

Anil Mehta

INFORMATION CARD

Theatre Personality

Name	:	Anil Mehta
Bio-data	:	1
Photographs	:	Nil
Printed Material		
Articles	:	9
Clippings	:	108
Brochures	:	—
Publicity Material	:	51
Audio	:	1
Video	:	1

Bio-data

<i>Name</i>	:	Anil Shivilal Mehta
<i>Date of Birth</i>	:	10 November 1934
<i>Birth Place</i>	:	Bombay
<i>Residential Address</i>	:	6 Saket, Tagore Road Santacruz (W) Bombay 400 054
<i>Profession</i>	:	Playwright
<i>Education</i>	:	M.A. (Gujarati), Bombay University
<i>Languages known</i>	:	Marathi, Hindi, Gujarati and English
<i>Languages of theatre work</i>	:	Gujarati and Hindi
<i>Awards/honours</i>	:	Rangabhoomi Dinank — Bombay Natya Adhiveshan — Sangli Natya Darpan Trophy — Bombay
<i>Expired on</i>	:	30 June 1992

Excerpts from audio-video interviews:

Barot: You have given nearly hundred and twenty plays to the Gujarati stage, either as translations or adaptations. How do you choose a play?

Anil Mehta: To select a play which the spectators like is the first criterion. When I see a play I see it as a spectator, not as a playwright or a producer. I cry or laugh with the others! If the play affects me I take it as an indication of its effect on the spectator's minds.

Datar: As a spectator, which kind of drama do you like?

Anil Mehta: Tragedy, especially the melodramatic ones.

Barot: Do certain plays prove easy/difficult to adapt or to translate?

Anil Mehta: Yes, for example, if Shirwadkar is to be translated into Gujarati, the Gujarati spectators may not digest the poetic, lyrical language. Madhusudan Kalelkar knows how to write dialogues that will evoke applause . . . so, simple Gujarati is necessary. On the other hand some Marathi plays, yet to be produced on the Marathi stage may gain a straight entry on the Gujarati stage. For example, *Talbatawarchi Najook Resha* by Dilip Paradeshi. It is yet to come on the Marathi stage while the Gujarati version has already notched three hundred performances.

Indira Mehta: But I have noticed that Anil is happy to work on Jaywant Dalvi's plays. He also enjoyed working on *Setu* and *Sandhya Ugi Chbek Savare*.

Barot: How is it you don't have a play of your own to your credit?

Anil Mehta: I do not agree with you. Firstly, many Marathi playwrights base their plays on scripts in English without acknowledging the sources! When I adapt these plays in Gujarati, I do not borrow anything from the English original except the basic idea . . . Locations, names of the characters, situations . . . everything is Gujarati . . . Therefore these plays should actually be described as original plays. But I have been branded as one who adapts . . . Secondly, *Chief Minister*, *Akash Kusum Aveli*, *Choodi Chandlo*, *Agnisnan* etc. can be described as my plays entirely. All these have been performed.

Barot: You have worked with a number of directors . . . ?

Anil Mehta : Yes, I have worked with Pravin Joshi, Kanti Madia, Arvind Joshi, Jagdish Shah, Arvind Thakkar, Suresh Rajda etc . . . It was a pleasure to work with Pravin Joshi because he had a special knack of understanding a play and making people understand it. He could predict uncannily which situations would affect the audience.



Anil Mehta

Barot: Playwrights are not given credit for their contribution. You are an established playwright. Has this happened in your case?

Anil Mehta: The Gujarati theatre does not care a bit even about an established playwright! One of the plays, which I recently brought from America is being performed on the Gujarati stage, without mentioning my contribution. I do not keep well and I have stopped bothering about such things, such deceptions! I do not understand why they find it so difficult to acknowledge the Gujarati playwrights. Sometimes we are told that this is done to avoid unnecessary lengthy advertisements, sometimes the explanation is "Only the artistes' names are to be given". . . many a times I draw a contract with the mention of my name as a condition. Yet the producers mention my name sometimes and then forget about it!

Barot: Indiraben is a well-known actress too. To what extent does she contribute to your work?

Anil Mehta: She contributes a great deal. I have accepted playwriting as a profession. Without her support it would have been difficult to make both ends meet.

