

# Atmaram Bhende

## COMPUTER CARD

### Theatre personality

Name	Atmaram Bhende
Photographs	140
Articles/clippings/brochures	76+435+102
Books on	Nil
Books by	3
Audio material	Nil
Video material	1 interview

## Biodata

*Name:* Atmaram Govind Bhende

*Date of birth:* May 7, 1923

*Address:* Poornima, D/12 Dattaguru Society, Devnar, Bombay 400 088

*Education:* Licentiate in Textile Manufacture, VJTI, 1945

*Languages:* Marathi, Hindi, English, Gujarati

### Honours:

Special Executive Magistrate, 1972-80

Natyadarpan award for best comedian, 1976

Special award to Mr and Mrs Bhende for long service to Marathi theatre

Shankar Ghanekar Award of the Akhil Bharatiya Marathi Natya Parishad

President of the Akhil Bharatiya Marathi Natya Parishad, 1981

### Books:

*Sa Rammya Nagari*, translation of Thornton Wilder's *Our Town*.

*Ithe Lagne Julawli Jatat*, translation of Thornton Wilder's *The Matchmaker*

*Chimukli Swapne*, radio plays for children

*Aagantuk*, unpublished play

*Films:* Acted in 17 Marathi films from 1949 to 1987

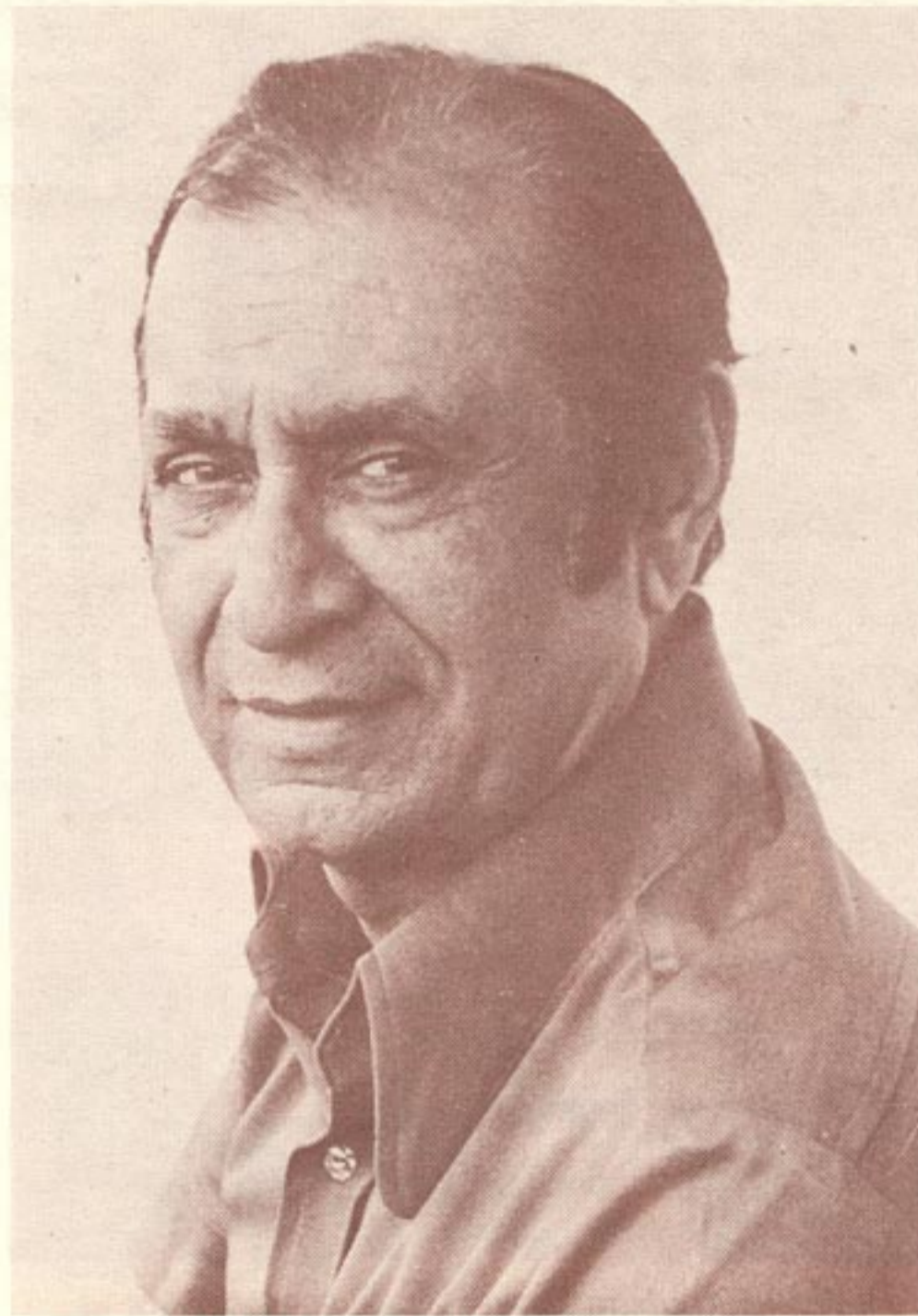
*TV:* Acted in and directed various TV plays since 1972

*Radio:* Closely associated with radio since 1942

Extracts from the video interview of Mr Atmaram Bhende taken by Mrs Asha Bhende and Shanna Navre

*Bapu, you have lived many different roles in the past 40 years. How did this begin? Which play did you first see as a viewer?*

I have been exposed to theatre even when I was in my mother's womb! My parents were enamoured of the theatre. They used to see plays whenever they travelled

