

# Ashok Prabhakar Pangam

## COMPUTER CARD

### Theatre personality

Name & biodata	Pangam, Ashok Prabhakar
Photographs	16
Articles/clippings/brochures	2+0+0
Books on	Nil
Books by	Nil
Audio material	2 recordings
Video material	7 recordings

Education: S S C

Languages known: Marathi, Hindi, English

Training: Commercial art and blockmaking

Teaching:

1 Lectures on makeup in theatre training workshops organised by Directorate of Cultural Affairs at Panaji, Goa

2 Conducted makeup workshop at Karad

Participation:

1 Toured East Germany in 1984 with *Havvadan*

2 Toured UK in 1984 with *Hayvadan*

### Biodata

Name: Ashok Prabhakar Pangam

Date and place of birth: October 24, 1938, Bombay

Address: Residence: 317D Kamat Chawl, Thakurdwar, Bombay 400 002

Office: C/o The Goa Hindu Association Kala Vibhag, Gomantadham, 368 Dr Bhadkamkar Marg, Bombay 400 007 Tel: 353081

Occupation: Supplier of makeup material, props and costumes for stage, TV and film and makeup artist



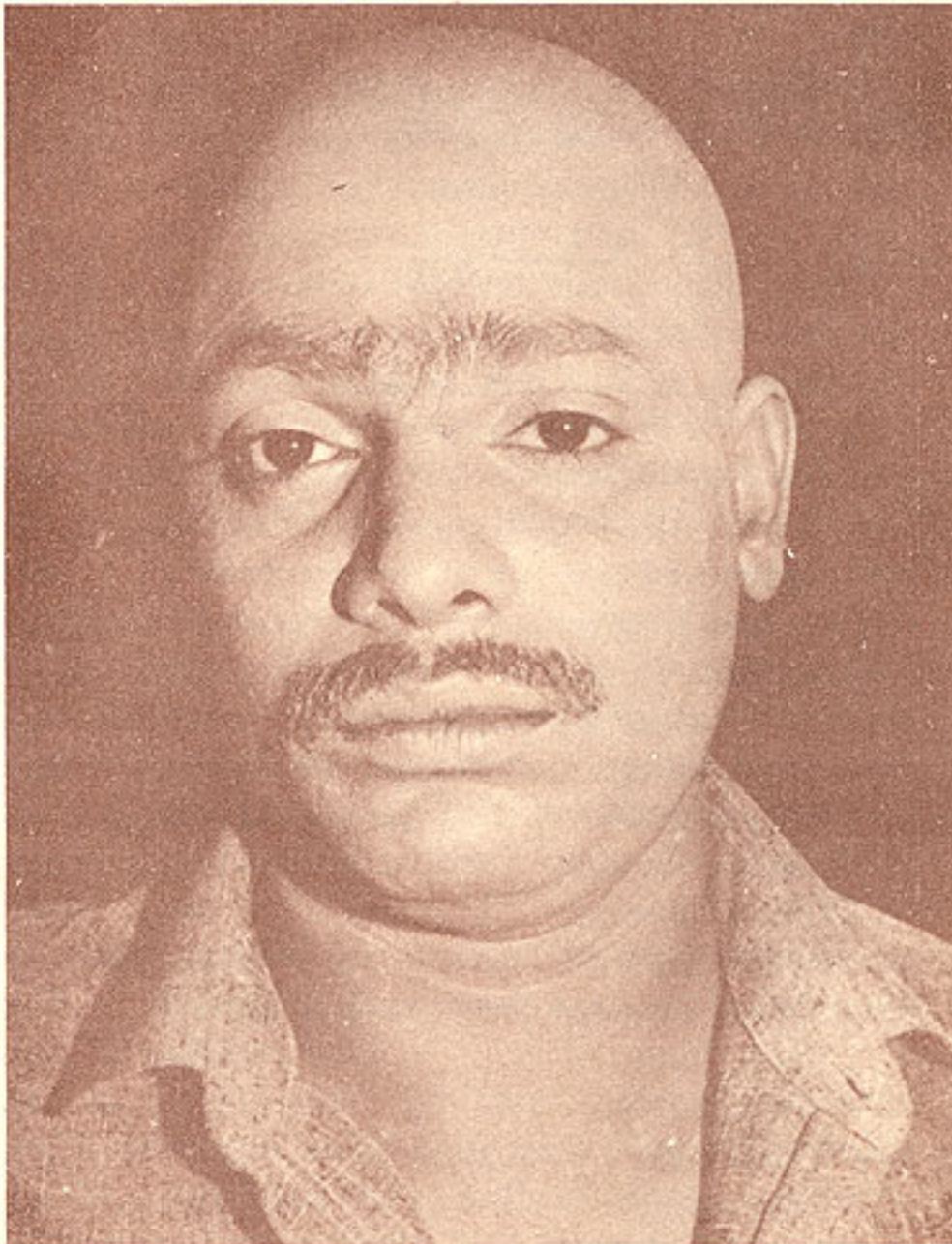
### Productions

Sr. Play No.	Institute	Director	Ist show	No. of shows
1 Akhercha Sawal	Goa Hindu Association	Damoo Kenkre	1975	238
2 Changuna	Awishkar	Jaydev Hattangadi	1975	60
3 Barrister	Goa Hindu Association	Vijaya Mehta	1977	230
4 Suryachi Pille	Goa Hindu Association	Damoo Kenkre	1978	200
5 Sandhyachhaya	Goa Hindu Association	Madhav Vatwe	1979	196
6 Natasamrat	Goa Hindu Association	Purushottam Darvhekar	1979	760
7 Mantarleli Chaitravel	Goa Hindu Association	Ashok Sathe	1979	200
8 Abhidnyan Shakuntalam	Goa Hindu Association	Vijaya Mehta	1980	25
9 Durgi	Goa Hindu Association	Damoo Kenkre	1980	210
10 Chandra Jithe Ugvat Nahi	Goa Hindu Association	Damoo Kenkre	1980	
11 Abhalache Ranga	Goa Hindu Association	Ashok Sathe	1982	35
