

PERSONALITY

M. G. Rangnekar

COMPUTERCARD

THEATRE PERSONALITY

NAME	RANGNEKAR M .G.
BIODATA	1
ARTICLES/CLIPPINGS	6 + 30
BROCHURES	2
BOOKS ON	1
BOOKS BY	24
AUDIOMATERIAL	1 INTERVIEW
VIDEO MATERIAL	1 INTERVIEW
PHOTOGRAPHS	44
FILE NO.	156

Name	Motiram Gajanan Rangnekar	Language of work	Marathi
Date of birth	10 April 1907	Theatre activity	Professional playwright, director and producer from 1940 to 1975
Place of birth	Thane (near Bombay)	Other activities	Editor and publisher of periodicals, Producer on A.I.R., Bombay
Education	Matriculation(1924)		
Address	Model House, Proctor Road, Bombay 400 004		
Occupation	Theatre		
Languages known	Marathi, Hindi, English		

Details of plays written and directed:

Name	Ist Show	Place	Institute
Ashirwad	30/11/1941	Royal Opera House	Natyaniketan
Kulavadhu	12/8/1942	Royal Opera House	Natyaniketan
Nandanvan	22/11/1942	Baliwala	Natyaniketan
Kanyadan	5/9/1943	Krishna Cinema	Natyaniketan
Alankar	23/1/1944	Amar Hinda Mandal	Natyaniketan
Maze Ghar	31/8/1945	Novelty Theatre	Natyaniketan
Vahini	24/12/1945	Novelty Theatre	Natyaniketan
Pharari/Satra Varsha/Tuza Maza Jamena	27/7/1947	Bhanuvilas, Pune	Natyaniketan
Ek Hota Mhatara	5/9/1948	Bhanuvilas, Pune	Natyaniketan
Kone Eke Kali	14/1/1950	Bharatiya Vidya Bhavan	Natyaniketan
Bade Baap Ke Bete	1950	Bharatiya Vidya Bhavan	Natyaniketan
Maher	8/1/1951	Bhanuvilas, Pune	Natyaniketan
Rambha	5/7/1952	Bharatiya Vidya Bhavan	Natyaniketan
Jayjaykar	5/9/1953	Bhanuvilas, Pune	Natyaniketan
Yethe Nawre Miltat/Mee Kiwwa Tu/Dhakti Aai	18/11/1956	Krishna Cinema	Natyaniketan
Bhatala Dili Osari	25/8/1956	Vijaynanda, Pune	Natyaniketan
Bhagyoday	25/8/1957	Royal Opera House	Natyaniketan
Amrut	26/2/1958	Amar Hinda Mandal	Natyaniketan
Swarga Ani Narak/Hehi Diwas Jateel	17/3/1961	Birla Matushree Sabhagriha	Natyaniketan
Himalayachi Bayako	18/1/1962	Rangbhavan	Natyaniketan
Patita Ekada Patita Ka Sada?	2/5/1965	Sahitya Sangh	Natyaniketan
Ale Devajichiya Mana	5/7/1969	Ravindra Natya Mandir	Natyaniketan

Other writer's plays directed by Mr M.G. Rangnekar

Play	Playwright	First Show	Institution
Ashrit	M.D. Brahme	19/6/48, Bhanuvilas, Pune	Natyaniketan
Ranicha Bag	A.V. Warty	6/8/49, Bhanuvilas Pune,	Natyaniketan
Apoorva Bangal	Mama Varerkar	24/1/52, Bharatiya Vidya Bhavan	Natyaniketan
Radhamai	G.N.Dandekar	1/8/54, Bharatiya Vidya Bhavan	Natyaniketan
Devagharchi Mansa	G.N.Dandekar	19/11/55, Shivaji Mandir	Natyaniketan
Bhoomikanya Seeta	MamaVarerkar	28/2/58, Amar Hinda Mandal	Natyaniketan
Patthe Bapurao	L.N. Bhawe	5/12/59, Sahitya Sangh	Natyaniketan
Hirkani	Vasundhara Patwardhan	4/11/61, Bharatiya Vidya Bhavan	Natyaniketan
To Mee Navhech	P.K. Atre	8/10/62, IFAX Theatre, Delhi	Natyaniketan
Lekure Udanda Jahali	Vasant Kanetkar	10/10/66, Ravindra Natya Mandir	Goa Hindu Association
Mee Ek Vidooshak	Suresh Khare	Jan. 1976	Natya Mandar

Awards and honours

Film producer and director
Poet, columnist,
screenplay writer.

1964: Best Playwright,
Marathi Natya Parishad
1967: President of Marathi
Natya Sammelan, Goa
1977: Govt of Maharashtra
Award

1982: Sangeet Natak
Academy Award
1987: Gadkari Award
Honoured by the Mayor
of the Municipal
Corporation of Greater
Bombay

Honorary membership

Various social, literary,
cultural and theatre
institutions and federations.
Served as member/president
of various government
and other committees.

