, turned out to be a trend setter.

Of the four films produced in 1947, Vatkar Production's Aher (Gift) was different in the sense that a
documentary on the life of Dr. Babasaheb Ambedkar was also shown along with it.\textsuperscript{156} Based on a rural theme, it had Namdeorao Vatkar as an actor, director, story and lyric writer. Datta Davajekar scored the music.\textsuperscript{157}

*Surel Chitra’s Gruhadevata* (The Goddess of House) was based on a story of G.R. Kamat. The music was directed by Madhav Shinde. Rekha, Vivek and Chandbibi appeared in the main cast. The film turned out to be the launching pad for the child artist Baby Nilekha.\textsuperscript{158}

For Jaybhavani, Bhalji Pendharkar once again scripted a historical theme based on the love story of Haibatrao Nimbalkar, a Maratha Sardar, and Shamsani, a dancer, in *Nayakinicha Sajja*. The interesting features of this film were the inclusion of two Hindi songs, and the music composition and play back singing by Hemant Kumar, who rose to be a very popular music director in the Bollywood. Hansa Wadkar, Master Vitthal, Baburao Pendharkar and Usha Karve formed the main cast.\textsuperscript{159}

In the same year, a new film company *M.G. Production* was set up by Madhavrao Ghorpade and Nivas More and it
produced a comedy *Navara Mhanu Naye Aapala*.\(^{160}\) Dinkar Patil directed this comic story of twin brothers. Besides direction, he also wrote the screenplay and dialogues. Vasant Prabhu’s music and Raja Gosavi’s double role were the main attraction of the film.\(^{161}\)

*Jaybahvani Chitra* and *Surel Chitra* produced one movie each in the year 1959. Bhalji produced *Akashganga* (Galaxy), a family melodrama directed by himself. Besides direction, he also rendered the story and dialogues. He deputed Rhidayanath Mangeshkar for music composition. Bhalji once again selected Sulochana, Suryakant, Ramesh Deo and Master Vitthal as part of cast.\(^{162}\)

Madhav Shinde directed *Surel Chitra*’s film titled *Shikaleli Bayako* (An Educated wife), throwing light on the problem of educated girls, which was based on novel, *Doctor* by Nathmadhav. Dinkar Patil wrote the screenplay and dialogues. Ushakiran played the central role of Kamalini in this heroine-oriented film and Suryakant played the role of her husband Raghunath. P. Savalaram composed five songs and Vasant Prabhu scored music for them. All the
songs became very popular. Ramnath supervised the recording and Vasant Shelke handled editing. The film was very successful at the box office.\textsuperscript{163}

In the year 1960, the last year of the period under study, Kolhapur contributed three films to Marathi film industry. The year witnessed arrival of a new film production company, \textit{Nirmal Chitra}, founded by Hridayanath Mangeshkar. He produced \textit{Antaricha Diva} (Enlightenment Within).\textsuperscript{164} V.S.Khandekar rendered the story, dialogues and lyrics. Both the technicians and back stage artists of Surel Chitra proved their skills at shooting, recording, editing, make-up and costume designing. The film had six songs. Hridayanath Mangeshkar himself scored the music. Suryakant, Seema and Ratnamala were seen in the central roles.\textsuperscript{165}

\textit{Dinkar Chitra} presented a heroine-oriented film, \textit{Bhairavi}, which handled the imaginary story of a singer named Bhairavi. Dinkar Patil himself shouldered the responsibility of direction, production, story and dialogues writing. Interestingly enough, Bhimsen Joshi contributed his
melodious voice to playback. Minu Katrak took care of song recording. Choreographers Ashok Tate and Pratibha composed dance sequences. The film had thirteen songs for which Vasant Prabhu scored music. Dinkar Patil chose Chitra, Seema, Ramesh Deo and Salvi for acting. Unfortunately, the film failed at the box office and the failure led to the closure of the company.

_Surel Chitra’s Kanyadan_ was directed by Madhav Shinde. This was the last movie produced by the Kolhapur film industry during the period of the present study. G.R. Kamat penned the screenplay and dialogues, based on the story of Mahadeo Shastri Joshi’s novel _Jagavegale Sasar_. Ushakiran was very effective in the main role of Sumitra. Suryakant, Raja Gosavi and Salvi were the part of the cast. Vasant Prabhu scored music to the six songs composed by P. Savalaram. The song, _Lek Ladaki Ya Ghar Chi_ sung by Lata Mangeshkar became very popular. The film was an instant hit.