12 Paying Guest	Mauli Theatres	Arvind Thakkar	1982	70
13 Mitrachi Goshta	Bhoomika	Vinay Apte	1982	40
14 Hayvadan	Goa Hindu Association	Vijaya Mehta	1983	110
15 Ghanadat	Bhoomika	Vinay Apte	1984	20
16 Ahidnyan Shkuntalam (Hindi)	Goa Hindu Association	Vijaya Mehta	1985	10

## Excerpts from audio interview taken for the T D C Archives

### *Initiation and training*

I used to work as a commercial artist. Block making was my special subject and I did block making for 4-5 years. But I had to undergo heart surgery. As block making involved working with acid and heavy loads doctors prohibited this work. I faced a problem of earning my livelihood. . . I had once gone for a walk and I saw that Nana Joglekar lived in front of Majestic Cinema: he was a wellknown makeupman. I thought of going to him and asking him to teach me makeup . . . I told him my problem. He said I would have to give him Rs 250 as fee. I said I am not in a position at the moment but as I want to learn I would give the fee in instalments. He agreed and asked me to attend the plays where he used to do makeup. I gladly accepted. . . One could learn a lot with Nana because he had English plays. He had English children's plays where special makeup was required: birds' getups like parrot, or cat. I enjoyed this immensely and bringing about this effect on faces was fun. I found that the training I had undergone as a commercial artist was of much use to me here. What I had done on canvass I had now to do on the human face. I did good work and I had the satisfaction of doing so. . . I developed a taste for all this to such an extent that after coming home I tried out my ideas on the faces of children in my neighbourhood. The children used to enjoy.