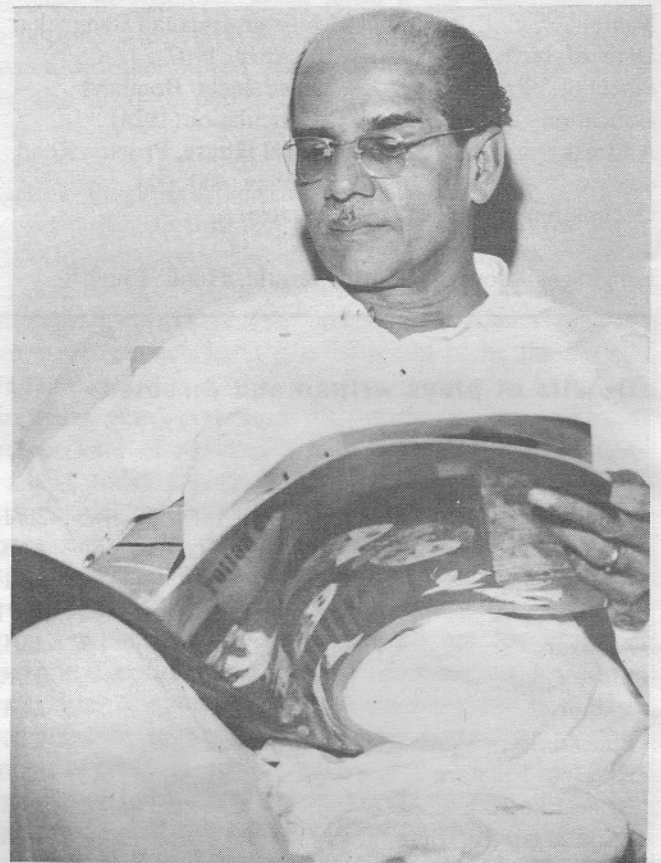
**Excerpts from video interview of Mr M.G.
Rangnekar taken by Mr Kamalakar
Nadkarni**

You got acclaim in literature. Why did you then turn to theatre, when it was in doldrums?

I remained in journalism till about 1940. Then I brought out a variety of gramophone records. Later I wrote oneacts, small plays and skits. I made a beginning with *Saubhadra*. I wrote *Saubhadra* in a condensed form to fit into four records, and I then made a set of these records. In those days, I wrote a very humorous play called *Shambharavi Mulgi* which I also converted into records. I took all successful actors in it like Durgabai Khote, Hirabai Badodekar, Keshavrao Date, Dinkar Kamanna. I engaged these people and I developed relations with them. This gave birth to the idea whether I could produce a play with these actors . . .

When people started liking my recorded plays I got an idea from the talkies (films), which in those days were very popular, whether I could similarly present three shows of plays daily . . .

I wanted a good theatre and so I went to the owner of Majestic Cinema, which was doing well in those days. I asked him what the theatre would cost (in rent). When he mentioned the rent all my ideas melted away . . . I then decided to write good, small plays and to bring in things old and new to theatre. The earlier companies had many actors, and basically a large staff . . . They used to find it very difficult to meet the expenses . . . These unsound ideas I tried to remove. I decided to employ people as in offices on monthly salaries with hours of work from 12 noon



to 6 p.m . . . The main work would be to rehearse new plays. I thus worked out an equation and started writing plays . . .

Keshavrao Date used to live in a room in the flat in which I was staying. He liked the idea. He had a great reputation. He was an excellent director and actor. I asked him to do this for me. I said I would write plays and manage the affairs, and I asked him to direct and act. He agreed and I took up the writing of *Ashirvad*. I used to read it out to him everyday and he used to make suggestions as to any necessary changes. He was an authority, and so I used to abide by his suggestions. But at a certain point I did not agree to what he was saying. I tried to convince him but he would not budge! He refused to accept it and insisted that I change it. The changes were so radical that I would as well not have produced the play! He said that in that case he would not collaborate with me and asked me to choose another director. I then went to Vishnupant Aundhkar who was his colleague in the *Maharashtra Natak Mandali*. He agreed and that was our first play. People liked it a lot . . . When this play was liked, I naturally gained in two ways. Firstly, I found my direction. Secondly, I did something I had not done earlier. Just as I has not written a play, I had not directed one; and I did both. I had no idea about direction. I had

taken known actors like Chintamanrao Kolhatkar, Vishnupant Aundhkar, Gajanan Jahagirdar, Jyotsna Bhole, Vimal Sardesai. Teaching them was like wielding a heavy weapon with small hands. I planned out everything in advance and visualised how it would look, and I found a method . . . That I injected a dying theatre with life-giving elixer is not true. I did not do anything with any high idealism. Just as I pursued the professions of journalism, film production and brought out gramophone records I did theatre as my profession.

There were other companies, the profession had its own hazards. How did you face them?