Indira Mehta: In fact, I was drawn into theatre because of him. You may say I am his follower.



Indira Mehta, Namdeo Labute, Tulsi Rajda, Jayant Shah, and Leela Mehta in Sabhyatani Aisi Taisi.

Barot: *When did you begin writing plays?*

Anil Mehta : My first play was *Ghar Phute Ghar Jay*. Before that I used to write one-act plays for the Shivaji Park Navratra Mandal. Later, I worked as an assistant director for *Parineeta* produced by Rangabhoomi. Usually I used to change, modify the text to prepare the stage-script. Krishnakant Vasavada, an artiste from the Gujarati theatre, knew this and he suggested that I prepare a version of Murari Shivalkar's Marathi play *Ekroop Hou Sagale*, in Gujarati. Tarak Mehta helped me a lot in my work over *Ghar Phute Ghar Jay*. My first play won the first award in the Maharashtra State Drama Competition. My actors too won gold medals.

Barot: *Did you have any connection with Deshi Natak Samaj or Bhangwadi Theatre or artistes such as C. C. Mehta, Pransukhlal Nayak?*

Anil Mehta: No, my work is after their generation, i.e. after 1964.

Barot: *What do you think about Bhangwadi Theatre?*

Anil Mehta: That theatre had an entirely different audience. It would not have liked the new plays. Plays on the Bhangwadi stage were full of once-mores, went on for 5-6 hours and consisted of songs to the accompaniment of tabla and harmonium etc. The modern stage did not have anything of this. We are developing and we can stand a comparison with the world theatre in respect of production, direction, lighting, music, acting etc.

Barot: *And yet it does not seem that the modern sensibility has roots in Gujarati theatre. What could be the cause?*

Anil Mehta: Producers, they merely want successful plays. They do not want to take any risk.

Barot: *Has any of your plays been taken to the Marathi stage?*

Anil Mehta : Yes, my play *Rahu-Ketu* was directed by Arvind Joshi for the INT and in it Vikram Gokhale and Ramesh Bhatkar acted. Same play was done again with a different name *Chhupe Rustom*. *Begum Shabab* has also been performed in Marathi, *Kunwar Velha Re Padbar Jo (Chal Aatap Laukar)*, *Ranga Rasiya Have Athlethi Atko (Lapandav)* . . .

Barot: *Your work in the other mediums?*

Anil Mehta: Yes, screenplays in Gujarati and Hindi: *Jigar Ane Ami*, *Janam Teep*, *Preet Kbandani Dhar*, *Bhakta Prahlad*, *Jai Bahuchar Ma*, *Do Havaladar*, *Warisdar*, *Mujlim*.

Indira Mehta: And in Nepali?

Anil Mehta: Yes, for *Cbunni*.

Barot: *You have also worked for the radio and the television.*

Anil Mehta: I have written 35-40 teleplays and many more for the radio . . . It is nice to write for both these media because one is not under compulsion to write full-length plays running for three hours or more. You can end the scene wherever you like.

Barot: *In your opinion what does a Gujarati spectator prefer?*

Anil Mehta : He likes comedy and he also likes obscene plays!

Barot: *To what extent advertisement is responsible?*

Anil Mehta: A great deal. A play was getting empty houses till about twenty performances. An advertisement was put which tickled the audience and the play became a hit.

Indira Mehta: Some plays have succeeded after changing their names e.g. *Babar Aav Tari Bairi Batavun*.

Anil Mehta: Yes, *Gori Dbeere Chalo*, directed by a person of Chandravadan Bhatt's calibre, enjoyed only fifteen performances. But the name was changed to *Tu Tare Gber Hun Mare Gber* and it went to one hundred fifty performances.

Barot: *Which is your favourite play?*

Anil Mehta: Parents love all their offsprings! But I like *Sabyabo Maro Gulabno Chhod*, directed by Pravin Joshi. Adaptation of Vasant Kanetkar's *Himalayachi Savali* i.e. *Nokhi Mati Ne Nokha Manavi*. . . though I have not authored it, I like it. Indira plays the role Shanta Jog used to play. It is twenty years since its first performance and yet it is fresh.

Indira Mehta: Anil has done some experimental plays such as *Thank You Mr Glad*, *Sber Afghan*, *Baki Itibas*.

