

PART 3 – INTERVIEWS

1.

Shri Ananta Mahapatra (Theatre Director)

Attendees:

RT: Dr Rekha Tandon (Interviewer)

AM: Shri Ananta Mahapatra

MW: Michael Weston

RT: Mr. Mohapatra, we would like to hear from you how odissi derived so much from the theatrical tradition in Orissa, in Puri & Cuttack, and what the genesis was in the Annapurna Theatre...

AM: OK. Well, actually to be very honest and frank with you, I don't think there is really anybody who really knows when and where odissi dance started. That is because we do say, yes, in the Natya Mandap of Konark it is there, so it goes back to the 13th century, but why is it that we didn't see anything till the 20th century? What happened? Why did it die out? It was a distinct form, then it becomes a completely extinguished form. There must have been phases, as in all performing arts you find, there are phases when it touches the pinnacle, but then again there is the phase, again, when you find that it is completely extinguished. Nobody is practicing it. The reasons will be two, naturally. One, sufficient input was not there - no new dancers were coming, no research was being done, and so it sort of dies out. The other is, then again there is a revival process, and I think, as far as I am concerned, I became aware when I saw the first performance of the professional theatres in Orissa.

As you perhaps know by now, that Orissa was the only State... only State in the country I am sure, not in the world, where there were professional theatre performing every day, and it was there in the course of... I am talking of about '49, '50, '51, '52... that I discovered – I discovered this later, of course – when

Guru Pankaj Charan Das, Kelucharan Mohapatra, Guru Deb Prasad Das, they were performing as actors, not even actors, as comedians. Because in those days, the theatre had, you know, we had copied the British tradition of proscenium theatre, and the proscenium theatre always had a cover scene and then the main scene, and the reason for the cover scene was to put a set around in the background, because the stage was small. They didn't have a revolving stage at that time, so they used to have a cover scene that would roll down - either a street scene, a village street scene, or a passage, or maybe a garden, it was all hand painted – and one or two characters would come.

They would do a comedy scene, or a singer, who was a sort of a kind of narrator also at times, he would sing a song and pass through the stage, taking about five, seven, ten minutes, and that was the time when they used to prepare the set behind it for the next scene.

So, to join the scenes, they used to have this kind of... and there, these comedy scenes were very popular because that was a kind of relief, as you find in the films also. You have a very torrid, horrid scene, then you have a relief scene where a comedian is chasing a girl or something like that, or a song sequence comes up... Then, during those scenes, I found - of course, I didn't know at that time that it was Pankaj Charan Das who would become so famous as a guru of odissi, or Kelucharan Mohapatra, or Deb Prasad Das, or for that matter Hari Krishna Behera, er... Gopi Krishna Behera in Annapurna A group at Puri – these people were doing this as comedy scenes and comedians and... but later, particularly after Kelu, Guru Kelucharan Mohapatra got married to Laxmipriya, then they used to have a dance sequence, say for about four minutes, five minutes, they would be able to incorporate into the main scene. Suppose it is a *zamindar's* or *raja's* sitting place, and a dancer is dancing, and they used to have duet dances, either with Kelucharan Mohapatra and his wife... And that would be perhaps the first time, because they had, Kelucharan had the tradition of *gotipua*, but he did not have sufficient opportunity to be a performing dancer at that time, so the professional theatre gave him this opportunity, that he could really perform as a dancer then, and then gradually people thought that a dance sequence can be incorporated, and it was also the same in Puri, when they (*digital interference*) also started, he incorporated an entire dance sequence as a sequence by itself, not a passing phase, including the choreography of a particular... If it was a mythology, it fitted in beautifully. If it was a sort of *umbasi* or *rumba*, then he would have the complete dance sequence of about seven minutes to ten minutes, doing the entire choreography with a lot of extras, with a lot of dancing girls. And I would think that because they had that tradition of odissi or *mahari* or *gotipua* or *sakhi natya*.