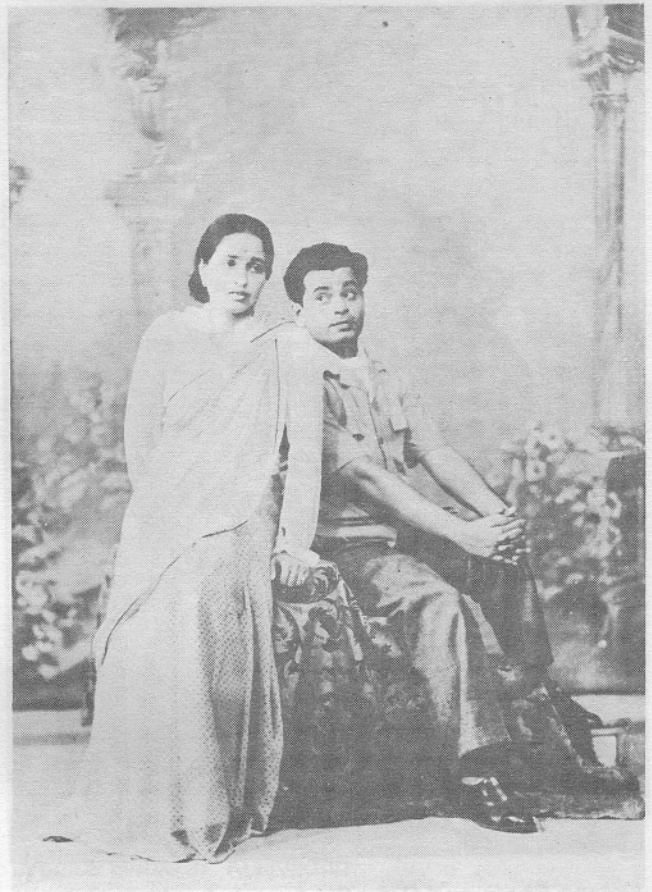
All the major companies had closed down, and their actors were roaming around. Some contractors collected these artistes together and put up joint shows. Formerly if one wanted to see Nanasahb Phatak they had to see the Lalitkaladarsha plays, if they wanted to see Ganpatrao Bodas they had to see plays of the Gandharva Natak Mandali. Now all the great actors started coming together. This was a novelty in those days. And so people who had the habit of seeing the old plays went to see these plays. The real competition they had was from us. It was difficult for me to survive, but the new generation that was growing up did not like this tradition wherein plays were of 5-6 hours in duration with songs of half an hour! They did not like this much and I got the support of this audience and I could manage.

While doing all this did you have any particular viewpoint about natyasangeet (music)? I mean did you instruct your music directors? What was your position as regards natyasangeet?

I like music. I like it personally and I wrote all musicals and I had Master Krishnarao (Phulambrikar), Keshavrao Bhole and Snehal Bhatkar as music directors. I used to explain the situation and ask them to devise the tune accordingly. I used to write situations for this. As I used to write the plays myself I knew where a song would be suitable, or where the situation would not be discordant with that of a song. I used to take care and so, though my plays had only 5-6 songs, the audience used to like it.

They used to play out different tunes to me. . . I wanted a *yaman* tune in a play. Master Krishnarao played almost 15 different tunes and I selected one . . .

I used to place myself in the viewer's position and listen and then tell the music director what I felt. The music director too used to appreciate, and it used to succeed. Sometimes there were differences where I would refuse and he would insist. For example there is a song in *Kulavadhu 'Manaramana Madhusoodana.'* It is a very simple tune. When Master Krishnarao



Jyotsna Bhole and Gajanan Jagirdar in Ashirwad

played it to me I said it was 'grinding' (at the mill!). He said: 'Rangnekar, just see, this song will be the most popular.' And it did prove to be so!

You wrote 24 plays and directed almost 50. Which play did you like the most, as a playwright, as a director? And which did you like the least?

This question crops up in almost all interviews and the standard answer is that the mother likes all her children! I don't say that. It is *Patit Ekada Patita Ka Sada*, though it was not very successful. It was a sequel to *To Mee Navech*. But the play did not run.

Why did it not run?

I had a dispute with (P.K.) Atre regarding *To Mee Navech*, so much so that the matter went to court. It was a very bitter experience. It was so with me; whether it was with him I do not know. I don't know whether he read or saw the play, but he raised such a fury in his own newspaper on the play. What appears in the papers is true, a 'simple' segment of our readers believes so. And so my play was unsuccessful.

In your plays you projected the problems of the mid-



Jyotsna Bhole and Baby Shakuntala in Ashirwad

dle class woman, the woman who goes out of the house to earn her livelihood.

Only *Kulavadhu*. Otherwise I have not taken up the question of emancipation of women.

You might have not done so knowingly. If you are to portray the present-day woman how would you do so?