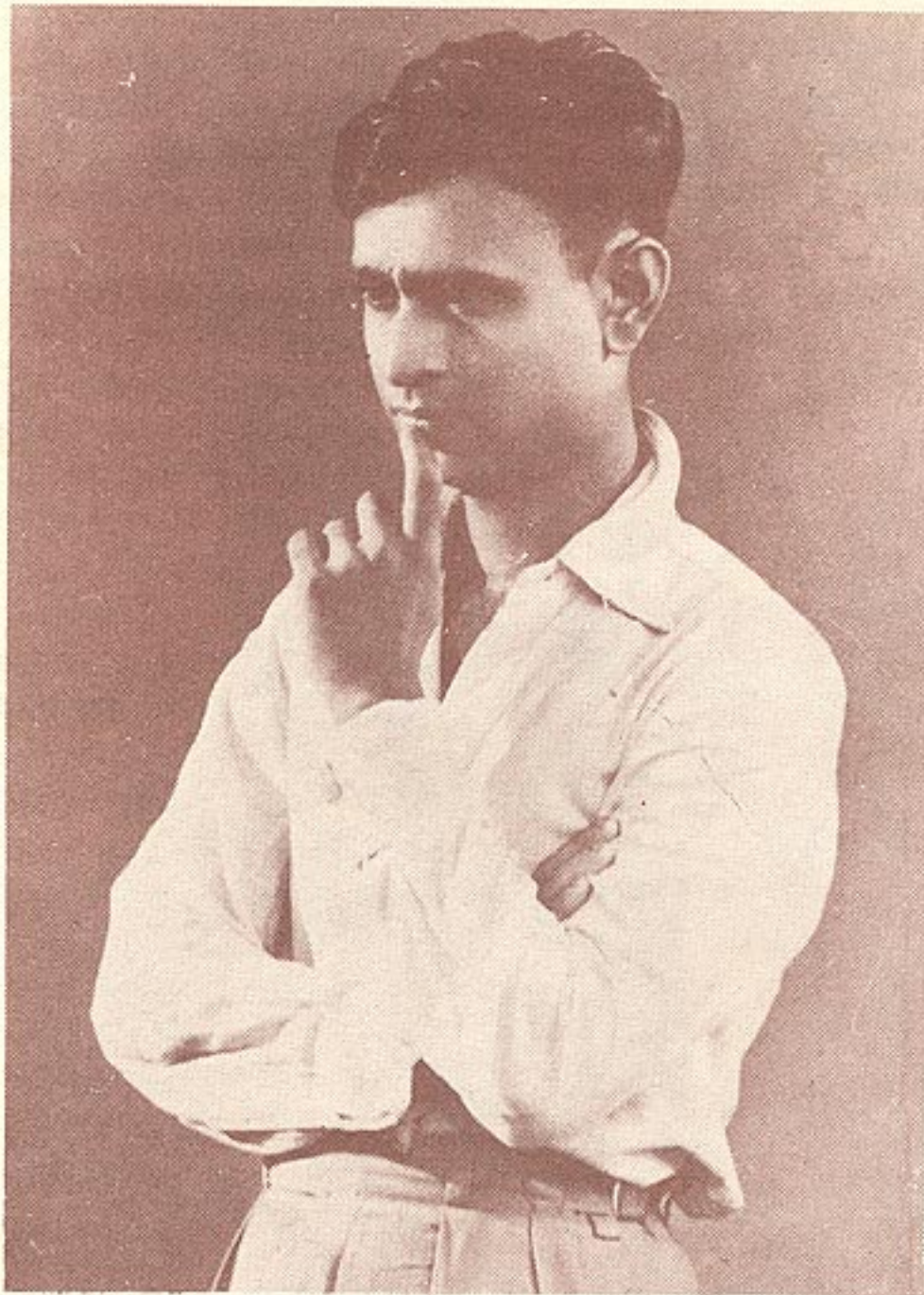


*Atmaram Bhende as himself*

out. They did not miss Gandharva's plays (Balgandharva alias Narayanrao Rajhans). They had a very large stock of gramophone records, a stock which even now few might have. I listened to this music right from my childhood. I started seeing plays from childhood.

I was born in Aronda village on the Terekhol creek in Sawantwadi, which was a princely state in British days. It was on the Goa border; only a river separating it; with Portuguese on one side and a British state on the other. As my original native place was in Goa, I was naturally attracted to the music and theatre of Goa. In Aronda I saw less theatre but many *dashavtari* performances. Marathi-speaking Goans used to come to our village and therefore theatre companies used to camp in Aronda for months. Luckily, the company used to camp in the vacant space alongside our house. A pit used to be dug. Most actors used to stay there. The bigger actors used to hire quarters in the town. They used to bathe at our well, spend some time with us. I used to get acquainted with them and they used to give me free passes. We could not normally afford a ticket. I saw various kinds of plays.

The first play I did was *Panhalgadcha Killedar* in the school gathering. It was most probably Misal's play and I did the role of a boy with a lamp who entertains the army



Atmaram Bhende in *Sashyachi Shinge*

and helps spying. He sings a song:

*My lamp, in cold and wind  
Flickers a lot,  
It has no fears  
In cold and wind.*

I knew singing and I used to enter with the lamp, jumping, entertaining the army. People liked this song and the head of the state, Bapusaheb Sawant (the prince), also liked it.

When I came to Bombay I had no connection with the theatre, and there was no chance of establishing a contact. I had to concentrate on studies. We were poor and scholarship was essential. Luckily my teachers were interested in cultural activities and specially in drama. When I was in the 7th I did *Totaya Natak*. When I was in the matric class we did Mama Warekar's *Turungachya Darat* and I got the important musical role which Bapurao Pendharkar used to do on the professional stage. This I did very well and I secured an entry on the semi-professional stage. There was not much of a professional stage in those days.

A gentleman called Mr Vithoba Zaoba was the director of *Turungachya Darat*. He was the mainstay of Chittaranjan Natak Mandali. He was a very good director and singer. Luckily they used to rehearse on the terrace of our school. Zaoba liked my role. It was very difficult to get

actors for female roles. I was young, short-statured and probably even good-looking! Zaoba selected me and asked me to attend rehearsals on the terrace after school. I did so. When no production was on he used to teach me to sing, and also some roles. This is how I was trained. You must remember that he was a 'comic' actor.

Considering the times Zaoba's thoughts were progressive. He used to tell me many things which were different... He was doing *Hunda* by Sokar Bapu for the Pathare Prabhu community. I did not belong to that community but he took me in the Chittaranjan Natya Sangh. He must have seen some talent in me.

(Facing some opposition) Zaoba gave me the role of Kashibai. Then he got me to do male roles in *Khadashtak* and *Dakhancha Diva*. Chittaranjan Natya Sangh used to produce plays by old playwrights and of new playwrights such as Tipnis. These plays were specially written for them. He had done the first performance of *Taklela Por* on Karna's life. This institute was a mixture of old and new.