As you perhaps know, we would say it was perhaps *sakhi natya* first, then *mahari*, then *gotipua*, then odissi. People also change this sequence. I don't

know, it depends on research now, whether it was first *sakhi natya*, then *mahari*, then *gotipua*. Because *mahari*, as you know, was strictly for women, no men, male, was allowed. Perhaps that was an impetus for the people to say that 'Alright, let us train boys also,' because they would also be talented, and that is how the tradition of *gotipua* which was exclusively for men, for young boys... Now, if we stretch it again, and because Kelucharan babu, Pankaj and Deb Prasad, all of them were adapting those traditions, they probably did not get an opportunity to perform by themselves solo or otherwise, and they got this opportunity into the theatre, professional theatre. They were able to at least sustain themselves, and with the slight introduction of these entertainments as a particular acceptance by the audience, I think that encouraged them to adding on a dance sequence into theatre. Sometimes you will find that, er... particularly I am talking more about Kelucharan because I distinctly remember he, being a comedian - he was quite popular, he was quite a lively character - and then he would go and introduce these dance sequences of two minutes, three minutes, even as a passing scene, not as the main scene. And then I have seen him performing, along with his wife, an entire dance sequence of five to seven minutes also, and if it was a mythological play, it was easy. And if it was not a mythological (play), at least it was a *zamindar's* sitting room, they could conceive of that.

Today, I am afraid that they do what they do in the *jatras*, they have dance sequences, but what they call this break dance or record dance and you know with a lot of scantily clad girls, and they... with the popular Hindi music blaring in the background, they perform. That I would not bring into our discussion at all, because that is neither the dance form that we are talking about, nor has anything to do with odissi dance as such.

Now, if we are thinking of how does it help revive the tradition of odissi dance as a dance form, I would certainly give some amount of credit to the professional oriya theatre to have been able to bring in these famous dancers, who became famous later, of course, that they brought in at least some amount of respectability that, yes, a dance performance can be incorporated into a play.

BREAK

AM: It was while Kelucharan Mohapatra was in Annapurna Theatre that Babulal Doshi started Kala Vikas Kendra in 1952, and there they thought that Kelu Mohapatra could be a teacher to teach odissi as a dance form. Because at that time people like Kabichandra Kalicharan Patnaik, Diren Patnaik, they had started saying that odissi, by itself, is a dance form and it should be recognised as a classical dance form like the kathak, manipuri, bharatnatyam, and they thought of presenting it in Delhi.

And in 1954 they took a dance drama called “Maanini” in which it was supposed to have been composed entirely on the odissi style of dancing, and the songs also.

When it was presented in Delhi, it brought a lot of attention – at that time he was a fairly well-known art critic writing for the Statesman, Charles Fabri. He wrote very eulogising it as a form, as a classical form, and certainly giving a lot of credit to the dancer, at that time it was Sanjukta Panigrahi with them, and Kalicharan Patnaik and Diren Patnaik. It was a seminar-cum-performance, and so it brought a lot of attention, with the result that in 1955, odissi as a solo dance was also included in our youth festival. There used to be an Inter University Youth Festival with about... at that time I think we had about twenty-seven, twenty-eight universities, and it used to be a lot of... a huge gathering of people, boys and girls from all over the country. It was a great experience. I had the opportunity of being in the team in 1955, 1956, 1957. In all those three years, we always had somebody dancing.

But in '55, when Priyambada Mohanty performed in the youth festival, she was not from Orissa, she was at that time studying in Lucknow, and she was representing Lucknow University, and from Orissa, Susuma Mishra was also performing on behalf of Utkal University - then we had only one university, the Utkal University. In that time also, again it brought a lot of attention to odissi as a classical dance form, and Charles Fabri fortunately was there, and he again said that it is certainly a distinct style of classical Indian dance.

And so naturally in '56 and '57, and by that time Sanjukta Panigrahi had also come up of age and distinction I would say, and then of course it became a history. And Kelucharan Mohapatra and Pankaj Charan Das, Deb Prasad Das, all of them now started going out and teaching odissi as a classical dance form. Before that, when the girls were dancing, we used to have somebody from Calcutta, I forget his name, Bose of course, he said that he used to go to different elitist houses and teach the girls called oriental dance, which was I think an off-shoot of Uday Shankar's oriental dance form, which I would not say did adhere to any classical format or anything, but would have a mixture of Rabindra Sangeet, with a bit of Rabindra, and they would also have a bit of manipuri into it, they would perhaps have a bit of kathak also, as Uday Shankar had done it. The point that is of interest, is that it had arrived. Odissi dance had arrived coming from the theatre into regular teaching through Kala Vikas Kendra, being recognised at Delhi as a dance form, and now people were ready to send their girls to learn odissi dance.

