

Pragji Dossa

INFORMATION CARD

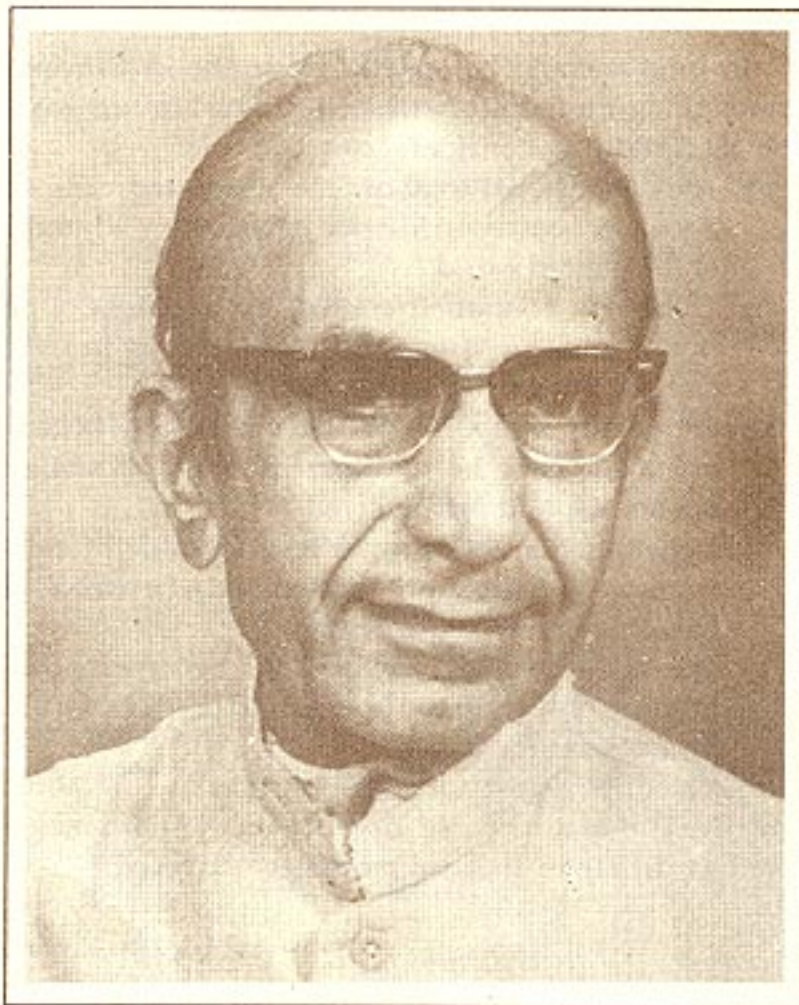
Theatre Personality

Name	: Pragji Dossa
Bio-data	: 2
Photographs	: 10
Printed Material	
Articles	: 12
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- Awards/honours :* Soviet Land Nehru Award and Gold Medal 1966 and again in 1983.
Narmad Gold Medal in 1976.
All India Radio Golden Jubilee Memento presented in 1977.
World Theatre Day Award from Triveni, Baroda, 1978.
Indo-Soviet Friendship Certificate, 1978.
Gujarati Drama 125 years Centenary Celebration Trophy, 1979.
Gujarat State Sangeet Nritya Natak Akademi Award and Tamrapatra, 1980.
Film Writers' Association Award, 1980.
Swar Sadhana Ratna Award from Musical Art Society, 1991.
Gujarat Sahitya Akademi Awards 1969, 1971, 1983, 1984 and 1988.
Honoured by the All India Marathi Natya Parishad, 1989.
U. S. Flag hoisted

Bio-data

- Name* : Pragji Jamnadas Dossa
Date of Birth : 7th October 1907
Residential : Turf View
Address : Hornby Vellard, Worli
Bombay 400 018.
Profession : Playwright, director and actor
Education : Inter Arts
Awards/honours : Halai Bhatia Gold Medal, 1961.



Pragji Dossa

Pragjibhai, your family has been engaged in trade for at least two to three generations. What made you turn to theatre?