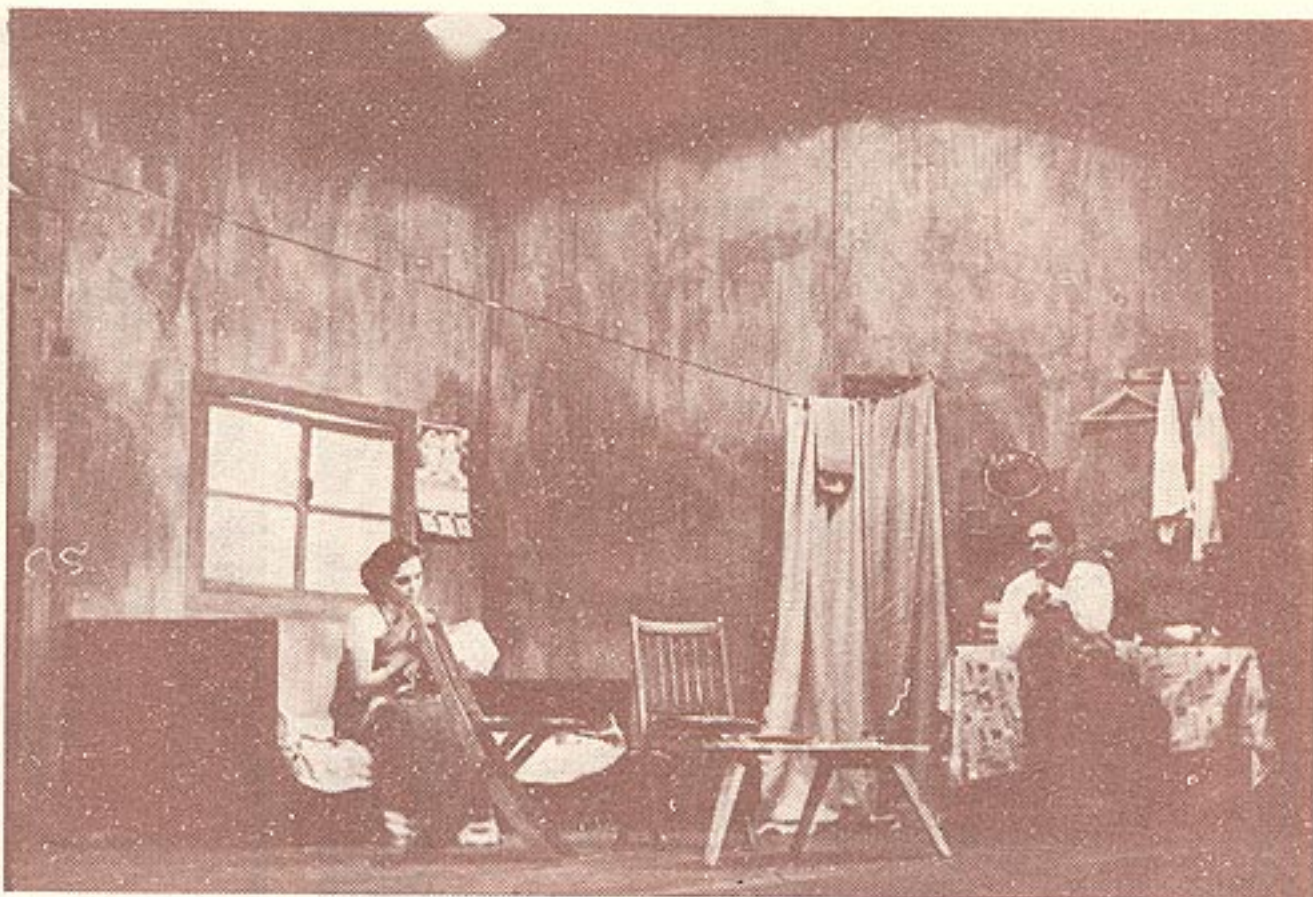
In 1941 I joined the V.J.T.I. to study engineering and I passed out in 1945. I became a Licentiate in Textile Manufacture. While in the second year, a friend got me a chance to do radio plays. I started going to the radio station at least once a week. I got contracts for Rs 5 per week. This meant Rs 20 per month which was more than my scholarship amount of Rs 10!

I could read any script which fell into my hands. There used to be programme called VOB news where the latest news was given. Anant Kanekar, V.H. Kulkarni, Prabhakar Padhye and Roy Kinikar used to scribble incoming news and hand over the papers to us from behind the glass window and we used to broadcast. It was difficult to decipher the handwriting of these people and immediately broadcast. This trained me in dialogue delivery. In the process I also learnt the importance of voice.

It was being generally said that Marathi theatre is dead and it should be revived. Different persons were making various attempts. Some felt that revivals of old plays would draw the people back to the theatre. I felt that the old should be discarded and new things should be ushered in, which would either eliminate or supplement competition from other media. For example, as film competes with theatre, we should give all that makes film popular. This meant that we should discard old make-up, curtains, lighting, dialogue style, comic and tragic scenes, raising of curtains, indiscriminate use of violins for background music, to give theatre a new turn and bring it closer to films. This would bring back the audience which had gone to films. Good scripts should also be written.

I got a chance. My schoolmate Shankar Adivrekar was the chief of the Marathi wing of INT. This wing had newly started and Madhav Manohar had offered his play *Sashyachi Shinge* to them. I thought this play had what I wanted and I wanted to do it. I wanted to do it with people whose views about this play were not different. At that

A scene from *Sashyachi Shinge*



time I did not like opposition and I used to drift away from people whose views would be different. *Sashyachi Shinge* (1946) was a play I directed in the true sense of the word. I consider this play important for a couple of reasons. In the first place it was farcical. We had not called it a farce then. We could have done it as a farce but at that time we had no idea about this form. People considered farce and *tamasha* low art forms and, though we felt otherwise, we did not want to shock them because this was our beginning. This play had scope for experimentation in curtains, set and lights. I had people with me who were prepared to work. We had no money but we took contracts for decoration and electrification at functions and public meetings. INT had Kannada, Gujarati, English and Marathi wings and I was appointed the convener of the Marathi wing. As a convener I used to select the place, select actors, sweep the floor, arrange for water, reach half an hour before others, clean the place of cigarette ends and matches so as to secure the use of the place again! I was doing all menial work including printing of tickets, make announcements etc.

When we took up this play we were not sure of the response from the audience. The theme was different and so were the styles of writing, decor, speech, costumes and make-up. There was scope for technical experimentation. I felt that our theatre needed technique. We had to build up the audience response from scratch. This meant canvassing tickets, asking people to come and see even without tickets! What we specially did was to invite well-known writers, people from the literary field, artists. We showed them what we were doing and asked them what our theatre needs, whether our effort will have an effect in theatre. INT was not formed only to do theatre. There was an ideology behind it. People were invited with a view to taking the ideology to them. We were attentive to their reactions.

People and press responded by saying that our theatre needed this and *Sashyachi Shinge* proved to be a landmark in my career as well as in Marathi theatre.