But something very interesting happened also at the same time, why odissi became probably more popular, more known, if not popular, was Deb Prasad

Das taught odissi to Indrani Rehman. She was supposed to be a bharatnatyam dancer. I don't know how good she was then, but her taking it up, and she was in Delhi and a fairly well-known person with very good connections in Delhi, so her learning odissi dance was news, her performing odissi dance in Delhi was bigger news, and then it was perhaps thought that, yes, odissi dance is a dance that could be identified.

So, we come to a stage when odissi dance started being taught in different institutions. As I mentioned Kala Vikas Kendra would be the first one, then a lot of other schools and colleges started. And then, of course, you know it became the Utkal Sangeet Mahavidyalaya later, which had an exclusive dance section. I think the emphasis was on odissi dance to start with, odissi dance and odissi music.

But at the same time, I would say that, coming back again to the first question, the influence of the theatre, because that used to be a very popular format then. It used to run for nights, for days, for months. One play had run for about two hundred and fifty nights, consecutive nights, and they had a sequence of dance also there, because the background was *zamindars*, and in the *zamindar's* sitting room they would have a sequence of dance.

Then you come to oriya films which had just started being made at that time, and they also tried to include, because then Kelucharan Mohapatra got a break, of course that was much later in 1964, and one of the sequences (of dance) was an Odissi dance item before the *zamindar*, you know, that at least... those still, at that time, people were thinking of justifying a dance sequence in a film, which is not there now, of course, you could put a dance anywhere in any film at any point of time. Even Sanjukta Panigrahi has performed odissi dance in this oriya cinema. Minati Misra also performed in an Arundhati film. She had two or three dances, but I would not be able to say that it was 100% odissi dance, but the one sequence that I had the privilege of being associated with in 1964 was Manikya Jhori, in which we had a duet dance. But it was, I would say, a mixture of our folk tradition of *jhori* dance, plus the steppings of odissi dance, but I would not say that it was completely odissi dance. But at least they started thinking that the dance as a part of a film production could be incorporated.

Then we come to, now, at a stage, where we are finding that some of the younger boys and girls who are in the theatre are also incorporating, but I would not say that they were able to incorporate the dance as a dance for the purpose of a dance, but a dance as a part of establishing a character, or bringing out some amount of a new dimension to the production that they are doing.

Now, whether we should ask ourselves at that point, whether it is justified to have a particular dance sequence in a play, which is justified or whether it can be proven that, yes, this level of understanding of this play would be enhancing the play production values, or is it just to say that, yes, the particular actor, when she is performing as a housewife or as a college girl, is also a dancer and so she also practices. But does it go by the clear, traditional marks, or by definition that odissi dance as such.

Now, we always have to remember one particular aspect of odissi. Was it meant to be, like the kathak, was it primarily a court dancing, and odissi was the temple dancing... should we disassociate ourselves from the temple to bring it into a production, a play production or a film production? I have my reservations about it for the simple reason... I have been very often asked by many of these people, Kelubabu and all, to be able to do, they would be happy to work with me, but I said that unless I am able to present odissi dance as a classical pure form, I shall not include it into my production. Yes, a sequence, a very small sequence, I had done it in one of my plays "Amruta Sapruta..." where the main character, who is a rebel, or who is a lost child, he thinks and expresses himself in a kind of explosion of a format which I cannot call odissi dance. But I did ask Kelubabu, Kelucharan Mohapatra, to come and teach Himachal Das, who is a very well-known dancer, a sequence of about, say, two minutes or so. I just said that this man would like to express himself, and he can't express himself in words. Can he express himself in some kind of physical activity, but modeled in a classical format? I don't know. I mean, it was appreciated. But I cannot say that it was classical odissi dance.

RT: What do you think is the future of odissi now, with the festivals mushrooming all over...?

AM: This is a point that we have often discussed amongst ourselves, people who are aware, people who think seriously about the performing art form. I think, while we think that, yes, odissi has come to a point, but in the same breath, (*he coughs...*) sorry... but in the same breath I would say, that this mushrooming... no, this mushrooming of festivals of odissi dance is bringing in a lot of people, perhaps out of curiosity, more because of the venue... when you do it in Mukteswar, when you do it in Konark, or when you do it at the Rajarani temple, you are getting people. But is there really any evaluation or monitoring system that is being done or not? That is worrying me now, that the state perhaps has come now when the odissi dance is taken for granted, that anybody... we put a level saying this is odissi dance, it is accepted. I could go to the extent of even saying that if somebody comes and performs kathak, now we know that Ranika ... performs kathak dance, but when she did a production in Bhubaneswar... (*he stops to allow a noise to pass by...*).