I can't say how I would do it now. I did it then and it helped me a lot. I will give you an example. We did this play at Mahabaleshwar. The chief minister Mr Morarji Desai saw the play and he liked it so much that he gave us a grant of Rs 18000 that year, instead of the small grants we used to receive till then annually. Some Marathi and some Gujarathi companies complained to him that we got so much and they were receiving much less. He asked them whether they had done a play like *Kulavadhu*. 'Have you shown the woman that this play has shown?' He asked this question and we considered it a major success. The question of the emancipation of women was not there, not even in our minds.

How did Natyaniketan get stability? What did you do for that?

I told you how we managed the company . . . A

couple of plays gave us a hand and the company became stable. We wanted all our productions to be successful. But you can't be sure about the taste of the people. There are no standards. Some plays were ordinary, had no great artistes and yet they were successful. e.g. *Bhatala Dili Osari*. When I wrote and produced this play the actors were all novices. No one was famous. It was also my first effort at a humorous play. But the play helped us. This way some plays were successful and some, though good, were not. But I never understood the phenomenon. This is the sixtyfour thousand dollar question!

Theatre people believe that if a play is produced and is not successful, then even if you make some changes that does not help. A play does not improve later with changes. What is your opinion? You changed the end of Ashirvad because people did not like the earlier version.

Not that much happened! A few very close friends, they did not agree with the end and so I changed it for them. Moreover it was my first play and I listened to all that everyone told me. I consider them all to be my gurus. That is all.

Because Kulavadhu proved a success you also wrote a sequel to it.

That was the biggest mistake I made in life. I say this honestly. The end of *Kulavadhu* was so interesting that I should have kept the audience at that. I fell a prey to pressure and I wrote the sequel. I got my punishment as the play flopped . . . Some plays are such that they are to be left incomplete and the audience should be left thinking about them. That is the trick.

Your dialogues were always simple. The general belief is that theatrical language has to be of a particular kind, figurative. You shattered this belief.

In a social play how would ordinary characters speak a figurative language? That is the main point. The earlier playwrights used to only 'write' their plays. I used to also direct. And while directing the play the obvious question would be about the language of the father or the mother etc. I did not like this artificiality. That is the main point. In earlier days the curtains used to be painted with temples, roads, houses. We found this artificial and so we started using settings . . . It is the same with language. The language of novels is read only.

Your plays were better seen than read.

Yes, that is true. People who come to see plays, understand the language. You don't have to stop as in a novel. We shall consider the example of Gadkari. That the language is excellent, there is no question. But how many people understood the figures of speech?

Did the people who sat through a two-page soliloquy of Sudhakar understand even a sentence? It was great to read it. But a play is to be seen, not to be read. That is my honest opinion.

You directed others plays also and very well . . . It used to be said that you are an excellent craftsman, even better than the playwright you were. What do you want to say about that?

As I used to direct my own plays, I always had the viewpoint of the director, while writing. How would a sentence sound or how would a scene look? That was my viewpoint. I used to write as a director, not as a playwright. And that is why some playwrights say that they have written a beautiful play, but the performance is not good. That is because they have no viewpoint, the directors' viewpoint.

While considering your dialogue-style, selection of scenes or your choice of subjects, one wonders whether you were influenced by Mama Warkar.

He too used to write simple language, that is true. But I don't think he had any influence over me.

What was your direction-style?

I had some regular actors. I used to write roles for the main persons of my company. If seldom I wrote an unusual character for which I had to get actors from outside. As I knew how my regular actors would be effective I used to write accordingly. And so they used to find it easy. We had an actor called Pandit, he was in the first play *Ashirvad*. He had played a comic role and I had realised his subtleties, his speech pattern. There was Mama Pendse whose speech I studied. All this was fixed in my brain and I wrote characters accordingly. That was an advantage I had while writing.

I used to read out first. I used to read for three hours and ask them to listen. Then I used to hand over copies to everyone. I used to then ask them to follow me. I used to demonstrate and ask them to repeat after me. I would ask them to continue. If I liked their speech I used to keep it. If I did not like it I used to say 'it would disturb', say as I say it. But I allowed them freedom as far as possible.

How did you direct the movements? Did you first plot them on paper?

No, no, no! We never did any drawings. I used to have them all in my head: when she or he would speak, where she would be then and all that. Frequently I would get some ideas there on the spot. . . and I used to implement them.

I think you are the first playwright-director to do oneacts on the professional stage.

I had a craving for innovation, and I had the habit



Jyotsna Bhole in Kulavadhu

of plunging into anything. I did not bother whether I could make it, whether it would be successful. I thought of writing the three acts as if they were different oneacts, and try it out on stage. I did this only as a novelty, I had no other motives. . .