Where was the origin of my farces? I used to like the character of *Shankasur* in the *dashavatar* performances I used to see. I acted them out at home. I had a special liking for humour. I thought I had enough scope to show this liking in *Sashyachi Shinge*.

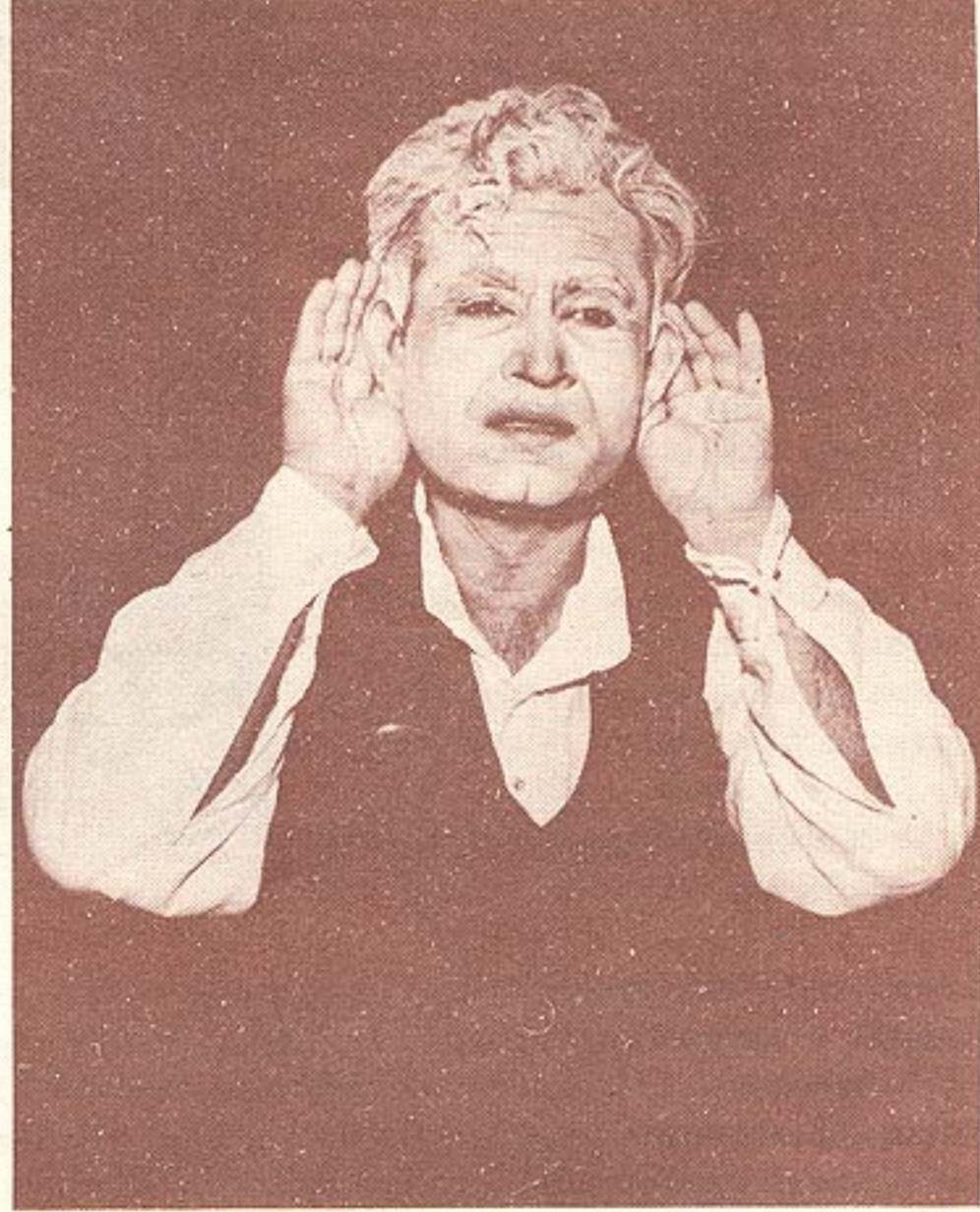
In Bombay I saw many humorous films and Master Vinayak used to be my idol. He had an ease of speech. I used to try to act like him. Bhalchandra Marathe was an assistant in Master Vinayak's film company and he later became my colleague. Marathe was an admirer of humour he had enjoyed in Master Vinayak's company. He used to speak about it to me. We became friends. For the humour of *Sashyachi Shinge* Master Vinayak was our model. . .

I selected Gangadhar Gadgil's *Vedyancha Sansar* and presented it as the first production of the newly opened Kala Kendra of Bharatiya Vidya Bhavan. I was in charge of the Kala Kendra in those days though later I left it. This play also contained some farcical humour. When I turned to *Zopi Gelela Jaga Zala* I decided to experiment in everything I did. I got Vasant Kamat to translate *Dial M for Murder* into *Phone Number 33333*. This had suspense in it. Then I did *Sakshidar*, which is Vidyadhar Gokhale's first play. This was a translation of *Witness For The Prosecution*. In *Kaksha* we experimented with technique. I had employed only vocalized *aalaaps* in *jogiya*, while the woman reminiscences. It was while thus experimenting that I collided with farce.

The background to *Zopi Gelela Jaga Zala* was that Baban Prabhu, Mukund Kothare and I used to see the films of Bob Hope, Charlie Chaplin, Laurel & Hardy and such others at Metro. We used to like Jerry Lewis because all of us liked farce. We got the idea and at the same time we got an offer from Mumbai Marathi Sahitya Sangh to



With Asha Bhende in *Dakkhancha Diva*



In *Krapp's Last Tape*

produce something for their annual festival. The Sangh authorities said, 'You are adept in humourous presentations and would you do *Are Baba Jahirat?*' We accepted the challenge and presented the play in a farcical style. People did not like it. The audience of those festivals was used to plays like *Samshaykallol* and *Khadashak*. They found farce akin to *tamasha* and they asked for their money back! We then thought that instead of being deceptive we should call farce a farce and present it as that. Hence we asked Baban Prabhu to write *Zopi Gelela Jaga Zala*. I thought Baban Prabhu had a talent to write humour. We presented it the way we wanted it. We got support from old actors like Raja Nene and Gujarati-Parsi actors like Phiroze Antia. People liked it.

