

Bharat Natya Sanshodhan Mandir



Master Dinanath Mangeshkar

28-/12/1900 to 24/4/1942

The small Dinanath from the small town of Mangeshi in Goa had a very strong leaning towards music and singing. His heavenly sweet voice was God's gift. He used to sing and delight the listeners in temples, religious festivals and in short plays. He joined Kirloskar Natak Mandli at Mhapsa, in 1914.

The drama company had faced a major split recently as Balgandharva, Bodas and Tembe had abandoned it. Dinanath soon found a good groove in the company. The editor of the daily 'Sandesh', Kolhatkar in an advertisement of the play 'Sundopasundi' called him as 'Master Dinanath' and the appellation clicked very well. In 1916, Dinanath excelled greatly in the role of Kinkini in Gadkari's play 'Punya Prabhav'.

In 1917, Kirloskar's drama group faced another split as Dinanath, Chintamanrao Kolhatkar and Krishnarao Kolhapure broke apart and set up Balwant Sangeet Mandli. In addition to the old, popular plays, the Company produced newer plays, such as 'Janma Rahasya', 'Veer Vidamban', 'Hindi Manapman', 'Bhav Bandhan', 'Rajlaxmi', 'Ugra mangal', 'Choudave Ratna', 'Desh Katak', 'Sanyasta Khadga', 'Gairsamaj', 'Brahmakumari', etc. It also put up Gadkari's two incomplete plays i.e. 'Raj Sanyas' and 'Vedyancha Bajar'.

Velour was a favorite emotion (rasa) of Dinanath. He used to play the role of Tejaswini in Veer Vamanrao's

'Ran Dundubhi' with tremendous zest. His songs from the play 'Paravashta pash dalve', 'Divya swatantrya ravi' and 'Jagi ha khas vedyancha pasara' became very popular. Balwant Natak Mandli got the rights to produce 'Manapaman' in 1927. Dinanath's performance of Dhairyadhar in 'Manapaman' crossed all previous boundaries of popularity and fame. He clearly broke all records of popularity set by Nanasaheb Joglekar and Keshavrao Bhosale. Dinanath revolutionised even the outward appearance of Dhairyadhar, as he used to wear four different costumes in four different acts, and changed the tunes of some songs.

The attempt demanded a great effort on the part of an actor who previously did ladies' roles. Dinanath was on the apex of fame. In 1934, the organizers of the company played the gamble of closing down the company and entering the film-business. The gamble did not pay off as their film 'Krishna-Arjun Yudh' crashed miserably. Dinanath made an attempt to resurrect the company once in 1938; but it didn't do very well in its come back.

Dinanath was a very handsome man with a mop of thick, curly, black hair, straight nose, wide brow, and sparkling eyes and tall and slim built. This was enhanced by a heavenly sweet, ringing voice. He was emotional and fickle minded; had sharp intelligence and imagination. He was very good at playing the Sarangi and at astrology. It was his misfortune that he died a very miserable untimely and tragic death at the age of 41.