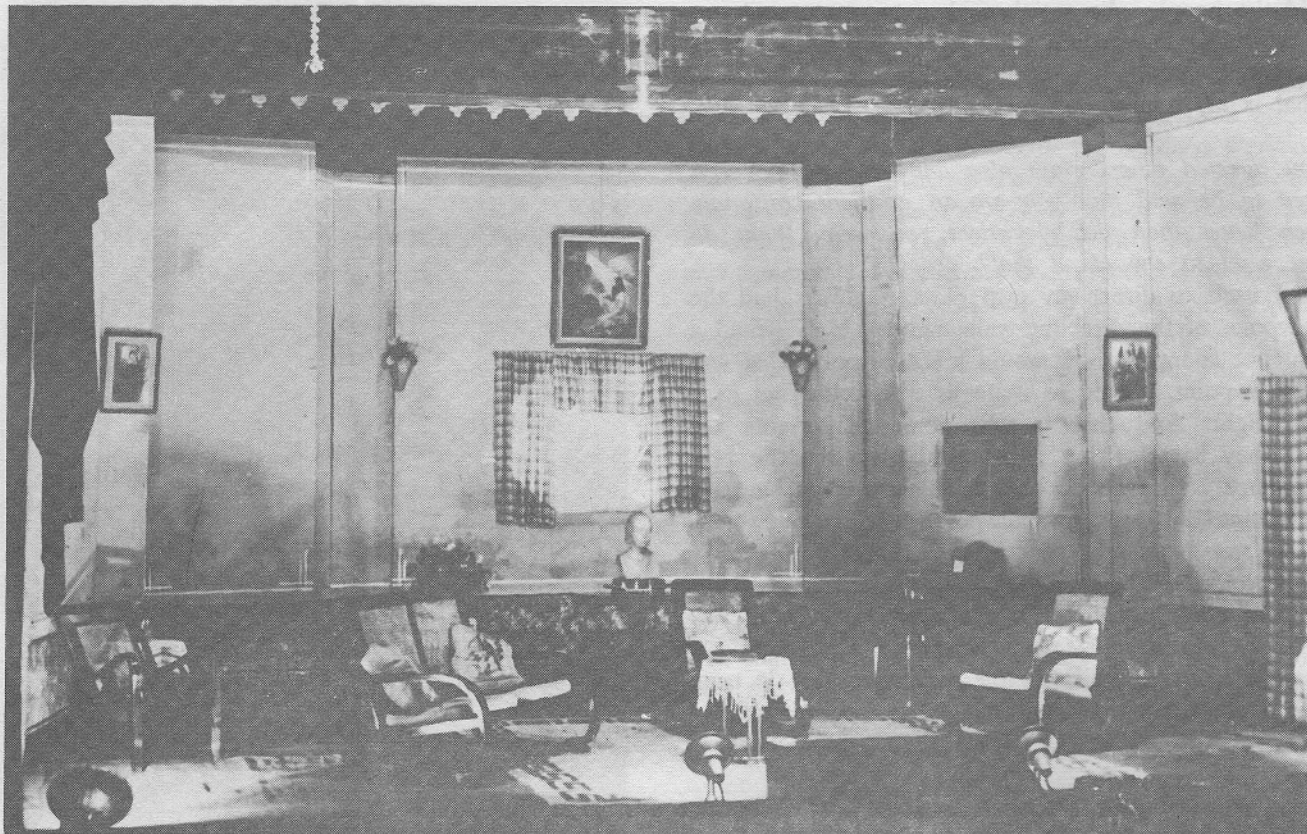
Plays used to be of four or five hours duration and we brought this down to three hours, and so many opposed us. They did not like it at all.

Now there are many oneact competitions everywhere. Some of them are really good. . . The duration of plays is even now reducing. Do you think if someone produces two or three oneacts with professionals, would it get a good response from the audience?

This depends on who the actors are, how effective the oneacts are. No harm in trying it. But there are not many who would try, there are no courageous producers. That is what I honestly feel.

Who is responsible for a successful play?

Fate . . . A play requires 90% luck and 10% capability, I feel so honestly. I will cite an example. Vasant Kanetkar's *Matsyagandha* is an excellent play, the songs are excellent. Ramdas Kamat used to sing and act very well. But despite all this the producers lost so much in the first 35-36 shows: the box take was three



The set of Kulavadhu

hundred to three hundred fifty (rupees). And so they decided to close down, realising that the production had failed. They had put up a show in Goa and they got a full house with an income of two thousand rupees. They took courage and hammered the production and reached three hundred performances, and they called me to preside over the function. I said there that 'Kanetkar does not have faith in prophecy, in astrology. According to him what is the reason for this play to run? The play which had almost closed after 35 shows, saw 300 shows because of fate.' I said all this. I said 'the actors were the same. Dattaram, Kamat. The company was the same. Then what is the reason for a play to run when it had almost closed? I do not see any reason.' Plays run on fate. That is my motto . . .

I do not say that a thirdrate play would run on fate. *Lekure Udanda Zali* has something new in it. And then it runs on fate. A play would not run merely because it has something new. But I consider fate the most important factor.