The reason for the equation 'Farce=Bhende' was that others presented farces which were cheap. People liked and preferred our farce and so the equation. People feel that farce is tomfoolery and acrobatics. In a farce one should go upto the extent of one's experience and set a limit at that. If you exceed that limit people suddenly stop laughing. I demonstrated this to my colleagues. You lose your credibility when you exceed the limit and then, because you become incredible, people don't believe you. . . I realise that farce is the absurdity life. . . The CID inspector switches off the lights and lights his torch, the professor is absent-minded. Their gait, speech pattern, gestures are known to all and people laugh when these are exaggerated. The idea is to pinpoint these

defects light-heartedly and make people think while they are laughing. . . There are convex and concave mirrors in an Irani restaurant. You laugh when you see your own distorted figure. But then you also wonder whether you have in fact become too fat or too thin! This is farce.

Farce is not solely of the playwright, the director or the actor, but is a creation of all the three together. The actor has a greater role to play. Farce goes near the *tamasha* because a farce is not pre-planned and because it is improvised. Many think that farce is in fact *tamasha* because there are no limits on movements and because there is no 'fixed' play script. (But there are limits.). . . That is the difference between farce and *tamasha*. The limits are laid down in rehearsals. The playwright writes only the skeleton. For example, a hoodlum comes in, sees a bottle of liquor, goes to it and takes it. The actor may go directly to the bottle and pick it up, but the director will not agree to it, saying he did not enjoy it. The actor's skill comes into play here. He does it in a totally different way and thus the three of them contribute. Every actor has his variations. Shankar Ghanekar, Baban Prabhu, Atmaram Bhende and Kesto Mukherji will pick up the bottle differently.

*Is this not true of all roles?*

Yes, but there the difference will be marginal. . .

*While directing a farce, instead of specifying what to do,*

*G P Joshi, Prabhakar Jathar,  
Kashinath Ghanekar,  
Atmaram Bhende, Ram Bhadsavle,  
Suresh Karnik, Daji Bhatawdekar,  
Vijaya Mehta, Usha Paranjpe,  
Sunita Deshpande and  
P L Deshpande in Sunder Mee Honar*



*the director tries out various things with the actor, by asking him to do it in his way. Is that not so?*

In fact this is very important. If the director insists on what the playwright has written, it might not suit the body or the style of the actor. In a serious play the director demonstrates, but in a farce he has to bring it out of the actor. Thus farce not only takes shape in rehearsal but also changes during a performance.

Secondly, farce is very near the New Drama. You feel that all this is untrue, exaggerated. The new English play is described as farce by critics because the idea is absurd. You have to consider this while directing the play. I consider acting to be the international language and so the new play and farce should be effective even without words.

*You did Mate Tula Kay Havay. . .*

I thought that the temple could be shown effectively by doing the play on a revolving state. On the Birla Stage I used a revolving stage for the first time.

The play gained tempo from what the girl sees while going from one room to another. . . We used a symbolic set for *Davrechi Prateeksha* which was a group play and a propaganda play. A workers' meeting is in progress and a decision about the strike is to be taken. When the workers are waiting for Dawre, their leader, and talking with one another, one sees scenes from their homes in the background in a flash-back style. We kept one wall and a municipal (street) lamp. The wall used to slide away showing a house set with a little property. Then the wall used to slide back and the next speech used to begin. . .

I consider Vithoba Zaoba and Keshavrao Date to be my gurus, but I did not receive much training directly from anyone. I learnt through observation. I read Stanislavski whenever I got a chance and tried to imbibe what I learnt. But for that kind of acting suitable surrounding atmosphere is necessary. You cannot get that atmosphere in our

farical plays. Unfortunately our back-stage arrangements do not facilitate the kind of concentration Stanislavsky requires.

I decided to use this method while doing Dr Patwardhan (in *Sundar Mee Honar*). My fellow-actors used to say that I used to get transformed while making my entry, that I used to look old and infirm suddenly. I was young then.

I could not manage the trance in the first 20-25 shows where I had to concentrate on my lines and other things. But at a particular moment I felt I am Dr Patwardhan and Atmaram Bhende is watching me from the wings! I was convinced about the system then and I have been following it since.

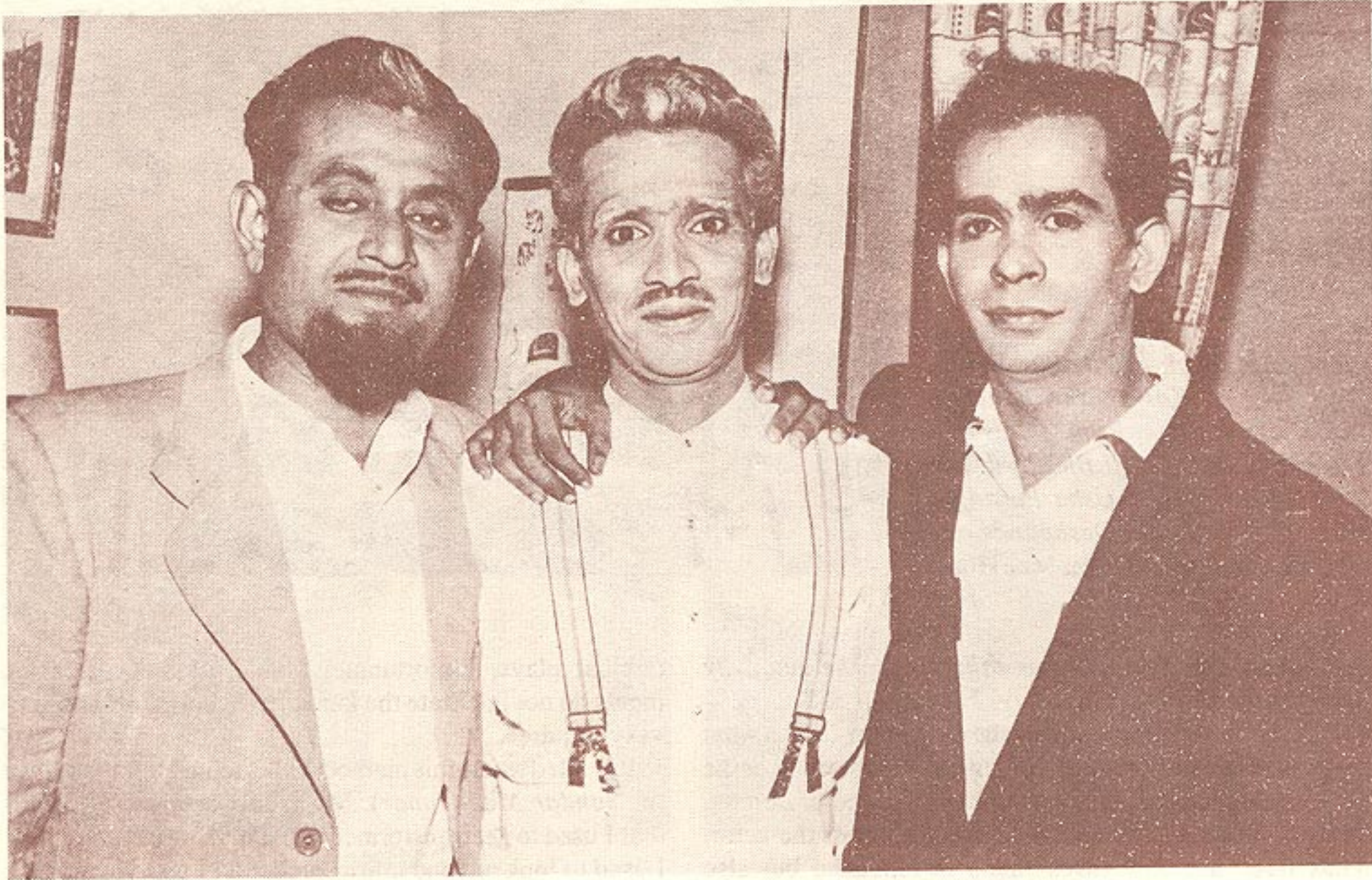
*You did some roles first done successfully by other actors. . .*