In 1913, when I was six years old, we used to live in the Fort area. Rasakavi Raghunath Brahmabhat was our neighbour. The New Empire theatre was close by. In it Arya Subodh Natak Mandali, a traditional drama troupe, used to perform. Rasakavi asked me, 'Young boy, would you like to see a play?' Who would say no? I went with him and saw a performance of *Sukanya Savitri*. I was a boy and I liked the magical atmosphere. I wanted to see the play again and again and did so. A little later I attended the first night of *Buddhadev*, Rasakavi's own creation. He invited me and I went to the theatre without informing anybody. Everybody got worried. Inquiries were made with the relatives. The performance ended at about 3.30 a.m. I burst out crying and Rasakavi asked me wondering what had happened! I told him about my secret, 'My parents would beat me.' Finally Rasakavi accompanied me to my house and advised my parents not to scold me as I was deeply attached to theatre . . . In my college days poet Jaman, a revolutionary playwright in Gujarati, founded an amateur theatre group called Bhatti Seva Samaj. I joined it and played female roles . . . The Samaj used to bring out a quarterly called *Kalapi*. On Jamanbhai's suggestion I began writing novels for *Kalapi*. Jamanbhai said, 'There are many dramatic moments and dialogues in your writ-

ing. You write a play.' . . . My early writing was in the old, traditional style because Jamanbhai himself wrote in that style.

Did you ever think of turning entirely to theatre at that time?

That was not possible as in 1928 my father died of throat cancer. As the eldest member of the family I had to look after 14 ginning and pressing factories. From 1928 to almost 1942 I was engrossed in business. In 1930 I went to China and Japan as we had our business seats there. In my trips in 1931 I had an occasion to travel with Pandit Jawaharlal Nehru and Indiraji too . . . In both the countries I saw lot of theatre . . . *Noh* and *Kabuki* etc. . . . In Japan I won a Cup in a Billiards Competition arranged by the Indian club!

You have been closely associated with the old Gujarati theatre. What were the causes of its decline?

Firstly the internal 'politics' and the consequent wrangles. In addition the proprietors were speculators and interested in horse racing. They lost often and the companies suffered. Secondly 'the broad, gaudy acting' . . . I remember in a session of Gujarati Sahitya Parishad held in Ahmedabad (1909) Nrisinha Vibhakar, a playwright, prophesied that if Gujarati theatre does not transform itself it will die. This was in 1909 . . . Then came the cinematic invasion . . . An important reason was that those artistes belonging to the Nayak and Bhojak communities began turning to other professions.

We would love to have some more information from you about the traditional Gujarati theatre.

Its chief characteristic was an abundance of songs and music. The themes were social and the spectators felt that the themes were their own stories!

But the acting moved away from realism.

Yes, because people liked moving away from realism. Shakespeare, *Kabuki*, *Noh* or even Marathi theatre has preserved their respective styles but we chose not to do so.

You has also written for the new Gujarati theatre.

Yes. In 1949 I saw *Lagnani Bedi* produced by the I.N.T. and realised that things had changed. Before that in 1924 I had written a play for children. Columbia Gramophone Company had produced a recording of it.

C. C. Mehta had said that you are one of the three who have pioneered the writing of one-act plays for the Gujarati theatre . . . Did you find it difficult to work for the modern theatre?

No. I wrote *Samayna Vaben* for Madhukar Randeria and authored *Gharno Divo* for the centenary celebra-

tions. The latter won an award, Narmadachandrak. . . To achieve the changeover, I deleted the comic which invariably formed a separate part of the old theatre. I included the comic, made it intrinsic. . . I wrote *Mangal Mandir* for the I.N.T. It won the first-award in the Bombay State Competition. This was followed by *Cbhoru Kācbhoru* (Spoilt Brat). This was performed even abroad—300 performances in Russia. Its set had 32 steps.

Pragjibbai, you referred to song and music as one of the most important components of the old rangabhoomi. Why did the modern theatre eliminate it? Firstly because C. C. Mehta or K. M. Munshi saw the theatre abroad. This theatre kept opera and drama separate. They followed the vogue here in India.

Thus to distinguish between opera and drama, we kept music out. And as we did not have an opera, the old, indigenous theatre with song and music was also lost!

Yet even today we have plays presented with song and music, e.g. *Rakbna Ramakada* by Avinash Vyas.

As there are very few persons who have enjoyed contacts with the old as well as the modern theatre, let us continue about the old rangabhoomi a little more. What was the scope of music in it? Was the music fit to be called classical etc.?