*The shaven head effect*

Books on TV and film makeup are available abroad and I asked friends going abroad to bring these for me. These books have information on what a mask is, and other such things. I thus tried to learn by trying out techniques from these books. . .

### *Nana Joglekar*

I learnt from Nana Joglekar the basis of makeup, what foundation is. . . how much makeup is to be applied to whom. Panstick tubes have numbers and he taught me which numbers to use for which skin. . . When I began my career tube makeups were oily and it used to take a long time. Before that colours used to be mixed with grease and applied to faces. Folk artistes in the *tamasha* did not know what makeup was. They used to be provided with colour in a plate. They used to take grease in one hand and apply! This used to have an allergic reaction on the face. . .

### *Experience*

Stage makeup, TV makeup and film makeup are done differently. Stage makeup has to be slightly gaudy because the audience is 25-30 feet away and makeup should be seen from that distance. Screen or film makeup cannot be made that gaudy because the camera takes closeups and the makeup may become jarring. Makeup has to be according to the theme or according to the situation. TV makeup is like film make up. . .

In old historical plays makeups used to be gaudy: Shivaji's face was painted red. I do not think that is necessary. . . Material was not available in those days, and now we have much more knowledge. . . If you want to do a makeup of a political leader you have to study his anatomy. For example if you want to make up Indira Gandhi it is not enough to use a white patch, you will have to mould a nose like hers. This means that you have to know the anatomy of the person's face. . . Makeup depends a lot on lighting also. This was overlooked in the early days. . .

When one sees makeup the first question that arises is whether makeup is necessary. In a social play if we speak as we are now discussing, is makeup necessary? I think it is necessary. When we light up the stage the light is yellowish and if this light falls on the face without makeup the actor looks dull. The audience can hear the person but cannot see him well. In order to make the person stand out makeup is necessary. Suppose the play is at Chhabildas. Here the audience is very near the actors and light makeup is required only to convey what character it is. If a 70 year old man is madeup with too many wrinkles the attention will be diverted only to the wrinkles. The attention should go to all things. That is about Chhabildas. Now at Shivaji Mandir the makeup will have to be heavy because the audience is seated at a greater distance from you. The last man should also be able to recognize the old man. The man in the front row will get a larger impact but in theatre we have a disadvantage. In film this problem is not posed

because the man in the first row and the man in the last row see the same makeup. In an openair theatre like Rangabhavan the outside light mixes with the stage lighting and makeup has to be accordingly. This means a more reddish makeup than at Shivaji Mandir because outside light is more or less blue. . .

### *Material*

I make some colours like pancake. Those that are available abroad we cannot afford. . . I make shades to suit different artistes. I make my own lining colours. . . Foreign shades are not made for us. They are according to their climate and their skin.

### *Crepework and other techniques*

Now about crepework: mustaches and beards are available on net and these can be attached quickly. But they can be made out in a film closeup. In the past, crepe was taken and combed and was used to make beards and mustaches. This could enable one to use real hair for the portion seen on top. Even today in addition to the net we use real hair to cover up. . . When I trained under Nana Joglekar he first taught me crepe work; how to make beards and mustaches by hand. This was for beards of any length or size and for *talvar*-cut mustaches. . . We can put them on in such a manner that even a thin line of hair is possible. You will not be able to make out that it is a false mustache. Crepe work can be that superior. But if it is on net the net is easily visible and the effort looks false. . .

Films used to be in black and white in the past. In historical and mythological films you could not make out false beards and mustaches but they were all hand made. In Shantaram's early movies even curling beards with central partings were made by hand and the special thing was that continuity was maintained because they were trained hands. The mustache would not change the second day. Now it is not so. In a net beard a particular curve has to be realized by applying spirit gum and by many other gimmicks, but the result is never the same. Though makeups used to be guady in the past the crepe work used to be superb. . .