I was approached for such roles because it was known that I was fond of experimenting. The producers approached me because they knew I would do it differently. Let us take the example of Lakhoba Lokhande in *To Mee Navhech*. While reading and seeing the role I saw some discrepancies. Lakhoba claims to be a tobacco merchant from Nippani, which is on the Karnataka border, but his speech was not changed accordingly. I changed the language and brought to it a flavour of Kannada and Marathi of Kolhapur variety. I don't remember now, but I made many small changes. I made Prof Ballal (in *Prema Tuza Ranga Kasa*) a very happy person and removed the tedium by delivering his lectures fast.

*Were you in demand as an actor or as a director on the professional stage?*

As a director. The most gratifying feature of the invitation from the professional stage was that it meant acceptance of the importance and necessity of direction.

*Did those who had a regard for your experimental work*



*Atmaram Bhende, Mukund Kothare and Baban Prabhu in Dinuchya Sasubai Radhabai*

*feel that by going over to the professional theatre you had severed your bonds with the experimental theatre?*

Yes, but those around me did not feel so because they knew what my thoughts were. The general audience might have felt so. I was clear in my mind that the stream of the experimental theatre has to ultimately join the main stream of the professional theatre. Ultimately, the theatre of any country is its professional theatre. No one forms opinions about the theatre of Maharashtra by looking at its experimental theatre. The experimentation is for the professional theatre to pick up. My experimentation continued on the professional stage, but there were restrictions. Experimentation of the amateur stage was not so.

*Which of these experiments were accepted on the professional stage?*

In my time the changes were technical. The experiments in technique were more than those in content. Curtains made way for sets. Spots and dimmers were used in lighting. Tape recorders were used for background music.

Changes took place in make-up and sound system. The various changes that we had insisted on took place on the professional stage. We used black-outs for time lapses instead of rolling curtains and they used to sarcastically call ours *the dark theatre*. These same people started using even two tape recorders, dimmers for effect! My entire group went with me. I am satisfied that our people were in important positions in every professional group.

*You require a will to experiment. You require people to learn also. What did you do for this?*

I wanted this education to spread beyond us and I always had plans to impart training. I put in a lot of efforts but they did not succeed. Training is essential. We presented the technique of the radio play in a Ganesh festival and thus tried to educate people. While on tour with professional troupes, we used to hold discussions with groups from those towns and perform plays such as *Krapp's Last Tape*. . . I do join in the contemporary experiments in theatre but not as much as in the past. But I feel happy about whatever experimentation is going on.

# PRODUCTIONS

<i>Play</i>	<i>Playwright</i>	<i>Director</i>	<i>Producer</i>	<i>Participation</i>	<i>1st performance</i>	<i>Shows</i>
Hunda	S P Trilokekar	Vithoba Zaoba	Chittaranjan Natya Samaj	A	1942	3
Khadastak	S P Joshi	Vithoba Zaoba	Chittaranjan Natya Samaj	A	1942	3
Dakhancha Diva	Tipnis	Vithoba Zaoba	Chittaranjan Natya Samaj	A	1942	4
Turungachya Darat	Mama Warerkar	Vithoba Zaoba	Chittaranjan Natya Samaj	A	1942	2
Sashyachi Shinge	Madhav Manohar	Atmaram Bhende	Indian National Theatre	D A	07/03/46	25
Udyache Jag	Madhusudan Kalekar	Atmaram Bhende	Socialist Party Kalapathak	D A	18/08/47	10
Sashyachi Shinge	Madhav Manohar	K Narayan Kale	Mumbai Marathi Sahitya Sangh	A	01/01/49	4
Madhache Mohol	B V Nadkarni	Atmaram Bhende	Indian National Theatre	D A	02/02/52	3
Vedyacha Chaukon	Gangadhar Gadgil	Atmaram Bhende	Bharatiya Vidya Bhavan	D A	11/05/52	1
Davrechi Pareeksha	Madhav Manohar	Atmaram Bhende	Kalakar	D	1952	3
Sarech Saijan	Vyankatesh Vakil	Atmaram Bhende	Kalakar	D A	24/01/53	25
Zopalele Naag	Madhav Manohar	Atmaram Bhende	Indian National Theatre	D	14/02/54	3
Ramram Baburao	Shamrao Oak	Atmaram Bhende	Kalakar	D A	30/04/54	1
Ayee	Madhav Manohar	Atmaram Bhende	Kalakar	D	02/05/54	3
Eka Dagdat Don Pakshi	L S Bhatwat	Atmaram Bhende	Rangabhoomi Kalakar	D A	23/05/54	10
Kaksha	Tara Vanarase	Atmaram Bhende	Kalakar	D A	09/01/55	4
Are Baba Jahirat	C V Joglekar	Atmaram Bhende	Mumbai Marathi Sahitya Sangh	D A	26/04/55	
Lankechi Parvati	Mama Varerkar	Atmaram Bhende	Indian National Theatre	D A	06/12/55	4
Ma Nishad	Vasant Kamat	Atmaram Bhende	Kalakar	D A	19/04/56	2
Phone Number 33333	Vasant Kamat	Atmaram Bhende	Indian National Theatre	D A	06/10/56	25
Phone Number 33333	Vasant Kamat	Atmaram Bhende	Ajinkya Theatre	D A	1956	100
Ek Ratra Ani Ardha Divas	Leela Chitnis	Leela Chitnis	Natya Sadhana	A	28/09/57	7
Nishikantachi Nawri	Anant Kanekar	Nandu Khote	Mumbai Marathi Sahitya Sangh	A	23/04/58	4
Sundar Mee Honar	P L Deshpande	P L Deshpande	Mumbai Marathi Sahitya Sangh	A	30/04/58	25
Zopi Gelela Jaga Zala	Baban Prabhu	Atmaram Bhende	Indian National Theatre	D A	21/11/58	750
Pattharka Devata	Kamalakar Date	Atmaram Bhende	Indian National Theatre	D	16/04/59	
Sakshidar	Vidyadhar Gokhale	Atmaram Bhende	Indian National Theatre	D A	07/02/60	20
Dinuchya Sasubai Radhabai	Baban Prabhu	Atmaram Bhende	Indian National Theatre	D A	18/09/60	600
Naro Va Kunjaro Va	Vishram Bedekar	Atmaram Bhende	Indian National Theatre	D A	03/02/61	7
Sasa Palala Mhanun Mee Palalo	Suresh Vengurlekar	Atmaram Bhende	Rangabhoomi Kalakar	D A	30/04/61	5
Honaji Bala	C Y Marathe	Gopinath Sawkar	Goa Hindu Association	A	01/07/61	16
Mate Tula Kay Hava	G K Bhat	Atmaram Bhende	Indian National Theatre	D A	31/10/61	15
Tuze Aahe Tuja Pashi	P L Deshpande	P L Deshpande	Mumbai Marathi Sahitya Sangh	A	1962	80
Ek Asto Raja	S N Navare	Atmaram Bhende	Indian National Theatre	D	05/05/63	5
Seemevarun Parat Ja	Bal Kolhatkar	Atmaram Bhende	Natya Mandir	D	30/09/63	100
To Mee Navhech	P K Atre	M G Rangnekar	Natya Niketan	A	24/04/64	21