Datar: *Though you have adapted many plays and some novels for the stage, how do the adaptations differ?*

Anil Mehta: It is easier to adapt a play than a novel. A novel has a large span with many locations etc. Hence one has to select a novel carefully. While adapting a novel, it may become necessary to write new scenes.

Barot: *What do you like: translating or adapting?*

Anil Mehta: I have never adapted, verbatim translations are unacceptable on the Gujarati stage. Further, language of a play is different.

Barot: *Which is convenient to adapt, from English, Marathi or Hindi?*

Anil Mehta: Indian languages are obviously convenient. To translate or adapt from English nearly amounts to writing a new play. Usually, the third act of an English play is not effective. For us it has to be very impressive!

Barot: *You have the audience in your mind when you adapt. What is the difference between Marathi and Gujarati audiences?*

Anil Mehta: The Marathi audience is knowledgeable. . . a Marathi spectator, when he goes to see a play knows about the cast, the author or the banner etc. The Gujarati spectator is not bothered about such details! He just wants to see! Wants to see the people who have dressed and eat *batatawada*-s in the interval.
Indira Mehta : Further, the Marathi audiences are . . . patient. Long speeches, a performance lasting over five

hours, music . . . everything is patiently heard. The Gujarati audience cannot remain patient that long. He wants to see a lot in a short time and move to his business. He wants to have *mahapunya* immediately after making a gift!

Barot: *Marathi plays are put up even on weekdays. But Gujarati plays are performed only on Sundays.*

Anil Mehta: Because the Gujarati audience is from a trading community. He cannot find time to see a play.

Barot: *Have the ticket rates affected?*

Anil Mehta: The middle class has been affected. Blocks for Rs. 5/- to Rs. 15/- are not sold as before. The front rows are booked by the rich people.

Barot: *What needs to be done to reach the middle class, who has really a taste in drama? Will it help to print and publish plays?*

Anil Mehta: Gujarati theatre has today become so costly a proposition that it is impossible to reduce ticket rates. Auditorium rental, artistes' honorarium, publicity and sets need so much money that expenses for each of the shows exceed an amount of Rs. 15,000/- . . . Plays are not printed because of publisher's apathy. Publishers in their turn ask us, "Where are the readers for a play? The only customers are the libraries. There is no sale of books at the counter."

Barot: *Suppose successful plays are published?*

Anil Mehta: Still, where is the buyer?

Barot: *One of your successful plays Sahyabo Maro Gulabno Chhod is your favourite, why?*

Anil Mehta : Because this play has four episodes in which four different kinds of human relationships are presented in four different *rasa*-s.

Barot: *While writing such plays do you write with an actor in mind or a director?*

Anil Mehta: I do not write with an actor in my mind, but I certainly notice special strengths of actors. For example, Pravin Joshi, though diminutive in size would fill the stage!

Barot: *You have acted, directed and produced plays. Why do you prefer writing plays?*

Anil Mehta: Firstly, because I got bored of acting, the same in each performance, each Sunday! Writing allows more work, more scope. It is also more conducive to run the household.

Barot: *Have you written experimental plays?*

Anil Mehta: Yes, a few. But the Gujarati audience demands commercial plays. *Sber Afghan*, *Baaki Itibas*, *Thank You Mr Glad* . . . did not run.

Barot: *Recently, you produced Purush . . .*
Anil Mehta: Gujarati audiences rejected this too!
 Though it won an award.

Barot: *You are not writing much these days.*
Anil Mehta: Mainly, because of health problems.
 Dialysis twice a week means no work for at least four
 days. It is also difficult to sit long hours to write . . .
 Also feel I have worked hard enough . . . I am a bit
 bored too.

Barot: *Would you like to retire?*
Anil Mehta: If I like a play very much, I would work.
Indira Mehta: He has *not* retired. He has at least 3-4
 plays in hand.

Barot: *Which of your plays is specially successful?*
Anil Mehta: *Atamne Ojhalma Rakhma* based on

Vasant Kanetkar's *Asbrunchi Jhali Phule . . .* It has
 seen 160 performances.

Indira Mehta: In 1967-68, 20-25 performances meant
 a lot to producers!

