

Driving away the ghosts by Manohar Khushalani



A good Threesome by Manohar Khushalani

By C. Jones / Houston

The "militant" movement was at its height during the 1970s, and it was then that the "militant" movement was at its height.

The second play, August 18, 1944, was based on another short story by Hemingway, "Soldier"

The authoritive white-crowned hawk, *Accipiter cooperii*, the most common hawk in the area, is called "pennant" by the natives.



These images give it a shocking in Russell or Olney style. The American literary canon is being challenged by a new generation of writers who are not only more diverse in their backgrounds but also more diverse in their styles. This is a good thing. It is time to move beyond the narrow confines of the traditional canon and embrace the richness and diversity of the contemporary literary scene.

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THE PIONEER

So much of Fairytails by Manohar Khushalani



Playing with Life by Manohar Khushalani

Playing with life



FOOTLIGHTS

Manohar Khushalani

Zehra Nisbi

Meetha Dehli

Life is an extremely refined production and Manohar Khushalani's *Life* is no exception. The play, which is a comedy, is a parody of the life of a man who is a doctor and a surgeon. The play is a comedy of errors and is a parody of the life of a man who is a doctor and a surgeon.

While lacking the nerve and abandon of the *Good* play, *Life* is a comedy of errors and is a parody of the life of a man who is a doctor and a surgeon. The play is a comedy of errors and is a parody of the life of a man who is a doctor and a surgeon.

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displayed comically as he tackled two radically different roles in the two plays of the *Life* Season. While in *Good* he played a doctor, a romantic and a man who is a doctor and a surgeon. The play is a comedy of errors and is a parody of the life of a man who is a doctor and a surgeon.

Two weeks into season Khushalani and Nisbi make a mistake out of releasing *Life* and aging some of their agency by putting them in *Life*. Most appropriately, the curtain opens with the booming music of a famous Hindi movie song, *Life* is a comedy of errors and is a parody of the life of a man who is a doctor and a surgeon.

The only one breaking up the peace, with his trumpet, is the angel, Jack. Khushalani, who appears himself to be a doctor and a surgeon, is a parody of the life of a man who is a doctor and a surgeon. The play is a comedy of errors and is a parody of the life of a man who is a doctor and a surgeon.

lution, supplied by the two cars, thinking them to be those of war horses. Aron looks up when the early scene unfolds of the family. Deepak Khushalani, however, one such dead body. His on death of this discovery, his long estranged brother, Harish Khushalani, also arrives with one dead body and one plastic surgeon in tow.

The dead bodies get exchanged between opening and closing acts of a week. Harish has been given a number of faces by Dr. Khan, the plastic surgeon, and the latter, one is of the very death from *Life*, which Dr. Khan claims was an accident, when he was drunk during the operation. While Deepak waits to transfer the matter of the accident to his brother's brother, and present his own, Harish comes into a competition with them, when he discovers that their body count is equal to his own.

Prithvi Tuli was able to inject an atmosphere of quiet tension necessary for generating the comic situations. This was aided by the scheduled appearance of dead bodies by both and both, but while this more understated approach is lauded before the production is resumed again.

Good Twice Over by Manohar Khushalani



‘Oriental Idiosyncracies’: a Review by Manohar Khushalani

PIONEER FRI MARCH 5, 1993

Galileo deserved more



FOOTLIGHTS

Manohar Khushalani

Galileo by Act One

The profile Act One, put up yet another new production, Bertolt Brecht's *Galileo*, as one of the productions in the festival of plays at Shri Ram Theatre that took place during the Engineering Fair.

Galileo is Brecht's deeply felt poetic tale based on the life of Galileo Galilei, the Italian mathematician, astronomer and physicist who made several significant contributions to modern scientific thought. His

struggle to establish truth, especially that which is proven through science, has been an inspiring tale. In fact his pioneering work in gravitation and motion, combining mathematical analysis with experimentation, makes the world refer to Galileo as the founder of modern mechanics and experimental physics.

Without tampering with events and facts, Brecht has reinterpreted history from his own radical viewpoint. Using his didactic approach he lays stress on religious bigotry and the attempt of it's proponents to dominate man's thinking.

Brecht's play begins with the viewpoint and how it changed perceptions. As the first to use this instrument to study the skies, Galileo collected evidence that proved that the Earth revolves around the Sun and is not the center of the Universe as had been thought before, closer to findings of the disre-

spected Copernicus and Brahe.

The Aristotelean professors, seeing their vested interest threatened to take a united stand against him, which could use the fact that there were contradictions between Copernican theory and the scriptures. They obtained support of the Dominican preachers, who felt motivated from the pulpit against the impingement of mathematics and severely denounced Galileo in the impetuous but his laughable utterances.

Piyush Mishra, who played Galileo, was able to break away from his usual style of acting, and gave a highly concentrated and fully worked out interpretation to this new and unusual role. However, even with the departure, his approach was stylized and individualistic. It therefore stood out from the production itself which had been designed much more informally than the usual Act One productions.

N K Sharma, as the director, attempted to produce a proper Brechtian show, and laid greater stress on the chorus. This proved fruitful since the most impressive aspect of the production was the chorus, which sang well, and moved in unison. Acting, an area which is supposed to be Act One's forte was weak in this play, so one imagining except for Piyush.

A few people, like Kamlesh Vasistharam and Anita Lal stood out in the chorus for their intensity. The black body suits belied the expectations they raised in terms of the actors using more body language. Whereas in a street play, actors use get away with shows, with the scrutiny of stage lights they stick. Despite this lapse, the use of religious symbols of scepters and bibles, designed as the backdrop of the two Cardinals, added to the setting by their visual appeal.

PIONEER FRI MARCH 5, 1993

A Feisty show in Punjabi by Manohar Khushalani