<i>Play</i>	<i>Playwright</i>	<i>Director</i>	<i>Producer</i>	<i>Participation</i>	<i>1st performance</i>	<i>Shows</i>
Apradh Meech Kela	Madhusudan Kalelkar	Atmaram Bhende	Natya Vaibhav	D	01/09/64	800
Prema Tuza Ranga Kasa	Vasant Kanetkar	Atmaram Bhende	Kala Vaibhav	D A	1964	100
Patita Ekada Patita Ka Sada	M G Rangnekar	M G Rangnekar	Natyaniketan	D	02/05/65	14
Katha Kunachi Vyatha Kuna	G G Parkhi	Atmaram Bhende	Shreerang Sadhana	D A	01/06/65	100
Tuze Aahe Tujapashi	P L Deshpande	P L Deshpande	Shreerang Sadhana	A	27/06/65	250
Diva Jalude Sari Raat	Madhusudan Kalelkar	Atmaram Bhende	Natya Vaibha & Shreerang Sad.	D	27/10/65	1000
Prapancha Karava Netaka	Madhav Kulkarni	Atmaram Bhende	Shreeranga Sadhana	D A	27/02/66	15
Chhayarani	Vasant Gangal	Atmaram Bhende	Natyakalopasak Mandal	D	25/04/66	5
Tuze Aahe Tujapashi	P L Deshpande	Atmaram Bhende	Wadke & Majgaokar Association	D	28/07/66	50
Ek Hatti Mulgi	Vijay Tendulkar	Atmaram Bhende	Kalavaibhav	D	21/11/66	40
Vijayache Varas Amhi	Madhusudan Kalelkar	Atmaram Bhende	Natya Vaibhav	D	1966	50
Manoos Khanari Kombadi	Atmaram Bhende	Atmaram Bhende	United Theatres	D A	24/11/67	
Pita Putra He Pavitra Pratapi	Jayshankar Gulve	Atmaram Bhende	Shraddha Theatre	D A	11/06/68	5
Yakshanandan	Ratnakar Matkari	Atmaram Bhende	Indian National Theatre	D A	01/09/68	10
Padri Padla Pavitra Zala	Madhusudan Kalelkar	Atmaram Bhende	Natya Vaibhav	D	23/10/68	90
Putra Manavacha	Asha Bhende	Atmaram Bhende	Indian National Theatre	D	16/11/69	7
Ashi Bayako Havi	P K Atre	Atmaram Bhende	Atre Theatres	D	04/12/69	35
Preeti Pari Tujavarati	Rajaram Humne	Atmaram Bhende	Indian National Theatre	D A	19/03/70	124
Napolean	Kavita Naravane	Atmaram Bhende	Indian National Theatre	D A	14/08/70	4
Pant Tukaram	L K Ayre	Atmaram Bhende	Chandralekha	D	22/10/70	15
Te Haveta Maze Mala	Prabhakar Vengurlekar	Atmaram Bhende	Kalpakala	D A	10/03/71	10
Majhya Baykocha Mulga	Ratnakar Matkari	Atmaram Bhende	Poornima	D A	24/03/71	10
Nanu Joonla Ase Ghadale	Sharad Ghag	Atmaram Bhende	Kalaghar	D A	02/01/72	10
Atrupta	Shashikant Mahadik	Atmaram Bhende	Poornima	D A	08/04/72	
Bayako Nasavi Shahani	Nana Karmarkar	Atmaram Bhende		D	21/06/72	50
Akuleena	P B Bhave	Atmaram Bhende	Ajinkya Theatres	D A	17/08/72	99
Shubhamangala	Nana Karmarkar	Atmaram Bhende		D	1972	
Pappa Sanga Kunache	Suresh Khare	Nandakumar Raote	Kala Vaibhav	A	28/04/73	37
Pala Pala Kon Pudhe Pale To	Baban Prabhu	Atmaram Bhende	Poornima	D A	26/08/73	210
Panchechalis Hech Lagnache Vay	Ratnakar Matkari	Ratnakar Matkari	Natyanjali	A	03/03/74	21
Tarun Turka Mhatare Arka	Madhukar Toradmal	Madhukar Toradmal	Natya Mandar	A	04/08/74	121
Janata Ajanata	Madhusudan Kalelkar	Atmaram Bhende	Welcome Theatres	D A	01/02/75	10
Mana Pakharu Pakharu	S N Navare	Nandakumar Raote	Abhijat	A	09/08/75	34
Navryala Havi Maitreen	Ramesh Mantri	Atmaram Bhende	Natya Mandar	D A	09/04/76	100
Hech Amche Teertharoop	M G Rangnekar	M G Rangnekar	Natyakalopasak	A	25/04/76	2
Ya Chimnyanno Ya	Yeshwant Deo	Atmaram Bhende	Bolkya Bahulya	D	17/01/77	107
He Ki Te, Te Ki He	Mukund Kothare	Atmaram Bhende	Poornima	D A	27/05/77	44
Bayka Tya Baykach	Datta Keshav	Atmaram Bhende	Santoshi Theatres	D A	22/07/77	67