Vadilal Ustad, a major composer, was a disciple of Pandit V. N. Bhatkhande. Therefore his taste was towards classical music. Then we had Dalsukhram Thakur, an actor-singer well-versed in singing of *dbrupad*-s. He used to sing all the four parts of a *dbrupad*-based composition and elicit appreciation from a musician such as Ustad Maula Baksh, who would be sitting in the first row!

But were the actor-singers generally speaking trained in classical music?

Yes, e.g. Amrut Keshav Nayak was an expert in the Lucknow style of *kathak*. He had learned from Kalikaprasad, Bindadin. Another was Ashraf Khan as also Jaishankar Sundari. From the modern theatre also we had *Jaisal Toral, Moti Verana Chokma* etc. *Anahatnada, Surdas, Krishnadas* and *Trajve Tolaya Bhagvan* (from Vidyadhar Gokhale's original Marathi) . . . Recently *Yogeshwar Sbri Krishna* . . . All these have song and music.

Perhaps song and music are staging a comeback in our theatre. This leads to a larger question. How would you compare/describe the audience of the two theatres? The audience of the old theatre expected song and music.

My intention is to ask you whether the audiences expected something different than an evening's entertainment? Good thoughts, reflection of the social issues etc.?

Yes, the old *rangabhoomi* was expected to inform and also to reform e.g. a spoiled child was supposed to be reformed by a didactic presentation. The modern theatre does not accept this . . . it wants entertainment. May be because life is full of struggle . . . you may term this as escapism. Look at the plays offered by the modern theatre. The first period was from 1941-60 in which IPTA was active. Balraj Sahani, K. A. Abbas, Prithviraj, Jaswant Thakkar, Dina Gandhi . . . Then we had I.N.T. with its remarkable productions. This was followed by the third phase after 1960, the age of Pravin Joshi.

From the amateur (avetan) phase our modern theatre has also become commercial. Is there any difference between the old commercial and the new commercial theatre?

The new theatre is technically superb. Acting, direction, production etc. are impressive. Most of the plays are mystery plays and many times they have immorality and vulgarity! But audiences would surely get tired of these.

As you have referred to direction and acting, I would like to ask you something about Surdas. You were involved in it as an actor and a writer. Surdas' role was a challenge. What do you feel about it? Secondly, a playwright usually writes for somebody else. Here it was not so. How does this affect?

It was not difficult because I had studied *pushtimarg*. Also had read Surdas and about his life. I had studied Sanskrit in my college and that also helped . . . In 1965 I presented Surdas and it was appreciated by Brajratnalalji Maharaj . . . Vishnukumar Vyas directed the play. Surdas was 108 when he died. (The fact was, however, overlooked by the director.) My reading helped me and when I, in my *abhinaya*, introduced tremors in hands and feet . . . all the *maharaja*-s wept. They complimented me on my characterisation.

When did you feel like directing?

I directed *Akbanda Saubbagya*, but the rehearsals, I felt were obstacles to my creativity. However, this experience helped me when I directed my plays for children.

You also left acting because it proved time-consuming . . . Let us talk a bit about your work in children's theatre.

I remember in a conference held in Japan to discuss childrens' theatre it was concluded that childrens' theatre should actually be satisfying to adults as well as the children . . . This truth I caught on. In my writing for children there is a strong story, action and music

too . . . Finally I evolved a syllabus to teach theatre to children. This was accepted even in Russia . . . In Russia *Chboru Kachboru* was presented in Russian by Russian artistes in Indian costumes. It had 300 performances. The story evolves round the idea that children should neither be pampered nor dealt with too strictly. The play was also performed in Germany. In 1967 I was invited to study children's theatre in Germany.

My course for children which I (along with Vanalataben) have introduced in India is of two years. It has mime, voice training and also introduction to the sentiments of *adbbuta* (wonderous), *basya* (laughter), *karuna* (pathos). The course was appreciated by many. For example Jack Davis (American) who has written extensively on children's theatre commented on my curriculum: "If this is the kind of thing that is done in all schools in India then you are surely far in advance of U.S.A. I can only marvel at the thoroughness and diver-

Pragji Dossa in the role of Soban Bhaiyya in the play Swayamsiddha, 1967.



sification of your drama." Similar appreciative comments were received from the International Theatre Institute, Paris.