Barot: *Any bitter-sweet memories?*
Anil Mehta: I love theatre. Bitter things are to be
 forgotten . . . Theatre is a second mother to me.

Barot: *What is your contribution to the Gujarati
 stage?*
Anil Mehta: The Gujarati stage has a history of 125
 years. In my career of 28 years I have made available
 120 plays. I may be regarded as one stone in the foun-
 dation.

*Interviewed by Shri Kirit Barot
 & Shri Chetan Datar*

Anil Mehta: Details of Plays written/adapted

Sr. No.	Year	Title of the Play	Adapted from	Original writer	Director	Institution	No. of Performances
1	1963	Ghar Phoote Ghar Jay	Ekroop Hou Sagale	Murari Shivalkar	Tarak Mehta	Rangmanch	115
2	1964	Eklo Janere!	Varhadi Mansa	Purushottam Darwhekar	Kanti Madia	—	42
3	1965	Aradhana	Kanya Hi Sasurasi Jaye	Hirakant Kalgutkar	A. Samsher	—	12
4	1966	Nava Nake Diwali	Amcha Naon Baburao	V. V. Shirvadkar	Amrit Patel	—	8
5	1966	Tanna Ujla, Manna Mela	—	—	Chandrakant Sangani	Kalakendra	8
6	1966	Gharsansar	Udyacha Sansar	Acharya Atre	Mohan Merchant	—	10
7	1966	Suraj Ugyo Sanjhe	Bhovara	Madhukar Toradmal	Chandrakant Sangani	Pratap Theatre	6
8	1967	Aa Mumbaino Malo	Sambhusanchya Chalit	S. N. Pendse	Sudarshan Sharma	—	52
9	1967	Zat Jao Chandan Haar Lao	Vichha Mazi Puri Kara	Vasant Sabnis	Namdeo Lahute	Abhinaya Bharati	2
10	1967	Bahot Nachyo Gopal	Natasamrat	V. V. Shirvadkar	Kanti Madia	Rangforum	62
11	1967	Chudi Chandalo	—	Anil Mehta	Jayant Bhatt	Rangraag	42
12	1967	Himdankh	—	Anil Mehta	Arvind Thakkar	I. N. T.	32
13	1967	Sukhana Sukhad Jale	Maze Gharte, Mazi Pille	Vasant Sabnis	Chandravadan Bhatt	Rangforum	62
14	1968	Alak—Chalanu	Ghetla Shingawar	M. G. Katdare	Sudarshan Sharma	—	5
15	1968	Tanakha	—	Anil Mehta	Deepak Gheewalaw	—	5
16	1968	Gulam Na Badshah	—	Anil Mehta	Sudarshan Sharma	Kalakendra	15