But To Mee Navhech?

Even that. What is there in *To Mee Navhech*? I ask you, honestly tell me what dramatic element do you see in it? It was the magic, the way I divided the stage, one half the court room and the other half the

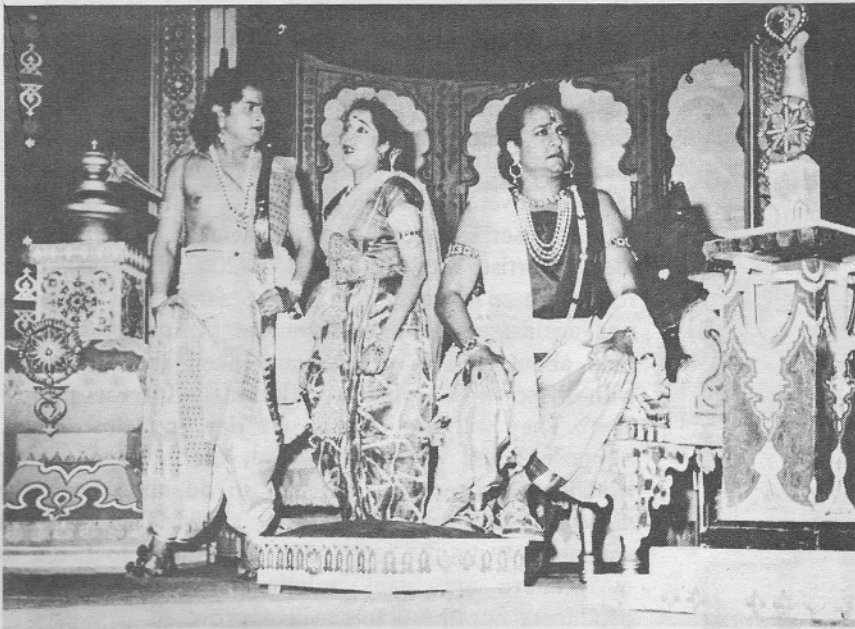
actual enactment of the what the witness says. This new experiment people liked and that is why the play ran. I do not say only because of my direction or because of Atre's writing, or because of the applause.

Nowadays theatre workshops are conducted everywhere . . .

This is a very difficult questions for me! . . . I do not have a very good opinion about that. These workshops are futile. The government only wants to show that it is doing something. These workshops are only for that. Nothing is gained and no one comes on stage . . . Just as you have to throw a man into water to make him swim, similarly one who wants to act has to be pushed on stage. Only then does he start acting. He cannot act sitting at home.

When you were directing, you could mould even an ordinary actor; you were in a way imparting theatre training.

I was only explaining his character to every person. Is this general education of yours any help? You must choose a play, say *Ekach Pyala*, then distribute the roles. Then you must analyse every character, say Sudhakar. His nature, his degeneration, you cannot explain all that to the actor. You teach him histrionics. And then if he gets this role he might be able to do it



Govind Karmarkar, Kusum Kulkarni and Shahu Modak in Bhoomikanya Seeta



Atmaram Bhende in Patita Ekada Patia Ka Sada?

well. But if you generalise and say that this man is poor, this man is unhappy and so you show sorrow, this has no sense. This is childishness.

So teaching a play is important.

Yes. It is. And then in context other things should be told. But asking boys to attend a school and ask them to see this and that, it does not succeed.

You did plays in Marathi. Did you also try to do any plays in other languages? In Hindi or in Gujarati, and was the experiment successful?

I did try to pursue this as a profession, there was no other idea. There were no translations of any of my plays except *Vahini*. One Mr Pande translated this into Hindi, Prashant Pande from Delhi. I took some Hindi and many of our own Marathi actors and did some shows in the Royal Opera House, but it was not much of a success. The main reason was that Hindi audiences like cinema actors. In those days Prithviraj Kapoor's plays were on in the Royal Opera House, and because Prithviraj was a very famous cinema actor, his plays drew good crowds. But as our play did not have any single actor who was famous, there used to be a small audience, though the play was good. And so we closed it down. The same happened in the case of Gujarati.

You did plays in Gujarati?

I did try but it would not succeed as a profession.

You were the president of the 49th Natya Sammelan at Mhapa. There you said in your speech that the

play is for the audience. What I want to say is that if our plays are audience oriented, how would they move ahead? If we cater to their requirements, then how can we create a better taste?

I do not mean that we should write what audiences want. We should write plays that they would like. We should not depend on them, they should depend on us. That is what I meant . . .

We should write plays that people would certainly like. We should understand the pulse of people. If you write what they want; you see recent plays! What can we say about that?

You also said that amateur actors waste their energy in a couple of shows. Do you feel the same today?

I feel that amateur actors are not there any more, all have become professional. Amateur actors were those who used to participate in a thankless activity in those days! These are not there now. Now they are doing jobs and also acting to earn in their spare time. And I like this.