What is the relative importance of native talent in children and their exposure to training?

They must have some concept to begin with . . . a hidden strength which we are to develop. This is creative dramatics.

How could you differentiate between the Western and Asian or the Eastern theatre?

We are strong in *abhinaya*, direction and production. But technically (scene change etc.) they score over us. Secondly, we do not come up with new plots, we rather borrow them from the west.

But in China and Japan?

Theirs is a different story. They follow the traditional theatre strictly.

Compared to the Gujarati stage what would you say about theatre in Marathi, Bengali, Hindi or theatre in the South?

Many of my plays, have done well in Marathi such as *Swayamsiddha* (310 performances) . . . Gujarati theatre spends a lot on advertisement, theatre rent and honoraria to the artistes as compared to what happens in Marathi theatre. Also we are a Sunday theatre unlike the Marathi . . . I have seen Shambhu Mitra's, Badal Sircar's theatre . . . Their plays are more sentimental.

You have read Natyashastra and other theatre theories. Any comments?

Many westerners believe in realistic theatre which *Natyashastra* does not follow . . . Take *Ba Retire Thay Chbe*. In my view the play has a heroine which can be described as *swakiya*, *praudba* and *vichitravibhrama* to use the language of the *Natyashastra*. Even the playwright may not be aware of this . . . I have seen the Brechtian and Absurd Theatre too. But . . . when Labhshankar Thakkar and Chandrakant Sheth or Madhu Rai wrote *Ek Undar Ane Jadunath* or *Ek Yugal Ane Char Jan* etc. the plays did not run. So I feel we have the theatre which we like.

What happened to your work of writing an account of the contemporary Gujarati stage?

Gujarati Natya, which I edited was aided by Pranalal Seth and Pravinchandra Gandhi of Dena Bank. It did not have many subscribers though the annual subscription was Rs. 6/- . . . the organisation which sponsored it i.e. the Gujarati Natya Mandal wound up and the work stopped. However the reaccount from 1852 to 1879 has been published.

What satisfies you more creatively, publication or presentation of a play?

In a presentation you see your characters alive but a play should also be published . . .

One question with reference to Gujarati theatre in Bombay. We seem to have only the commercial variety unlike in Marathi or Bengali.

Mostly it is so.

In your opinion what is the future of the Gujarati stage?

The way we are getting new artistes, directors etc, I think the future is bright. A play should be such as to make the spectator feel, 'I am there. This is a part of my life.' Now we get plays which go above your head. Such plays never get repeat audiences.

Interviewer: Utpal Bhayani

Pragji Dossa: List of Productions

Sr. No.	Title	Adaptation from play/novel by	Language	Institute	Year	No. of Performances
1.	Sansar Panth	—	Gujarati	Yuvak Sammelan	1929	3
2.	Sattana Chhande	—	Gujarati	Laad Yuvak Mandal	1939	3
3.	Moha Bandhan	—	Gujarati	Laad Yuvak Mandal	1940	3
4.	Man na Tarang	—	Gujarati	Yuvak Sammelan	1942	11
5.	Panth Bhulela	—	Gujarati	Yuvak Sammelan	1949	5
6.	Samayna Vahen	—	Gujarati	Dasha Porwad Hitechhu Sabha Other institutions	1950	2 60
7.	Gharno Diwo	—	Gujarati	Yuvak Sammelan	1952	3
8.	Gharno Diwo	—	Gujarati	I.N.T. Other institutions	1953	15 +600
9.	Ghar ka Chirag	—	Hindi	—	1961	5
10.	Punaravartan	'I Have Been Here Before' by J. B. Priestley	Gujarati	Rangbhoomi Other institutions	1950	18
11.	Jeevan Deep	—	Gujarati	Shri Deshi Natak Samaj	1955	8
12.	Mangal Mandir	—	Gujarati	I.N.T. Other institutions	1955	78
13.	Rahile Door Ghar Maze	—	Marathi	Rajani Theatre	1972	48
14.	Chhoru Kachhoru	—	Gujarati	Kala Niketan Other institutions	1956	10 150
15.	Spoilt Child (Chhoru Kachhoru)	—	Russian	Gorky Theatre (USSR)	1959	300
16.	Sahakarna Diwa	—	Gujarati	Bombay State	1957	2
	Sahakarche Diwe	—	Marathi	Bombay State	—	3
	Sahakarke Deep	—	Hindi	Rangbhoomi	—	2
17.	Anahat Naad	—	Gujarati	I.N.T.	1957	1
18.	Man ni Maya	—	Gujarati	Kala Kshetra	1959	12
19.	Jevi Chhun Tevi	—	Gujarati	Yuvak Sammelan	1959	2
20.	Jevi Chhun Tevi	—	Gujarati	Rangforum	1960	40
21.	Jevi Chhun Tevi	—	Gujarati	Rajkot Kendra	1961	5
22.	Prithvivallabh (Co-writer: Madhukar Randeria)	K. M. Munshi	Gujarati	Bharatiya Kala Kendra & others	1962	10
23.	Ek Andhari Raat	Jayant Bhatt & Veena Dave	Gujarati	Kala Pathik	1963	40
24.	Poonam ni Raat	—	Gujarati	Kala Kendra	1963	78
25.	Senthinu Sindoor	—	Gujarati	Bharat Kala Kendra	1964	25
26.	Maa Te Maa	Shayda	Gujarati	Gujarat Theatres	1964	40