<i>Play</i>	<i>Playwright</i>	<i>Director</i>	<i>Producer</i>	<i>Participation</i>	<i>Ist performance</i>	<i>Shows</i>
Honeymoon Zhalach Pahije	Ramesh Mantri	Atmaram Bhende	Atre Natya Mandir	D A	13/08/77	53
Chor Bazar	Suresh Piprodia	Atmaram Bhende	Poornima	D A	08/04/78	18
Rajya Konachya Bapache	Atmaram Sawant	Atmaram Bhende	Bhagyashree Theatres	D A	23/05/78	13
Zopa Ata Gupchup	Ashok Patole	Atmaram Bhende	Natya Mandar	D A	28/06/78	51
Ya Dolyanchi Dona Pakhare	Madhusudan Kalelkar	Atmaram Bhende	Natya Vaibhav	D A	12/08/78	34
Ata Matra Kamal Zali	Ramesh Pawar	Jayant Vyas	Maharashtra Rangabhoomi	A	25/08/78	11
Malkin Malkin Dar Ughad	Anil Sonar	Atmaram Bhende	Nishigandha	D A	09/01/79	19
Ranicha Baag	A V Warty	M G Rangnekar	Ajinkya Theatres	A	21/03/79	18
Agantuk	Atmaram Bhende	Kamalakar Sarang	Abhishek	A	30/07/79	
Ikde Villian Tikde Milan	Shashikant Konkar	Atmaram Bhende	Varada Ganesh	D	01/10/79	15
Nasti Bilamat	Gangadhar Gadgil	Atmaram Bhende	Indian National Theatre	D A	15/11/79	5
Saripata Ha Sausaracha	Ramesh Padwal	Atmaram Bhende	Dushyanta Theatres	D	02/12/79	
Hatakhali Doke Astech Ase Nahi	H S Kharat	Atmaram Bhende	Kalasiddhi	D A	23/01/80	5
Gulam	S N Navare	Nandakumar Raote	Abhijat	A	29/02/80	47
Lage Bandhe	Datta Keshav	Atmaram Bhende	Yashodhan	D A	27/06/80	52
I Love Bombay	Sylvester D'Cunha	Sylvester D'Cunha	Sylvester D'Cunha Presents	A	12/11/80	42
Potyatoon Gotyat	Chandrakant Deshpand	P Buddhisagar	Vividh	A	24/05/81	
It's Not Funny	Sylvester D'Cunha	Sylvester D'Cunha	Sylvester D'Cunha Presents	A	08/11/81	25
Tommy	Pete Townsend	Hoory Marolia	Hoory Marolia	A	19/02/82	5
Tumboot Shirla Unta	Ranganath Kulkarni	Atmaram Bhende	Ranganath Kulkarni Sadar	D A	15/09/82	19
Kamla	Priya Adarkar	Sylvester D'Cunha	Sylvester D'Cunha Presents	A	09/10/82	9
Nate Yugayuganche	Madhusudan Kalelkar	Atmaram Bhende	Natya Prapancha	D A	01/11/82	90
Madhuchandracha Farce	Anil Joshi	Atmaram Bhende	Navin	A	08/06/83	14
Lal Bangli	Kusum Abhyankar	Atmaram Bhende	Ajinkya Theatres	D	16/06/83	
Eka Chatura Naar	Dashrath Sonar	Sonar	Shreekant Bade	A	08/03/84	3
Saubhaggya	P B Bhav	Kumar Sohoni	Natya Sampada	A	13/08/84	4
It's All Yours Janab	Bharat Dabholkar	Bharat Dabholkar	Sylvester D'Cunha Presents	A	19/10/84	35
Bayko Palali Maheri	Sham Phadke			A	1984	19
Bhangadishivay Ghar Nahi	Mahohar Katdare	Prakash Inamdar	Shreeranga Sadhana	A	1984	28
Gharoghari Matichya Chuli	Datta Keshav	Atmaram Bhende	Shreeranga Sadhana	D A	1984	28
Manini	Madhusudan Kalelkar	Atmaram Bhende	Shree Chhaya	D	03/05/85	10
Tichyakade Ahe Mhanun	Ashok Patole	Kamalakar Sarang	Kalarang	A	03/08/85	44
Karun Karun Bhagli	Anil Sonar	Bharat Tandel	Kala Vaibhav	A	28/10/85	13
Bottoms Up	Bharat Dabholkar	Bharat Dabholkar	Burjore Patel & Maclome Brats	A	08/01/86	127
Mithitoon Mutheet	Kamalini Phadke	Atmaram Bhende	Natakghar	D A	20/06/86	74
Apradh Meech Kela	Madhusudan Kalelkar	Padmakar Athavle	Aviram Productions	A	05/08/87	33

**Productions of which the date of the first performance is not ascertained.**

Most of these plays have been performed on contract basis with different casts by different producers over the years, hence the dates of first performances cannot be ascertained.

<i>Play</i>	<i>Playwright</i>	<i>Director</i>	<i>Producer</i>	<i>Participation</i>	<i>Shows</i>
Lagnachi Bedi	P K Atre			A	300
Bebandshahi	Aundhkar			A	25
Teen Chok Tera	Shyam Phadke	Mukund Kothare		A	30
Sashtang Namaskar	P K Atre			A	25
Jag Kay Mhanel	P K Atre			A	20
Uyacha Sausar	P K Atre			A	25
Udala Tar Pakshi Budala Tar					
Beduk	Baban Prabhu	Atmaram Bhende	Poornima	A	10
Bhavabandhan	R G Gadkari			A	2
Bhramacha Bhopla	P K Atre			A	5
Pantachi Soon				A	5
Mahatarpanche Dohale				A	5
Totaya Natakhar	N S Phadke	Lele		A	1
Swayamsevak	Mama Warekar	Atmaram Bhende		A	3
Mee Ubha Aahe	P K Atre			A	5
Vande Bharatam	P K Atre			A	5
Devmanoos	Nagesh Joshi	Atmaram Bhende		D	10
Swastik Bank	Bende			A	4
Babee	Bende			A	4