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17	1968	Abhishek	Maza Kuna Mhanu Mee	Datta Keshav	Vijay Dutt	Bahuroopi	160
18	1968	Atamne Ojhalma Rakhma	Ashrunchi Zali Phule	V. Kanetkar	Kanti Madia, Vijay Dutt	Natya Sampada, Image	166 24
19	1969	Sapanana Vaveter	Ashi Pankhare Yeti	Vijay Tendulkar	Pravin Joshi	I.N.T.	54
20	1969	Chor Bazar	—	Anil Mehta	Pravin Joshi	I.N.T.	3
21	1969	Alak—Chalanu	Ghetla Shingawar	M. G. Katdare	Arvind Vaidya	Young Theatres Ahmedabad	60
22	1969	Shamna (Ansoo?) Sukaya Bhina Rumalma	Swar Julta Geet Tute	Suresh Khare	Vishnukumar Vyas	Rangbhoomi	6
23	1969	Baaki Itihas	Baaki Itihas	Badal Sircar	Giresh Desai	Natya Sampada	5
24	1970	Jog Sanjog	Mata Kuna Mhanu Mee	Atmaram Sawant	Arvind Joshi	Abhinay Bharati	30
25	1970	Baby	Baby	Vijay Tendulkar	Kamlakar Sarang	—	7
26	1970	Jawani-Jawani	—	Anil Mehta	Bharat Dave	Rangforum	7
27	1970	Sher Afghan	—	Anil Mehta	Arvind Thakkar	Yug Nirman	12
28	1970	Abhishek	Maza Kunha Mhanu Mee	Datta Keshav	Dinesh Shukla	Young Theatres Ahmedabad	130
29	1970	Pratibimb	Swarga Saat Paulancha	Madhusudan Kalelkar	Chandravadan Bhatt	Rangforum	42
30	1970	Parnya Etle Pyara Ladi	Dilya Ghari Tu Sukhi Raha	Madhusudan Kalekar	Jayant Bhatt	Irani Theatre	200
31	1970	Kishanna Kaka	Kaka Kishacha	Shyam Phadke	Bharat Dave	Kalakendra	18
32	1971	Pani Upar Pagala	He Phool Chandanache	Madhusudan Kalelkar	Vishnukumar Vyas	I.N.T.	29
33	1971	Chahera	—	Anil Mehta	Arvind Joshi	Prasthan	19
34	1971	Kachno Chandra	Kachecha Chandra	Suresh Khare	Arvind Joshi	Rangraag	65
35	1971	Vantol	—	Anil Mehta	Chandrakant Sangani	Kalakendra	19
36	1971	Aav Tane Daun Daav	Tarun Turk Mhatore Ark	Madhukar Toradmal	Giresh Desai	—	27
37	1971	Atam Deepna Ajwala	Novel: Timirna Padachhaya	Varsha Adalja	Arvind Joshi	Abhinay Bharati	112
38	1992	From Africa with Love	Lahanpana Dega Deva	Bal Kolhatkar	Kishore Bhatt	Rangforum	29
39	1972	Sneh Dham Suna Suna	Dev Nahi Devharyat	M. G. Deshmukh	Mohan Merchant	Rangraag	15
40	1972	Phoolchandbhai Gaya Fasai	Brahma Ghotala	P. B. Bhave	—	Sudarshan Sharma	3
41	1972	Mari Chhatan Mari Nathi	Baiko Udali Bhurr	Shyam Phadke	Jayant Vyas	—	—
42	1972	Gruhalaxmi	Rambha	M. G. Rangnekar	Chandravadan Bhatt	Rangforum	15
43	1972	Savre Adhuru Maru Aaykhu	Mala Uttar Havay	Suresh Khare	Kanti Madia	Yug Nirman	145
44	1973	Koini Aankh Ma Saap Rame	—	Anil Mehta	Arvind Thakkar	—	120
45	1973	Sandhya Ugi Chhek Saware	Sandhya Chhaya	Jaywant Dalvi	Giresh Desai	Yug Nirman	17
46	1973	Lover's Apartment	—	Anil Mehta	Tarak Mehta	—	140