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27.	Akhand Saubhagya	—	Gujarati	Gujarat Theatres	1965	10
28.	Swayamsiddha	Manilal Bandopadhyay	Gujarati	Kala Darshan	1966	40
29.	Swayamsiddha	Manilal Bandopadhyay	Marathi	Shree Stars	1967	330
30.	Paap Kunache Shaap Kunala	—	Marathi	Shree Stars	1975	40
31.	Adhikar	Gulshan Nanda	Marathi	Shree Stars	1976	45
32.	Adhikar	Gulshan Nanda	Gujarati	Bahuroopi	1976	48
33.	Lavanyamayi Lash	—	Gujarati	Rangmanch	1966	3
34.	Mindhal Bandhya Haath	—	Gujarati	Aruna Kala Kendra	1966	40
35.	Khovayala ne Kholva	—	Gujarati	Rangforum	1969	10
36.	Raksha Bandhan	—	Gujarati	Rangforum	1970	15
37.	Dharatino Chhedo Ghar	—	Gujarati	Navratna	1969	110
38.	Subhaka Bhula	—	Hindi	Navratna	1970	80
39.	Lakshman Rekha	Madhusudan Kalelkar	Gujarati	Rangforum	1970	12
40.	Bahurane	—	Hindi	Rajani Theatres	1970	40
41.	Soordas	—	Gujarati	Lalit Kala	1970	16
42.	Soordas	—	Hindi	Pushti Marg	1973	4
43.	Bairun Vifre Tyare	—	Gujarati	Pran Theatres	1970	56
44.	Dhoopsali	Justice K. M. Mehta	Gujarati	Abhinay Bharati	1970	128
45.	Dhoopsali	Justice K. M. Mehta	Gujarati	In Gujarat State	1975	120
46.	Phool ane Patthar	—	Gujarati	Navratna	1971	11
47.	Spotlight	—	Gujarati	Indo-American Soc.	1971	1
48.	Daanvir Jagdusha	Gunvantray Acharya	Gujarati	Bahuroopi	1971	4
49.	Kankavati	—	Gujarati	Abhinay Bharati	1972	3
50.	Aatapata	—	Gujarati	Laad Yuvak Mandal	1978	5
51.	Koi Daav Khele	—	Gujarati	Navneet	1982	14
52.	Aagantuk	—	Gujarati	Aradhana	1975	104
53.	Aagantuk	—	Hindi	Aradhana	1976	6
54.	Agnijwaal	—	Hindi	Kanpur Kendra	1986	3
55.	Bhakta Pundalik	—	Gujarati	Kutchha Kendra	1981	3
56.	Narsinh Mehta	—	Gujarati	Kutchha Kendra	1982	3
57.	Nagwalo Naagmati	—	Gujarati	Kutchha Kendra	1982	3
58.	Hun Tun Te	—	Gujarati	Abhinay	1973	3
59.	Bhagyachakra	—	Gujarati	—	1980	4
60.	Sanskar Laxmi	Praful Desai	Gujarati	Navneet	1982	12
61.	Laadakvayo	Praful Desai	Gujarati	Prafulla Theatre	1980	12
62.	Aabh Zarukho	—	Gujarati	Bipin Theatres	1983	3
63.	Raatranina Dankh	—	Gujarati	Yuvak Sammelan	1983	3
64.	Saubhagyakankan	Prabhulal Dwivedi	Gujarati	Shri Deshi Natak Samaj	1972	115
65.	Maadma Jaya	—	Gujarati	Shri Deshi Natak Samaj	1973	220
66.	Preetina Parkhan	Ramkumar Bhramar	Gujarati	Shri Deshi Natak Samaj	1975	110
67.	Amar Ho Taro Chandlo	Kanti Mehta	Gujarati	Shri Deshi Natak Samaj	1974	110
68.	Maa Baap	Prabhulal Dwivedi	Gujarati	Shri Deshi Natak Samaj	1978	70
69.	Ame to Purevan Preetna	—	Gujarati	Shri Deshi Natak Samaj	1978	70
70.	Sohag Sindoor	—	Gujarati	Shri Deshi Natak Samaj	1977	60
71.	Ek Albeli	—	Gujarati	Rooprang	1978	3
72.	Dr. Anuradha	Ramnik Lakhani	Gujarati	Mira Enterprise	1978	12
73.	Parineeta	Sharatchandra	Gujarati	Rangbhomi	1964	8
74.	Sohagshethni Chaali	—	Gujarati	Akashwani	1969	1