Shooting of five films was in progress in Kolhapur in the year 1960. Anant Mane was directing two films.
Shahir Parshuram and Chimanayanchi Shala. Under the banner of Manisha Chitra, Raja Panajape, G.D. Madgulkar and Sudhir Phadke came together for the film Suhasini. Surel Chitra's Mansala Pankh Asatat and Nimal Chitra's Bhav Tethe Deo were also being shot in Kolhapur.  

During the period from 1920 to 1960, Kolhapur film industry produced one hundred and two films in all. Thirty one film production companies were engaged in the production of films. Mumbai, Pune, Sangli and Nashik were the other centers of film production in Maharashtra.

During the period from 1932 to 1960, three hundred and twenty six films were produced in Marathi language. Out of these, Pune film industry produced one hundred and forty two films, Mumbai film industry produced one hundred films. Kolhapur film industry produced seventy eight films. Five films were produced in Sangli, while Nashik could see the production of only one film during this period.
<table>
<thead>
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<th>Year</th>
<th>Kolhapur</th>
<th>Pune</th>
<th>Mumbai</th>
<th>Sangli</th>
<th>Nashik</th>
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<td>1932-1935</td>
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<td>1936-1940</td>
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<td>1941-1945</td>
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<td>1946-1950</td>
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<td>1951-1955</td>
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<td>1956-1960</td>
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As seen in the illustration (Please see graph on Page 93), Kolhapur topped in the production of Marathi films till 1940 in comparison to Pune, Mumbai, Sangil and Nashik. Then the decline started. From 1941 to 1955, there is a slow rise in film production. In Pune, it is the maximum. In late 1960s, production of films at Kolhapur declined in comparison to other places.

In 1960, one phase in the history of film industry ended and another began with the foundation of the State of Maharashtra, which raised the hopes among many within the film industry about the bright future ahead for the industry, in anticipation of the positive Governmental attitude towards industry.

The trend of Tamasha films started in 1950s and gathered momentum from 1960 onwards. Marathi films shifted their focus from middle-class family dramas to reach out to the wider sections of the society.
References


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15. Interview - Vasant Painter, Cassette No.2.


19. V. Shantaram, op.cit., p.73.

20. Ibid., p.74.

21. Interview - Vijay Gajbar, Cassette No. 4.

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23. V. Shantaram, op.cit., p.572.


25. Ibid., p.171.


27. V. Shantaram, op.cit., p. 571.


29. Interview - Kiran Shantaram.

30. V. Shantaram, op.cit., p.92.


32. Interview - Kiran Shantaram.

33. G.R. Bhide and Baba Gajbar, op.cit., p. 166.

34. Interview - Vasant Vankadve, Cassette No.1.

35. Interview - Anant Mane, Cassette No.1.
36. V. Shantaram, op.cit., p. 572.
37. Ibid, p. 574.
40. Ibid., p.53.
42. V. Shantaram, op.cit., p. 573.
43. According to Shashikant Kinikar, the honour goes to Saint Tukaram of Master and Company, as it was censored and released earlier than Ayodhyecha Raja.
44. Sudhir Phadke, op.cit., p.9.
45. Govendrao Tembe, Maza Jeevanvihar, p.27.
46. Interview - Nanasaheb Yadav.
48. Ibid., p.9.
49. Response toquestionarrie.
50. Interview - Nanasaheb Yadav.
51. V. Shantaram, op.cit., p. 122.
52. Satyawadi, dated 31 December 1933.
53 V.Shantaram, op.cit.,p. 124.
54. Ibid., p. 138.
57. Sudhir Phadke, op.cit., p.11.
59. Leela Pendharkar, Mazi Jeevan Yatra (Marathi),
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63. Ibid., p.16.
64. Ibid., p.18.
67. Isak Mujawar, Dadasaheb Phalke (Marathi), Sadhana
    Prakashan, Pune, 1971, p.52.
68. Interview – Leela Pendharkar, Cassette No.2.
70. G.R. Bhide and Baba Gajbar, op.cit., p.60.
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73. Interview – Leela Pendharkar.

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76. Baburao Pendharkar, op.cit., p.142.


78. Vasant Sathe, op.cit., p.18.


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82. Ibid., p.17.

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98. Sudhir Phadke, op.cit., p.17.


100. Sudhir Phadke, op.cit., p.23.


103. Vasant Sathe, op.cit., p.28.

104. Ibid., p.30.

106. Vasant Sathe, op.cit., p. 29.


108. Baburao Pendharkar, op.cit., p.79.

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111. Leela Pendharkar, op.cit., p.47.

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116. Interview – Baby Shakuntala, Cassette No.5.

117. Interview - Nanasaheb Yadav.

118. Interview - Vijay Gajbar, Cassette No.6.


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127. Interview - Leela Pendharkar.
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132. Interview - Leela Pendharkar.
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141. Ibid., p. 46, 47.
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