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47	1973	Sahyabo Maro Gulabno Chhod	—	Anil Mehta	Pravin Joshi	I.N.T.	14
48	1973	Sapnana Sansar Bilori	Doghi	Gangaram Gavankar	Giresh Desai	Anand Mangal	5
49	1974	Ardhangini	Dev Nahi Devharyat	M. G. Deshmukh	Chandrakant Sangani	Rangraag	12
50	1974	Bandhan	Janta-Ajanta	Madhusudan Kalelkar	Vishnukumar Vyas	Anand Mangal	26
51	1974	Sabhyatani Aisee Taisee	Soujanyaichi Aishee Taishee	Vasant Sabnis	Giresh Desai	Anand Mangal	23
52	1974	Ameto Mithan Jal Na Meen	Vahinicha Bangadya	Suresh Khare	Giresh Desai	Anand Mangal	29
53	1974	Rang Rasia Have Atlethi Atko	—	Anil Mehta	Arvind Thakkar	I.N.T.	140
54	1974	Khel Kharakharino	—	Anil Mehta	Chandrakant Thakkar	Navneet Production	19
55	1974	Sagpan Na Phool	Garambicha Bapu	S. N. Pendse	Pravin Joshi	I.N.T.	35
56	1974	Prem Shastra	—	Anil Mehta	Pravin Joshi	I.N.T.	—
57	1975	Rajkaran Gayu Chulama	Rajkaran Gela Chulit	Atmaram Sawant	Jayant Vyas	Abhinay Bharati	5
58	1975	Tarasyo Sangam	Novel: Tarsyo Sangam	Harkisan Mehta	Chandrakant Sangani	Pratap Theatre	57
59	1975	Jangali Kabutar	Jangali Kabutar	Vasu Bhagat	Kamlakar Sarang	—	300
60	1975	Agankhel	Shantata, Court Chalu Aahe	Vijay Tendulkar	Pravin Joshi	I.N.T.	14
61	1975	Rahu-Ketu	—	Anil Mehta	Arvind Joshi	I.N.T.	—
62	1975	Jivan-Mrutyu	Chandane Shimpit Ja	Madhusudan Kalekar	Giresh Desai	Anand Mangal	49
63	1976	Sneh Dham Suna Suna	Dev Nahi Devharyat	M. G. Deshmukh	Arvind Vaidya	Young Theatres Ahmedabad	35
64	1976	Ek Phool Khile Chhe Aag Ma	Sahaj Jinki Mana	Kamlakar Sarang	Kamlakar Sarang	Navneet Production	82
65	1976	Sorry, Wrong Number	Vaaje Paul Aapule	Vishram Bedekar	Kamlakar Sarang	—	2
66	1976	Thank You, Mr Glad!	Thank you, Mr Glad!	Anil Barve	Pravin Joshi	I.N.T.	17
67	1976	Ek Pag UMBER Bahar	—	Anil Mehta	Surendra Joshi	—	43
68	1977	Aparajita	Asawari	Madhusudan Kalelkar	Vishnukumar Vyas	—	55
69	1977	Yamuna Tara Shyamal Neer	Ekhadyache Nashib	Bal Kolhatkar	Giresh Desai	—	45
70	1977	Kalchakra	—	Anil Mehta	Arvind Joshi	Anand Mangal	52
71	1977	Saav Achanak	—	Anil Mehta	Giresh Desai	Natya Vaibhav	3
72	1978	Amritvel	Ratra Zali Pan Ujadle Kuthe	Leela Phansalkar	Padmarani	Abhinay Bharati	25
73	1978	Rang Nagarna Rasiya	Ya Dolyachi Don Pankhare	Madhusudan Kalelkar	Giresh Desai	Abhinay Bharati	5

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74	1979	Baap Teva Beta	Ya Ghar Aaplech Aahe	Madhusudan Kalelkar	Chandravadan Bhatt	—	35
75	1980	Offer	Offer	Dinanath Redkar	Amit Diwetia	—	40
76	1980	Tan, Man, Dhan	—	Anil Mehta	Chandravadan Bhatt	Rangforum	29
77	1980	Begum Shabab	—	Anil Mehta	Shailesh Dave	Image	180
78	1980	Gori Dhire Chalo	Naath Ha Maza	Madhusudan Kalelkar	Chandravadan Bhatt	Rangforum	16
79	1980	Him Pankhi	Manterleli Chaitravel	Suresh Khare	Chandravadan Bhatt	Image	54
80	1980	Buddha-e Mari Boundary	Tarun Turk Mhtare Ark	Madhukar Toradmal	Ashok Thakkar	Natya Saurabh	12
81	1982	Sarpanaad	—	Anil Mehta	Arvind Thakkar	Sanket	62
82	1982	Paying Guest	Paying Guest	Madhusudan Kalelkar	Arvind Thakkar	Burjor Patel Prod.	26
83	1982	Tun Tare Gher, Hun Mare Gher	Naath Ha Maza	Madhusudan Kalelkar	Amit Diwetia	International Theatre	125
84	1982	Gher Gher Mummy Nu Raj	Choricha Mamla	Vasant Sabnis	Arvind Vekaria	—	10
85	1982	Dharmasankat	Chakravyuha	S. N. Pendse	Jagdish Shah	—	6
86	1982	Jeevan Chopat	Phakta Teen Mahine	Lalita Narvane	Arvind Vekaria	—	12
87	1982	Kurukshetra	Zunj	Madhukar Toradmal	Suresh Rajda	I.N.T.	40
88	1983	Punarmilan	Goshta Janmantarichi	V. Kanetkar	Arvind Joshi	Image	83
89	1983	Kunwar Vahalare Padharjo	—	Anil Mehta	Suresh Rajda	I.N.T.	127
90	1983	Pappani Secretary	Appanjichi Secretary	Vasant Sabnis	Narhar Jani	Image	125
91	1983	Premleela	Kayakalpa	Ashok Patole	Ashok Thakkar	—	8
92	1983	Vanchak	Runanubandha	Madhukar Toradmal	Nimesh Desai	—	20
93	1983	Agnisnan	—	Anil Mehta	Amrut Patel	Super Swastik	3
94	1984	Abhishek	Maza Kuna Mhanu Mee	Datta Keshav	Vijay Dutt	Navneet Production	100
95	1984	Alak Malak Ni Albeli	—	Anil Mehta	Suresh Rajda	I.N.T.	85
96	1984	Chief Minister	—	Anil Mehta	Amrut Patel	—	16
97	1984	Saiyer Taro Sayabo	—	Anil Mehta	Suresh Rajda	I.N.T.	18
98	1984	Saathiya Ma Ek Rang Ochho	Talhatavarchi Najuk Resha	Dilip Pardesi	Honey Chhaya	Shivam	200
99	1984	Unchi Medina Uncha Mobh	Pritigandha	Gangaram Gavankar	Anshumali Ruparel	—	31
100	1985	Pariwar	Premachya Gava Jave	V. Kanetkar	Vijay Dutt	Shubham	55
101	1985	Adawat	—	Anil Mehta	Vijay Dutt	Super Swastik	5