Sr. No.	Title	Adaptation from play/novel by	Language	Institute	Year	No. of Performances
75.	Nanddas	—	Gujarati	Akashwani	1987	1
76.	Krishnadas	—	Gujarati	Nikunjata 'Betiji	1986	1
77.	Matngamtun Model	—	Gujarati	Yazdi Theatres	1990	3
78.	Trajve Tolaya Bhagvan	Vidhyadhar Gokhale	Gujarati	—	1980	5
79.	Hindu Samaj	Devdatt Tarkas	Gujarati	—	1926	—
80.	Are Raat	Manasvi	Gujarati	Shreeji Enterprise	1986	10

Plays not staged

1.	Jene Ram Rakhe	—	Gujarati	—	—	—
2.	Smitrekha	Bal Kolhatkar	Gujarati	—	—	—
3.	Mahamanav	'Savitri' by Prabhulal Dwivedi	Gujarati	—	—	—
4.	Aatash	—	Gujarati	—	—	—
5.	Aatashbaji	—	Gujarati	—	—	—
6.	Padchhaya	—	Gujarati	—	—	—
7.	Shadyantra	—	Gujarati	—	—	—
8.	Ek Deep Jale	—	Gujarati	—	—	—
9.	Navavadhu	—	Gujarati	—	—	—
10.	The Awakening	Co-writer: Krishnachander	Gujarati	—	—	—
11.	Brothers	—	Gujarati	—	—	—
12.	Kumbhandas	Co-writer: Vanalata Mehta	Gujarati	—	—	—
13.	Yogeshwar Krishna	—	Gujarati	—	—	—
14.	Mira ke Prabhu	—	Gujarati	—	—	—
15.	Maryada Purushottam Ram	Co-writer: Vanalata Mehta	Gujarati	—	—	—
16.	Mahabharat Darshan	—	Gujarati	—	—	—
17.	Parivartan	—	Gujarati	—	—	—

Full-length children's plays by Pragji Dossa

1.	Nagamani	—	Gujarati	—	—	—
2.	Bagdadno Beto	From Arabian Nights	Gujarati	Sarla Sarjan	1967	3
3.	Batukjino Nyay	From Arabian Nights	Gujarati	I. N. T.	1968	5
4.	Choti Chatur	From Arabian Nights	Gujarati	Vatsalya Sarjan	1990	22
5.	Chalo Batukjina Deshma	From Peter Pan	Gujarati	I. N. T.	1968	20
6.	Chalo Batukjina Deshma	From Peter Pan	Gujarati	Vatsalya Sarjan	1991	22
7.	Chalo Chor Pakadiye	—	Gujarati	Sarla Sarjan	1971	16
8.	Chalo Chor Pakadiye	—	Gujarati	I. N. T.	1976	
9.	Chalo Chor Pakadiye	—	Gujarati	Gujarat State Competition	1979	
10.	Bakor Patel	Hariprasad Vyas	Gujarati	I. N. T.	1992	64
11.	Bakor Patel	Hariprasad Vyas	Gujarati	Sneha	1981	
12.	Jantar Mantar	Co-writer: Vanalata Mehta	Gujarati	I. N. T.	1971	30
13.	Dadano Dangoro	—	Gujarati	Vatsalya Sarjan	1990	
14.	Alibaba & Aladin	From Arabian Nights	Gujarati	Kamal Theatre	1981	10
15.	Sona & Mona	—	Gujarati	Sarla Sarjan	1981	12
16.	Sona & Mona	—	Gujarati	State Competitions	1985	