When we want to do an old man we make his cheeks dull, blacken circles under his eyes, make wrinkles here and there, make wrinkles near his eyes, whiten all his hair. But when we say 'old man', what is his age? A man starts becoming old after 40. But whether he is 40 or 45 or 60 or 80 has to be considered. Otherwise the character will not make any sense. An old man of 40 will not have all his hair white or will not have wrinkles below his eyes. One has to consider that first the sideburns will turn grey, then the top hair will turn grey slowly. . . What they do nowadays is that if they want an old woman of 80 they make her wear a wig, but the wig is of ample hair and she has to carry so much tension on her head because of the wig that she cannot concentrate on her role and she becomes conscious. This aspect also has to be consi-



*Damaged eye and scar*

dered. An 80 year old woman will not have such ample hair, the parting will grow, baldness will show and your wig has to be such. When a young girl is doing an old woman she has ample hair and we whiten all her hair. We have to take care of her hair and so you have to use a wig because the artiste should not be troubled at all. This is the responsibility of the makeup artist. If she loses her hair because your material is bad, then who is responsible? It is the responsibility of the makeup artist to use good quality material. . .

### *Improving the human face*

On most occasions when we do makeup we get 'common' artistes. Some have a bad nose, some a crooked one, some a long one, some a snub one. . . It is important for stage that the nose should be good. When you change a nose the man changes. We cannot file a nose to make it straight. You use amber and brown colours to shadelight. The brown is applied on the sides and amber is applied on the top. The more you highlight this the straighter the nose. If the highlight is crooked the nose looks crooked. If the highlight is shortened and if the bottom is shaded the nose looks short. A short nose will look long with maximum but thin highlight. If the nose is too snubby you cannot do anything with shadelighting. For this we mould a nose of cotton. We apply cotton on the face with spiritgum and heighten the nose. We used to fix a nose on Datta Bhat when he played Natasamrat. His nose was too snubby and we used to fix a cotton nose. . .

One can afford flaws in rehearsals and not in the performance. So we discuss in rehearsals as to what kind of makeup is required. We used to bring forth difficulties to the director: This person's nose is too bad, should we put a cotton nose? We can do this only if the director agrees, but if the director does not agree we cannot



*The aging process*

contribute much. But as far as possible we try to convince the director and if the director is open minded or one who takes interest then he asks *us* to take the decision. . .

Suppose we want to make small eyes big. We mark a black line below the eye and fill up the gap with skin colour highlight. What happens is that when you see the line below the eye and the eye on top together the eye looks bigger. A big eye cannot be made to look small but you should draw the line as near as possible. Now suppose you want the eye as small as that of the Chinese. This cannot be done by shadelight. We then put some weight on the eyelids. As the eyelid is frail the eye automatically reduces in size. We add weight by applying layers of cotton and match the cotton with the skin. . .

Eyes look sunk because of the shade below the eyes and this has to be removed. We have orange in our lining colours and this, when applied, removes the blackness. We apply powder to hide the orange and then spray to fix the orange colour. When skin colour is applied over the orange and then the eyes which look shut now open up. Then pencil is used to bring out the eyes further. . .

*Characterisation*

Because I have studied painting I know a little anatomy and so I can discuss with the director from the point of view of anatomy. For example if one has a round face which is to be made long or a long face which has to be made round we use shade. If the neck is thick we apply brown colour to hide it. When it is hidden what happens is that the rest of the face stands out and attention is diverted to it. People see only the highlights. . .

Suppose you want to show a *sheth* (businessman). We see a plump person as the moneyed person. If the actor has a flat face we have to make changes in his face, and make

his face round, have particular mustaches, particular eyes, thicken the eyebrows. We try to work this out with the director as much as we can. . .

*Imparting training*

The producer looks for the man who charges less. . . (We also lack trained people.) I now have 3-4 boys. . . I take them with me and pay them for the time they come for me, spend their time for me. I recompensate them, pay them railway fare, food allowance; I do all this because if I am not available these boys can do my work. I will say this only when I am sure of them. . .