The people who want to do experiments are over-idealistic, devoted, educated. They do not have intentions that their plays should run. They are content with doing what they want.

What do you want to say to the young actors of today?

What advice can I give to actors?

To those who have an interest in theatre, those who want to work in theatre, in what direction should they go?



M. G. Rangnekar directing Atmaram Bhende in *To Mee Navhech*

They should get opportunities. We have only a few, say 5-25 actors. The audience is attracted to these, and what can a new actor do?

The larger companies should give a chance to the new actors, as you did in Natyaniketan. You said in Bhatla Dili Osari you tried actors who were not wellknown. The play was relevant to the times then. Today you have many actors and there are 5-25 theatre companies. I think they bring forth many actors. I see nowadays that new names come forth and they get chances.

You said in 1967 that this present richness of theatre is a prologue of the coming depression . . . If today's theatre has to stand on its own feet, what advice would you give?

Look here even if I give advice, whom to advise is the question!

Even if I suggest a solution, to whom should I suggest? That is the question . . . Each one is doing something according to his or her ideas. Whether what they do is correct or wrong, they will themselves realise gradually and that itself will caution them, not by my telling them today.

What, according to you, will save today's theatre from the present situation?

One is the problem of theatres (play houses). In our times there were just no theatres. We used to perform in the mornings at the Royal Opera House. Today there are . . . plenty. In those days it was not necessary to advertise in the dailies . . . for a show we used to insert only one advertisement of Rs 150. Today they advertise with Rs 1000-1500-2000. How will they reduce these expenses? It is the same with *nights*. I was against *nights* right from the beginning. When I read about today's *nights* I am taken aback, because with these *nights* what would remain for the profession? They will tire of this one day and close down. Suppose I tell the actors: 'You are so many, your livelihood depends on this and so do not take heavy *nights*, Rs 500 to Rs 1000 per show! This way you will not survive for long'. Are they going to listen to me? There are many solutions which neither the producers nor the actors will approve of.

It is said that Doordarshan (T.V.) has had an effect on theatre? What do you feel?

This is humbug. Even in those days they used to say that the talkies (cinema) had an effect on theatre. That is all lies! Nothing has any effect on anything at all. Those who want to watch TV will watch TV, those who want to see plays will see plays . . . No point in blaming the ground to be uneven if one cannot dance (quoting a Marathi proverb)!

If the plays are good they will run.

Yes, they will. If I tell you our economics you will be surprised. The maximum income was Rs 2000. Today the income is Rs 7000-8000. Even with this income if the theatre companies are losing, why should they be kept going? The producers should close them down themselves . . . If there is a circus which earns does that mean theatre will earn?

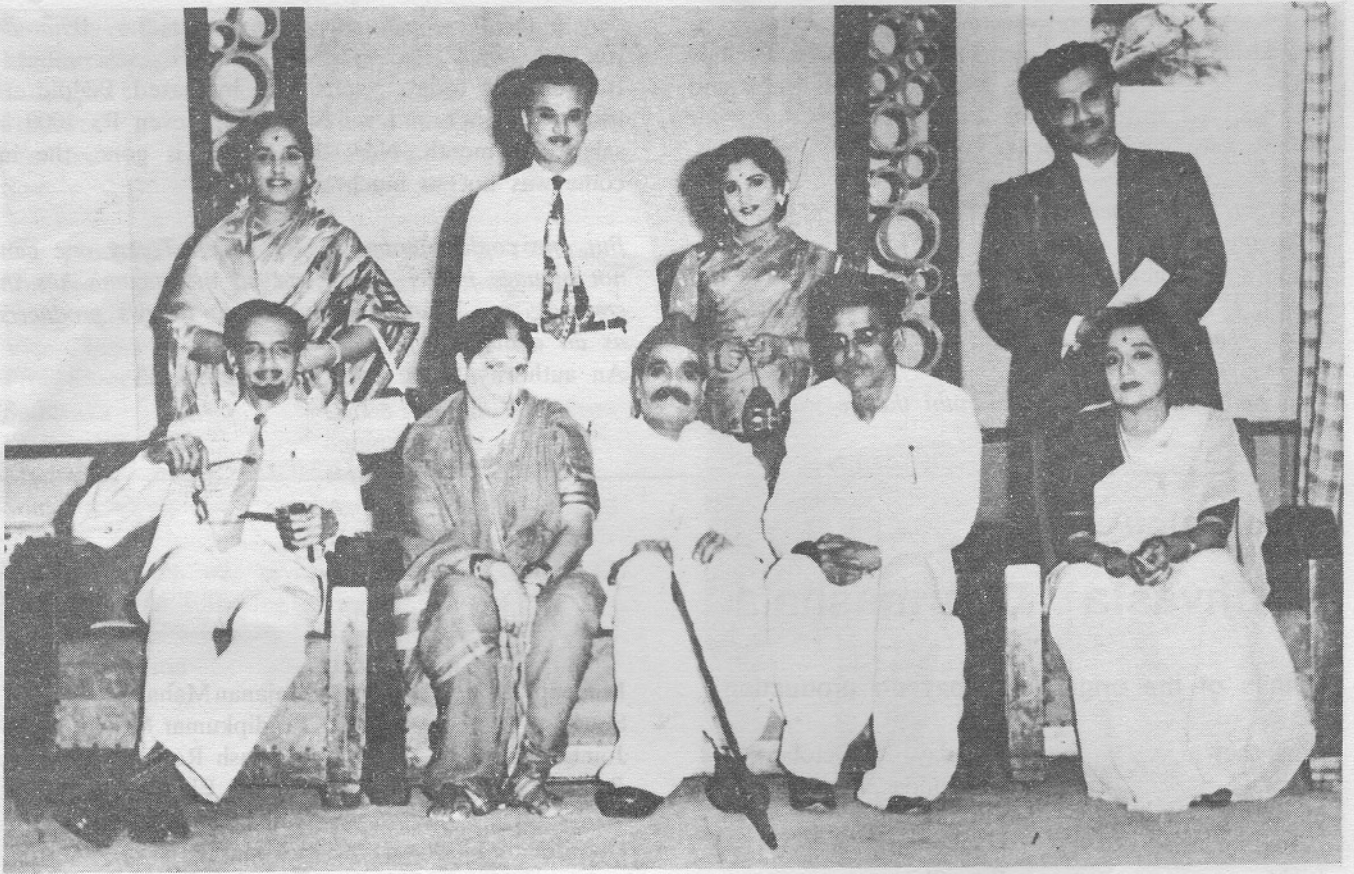
A theatregoer . . .