BREAK

AM: Now when Ranika ... performed, she had several, er... well, I would call it a dance drama, going back to the old interpretation... All of it, major part of it, was in kathak style, but there were some... because she was trying to tell a story, which is not the traditional way of kathak story-telling. When you bring in, that you are trying to tell a story of Rabrindanath Tagore in kathak style, and when the narrative comes, all of it cannot be interpreted in the kathak steppings or kathak music or kathak style of enactment. In that case, what do you call that? So, the same sequence now applies to odissi dance, because when Sanjukta danced with the Rabrindra Sangeet, there was a lot of hue and cry. People said that this isn't correct. Then she of course said at that time that I am doing an odissi dance, it is immaterial what music and what song accompanies it, if I can perform it in the traditional style, keeping the purity intact.

That is one point. The second point is that, we tend to find now dancers who have learnt it for two, three years, but really for a stage presentation, whether how good they are. Then the third obvious difficulty, I think it is a lacuna actually, that you have so many competitions now to encourage dancers, that not necessarily a trained dancer gets elected or selected to be the first and whoever comes, like it is a popular voting in the television channels that you find that somebody, who is not necessarily the best singer, becomes the best singer. And he gets a lot of awards, a lot of money and a lot of publicity. So, the mushrooming is good in one point, in that you are throwing open the gate for many youngsters to come and learn odissi dance. But have we got enough gurus, teachers, to teach them properly? And I think this problem will continue until we find a stage where it is necessary that we perform it primarily for the classical form of dancing.

RT: Can you just say a little bit about how Annapurna split up, and the dates, because there is always a bit of confusion about Annapurna 'A', 'B' and 'C'...

AM: The concept of a professional theatre in Orissa I think started way back in 1939, although there have been, er... in 1927 to be more precise was Raja Kanto Rongo Moncho in Katapada, that's in... near Jagatsinghpur, but it was built by a *zamindar* for his own... he used to get people to perform *Ras Lilas* and plays, and things like that. But in '39 – '40 it was Kabichandra Kalicharan Patnaik who was with *Ras Lila* parties, he thought of a professional Oriya theatre called Orissa Theatre. And it was with modern plays, and things like that.

But, when there was a split between the actors and the management, well, the management at that time meant Kabichandra Kalicharan Patnaik who was the

playwright, he was the director, he was the music director, he was the dance director, and everything, and he had got actors who had later become quite famous like Durlab Singh, Priyanath Misra, popularly known as Piro, Samuel Sahoo, very, very well-known and adored by people as Babi. There was a split there, and then at that point of time some of them went away, and an old person from Puri District, I am forgetting the exact village, he started taking these people and started Annapurna Theatre.

Unfortunately, again there was a split there, some of the actors left that and then they came and started their company in Cuttack, and that was the time when they said that Annapurna Theatre, it was 'A', and the Annapurna Theatre in Cuttack would become Annapurna Theatre 'B'. Their manager at that time, he perhaps will be recorded in history of Oriya theatre, Baudi Bandu Mohanty, he was an absolutely exceptional person. He was able to handle the actors. He was able to manage the... it was a touring party, so they used to go from one place to the other, but with very little money, but wherever he would go he would get some local sponsors. At that time, we didn't have this kind of corporate sponsorship, but he would go and get the local, er... eminent people – lawyers, doctors – to patronise him, force them to come to see the play, and brought in a lot of change.

But Annapurna 'B' group at Cuttack gained in reputation, although it started much later than Orissa Theatre, than Annapurna 'A' group, which would have been in 1943 or so, but by '44–'45, Annapurna Theatre at Cuttack became more important than Annapurna Theatre 'A', because Annapurna Theatre 'A' was more of a touring company. They used to go out on long tours of 4 months, 5 months, 6 months, like the *jatra* parties today. The *jatra* parties do not have a permanent place, but they move around the whole State and they do a lot of business in that way, because that is a purely commercial business enterprise. There is hardly any creative input into it as far as I am concerned as a theatre person, as a theatre worker.