I have taught them what I have learnt. I feel that crepe-work should continue. You will not find crepe in anyone's bag nowadays, but if you open my bag you will see my crapery because I have full faith in it. . .

In *Hayvadan* there was a goddess and (Vijaya) Bai (Mehta) asked me to do makeup so that this woman would look like a goddess as well as a comic woman. . . I made mouldings of various colours on the face right from the eyes downwards. I made these layers and I made her eyebrows like that of a *rakshas* (demon). Her eyes also I made very big, her nose I made red. The highlight was the same but instead of the brown that we use on the background, I had painted red. The lips were purposefully shaped and the rest was made to show various shades so that the viewer would find it very different. Her acting was also such that when she stood up or entered people used to see a goddess and also laugh! When this play went to Germany and when they produced it there, we sent them drawings of our makeup which they followed. We saw their play and the next day we performed our play. They saw our performance and asked us where we got this mask done. They were surprised when we told them that we had not used any mask and that this was makeup! They found the makeup better than their mask and they asked me to teach them. I agreed. They sent 3-4 makeup-girls to learn from me and I taught them. I also pointed out some discrepancies. I said this play is Indian and you have accordingly used Indian costumes but you have not painted their faces with Indian skin colours. When we want to do a foreigner we make him redder or we give him a blonde wig. But you have kept the hair the same. With blue eyes in spite of Indian clothes, the woman will look 'foreign'. Makeup and costumes are complementary to a play and if you do not do it the play suffers. They asked me what should be done and I said, 'You should make the skin Indian. Your faces are whitish and they should be made brownish and only then you get an Indian feel. You should wear brown contact lenses because your eyes are blue. Our *brahmin* folk sometimes do have blue eyes but that is rare and we do not show them like that, so you should use contact lenses. . .'

*Special effects*

When I was on TV Centre once I had afternoon duty and a

particular makeup was going on since morning. The character was a boy with measles and the effect on the face was required. In measles there are boils on the face with water in them. There are spots on the face, and what they had done was that they had made brown spots with surrounding highlights. The makeup was very good but the producer did not agree because on camera it was looking like dots. When I went in the afternoon my assistant producer told me. . . I realized the problem. . . I asked for a candlestick. I lit it and cast drops in water. They became flat from the bottom and round on top and they were also transparent. I fixed them on the face with spiritgum. No other makeup was done. . .

While lecturing in a workshop some students told me that they had no makeupmen and whether I would teach them in detail. . . I taught them all I could about stage makeup and I tested them on the last day. I asked ten persons to make up the other ten and then the second ten to make up the first ten. I told them to do makeups taught to them and then I discussed and commented upon them. I returned. After five months, I received a draft of five rupees with a letter from a trainee saying that he had got work after my teaching him and that this was a token. . .

One person has been hit on the head and has been kept in a gunnybag. I asked how many hours has he been in the gunnybag? I started thinking and I made him up with some stray coir fibres stuck to his wet wound. The effect of his having been kept in a gunnybag should be felt. If he has been kept under a tree dry leaves would stick on him. When this is done anyone would say that he has been kept in a gunnybag. When you use imagination your makeup is good. . .

### *The woes of the makeup artist*

The makeupman is treated very badly. He too is an artist.



*Actor on right wears a mask; actress on left is made up!*

The actor is visible on stage; the backstage people are not, but they too contribute. If a particular getup is not done properly the play does not fail totally, but the effect is lost. Yet it is the actor and the director who are applauded. The others are not. All other aspects are awarded prizes in competitions. Lights, acting, direction, music: but makeup has no prize! Your biodata has a column for prizes but I do not have a single prize. . .

How to decide whether a particular makeup artist is good or bad? We should do something for this. . . what happens is that a makeup artist does not get paid according to his capability. Someone should fix this. . . There should be a committee which should decide grades. . . there should be exams so that the skill of the makeup artist will not die. . .