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102	1985	Valam Risayo Vasantma	—	Anil Mehta	Suresh Rajda	I.N.T.	52
103	1985	Kinkhab Nu Aakash	—	Anil Mehta	Suresh Rajda	I.N.T.	26
104	1986	Dhumketu	—	Anil Mehta	Amrut Patel	K. Abbas Production	15
105	1986	Aunty	Aunty	Ramnath Kawathekar	Natwar Pandya	Chirag	5
106	1986	Herat	—	Anil Mehta	Suresh Rajda	I.N.T.	70
107	1986	Hatheli Par Badbaki	—	Anil Mehta	Homi Wadia	Bahuroopi	200
108	1987	Suraj Thawane Shamane	Prapanch	Jaywant Dalvi	Vishnukumar Vyas	Natkhat Jayu	62
109	1987	Saga Sau Swarthna	Vegala Vhaycha Mala	Bal Kolhatkar	Chandravadan Bhatt	Rangforum	107
110	1987	Aakraman	—	Anil Mehta	Arvind Joshi	Prasthan	22
111	1987	Devaki	Mata Kuna Mhanu Mee	Atmaram Sawant	Sarita Joshi	Pravin Joshi Theatre	60
112	1987	Ashuk-Mashuk	—	Anil Mehta	Suresh Rajda	I.N.T.	25
113	1988	Ghaat	—	Anil Mehta	Bipin Kotak	Natkhat Jayu	26
114	1988	Bahar Aav Tari Bairi Batavun	Darling Darling	Madhusudan Kalelkar	Jagdish Shah	Nila Theatres	235
115	1988	Hands Up	Golmaal	Gorle	Dinkar Jani	—	17
116	1988	Tarkhat	—	Anil Mehta	Nimesh Desai	—	3
117	1989	Taraap	Tees Varshanantar	Ashok Samel	Arvind Thakkar	—	17
118	1989	Eva Re Malela Manana Mel	Gul Mohur	Madhusudan Kalelkar	Jagdish Shah	Nila Theatres	8
119	1989	Setu	Kal Chakra	Jaywant Dalvi	Chandravadan Bhatt	Natkhat Jayu	72
120	1991	Purush	Purush	Jaywant Dalvi	Kamlakar Sarang	Abhishek	10

Anil Mehta: Plays translated from Gujarati to Marathi

<i>Sr. No.</i>	<i>Gujarati Title</i>	<i>Marathi Title</i>	<i>Original Writer</i>	<i>Director</i>	<i>Institution</i>
1	Rahu Ketu	Rahu Ketu Chhupe Rustom	Anil Mehta	Arvind Joshi	—
2	Rang Rasia Have Aatlethi Atko	Lapandav	Anil Mehta	Arvind Thakkar	Natya Vaibhav
3	Begum Shabab	Begum Shabab	Anil Mehta	Ramesh Pawar	—
4	Kunwar Vahalare Padharjo	Chal, Aatap Laukar	Anil Mehta	Sudhir Joshi	—