Annapurna 'B' group at Cuttack had the advantage that the playwrights at that time were in Cuttack, most of them, whether it was Bhanja Kishore Patnaik, Ramchandra Misra, Monaranjan Das, Ananda Shankar Das... Ramchandra Misra he also... all these people were there, so naturally they used to have a play almost every month, a new play. So, they would run for thirty nights, forty nights, fifty nights, and then the second play was ready and then they start. So, they needed about three or four plays ready at any point of time.

And then you had, by the early sixties, Jana Tarang Mancha. Again, some of the people from Annapurna 'B' split and went and formed a cooperative theatre group, which is again a very rare exception in the Indian context. And they also

had these people, Narasimha Mohapatra, Basonto Mohapatra, Kamalkanth, er... Mohanty, all these people could churn out, almost churning out plays month after month after month, and that is how... and then again there used to be a split, some of these people from Annapurna 'B' group, Annapurna 'A' group, Janata Theatre went and made Rupa Sri Theatre. That again went because it needs money, it needs management and very strict operational costs. Then they had Kwai Sri Theatre (?) also. Then many theatres after that, but they were all short lived.

But the theatre tradition, if you say the professional theatre, was primarily these three – Annapurna 'A' group, Annapurna 'B' group and Janata. For some time, in Berhampur, some people thought that they would have, and since Annapurna had become kind of synonym with theatre, so they called it Annapurna 'C' at Berhampur, but that ran for I think about six months to a year or so.

RT: OK. And can you just say a few words about Jayantika?

AM: OK.

RT: Dhiren Patnaik and Kalicharan Patnaik in Jayantika?

AM: That was primarily for that purpose.

RT: The revival of odissi...

AM: Revival of odissi, Maanini, after that, although they had sort of...

RT: It lasted a year?

AM: I would say it lasted about two years, I would say. But it had a very unfortunate ending, you know, all of them split. I mean, Minati was also there, Sanju was there; everybody was there, but it did not have any lasting, I mean, you hardly have any reference. But yes, to that particular thing, they were able to take it to Delhi and get it established; up to that point.

RT: Which year was this?

AM: This was 1953, 1954. But after that, they were at each other's neck (throats)!

RT: What were the points of difference? Was it...

AM: Well, primarily Kalicharan Patnaik wanted to take all the credit. Dhiren, of course, wanted to take the credit that he had done some amount of research,

and he was an odissi dancer himself, and Sanjukta thought that, because of her performance, it was necessary... whatever applaud, whatever attention they got was because of her, and Priyambada thought that she was the brain behind the whole thing, so that difference... and then luckily for Sanju, she went off and performed well, became professional, got recognition, got Padma Shree; she went on, she never looked back. Whereas Priyambada, in her own way, she diverted herself to her academic career, but she also went up to become a Vice Chancellor and become a Padma Shree, although she has danced very little, she got all the recognition! And Minati Misra in that way, she danced less, but she became guru of most of today's gurus of odissi dance, because she was the principal, the first Principal of Utkal Sangeet Mahavidyalaya, and continued for 20 years.

So, each one of them had played their roles, but to me it appeared very limited roles. But because there was nobody else, they became outstanding in those small times, if you put those into small modules, you will find that each one of them had done their roles. But that is about all. If you say that... there of course, Minati Misra is supposed to be celebrating 60 years of her stage performance, but if you count the number of stage performance it would be very limited really. But, in the same breath, I have to say that if you today find anybody who is a guru, apart from Kelucharan Mohapatra, Pankaj Charan Das and Debu Prasad Das, everybody else would be a disciple of her. I mean, disciple in the sense that because she was a principal, and they had gone through Utkal Sangeet Mahavidyalaya. Except one or two exceptions maybe would be Raghu Dutta and people like that, but they had not come into that kind of eminence as Kelucharan.

Kelucharan again was an exception as I told you in the beginning, that it was a miracle, I mean, that this kind of thing can happen.

RT: What was the reason for the miracle?

AM: I mean, because he was able to get the support of Sanjukta Panigrahi who had by that time got a name for herself, for her performance, primarily for her performance, but not only because of that, and she, because she traveled so much, and so far, and so wide, and so fast, that Kelu got recognition because the credit used to go to him because he was composing the choreography. So, that was a big thing. So, he was being able to be associated, as it happens in the entertainment world, that if you are successful financially, a lot of...also sort of... it comes in that you are also creatively successful. And this went on for about almost twelve to thirteen years, until Kelu left that and joined Odissi Research (Centre), then he left that and started his own.