<i>Sr. No.</i>	<i>Title</i>	<i>Adaptation from play/novel by</i>	<i>Language</i>	<i>Institute</i>	<i>Year</i>	<i>No. of Performances</i>
17.	Bolti Dingali	—	Gujarati	Gokulibai School	1983	10
18.	Bolti Dingali	—	Gujarati	State Competitions	1985	
19.	Adukio Dadukio	Jivram Joshi	Gujarati	Vatsalya Sarjan	1980	77
20.	Adukio Dadukio	Jivram Joshi	English	Vatsalya Sarjan	1980	11
21.	Soti Poti	Dhananjay Shah	Gujarati	Vatsalya Sarjan	1981	60
22.	Tofani Tapudo	Tarak Mehta	Gujarati	Vatsalya Sarjan	1980	56
23.	Mamanu Ghar Kettle?	—	Gujarati	Vatsalya Sarjan	1984	20
24.	Tarzan	—	Gujarati	Vatsalya Sarjan	1982	25
25.	Tagaddhinna	—	Gujarati	Vatsalya Sarjan	1988	30
26.	Chhotu Motu	—	Gujarati	Vatsalya Sarjan	1983	40
27.	Akbar Birbal	—	Gujarati	Vatsalya Sarjan	1983	30
28.	Thusaki Thakor	—	Gujarati	Vatsalya Sarjan	1987	20
29.	Alak Chalanu	—	Gujarati	Vatsalya Sarjan	1985	32
30.	Tinga Toli	—	Gujarati	Vatsalya Sarjan	1986	20
31.	Dhinga Maasti	—	Gujarati	Vatsalya Sarjan	1986	20
32.	De Dhanadhan	—	Gujarati	Vatsalya Sarjan	1989	22
33.	Birbalni Beti	—	Gujarati	Vatsalya Sarjan	1989	24
34.	Tofani Toli	—	Gujarati	Vatsalya Sarjan	1991	28
35.	Chakudo Makudo	—	Gujarati	Vatsalya Sarjan	1984	30
36.	Haboo-Gaboo	—	Gujarati	Vatsalya Sarjan	1992	30
37.	Vikram & Babro Bhoot	—	Gujarati	Vatsalya Sarjan	1992	30
38.	Makhanchor	—	Gujarati	Vatsalya Sarjan	1987	46
39.	Makhanchor	—	Gujarati	Vatsalya Sarjan	1993	
40.	Ramta Raam	—	Gujarati	Vatsalya Sarjan	1993	—
41.	Avo Udiye Aakashma	Based on 'The Wizard of Oz'	Gujarati	Swaminarayan	1984	9
42.	Chalo Santona Dhamma	—	Gujarati	Swaminarayan	1983	9
43.	Sadguni Saat Ganth	—	Gujarati	Swaminarayan	1986	9
44.	Amaro Pyaro Bharat Desh	—	Gujarati	Swastik	1984	8
45.	Vijay Danka	—	Gujarati	Madras C. L. T.	1983	3
46.	Raja Bhoj ane Kalidas	—	Gujarati	Vatsalya Sarjan	1991	30
47.	Jadui Nagari	—	Gujarati	Kot Hindu Stree Mandal	1987	3
48.	He Ranchhod Rangila	Co-writer: Namdeo Lahute	Gujarati	Little Children's Theatre	1980	12
49.	Sona Ane Saat Batukji	Based on 'Snow White & the Seven Dwarfs'	Gujarati	H. H. Seth High School	1987	—
50.	Bakhadjantar	—	Gujarati	Vatsalya Sarjan	1989	17