Will go to the theatre, and a circus goer will go to the circus. Remember this.

Your plays received a mixed response?

A lot. There is even a book on me: *Rangnekar Ani Marathi Rangabhoomi*, by Gomkale, he was a judge. But he wrote this very early, in 1947, when my company was only eight years old. This was a blunder on his part . . . In those eight years he had seen only one play: *Vahini*. He liked it so much that, though he had not seen any of my other plays, he read them and wrote the book.

My plays are meant for staging. I allow them to be published because publishers pay. Else I am against it.



Narayan Jogkekar, Indirabai Chitnis, Shripad Joshi, M. G. Rangnekar, Kusum Kulkarni (sitting), Gulab Korgaonkar, Balakram, Kanhopatra and Prabhakar Panshikar (standing) on the set of Maaze Ghar

Press notices have an effect on the run of the play. The general papers may have. But papers whose circulation is negligible do not have any effect.

If a widely circulated paper criticizes your play adversely, does it have an effect on your play?

I just told you how Atre wrote against my play, Patita Ekada Patita Ka Sada, in Maratha and that too everyday. People believed it and that definitely had an effect on the play . . . Else there is not much effect, not in the least. Because there are some who write for and some against . . . I have depended on fate . . .

What should drama criticism be like?

That person should have some knowledge of theatre. He should pass under the canopy. If he is one who sits at home and writes, then there is no sense. That is my opinion. But most reviewers are that way. That is my belief. He should have painted his face and should have done work in some department (of drama). He should have the sense of theatre. Those who write out of pedagogy have no use.

How was your discipline in your performance?

What do you mean by discipline?

You have worked as the director of a theatre company and have worked successfully. How were the actors behaving, back stage, while the play was on?

Fortunately all my people were so good, were from good families, I had not caught them on the street! As they were good their behaviour was good . . . Only once in my career did they turn on me, and for a petty reason, asking for a particular thing to eat before the show or else they would not act that day! I said don't act, there would be no show today! I said 'I will cancel the show and announce that it is because the actors insist on something special to eat!'

How were your tours?

They used to be very good. If you meet anyone, especially the women, today they will tell you that even in their houses they did not get all those facilities . . . In those days we did not do shows at Nanded one day, Nagar the next and Baroda the third! If we went to Nagpur we hired a bungalow for a month. We used to stay there and then go to Amravati, Akola, Vardha from there and return for the night. It was comfortable. We used to have

two cooks with us, one vegetarian and the other non-vegetarian. And so the actors used to be very happy with us . . . The luggage used to go by truck and we used to travel by rail. In those days the other means were not convenient.

What are your experiences as the manager of a theatre company?

As the manager I used to go with them. They did not like it, because then they could not behave as they wished!

You had said earlier that Marathi theatre will prosper

only if there are permanent companies . . . What do you say now?

It is difficult today. Needs have increased. People are used to 'night's and will not accept even Rs 1000 as salary for month. Now the chance is gone, the income was not so much then.

But one could manage in Rs 15-20. Today one cannot manage in Rs 1000. And so the income has increased . . . What will you say to today's producers, as an authority?

An authority to be kept in the archives!