By that time that he started on his own, Sanjukta was on her own by then, and she then started taking the credit that she was also the choreographer for many of her later productions, where Kelu's name was not mentioned.

So, it is quite normal and natural, because by that time, Kelu had also established himself, not as a choreographer, he then again started dancing, you know, that, of course, I had... I told him that you are now dancing to earn more money (as a dancer) than as a choreographer, or as a Guru because, to see your performance, people will pay. It is very similar, I think, if you really look at it in a different perspective that, like Biju Maharaj. Biju Maharaj is an excellent Guru, but for his performance people will pay much, much more than to take him only as a Guru. With the result now that if he goes and gives a choreography for a film, they are prepared to pay him 200 times more than they would pay for a stage presentation! So, you see, unfortunately, well, I mean it is a trend all over the world, that somebody who is a trained classical performer, when he comes in and becomes a traditional performer on the film, or in a media, he tends to get much more paid a) and he gets much more recognition b) and then he starts a fan following, becomes an icon, which, I think, is a part of a downtrend of the whole process of creativity.

MW: You were naturally working much more with Kelubabu than you were with Pankaj Charan Das. Was there a reason for this?

AM: Yes. The reason was very simple, because Pankaj used to be in Puri most of the time, whereas Kelubabu used to be in Cuttack. And then... that is primarily... and then he had a... as I told you, he was one of the first persons who went round to people's houses to teach them, because there were no schools at that time, until when the Kala Vikas Kendra came, then of course he joined there; he was the first person who joined there.

MW: He was accessible.

AM: He was accessible, easily, naturally...

MW: Right. So, it wasn't a question that he was better or worse, it was just that he was there...

AM: He was there. He was there and he was known more than others...

MW: He was known...

AM: Naturally, because he was one of the first. Raghu Dutta and all, they came later. For that matter, our... um... Odissi Dance Academy...

RT: Gangadhar Pradhan...

AM: Gangadhar; Gangadhar was Kelu's student, started from Kala Vikas Kendra so from that time whoever was there, all of them were there... so, accessibility a) availability b), and then, they were coming there because none of them at that time had any hope or idea that it was going to be so lucrative later on! That is why you find this mushrooming. You were talking about the mushrooming of dance festivals. Well, I am thinking of the mushrooming of the institutions. Now they are prepared to accept anybody and everybody without a screening even. Everybody is taken in to be an odissi dancer. Like somebody asked me, how do you select an actor? I said, "well, if I ask 'do you want to act' there will be hundreds. And then if I say, "yes, then I will pay you fifty rupees a day" then there will be five hundred! But if I say that I will only select after I have done fifteen days workshop, it comes down to fifty people!

So that will go on in this kind of a situation, where the actor and performer is slightly different from an entertainer. Now if you said entertainment, like now there are so many TV channels, that there is a dearth of actors now. You can't get good actors because there are so many channels... so anybody who can come, anybody there who is available and prepared to come and do it, and they compromise to that extent now that they are prepared to do a shoot of an episode that lasts for twenty, twenty-six minutes within six hours! I cannot comprehend a situation like this! That you can shoot an episode of twenty-six minutes within six hours. I would take at least six days! If not more! That will depend on the attitude and availability of funds, because it is spreading so fast and when there is a downtrend, it is not the quality that matters, the creativity that matters, it is now availability.

As I said, Kelucharan Mohapatra was available, not necessarily the best, but certainly available. And that is why I keep on saying that he was an exception to prove the rule that life can't be so easy. But, of course, he has gone through a lot of hardship like every other first person who has started. I mean, in this context, I remember Vallathol who revived the Kathakali. It was completely extinct, but this old man of 78 started, he said 'No, I must...' but then of course he was from a very established social elite coming from a very rich traditional family, but he was not acceptable to anybody. Until, again, because he got a princely patronage, and in Trichur they could start the school, then later it became Kalamandalam and became famous later on.

So, it always happens and it will always happen. We might come into a phase when we find that everything is going fine the way we wanted it, but then there

will be a phase again when we find that it is so down and out that it is extinct,
and the question of a revival comes.

END